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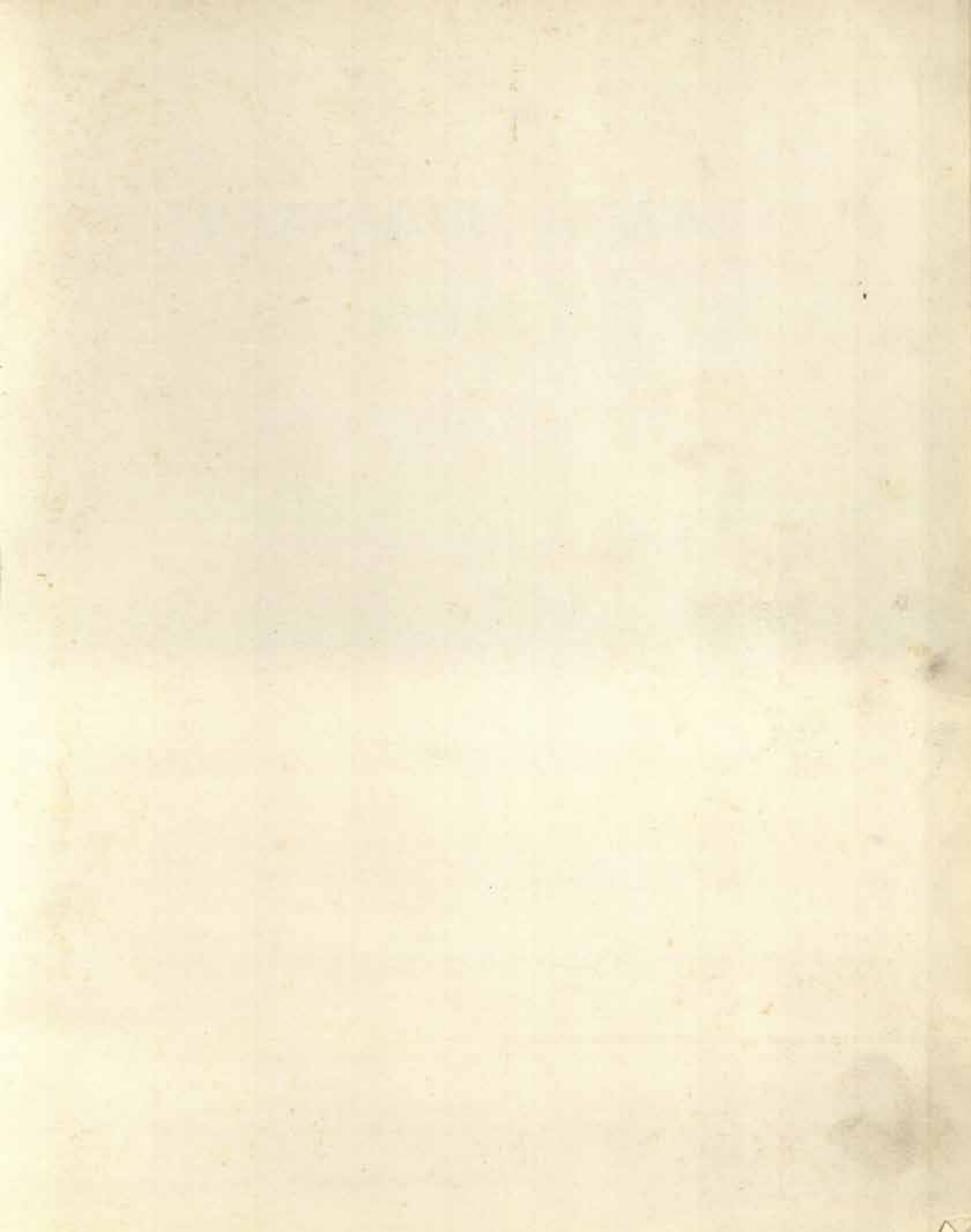
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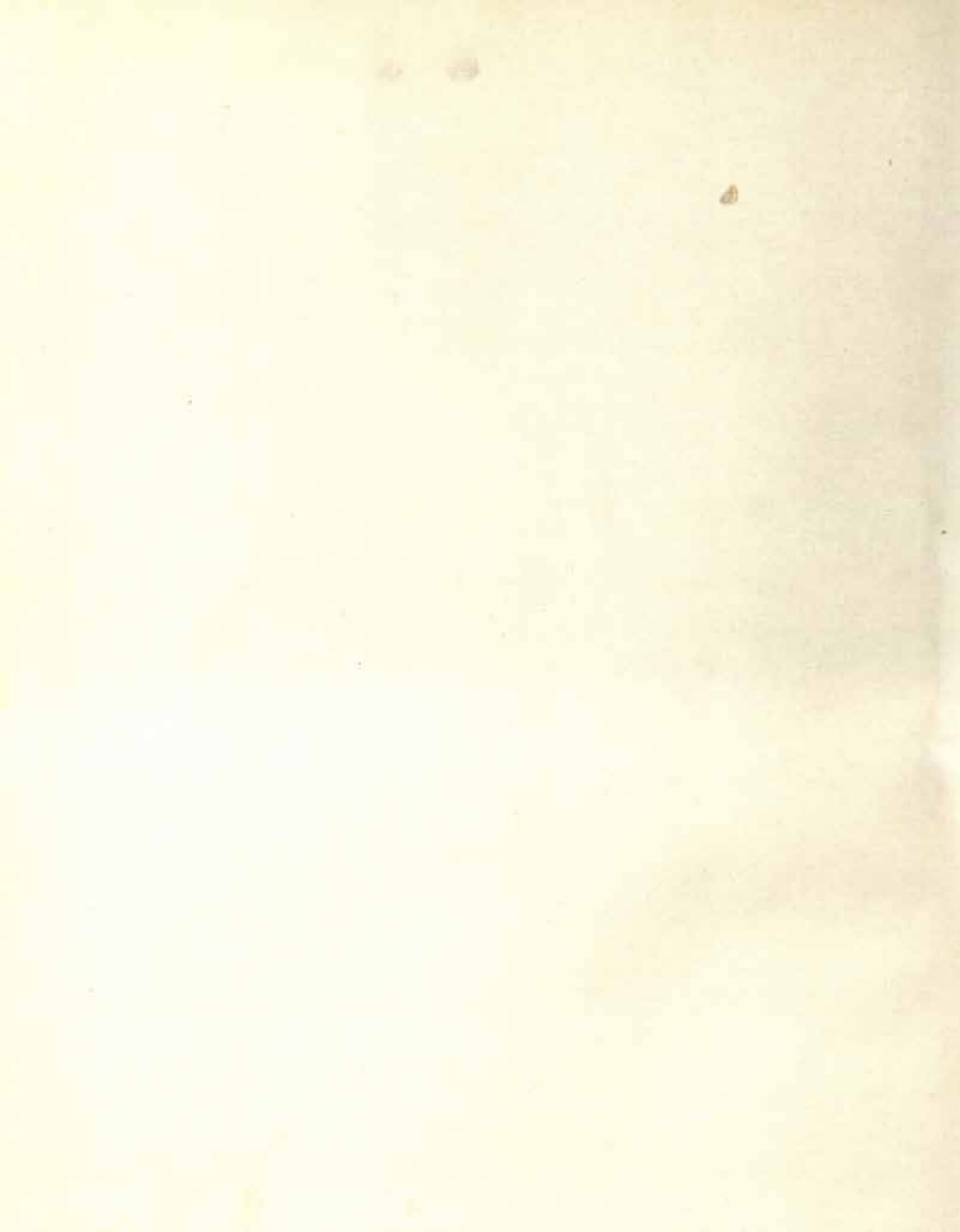
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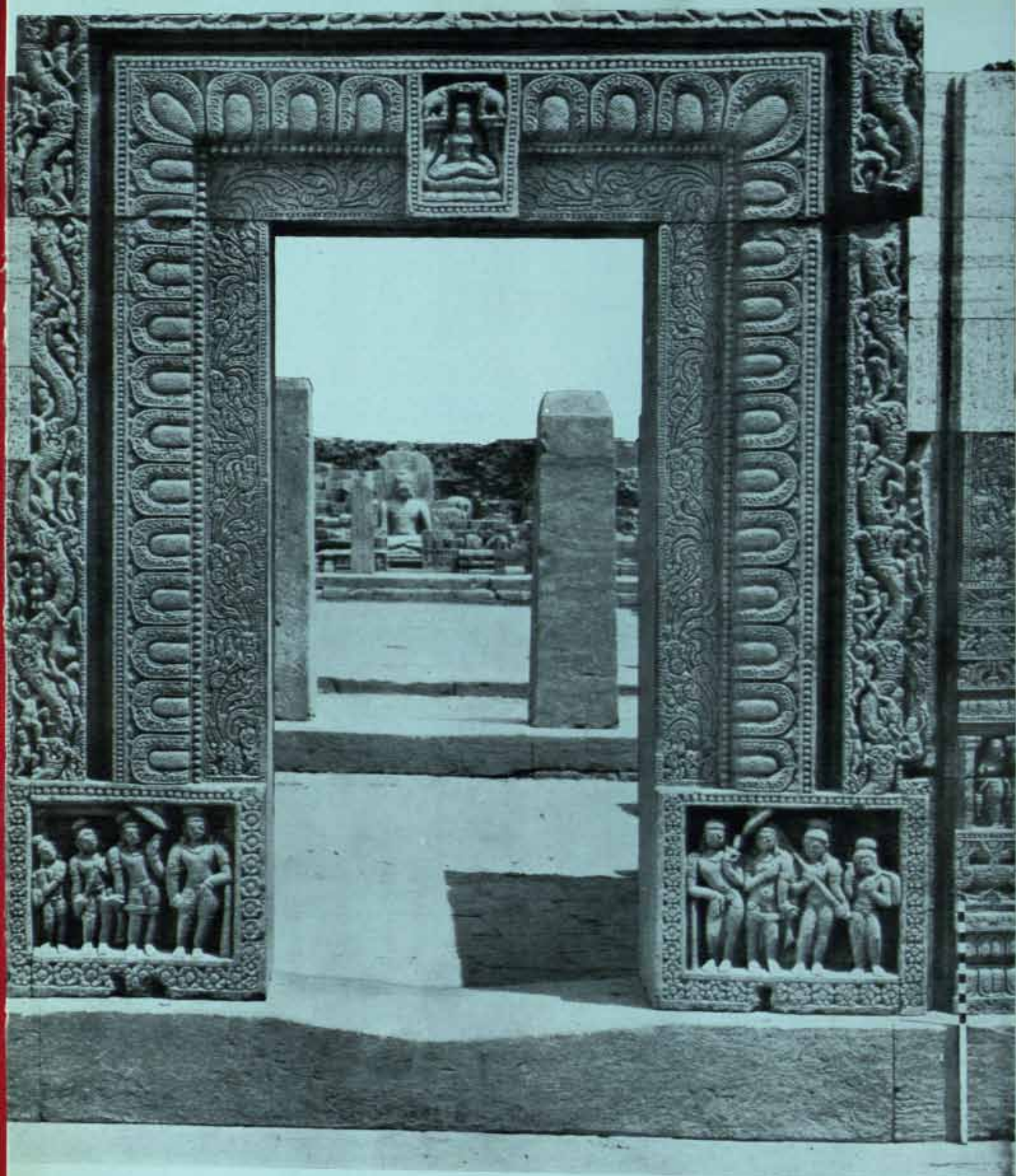


# RATNAGIRI (1958-61)

VOLUME I









MEMOIRS OF THE  
ARCHAEOLOGICAL SURVEY OF INDIA  
NO. 80

RATNAGIRI (1958-61)

VOLUME I

68633

By  
**Debala Mitra**



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## PREFACE

With the release of this volume embodying the detailed report on the Stūpa-area and Monastery 1 as well as the associated sculptures found during excavations at the Buddhist site on the top of the Ratnagiri hill, I feel considerably relieved of the responsibility that I took upon myself some two decades back to unveil before the world the glory that was Ratnagiri. All these years my conscience kept me restless; for, I firmly believe that archaeological excavations, if not properly documented and reported, are destruction of the evidence of the sites. No doubt the report should have been published much earlier, but I will not try to enumerate the difficulties and involvements, following my transfer from the Eastern Circle, as excuses for this inordinate delay. It is my hope that the publication of this volume and the following one which is likely to go to the press shortly will stimulate further research on many less-known aspects of the history of Buddhism and the development of Buddhist art and architecture in Orissa.

It was a venture of considerable magnitude, involving lot of hardship, perseverance and dedicated service. The excavations which commenced in February 1958 were spread over four field-seasons and these seasons covered the hottest months of the year. In the first season, a large part of the mound which yielded the main *stūpa* along with other *stūpas* was uncovered, the remaining portion having been dug in the next season. The dig in the second season was concentrated on the Rāṇī-pukhuri mound, as a result of which the extensive remains of two monasteries (numbered 1 and 2) were brought to light. Apart from completing the excavations at the two monasteries, we unearthed the remains of Temple 1 in the third season. The fourth season saw the operation in the areas immediately to the south of Monastery 2 and Temple 1 as well as at an inconspicuous and isolated mound to the north-north-east of Monastery 1; the last mound yielded a single-winged monastery. It was by no means a small achievement but without the reports and documents published all these would have been lost to us except the bare structures which were exposed by spade and pickaxe. In pursuance of the established practice every antiquity discovered in the course of the digging was documented and measured.

This brings me to the question of measurements followed in the volume. At the time of the excavation the scale in terms of feet and inches was used in taking the detailed measurements. As these measurements have been converted into the metric system while finalizing the report, there is a likelihood of difference by a couple of mm. I took care to record as many measurements as possible under the apprehension of the likely change of measurements of the structures during the course of the repairs.

The work of preserving an excavated site is as important as the excavation itself. I arranged in such a way that from the second season onwards the works of excavation



and conservation went on side by side, as I felt that the excavated remains, unless properly understood by the Conservation Assistant under the guidance of the excavator, cannot be preserved as per the original. Most of the remains were repaired commendably by Shri B. Ghosh, Conservation Assistant of the Sub-circle covering Orissa, during my tenure of office as the Superintendent (redesignated as Superintending Archaeologist later on) of the Eastern Circle. The conservation works were restricted to the available height of the excavated remains in most cases. Wherever restoration of missing parts was undertaken, sufficient care was taken to maintain the original character. A few minor *stūpas* were restored to their original heights mostly with the dismembered slabs found around them. The major restoration was attempted to the stone peripheral wall of Monastery 1 which had been badly shattered. Many of the stone slabs of this partially-collapsed wall of plain ashlar masonry were fortunately available. Taking into account the maximum extant height of the western flank of this wall, the height of the other sides was raised. But at no place the height was increased without any authentic data. The lines marked by the ancient masons on the courses of stones as well as the sides of dislocated slabs with cuts in such a way as to be fitted together helped us considerably in the restoration. While repairing and restoring both the stonework and brickwork, lime-cement mortar has been used for imparting stability, though originally the stonework was dry (facing stones in many cases having been clamped together by iron cramps and dowels) and the brickwork was in clay mortar. The facing bricks have been chiselled and smoothed by rubbing as in the case of the original brickwork. The major part of the repairs to brickwork was carried out by old bricks and brick-bats collected from the debris.

Later conservation works after my departure mostly consisted of, apart from the repair to the paved courtyard of Monastery 1, the erection of a roof over the shrine of Monastery 1, the raising of the height of the walls and construction of roofs over the shrine of Monastery 2 and Temples 4 and 5 for providing sheds over the images and the laying of a stone-paved floor over the original floor (of rammed brick-grits and brick-dust) of the shrine of Monastery 1. Some of these works are not up to my expectation; and this is of course natural when the conservator had not the occasion to work at the site during the excavations.

My excavation team was a small but a compact one, but each one of them proved to be a selfless worker. In the excavations I was assisted throughout by Shri Sushanta Kumar Mukherji, at that time Technical Assistant, Shri Kalachand Das, Photographer, Shri Kamal Kumar Biswas, Surveyor and Shri Sanat Kumar Ghosh, Surveyor, and occasionally by Shri Sudhir Kumar Neogi, Draftsman, and Shri Nani Gopal Banerji, Draftsman, all belonging to the office of the Eastern Circle. Apart from the preparation of the contour-map of the Ratnagiri hill, Shri Biswas and Shri Ghosh shouldered ungrudgingly the responsibility of preparing the ground-plans of all the structures by plotting the stones and bricks and also elevations of some parts of the structures. While Shri Banerji drew the sections, Shri Neogi prepared the elevation of the western side of the main *stūpa*. All of them except Shri Biswas and Shri Ghosh have since retired, but I am sure



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that their contribution in bringing the excavation to a successful conclusion will always be remembered. I recall here with gratitude the devoted and zealous services rendered by all of them.

While preparing the final report I received close co-operation from many officers of the headquarters office in New Delhi. Shri Lalit Kumar Jain, Drawing Officer, with a great zeal and patience collated sheets of original drawings in pencil and produced fair copies for publication. He was also responsible for the line-drawing figure presenting the elevation of the southern side of the main *stūpa*. While Shri A. T. P. Ponnuswamy, Senior Artist, made the line-drawings showing the front elevation of the façades of the shrine in Periods I and II, Shri Saktipada Chatterjee, also Senior Artist, drew the frame of the portal of Monastery 1. Shri Ajit Kumar Ghose, Senior Draftsman, apart from assisting in tracing, prepared the map of Ratnagiri and its environs. Shri Ranjit Datta Gupta, Photo Officer, Shri Raj Kumar Sehgal, Senior Photographer, and Shri Rajbir Singh, Photographer, took photographs of some small antiquities. To all these persons my grateful acknowledgement is due.

I am deeply indebted to Prof. D. C. Sircar for his contribution in respect of the two inscriptions on the stelae and also to Dr. Z. A. Desai, Director (Epigraphy), for the identification of two coins.

My thanks are also due to Shri Brij Bhushan Datta who with great patience and commendable accuracy typed out the entire manuscript, a task not easy due to the occurrence of numerous diacritical marks.

I am thankful to Shri H. Sarkar, Director (Publication), for his useful suggestions in the preparation of the report. Shri Sarkar and Shri Chhering Dorje, Deputy Superintending Archaeologist, assisted me in going through the proof.

To Shri B. K. Thapar, the former Director General and my predecessor, I am greatly beholden for his warm interest in the publication of this Report.

While writing this preface my mind automatically goes back to those seasons when the local people of the Ratnagiri village came forward to participate, directly or indirectly, in the excavations. I am fortunate in having a very pleasant people around me at the time of the excavation and I am reminded of what Sir John Marshall once wrote: 'let us not forget that it is to the toil and sweat of the diggers that, first and foremost, we owe the vast majority of our archaeological treasures'.

New Delhi  
21st July, 1981

Debala Mitra



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# RATNAGIRI (1958-61)

## CHAPTER ONE

### OBJECTIVE OF THE EXCAVATION

THAT Buddhism had been in a highly prosperous state in Orissa is evident from the find of Buddhist sculptures as well as from the references in inscriptions and the Tibetan and other texts. It appears that the religion found a footing in Orissa even during the lifetime of Buddha, as two merchants of Ukkala (Utkala, which formed a large part of the present State of Orissa), named Trapusha (Tapussa and Tapassu) and Bhallika (Bhalluka and Bhalliya), are stated to have been the first lay devotees of Buddha. These two merchants on their way to Madhyadeśa met Buddha on the last day of the seventh week following his Enlightenment. After paying their homage to Buddha they offered him rice-cakes and honey. It is related in the commentary of the *Anguttara-nikāya* that Buddha gave them his hair which was afterwards deposited in a *chaitya* built by the two merchants in their native town called Asitañjana.<sup>1</sup> From the Major Rock-edict no. XIII of the Maurya emperor Aśoka (circa 273-36 B.C.) it is apparent that there were *śramaṇas* along with other sects in Kalinga (which comprised a large part of the present-day Orissa) when the emperor invaded this country. As is well known, the conquest of Kalinga resulting in a terrible slaughter, death and captivity of numerous persons was a turning point in the career of Aśoka who, out of profound repentance, gave up his ambition of *digvijaya* in favour of *dharma-vijaya* and took up the cause of Buddhism with a great zeal. Two versions of his Major Rock-edicts are found in Orissa, one at Jaugada (District Ganjam), ancient Samāpā, and the other at Dhauli (District Puri), ancient Tosālī.<sup>2</sup> The edict-bearing rock at Dhauli is distinguished by the sculptured forepart of an elephant which perhaps thereomorphically represents Buddha, as his mother Māyādevī saw in a dream a white elephant entering her body. From the sixth century A.D. to the thirteenth century A.D. the religion enjoyed a great prosperity, to judge not only from inscriptions but from the find of numerous images of Buddha and divinities of the Mahāyāna and Vajrayāna pantheons throughout the State. From the survey of these images, most of

<sup>1</sup> G. P. Malalasekera, *Dictionary of Pāli Proper Names*, I (London, 1937), p. 991 and II (London, 1938), p. 367; H. Kern, *Manual of Indian Buddhism* (Strassburg, 1896), p. 22.

<sup>2</sup> E. Hultzsch, *Inscriptions of Asoka*, *Corpus Inscriptionum Indicarum*, I, 1925, pp. 84 ff.



## RATNAGIRI

which were discovered in the north-eastern and eastern parts (Districts Mayurbhanj, Balasore, Cuttack and Puri) of the State, it was abundantly clear that the people of Orissa, with their innate aesthetic vision, gave a great impetus to the artistic pursuits of the Buddhists during the long career of Buddhism in this land and strove to sustain the faith as late as the sixteenth century A.D. even after the religion had lost footing in almost all parts of India.

Though the Buddhist sculptures were widely noticed, their contexts hardly received any attention, with the result that our knowledge about the Buddhist edifices in Orissa was practically nil till 1958. In fact, no excavation was carried out at any Buddhist site of Orissa till that year to throw light on the architectural enterprises and achievements of the Buddhists who for a prolonged period had constituted a considerable population of Orissa in the past.

In 1956, the year of Buddha Jayanti celebrations, A. Ghosh, the then Director General of Archaeology in India, decided that a few sites connected with Buddhism should be excavated. Accordingly, in his letter dated 11.7.56 he suggested to the then Superintendent (S. C. Chandra) of the Eastern Circle of the Archaeological Survey of India the excavation of Jaugada, the fortified site with the hillock bearing the Major Rock-edicts of Aśoka as already noted above; at the same time he called for the view of the Superintendent in respect of any alternative site which should fulfil the purer aspects of archaeology in addition to its Buddhist association. In reply the Superintendent informed the Director General of Archaeology that no other alternative site could be suggested, as by excavating the Ratnagiri, Udayagiri and Naltagiri (also called Lalitagiri and Naltigiri) hills, bearing Buddhist sculptures on the surface, purer aspects of archaeology were not likely to be fulfilled.

Due to several preoccupations, the then Superintendent could not undertake in 1956 the excavation of Jaugada which was taken up by me in March 1957. In this very month the Director General was approached by P. Mukherjee, Officiating Head of the Department of History, Ravenshaw College, Cuttack, and Secretary, Mahabodhi Society of Orissa, for permission to excavate a portion of Ratnagiri to extricate sculptures. As he and his colleagues did not possess the required expertise for scientific excavation, the Director General did not permit him the excavation of the site merely for the purpose of exhuming sculptures which would consequently be stripped of their archaeological context. However, in April 1957 he inspected along with P. Mukherjee, U. C. Misra, President of Mahabodhi Society of Orissa, and myself the Buddhist sites at Lalitagiri, Udayagiri and Ratnagiri. After seeing the sites he decided that a small-scale excavation should be undertaken by me at one of the three sites in order to examine the nature of the mounds and unearth the material vestiges of the Buddhist establishment that might have flourished there. Though all the three sites contained large mounds and a number of loose Buddhist sculptures on the surface, I offered my suggestion about the excavation at Ratnagiri for its compact mounds, one circular and conical and the other roughly quadrangular, which might yield remains of *stūpas* and monasteries. My suggestion was kindly accepted by the Director General.

### *OBJECTIVE OF THE EXCAVATION*

Thus with the objective of finding out the nature of the remains contained within the mounds at Ratnagiri and also of shedding light on the unknown chapter of the architectural pursuits of the Buddhists in Orissa, I as Superintendent of the Eastern Circle along with the staff of that Circle started excavation at Ratnagiri in the middle of February in 1958 and continued it for three successive field-seasons. Within this period we were able to uncover nearly two-thirds of the mounds, one-third still remaining to be excavated. This excavated area affords an idea of the affluence of the Buddhist establishment that was once nestled on the top of the hill.



# RATNAGIRI

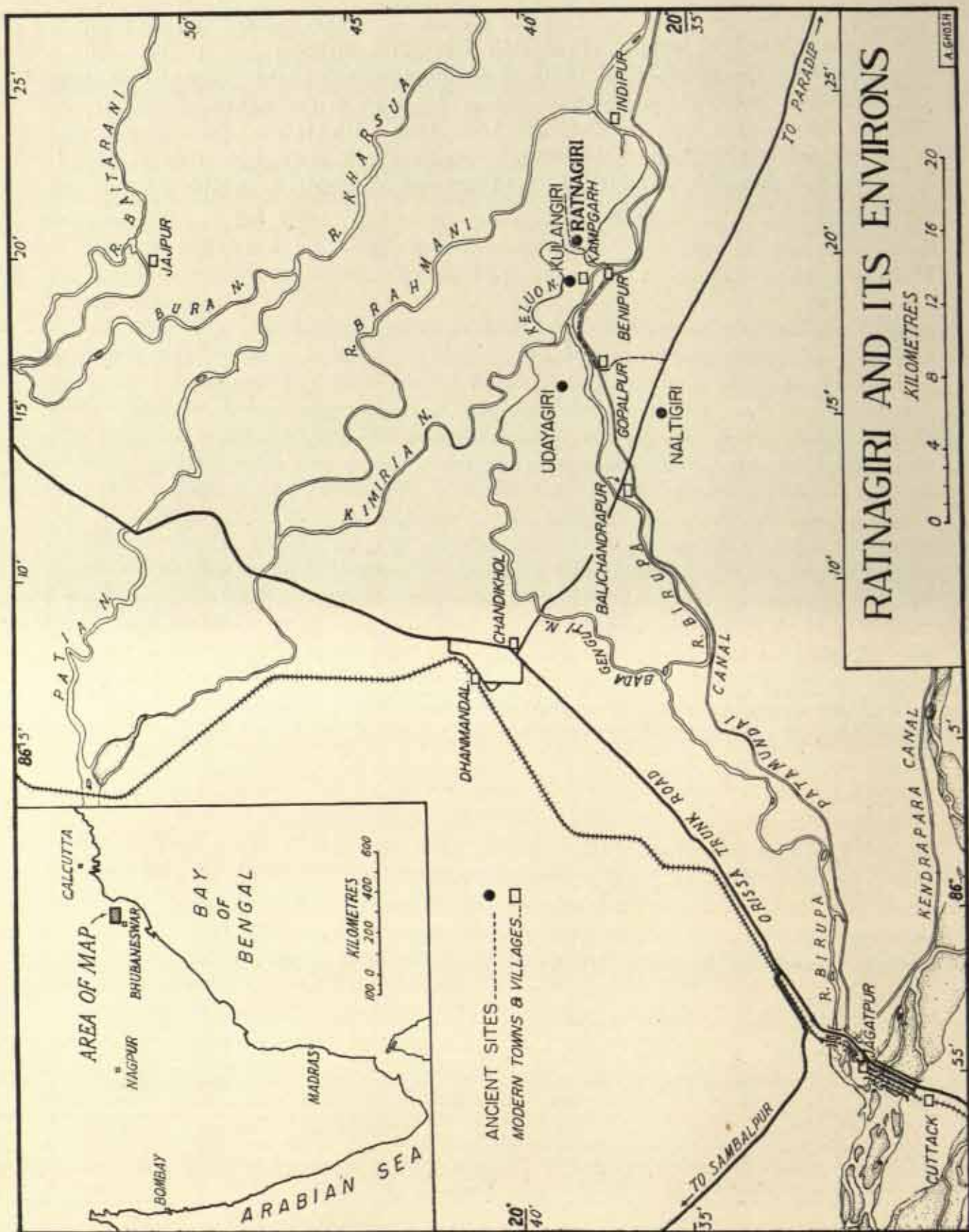


FIG. 1



## CHAPTER TWO

### THE SITE AND ITS ENVIRONS

**R**ATNAGIRI (Lat.  $20^{\circ} 38' N.$ ; Long.  $86^{\circ} 20' E.$ ) is an isolated hill of the Assia range in Jajpur Sub-Division of District Cuttack, Orissa. Commanding a view from a distance, the hill (pl. I), nearly 25 m. high and of khondalite formation, rises abruptly in the midst of a wide expanse of an alluvial plain. The latter is bounded on all sides by three rivers—the Brahmani, the Kimiria and the Birupa (fig. 1). The Kimiria branches off the Brahmani on its right bank and after receiving the waters of the Genguti, an offshoot of the Birupa, and throwing off a streamlet Keluo or Kelua discharges eventually into the Birupa. The Birupa itself, a branch of the Mahanadi, unites with the Brahmani a little above Indipur, slightly above 7 km. east-south-east of Ratnagiri. At the foot of the hill and by its west side flows sluggishly the already-mentioned Keluo which takes off the left bank of the combined waters of the Kimiria and Genguti and meets the Birupa before the latter joins the Brahmani. During the summer the silted-up Keluo loses its flow and is reduced to stagnant pools here and there. It may be presumed that the streamlet was of much greater width and depth in ancient days than at present. In any case it was certainly an important artery of communication for the carriage of stones, both khondalite<sup>1</sup> and chlorite,<sup>2</sup> for the construction of the monuments and the fashioning of the images.

Ratnagiri is located midway between the Brahmani and the Birupa, the distances being respectively 3 km. and 2 km. The two rivers, with their alluvial deposits, contributed greatly to the fertility of the land surrounding the hill. At the same time they are now equally responsible for the devastating floods during the rainy season when their shallow beds, full of sand, prove inadequate to accommodate the vast volume of rain-water. Consequently, the major part of the habitation of the present village (pls. II and III) of Ratnagiri has cropped up on the southern and contiguous portions of the eastern and western slopes<sup>3</sup> of the hill above the flood-level. Whether similar floods used to inundate the land in the days of yore as well is not known.<sup>4</sup> In any case, the mounds containing the ruins are all on the uneven top of the rugged hill, as in the case of the

---

<sup>1</sup> The major part of the khondalite building-material and stone blocks for images were brought presumably from the neighbouring hills of Udayagiri and Lalitagiri, as the rock of the Ratnagiri hill is not very suitable for finished work.

<sup>2</sup> The chlorite stone is not available in the neighbourhood of the site.

<sup>3</sup> The construction of houses on the western slope has affected adversely a part of the ancient mound which has been levelled down and stripped of its building-material.

<sup>4</sup> The accumulation of sand, which is the cause of the present rise of the river-beds, is, no doubt, a continuous process resulting out of the checked current, in the plains, of the hilly rivers and their distributaries. This checked current leads to the deposit of silt with which the rivers are charged during their progress in the hilly tracts. It is likely, therefore, that the rivers did retain large quantities of rain-water within their bounds in ancient days than at present.



# RATNAGIRI

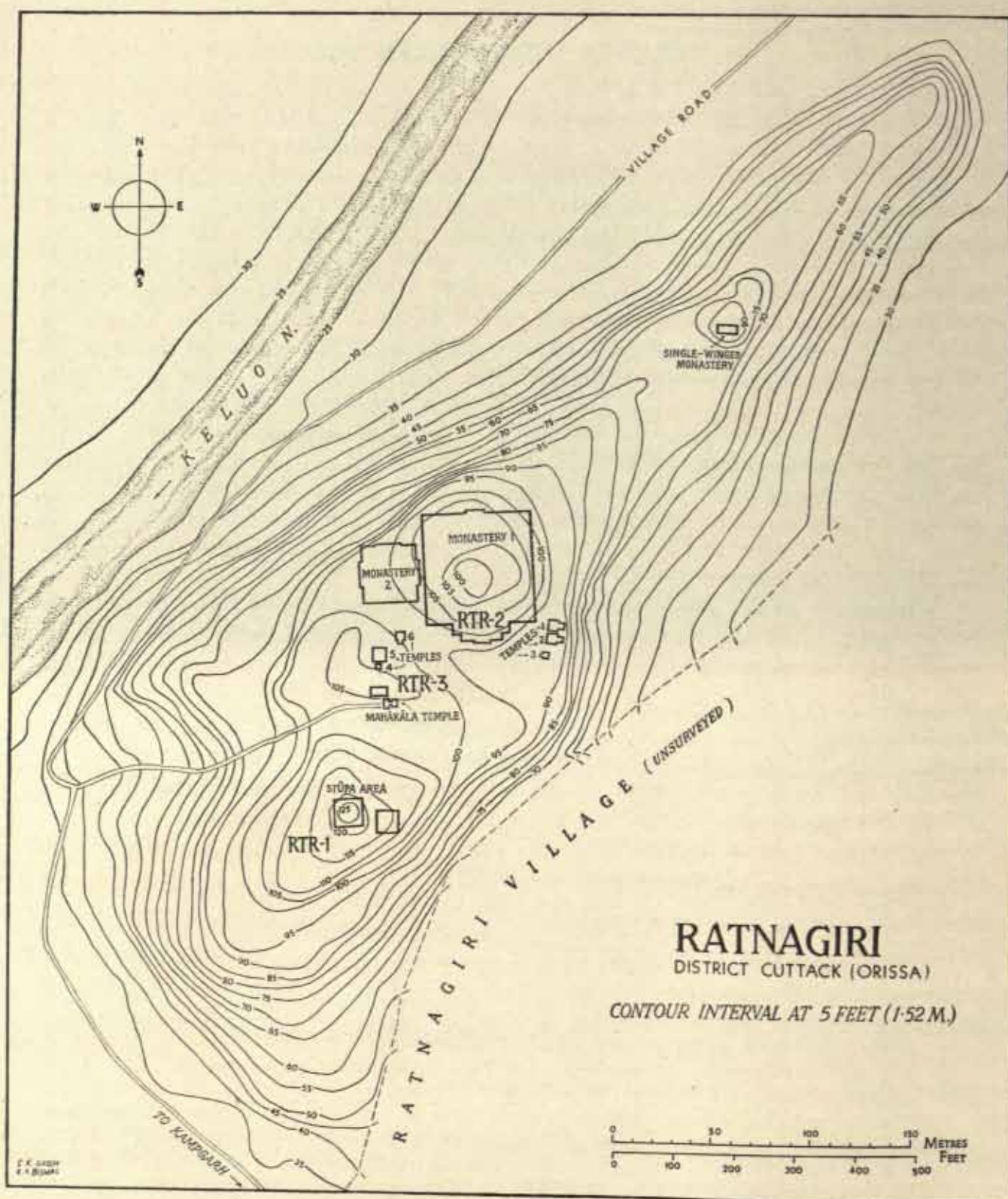


FIG. 2. Ratnagiri hill: contour-map



neighbouring hillock of Kulangiri which is nearly 1 km. from Ratnagiri and contains Buddhist remains on its top.

The top of the hill affords a good breeze and a fine glimpse of the lush landscape with palm trees and miles of paddy-fields relieved at places with groves of mango and other trees nourishing the scattered villages.

In the neighbourhood of Ratnagiri are the picturesque khondalite hills of Udayagiri (pl. IV A) between the Genguti and the Birupa and Naltigiri or Lalitagiri (pl. IV B) not very far from the south bank of the Birupa. Both the hills, much broader and higher than Ratnagiri, contain extensive promising mounds and a large number of Buddhist sculptures. These three hills form a triangle, the distances between Ratnagiri and Udayagiri and Udayagiri and Lalitagiri<sup>1</sup> being respectively 5.5 and 3.5 km.

As the crow flies Ratnagiri is 51.5 km. north-east of Cuttack town and 21 km. south of Jajpur, the headquarters of the Sub-Division of that name. Jajpur, on the south bank of the Baitarani, was one of the long-cherished ancient capitals of Orissa. Evidently, the communication of Ratnagiri with Jajpur was more smooth and intimate in ancient days than at present.

The approach to this remote place is somewhat troublesome. It was more so at the time of the excavation when the only somewhat convenient route, a route negotiable only by a jeep, was from Jagatpur, on the left bank of the Mahanadi, slightly above 7 km. from Cuttack: the narrow road from Jagatpur to Benipur on the right bank of the Birupa lay along the south and then north embankments of the Patamundai canal which runs almost parallel to the Birupa to a great length; at Benipur we had to cross the Birupa;<sup>2</sup> the remaining distance of 2 km. from Kampgarh on the left bank of the Birupa to Ratnagiri was negotiated by a track across the paddy-fields.

The nearest halting place is Gopalpur on the south bank of the Patamundai canal, where there is a small yet tolerable Dak Bungalow. The distance between Gopalpur and Ratnagiri is nearly 5.5 km.

The southern half of the top of the Ratnagiri hill (fig. 2) was, before excavation, covered with mounds, which, with the exception of the one near the northernmost part of the hill, were continuous. Particularly impressive among them were two — a circular mound (pl. VI A) near the south-end which yielded the main *stūpa* (Stūpa 1) and a mound shaped somewhat like a parallelogram and locally called Rāñī-pukhuri (p. 10) to the north

<sup>1</sup> The hill-quarries of Lalitagiri supply stones of good quality. It may be noted in this connection that Lalitagiri still houses traditional *śilpī-goshthīs*, with whom are available manuscripts of *śilpa*-texts. One of these texts, named *Bhubanapradīpa*, was utilized by Nirmal Kumar Bose in his *Canons of Orissan Architecture*.

<sup>2</sup> The Government of Orissa kindly arranged a country-boat for our jeep to cross the river and made the track (from Kampgarh to Ratnagiri) across the fields jeepable during the field-seasons. Nowadays buses from Cuttack operate up to Kuapal, nearly 21 km. by road from Ratnagiri, and also up to Indipur, slightly above 7 km. from Ratnagiri. Lalitagiri is now connected with Cuttack by a motorable metalled road *via* Chandikhol.



of the former, the mound (pl. V A) between the two being amorphous. Owing to its situation on the highest part of the hill the *stūpa*-mound looked higher than the Rāñī-pukhuri mound. From the *stūpa*-mound the amorphous mound had a downward slope, first gentle and then sharp, till it reached the Rāñī-pukhuri mound. On this mass, left mostly unexcavated, and near its western end is located the ancient Mahākāla temple<sup>1</sup> (pl. V B) made of stone; the enshrined two-armed Buddhist image of Mahākāla (pl. V C) has been confounded with a Brahmanical deity and is under regular worship. To the north-east of this temple is a grove of banyan trees and in this grove (pl. V A) lay some images. The mound to the south of the *stūpa*-mound was limited in extent and had a gentle downward slope towards the south. The mounds to the north of the Rāñī-pukhuri mound were insignificant and are mostly reduced to about 90 cm. in height.

The top of the hill affording a panoramic view of the surroundings was chosen for the Buddhist establishment presumably on account of its isolated eminence which could attract the attention of the people from countryside far and near and at the same time would ensure seclusion for the serene and calm atmosphere necessary for the monastic life, meditation and study. At the back of the selection of the site might have worked several factors like the proximity to the town of Jajpur<sup>2</sup> which was the seat of power for a long period, surrounding navigable rivers, alluvial productive plains all around and locations of other Buddhist establishments near by. Added to these factors was the natural elevation of the site affording protection against probable floods. The possibility of the existence of a sizable population in different villages in the area in those days cannot be entirely ruled out in view of the extensive fertile land, highly suitable for productive cultivation. The produce from the land must have been sufficient to sustain the inmates of the establishment and pilgrims visiting the centre. It is not unlikely that the ruling princes made land-grants to the monastic establishment to meet the necessities of the inmates and the expenses for ritualistic worship. Copper-plates recording land-grants for such purposes in favour of Buddhist establishments have been recovered from some places in Orissa.<sup>3</sup> It is reasonable to presume that the cost of the maintenance of the Buddhist establishment of Ratnagiri was mostly met out of the produce and income accruing out

<sup>1</sup> Debala Mitra, 'A temple of the Buddhist God Mahākāla', *The Indian Historical Quarterly*, XXXIV, no. 1, 1958, pp. 1-5. This temple is later than the twelfth century A.D.

<sup>2</sup> As already noted, Jajpur is 21 km. as the crow flies. The local people of Ratnagiri even now go to Jajpur on foot and return on the same day or night.

<sup>3</sup> Thus the Jayarampur copper-plate charter of Gopachandra (circa first half of the sixth century A.D.) records the grant of a village to the Mahāyānist *bhikṣu-saṅgha* for constructing a *vihāra*, for the ceremonial worship of the image of the presiding deity by providing the requisites like *bali*, *charu*, *gandha*, *pushpa*, *pradīpa* etc. and for meeting the necessities of the *ārya-saṅgha* like food, bed, medicine, sick-diet and cleaning arrangements. Again, the two Talcher charters of Śivakaradeva III, dated 149 of the Bhauma-Kara era, also record grant of two villages not only for the ritualistic worship of an image of Buddha and for meeting requirements of the inmates of the monastic establishments of Jayāśrama-vihāra, but for the repairs to the concerned structures. So far as Ratnagiri is concerned, the only copper-plate charter, found here, registers the gift of a village in favour of Rāñī Karpūrasī



of villages and fields mostly bestowed upon the establishment by the rulers and land-owners. Normally such lands were not tilled and sown by the members of the *saṅgha*, but were cultivated by monastic servants and independent cultivators.<sup>1</sup>

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who hailed from Saloṇapura-mahāvihāra; apparently the grant was for the maintenance of Karpūraśrī who most probably passed her retired life in Ratnagiri-mahāvihāra as a lay devotee or a nun. *The Orissa Historical Research Journal*, XI, no. 4, 1963, pp. 206-33; D.C. Sircar, *Select Inscriptions* (Calcutta, 1965), pp. 530 and 531; Binayak Misra, *Orissa under the Bhauma Kings* (Calcutta, 1934), pp. 40-51; *Epigraphia Indica*, XXXIII, 1959-60, pp. 263-74 and *ibid.*, XXXV, 1963-64, pp. 97 and 98; also Debala Mitra, *Bronzes from Achutrajpur, Orissa* (Delhi, 1978), pp. 9, 13 and 18.

<sup>1</sup> On this point I-tsing noted as follows.

'According to the teaching of the Vinaya, when a cornfield is cultivated by the Saṅgha (the Brotherhood or community), a share in the product is to be given to the monastic servants or some other families by whom the actual tilling has been done. Every product should be divided into six parts, and one-sixth should be levied by the Saṅgha; the Saṅgha has to provide the bulls as well as the ground for cultivation, while the Saṅgha is responsible for nothing else. Sometimes the division of the product should be modified according to the seasons.

'Most of the monasteries in the West (i.e. India) follow the above custom, but there are some who are very avaricious and do not divide the produce, but the priests themselves give out the work to servants, male and female, and see that the farming is properly done.

'Those who observe the moral precepts do not eat food given by such persons, for it is thought that such priests themselves plan out the work and support themselves by a "wrong livelihood"; because in urging on hired servants by force, one is apt to become passionate, the seeds may be broken, and insects be much injured while the soil is tilled.' J. Takakusu, *A Record of the Buddhist Religion as practised in India and the Malay Archipelago (A.D. 671-695) by I-tsing* (Oxford, 1896), p. 61.

While at Tāmralipti I-tsing noticed some of the tenants dividing some vegetables into three portions in a square outside a monastery; after presenting one portion to the priest, they repaired after taking with them two portions. On his query, the venerable priest of this monastery replied: 'The priests in this monastery are mostly observers of the precepts. As cultivation by the priests themselves is prohibited by the great Sage, they suffer their taxable lands to be cultivated by others freely, and partake of only a portion of the products. Thus they live their just life, avoiding worldly affairs, and free from the faults of destroying lives by ploughing and watering fields' (J. Takakusu, *op. cit.*, p. 62).



## CHAPTER THREE

### PREVIOUS NOTICES

TO Monmohan Chakravarti, who was for some time the Sub-Divisional Officer of Jajpur, belongs the credit of lifting the thick veil of oblivion which had for several centuries concealed the character of the remains at Ratnagiri. The exact year of his discovery is unknown, but his report embodied in the Cuttack District Gazetteer,<sup>1</sup> though brief, presents an admirable notice of the mounds. A remarkable amateur-antiquarian, Monmohan Chakravarti was clear-sighted enough to recognize the Tantric character of some of the Buddhist images which had been lying on the surface and to anticipate the potentiality of the remains buried below the mounds. He also noted the popular tradition current in the locality: 'Almost all the remains with which the hill is covered are those of religious and not secular monuments, which local tradition ascribes to Vasukalpa Kesari, the king who is said to have built the palace on the Naltigiri hill.' He rightly brushed aside the ignorant conception of the local people regarding the mound called Rāñī-pukhuri (p. 7).<sup>2</sup> The rough enclosure-wall noticed by him to the south of the hall of the Mahākālī (i.e. Mahākāla) temple (above, p. 8; pl. V B) is no longer visible. This enclosure-wall was stated to have been made of 'large blocks of broken statues and mouldings, amongst which are two colossal heads of Buddha. In the centre of the enclosure is a *gumphā* or cave, which a *fakīr* has made by hollowing out a portion of the enclosure.' The three large heads of Buddha, which were found by us on the pavement in front of the Mahākāla temple, possibly include the heads referred to. He mentioned two other enormous heads. 'In the enclosure to the east of the temple of Mahākālī is a colossal image with a male figure seated on a lotus and three rows of figures beneath. The head of the image is encircled with a halo from which spring two delicate leafy branches, below which are dots ending in two ducks finely carved.' On either side are the figures of armed men mounted on lions couchant on elephants. The whole image has been cut from a solid slab of gneiss and presents a fine specimen of Indian sculpture. Near this are two stones containing Kuthila<sup>3</sup> inscriptions, and two enormous heads<sup>4</sup> of Buddha with thick lips and flat noses of a Dravidian type have also been dug out of the mound on the highest part of the hills.' The area to the east of the Mahākāla temple is reported to have contained a number of (portable) *stūpas* and statues including images of Padmapāṇi and Tārā.

<sup>1</sup> L.S.S. O'Malley, *Bengal District Gazetteers: Cuttack* (Calcutta, 1906), pp. 222 and 223.

<sup>2</sup> According to the local tradition, the quadrangular mound with a central depression was Queens' tank (Rāñī-pukhuri) where the queens of Vasukalpa Kesari used to bathe.

<sup>3</sup> The description possibly applies to the bejewelled Buddha, now housed in the Patna Museum.

<sup>4</sup> In the absence of details it is not possible to identify these inscribed slabs.

<sup>5</sup> One of them is perhaps the large head found by us in the banyan-grove to the east of the Mahākāla temple. The other might have been the one which we brought from the slope of the hill overlooking the Keluo. Possibly there was an unsuccessful attempt to transport the head by water-route.



All this evidently awakened a consciousness, no doubt slowly-growing, among the neighbouring people about the value of the sculptures, as a result of which the site got depleted of some of its surface-antiquities. Thus, a few years before the visit of Ramaprasad Chanda three of the images of Buddha were removed to the compound of the Bungalow of the Sub-Divisional Officer of Jajpur<sup>1</sup> (and these sculptures are still to be seen within a shed there).

Chakravarti's discovery, however, remained unpursued by scholars for several decades till 1927-28 when Ramaprasad Chanda, Superintendent, Archaeological Section, Indian Museum, Calcutta, visited some of the sites of Orissa including Ratnagiri<sup>2</sup> and the neighbouring hills of Nalatigiri (Naltigiri, Lalitagiri) and Udayagiri. The main object of his visit was to collect some 'typical and attractive' sculptures that would grace the Museum. Consequently, he did not pay much attention to the mounds and remains. His description of the images is also very meagre. Thus, though he found a number of sculptures mostly on the hill—some around the temple of Mahākālī (i.e. Mahākāla) and others in a grove of trees (banyan-grove)—he merely mentioned the images of Avalokiteśvara, Tārā, Heruka, Buddha and Bhairava (actually Sambara). Four of these sculptures—Bhairava (actually Sambara), Avalokiteśvara, Tārā (Ashṭamahābhaya-Tārā) and Heruka—were reproduced on pls. IV and V of his book which also bears a reproduction of one of the three images of Buddha shifted to Jajpur. Out of these four images, that of Heruka alone is now at Ratnagiri: while Sambara and Tārā found their way to the Patna Museum at a subsequent date, Avalokiteśvara was presented, evidently at the request of Chanda, to the Indian Museum by Sripati Jena, the then zemindar of Ratnagiri. The Indian Museum also received from the same zemindar a fragmentary slab inscribed in cursive Gupta characters.<sup>3</sup> On the basis of an image of Buddha in the *bhūmiśparśa-mudrā*<sup>4</sup> Chanda, who was the first to dwell briefly on the artistic qualities and characteristic traits of the sculptures here, felt that the sculptors of Ratnagiri and Magadha were in touch with one another in the tenth and eleventh centuries. Incidentally, it may be mentioned that Chanda suggested the identification of the Pu-sie-p'o-k'i-li (Pushpagiri) monastery noticed by Hiuen Tsang to the south-west of the Wu-t'u country with Udayagiri or Nalatigiri (Naltigiri, Lalitagiri).

At the request of Birendra Nath Ray, Secretary, Orissa Historical Association, who had visited the site in October 1927, Haran Chandra Chakladar, Lecturer, University of Calcutta, and Nirmal Kumar Bose explored the three hills of Lalitagiri, Udayagiri and Ratnagiri

<sup>1</sup> Ramaprasad Chanda, *Exploration in Orissa*, Memoirs of the Archaeological Survey of India, no. 44 (Calcutta, 1930), p. 13. Chanda also referred to the removal of a few sculptures by Ramgovinda Jagdev, a zemindar of Udayagiri, to Kendrapara.

<sup>2</sup> *Ibid.*, pp. 5, 6, 12, 13, 14, 19 and 20.

<sup>3</sup> *Ibid.*, p. 5 and pl. II, 2. This fragmentary inscription was later on deciphered by me and published in the *Indian Historical Quarterly*, XXXIV, no. 2, 1958, pp. 164-66. It bears fragments of the *Pratītyasamutpāda-sūtra* with its *nirodha* portion.

<sup>4</sup> Possibly, this image is the bejewelled one, now in the Patna Museum.



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in 1928. An account of their findings was published by Chakladar in the *Modern Review*.<sup>1</sup> Chakladar's notice of Ratnagiri is also brief and presents a reference to the Mahākāla temple, portable votive *stūpas*, heads of Buddha including the two colossal ones, two images of Tārā with devotees in perils seeking her protection (Asṭamahābhaya-Tārā), a torso of Tārā, an image of dancing Bhairava (actually Heruka), a bejewelled image of Buddha and some unspecified statues including images of Bodhisattvas. Illustrations of one of the two images of Asṭamahābhaya-Tārā<sup>2</sup> and Heruka<sup>3</sup> accompany the article.<sup>4</sup> Chakladar was the first to stress the urgent need of protecting the site from the depredation of treasure-seekers and curio-hunters. 'The Archaeological department', he wrote, 'must therefore, without the loss of time, take up the work of thoroughly exploring these hills that form one of the major sites of Buddhist art in India and of protecting these great monuments which not only Orissa, but the whole of India will take pride in when it knows them.'<sup>5</sup>

A second account of this site from the pen of this very scholar appeared in a Bengali monthly.<sup>6</sup> Apart from presenting the information incorporated in the *Modern Review*, it referred to a four-armed image of Avalokiteśvara and a twelve-armed image of Hevajra (actually Sambara). The latter image, which was noticed by Chakladar by the side of the Mahākāla temple, is now in the Patna Museum. This article, too, bears illustrations<sup>7</sup> of Asṭamahābhaya-Tārā and Heruka which are still at Ratnagiri.

Shortly in the wake of these explorations was brought to public notice the first plate of a Somavamśi copper-plate charter which Narayana Tripathi published in 1930.<sup>8</sup>

The illustrated reports of Chanda and Chakladar, though short, were sufficient to draw the attention of scholars to the intrinsic merits of the sculptures on these three hills of District Cuttack. Henceforward, though rarely visited on account of the difficulty of approach, Ratnagiri, particularly its sculptures, started getting recognition in the scholarly works of art. Photographs utilized for the purpose were generally the ones taken by the photographer of Chanda and by Nirmal Kumar Bose. Thus, R. D. Banerji noticed Ratnagiri in his general survey of the plastic art of Orissa,<sup>9</sup> but he hardly added anything to what had been stated by Chanda and Chakladar. Being based on the reports and

<sup>1</sup> Haran Chandra Chakladar, 'A Great Site of Mahayana Buddhism in Orissa', *The Modern Review*, XLIV, 1928, pp. 217-23.

<sup>2</sup> *Ibid.*, p. 222.

<sup>3</sup> *Ibid.*, p. 223.

<sup>4</sup> Both the figures are at Ratnagiri.

<sup>5</sup> The remains were protected in 1937.

<sup>6</sup> 'Uḍishyāya suvṛihat prācīna Bauddha-pīṭha', *Pravāsi* for Āśvina, 1335 (September-October, 1928), pp. 811-18.

<sup>7</sup> *Ibid.*, p. 814.

<sup>8</sup> Narayana Tripathi, 'An incomplete Charter of a Somavamsi King, found at Ratnagiri', *The Journal of the Bihar and Orissa Research Society*, XVI, 1930, pp. 206-10. The remaining two copper-plates of this very charter were traced at Ratnagiri itself and edited by me; cf. *Epigraphia Indica*, XXXIII, 1959-60, pp. 263-68.

<sup>9</sup> *History of Orissa*, II (Calcutta, 1931), pp. 385 ff.



photographs of the latter two scholars, Banerji's reconnaissance lacks factual details and is far from exhaustive. All the five photographs published by him are embodied in Chanda's book. Banerji felt that the *stūpa* which Hiuen Tsang saw to the north-east of the stone *stūpa* of the Pu-sie-p'o-k'i-li (Pushpagiri) monastery was located at Ratnagiri.<sup>1</sup>

In his article entitled 'Relation between the Buddha Images of Orissa and Java'<sup>2</sup> Devaprasad Ghosh attempted to establish that the Buddhist images of Borobudur and Prambanan had as their prototype the early medieval Buddha-images of Orissa. In that context he examined the colossal head<sup>3</sup> of Buddha which lay in the banyan-grove of Ratnagiri and the image of Buddha in the *bhūmisparśa-mudrā*<sup>4</sup> removed to Jajpur. Both the pieces were illustrated in that article. With regard to the head, Ghosh remarked: 'We are unconsciously reminded of the inspiring Dhyani Buddhas of Borobudur, Java, as we look at the massive grandeur, round smoothness, harmonious rhythm and deep spiritual abstraction of this intriguing head.'

A summary notice of Ratnagiri by P. Acharya, then Special Officer, Orissa Provincial Museum, features in the *Orissa Review* (*Orissa Monuments Special*).<sup>5</sup> According to Acharya the remains of Pushpagiri monastery visited by Hiuen Tsang comprise the vast ruins on the hills of Naltigiri, Ratnagiri and Udayagiri.

Equally passing was the notice of Ratnagiri by S. C. Chandra, then Assistant Superintendent, Archaeological Survey of India, in his article named 'Early Medieval sculptures of Utkala (Orissa)'.<sup>6</sup> Photographs of the two colossal heads of Buddha were published along with this article.

Shortly after Buddha Jayanti in 1956 the Mahabodhi Society of Orissa brought out a brochure<sup>7</sup> to draw the attention of the public to the Buddhist relics of Lalitagiri, Udayagiri and Ratnagiri. The writer, P. Mukherjee, who compiled the brochure in his capacity as the Secretary, Mahabodhi Society of Orissa, based his account mostly on the reports of the earlier writers. He felt that the city Che-li-ta-lo mentioned by Hiuen Tsang near the sea-shore in the south-east of Wu-t'u country might have been situated near Ratnagiri.<sup>8</sup>

Almost simultaneously appeared an abridged exposition by Nihar Ranjan Ray, then Bagiswari Professor, University of Calcutta, of the art-trends and peculiarities exhibited by the sculptures of Ratnagiri.<sup>9</sup>

<sup>1</sup> *History of Orissa*, I (Calcutta, 1930), p. 138.

<sup>2</sup> *The Modern Review*, LIV, nos. 1-6, 1933, pp. 500-04.

<sup>3</sup> *Ibid.*, p. 502.

<sup>4</sup> *Ibid.*, p. 503.

<sup>5</sup> Edited by P. N. Mahanti and published in 1949, p. 20.

<sup>6</sup> *The Orissa Historical Research Journal*, III, no. 2, 1954, pp. 76-79.

<sup>7</sup> *Lalitagiri, Udayagiri & Ratnagiri* (Bhubaneswar, 1957), published by Home (Public Relations) Department, Government of Orissa.

<sup>8</sup> *Ibid.*, p. 2.

<sup>9</sup> *The Struggle for Empire*, edited by R. C. Majumdar and A. D. Pusalker, Bharatiya Vidya Bhavan's History and Culture of the Indian People, V (Bombay, 1957), p. 651.



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Not long after this appeared *Buddhism in Orissa*<sup>1</sup> by N. K. Sahu of the Utkal University. The author drew up for the first time a systematic and conscientious account of the growth and development of Buddhism in Orissa. Eight sculptures of Ratnagiri including the two colossal heads of Buddha, Asṭamahābhaya-Tārā (housed in the Patna Museum), four-armed standing Avalokiteśvara, two-armed seated Avalokiteśvara (housed in the Indian Museum), Heruka and Trailokyavijaya (actually Sambara now in the Patna Museum) were described by him in details.

Before I close this chapter it may be stated here that the summary of the results of the yearly excavation, which commenced in February 1958 and continued for three successive field-seasons, has been published in the *Indian Archaeology — A Review*.<sup>2</sup> An over-all resume of the excavations has been presented in my book entitled *Buddhist Monuments*.<sup>3</sup>

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<sup>1</sup> Published by the Utkal University in 1958.

<sup>2</sup> *Indian Archaeology 1957-58 — A Review*, pp. 39-41; 1958-59, pp. 33-36; 1959-60, pp. 38 and 39; and 1960-61, pp. 28-30.

<sup>3</sup> (Calcutta, 1971), pp. 225-32.

## CHAPTER FOUR

### HISTORICAL SURVEY AND RELIGIOUS BACKGROUND

THE excavations yielded an impressive *stūpa* (Stūpa 1) surrounded by an overwhelmingly large number of *stūpas* of all dimensions, two quadrangular monasteries (Monasteries 1 and 2), spectacular even in their ruins, a single-winged monastery and remains of eight temples with small *stūpas* around some of them.

From the substantial remains and numerous sculptures it is abundantly clear that the Buddhist establishment of Ratnagiri, with its nucleus dating from about the fifth century A.D. (or even earlier),<sup>1</sup> witnessed a phenomenal growth in religion, art and architecture till the thirteenth century A.D. By the end of the thirteenth century A.D. it was on the decline, presumably as a repercussion of the disastrous inroads of non-believers in large parts of India, though there is no evidence of its having directly suffered from the fury of the Muslim invaders.<sup>2</sup> The general picture that emerges afterwards was one of decadence in every respect. The brisk architectural and sculptural activities were no more perceptible. However, though no longer in an affluent condition, the Buddhists continued to maintain themselves for a few centuries more and strove with their meagre resources to sustain the dying flame of the faith till about the sixteenth century A.D.

Coming to the historical survey of the site, one is confronted with the utter scarcity of Indian historical records, epigraphical or literary. Though many inscribed slabs have been found in excavations at Ratnagiri, they generally bear either the Buddhist creed or the Buddhist texts like the *Pratītyasamutpāda-sūtra* and *dhāraṇīs*. The only record mentioning a royal line from Ratnagiri is a copper-plate charter (p. 23) of the Somavamśi king Karna, which also fails to shed definite light on the Buddhist establishment here. No information on this establishment is forthcoming from other parts of India as well. Indeed, Ratnagiri was all but forgotten, either in records or in tradition, in India itself. Curiously enough, a faint memory of the establishment lingered in a few late Tibetan works. The veracity of these works, which is often questioned, is, however, sufficiently borne out by the finds in excavations.

The information supplied by these Tibetan works is no doubt scrappy, but it affords a glimpse of Ratnagiri as an important religious and philosophical academy where eager students and scholars used to repair to study under the intellectual stalwarts of Buddhism. The Tibetan texts also hint at the contribution of the centre towards Kālachakrayāna, an offshoot of the Vajrayāna form of Buddhism. Special esteem appears to have been attached to this seat of learning.

<sup>1</sup> As a portion of the mound is left unexcavated, we are not certain if the Buddhist establishment sprang up even earlier on the hill which might have sustained an early habitation.

<sup>2</sup> According to the *Blue Annals*, Ratnagiri-vihāra was left unscathed by the Turushkas (below, p. 21). It is conclusively proved on the basis of sealings that Ratnagiri was anciently known by the same name. There is every justification, therefore, of regarding references to Ratnagiri-vihāra in Tibetan literature as relating to the ancient Buddhist establishment on the present-day Ratnagiri hill.



In Chapter XXI of Tāranātha's *History of Buddhism in India* (completed in A.D. 1608) there is a notice of the establishment of Ratnagiri at its early stage. It is stated that towards the end of the life of King Buddhapaksha a *vihāra* called Ratnagiri was built in the east in the kingdom of Oḍiśa<sup>1</sup> (i.e. Orissa) on the crest of a hill situated near the sea and that in this *vihāra* were kept three sets of Mahāyāna and Hīnayāna *śāstras* etc., and there were eight great groups of *dharma* (religious schools?) and five hundred monks.<sup>2</sup>

The name of Buddhapaksha has not yet been traced in Indian historical literature and inscriptions. From Tāranātha's account it appears that Buddhapaksha, a king of Vārāṇasī, flourished long before the Pāla king Gopāla (circa A.D. 750-70) and was even earlier than Harshavardhana (A.D. 606-46). He is stated to have been the cousin german of Dharmachandra, a ruler in the east. Buddhapaksha, a zealous advocate of Buddhism, was credited with the restoration of the glory of the faith which had eclipsed due to Hunimanta (Hūṇa king?) who fought with the king Dharmachandra, overwhelmed the kingdom of Magadha and demolished the temples.<sup>3</sup> After the death of Dharmachandra, Buddhapaksha, in alliance with the kings and feudatory chiefs of the western and central India, killed Hunimanta. Nalinaksha Dutt feels that Buddhapaksha was a nickname of the Gupta king Narasimhagupta Bālāditya (first half of the sixth century A.D.), a name 'given to him by the Buddhists as a patron of Buddhism and an enemy of the Hūṇas who were anti-Buddhists'.<sup>4</sup>

We do not have any other historical record to connect the foundation of the monastic establishment of Ratnagiri with the reign of Narasimhagupta Bālāditya whose dominion included Kalinga.<sup>5</sup> The data derived from the excavations, however, go well with the period of Narasimhagupta Bālāditya. The earliest available Buddhist inscriptions, all of which record the text of the *Pratītyasamutpāda-sūtra*<sup>6</sup> (combined with the Buddhist creed

<sup>1</sup> A later version of this statement is recorded by Blo-bzam-dpal-ldan-ye-s's (eighteenth century A.D.); cf. p. 49 of the *Śambhala-lam-yig* (Patna, 1966), edited by Aniruddha Jha.

<sup>2</sup> Nalinaksha Dutt, Professor of Pali, University of Calcutta, kindly translated the passage for me after consulting both the Tibetan original and its German translation occurring in the *Geschichte des Buddhismus in Indien* (St. Petersburg, 1869) by A. Schiefner. A slightly-variant rendering of the same passage occurs on page vii of Nalinaksha Dutt's Foreword to *Buddhism in Orissa* (Cuttack, 1958) by N. K. Sahu. The passage as translated from the Tibetan by Lama Chimpa and Alaka Chattopadhyaya (*Tāranātha's History of Buddhism in India*, p. 144) runs thus. 'Now, near the coast of the ocean, on the top of a hill in the country of Oḍiśa in the east, king Buddhapaksha, in the latter part of his life, built a temple called Ratnagiri. He prepared three copies of each of the scriptural works of the Mahāyāna and Hīnayāna and kept these in this temple. He established there eight great centres for the Doctrine and maintained (or collected) five hundred monks.'

<sup>3</sup> *The Indian Antiquary*, IV, 1875, p. 364. In the translation of Lama Chimpa and Alaka Chattopadhyaya (*op. cit.*, p. 137), the adversary of Dharmachandra is noted as 'Ban-de-ro, alias Khuni-mampta, the Persian king' who ruled in Multan and Lahore.

<sup>4</sup> Foreword to N. K. Sahu's *Buddhism in Orissa*, p. vii.

<sup>5</sup> *The Classical Age*, edited by R. C. Majumdar and A. D. Pusalker, Bharatiya Vidya Bhavan's History and Culture of the Indian People, III (Bombay, 1954), p. 42.

<sup>6</sup> This text inscribed on stone slabs is in both Sanskrit and Prākṛit.



in some cases), belong palaeographically to the later part of the Gupta period. To this period might also belong the early phase of Monastery 2.

Whether Ratnagiri started as a Hīnayāna or Mahāyāna centre cannot be definitely established. The statement of Tāranātha that the *vihāra* of Ratnagiri kept three sets of Mahāyāna and Hīnayāna *śāstras* may mean that both the Mahāyānists and Hīnayānists resided in this centre. Or, it may mean that one of these two Vehicles held the ground, though the scriptural works of both were prized. Be that as it may, it is a fact that not a single image of any of the Bodhisattvas, so popular in the Mahāyāna pantheon, so far found in the excavations, can be ascribed to the Gupta period.

Ratnagiri did not flourish much till the seventh century A.D., which may be partly due to the unstable political situation in the country on the fall of the Gupta empire. From the Kanas (District Puri) plate<sup>1</sup> it appears that Lokavighraha, presumably a successor of Prithivivighraha of the Sumandala charter, was ruling practically independent over the southern part of the Tosālī country in the Gupta year 280 (A.D. 599-600). Even before this date the Mānas became independent rulers in the northern parts of the Tosālī country. This royal family was possibly responsible for the end of the rule of the Vighrahas. One Śambhuyaśas of the Mudgala or Maudgalya *gotra*, who was either a member of the Māna dynasty or a ruler subordinate to it, is known, from the Erbang<sup>2</sup> (District Puri), Soro<sup>3</sup> (District Balasore), and Patiakella<sup>4</sup> (District Cuttack) copper-plates, dated respectively in the years 235, 260 and 283 of an unspecified era,<sup>5</sup> to have ruled Uttara Tosālī, in which Ratnagiri was located, and Dakshiṇa Tosālī. Before A.D. 619, the date of the Ganjam plates<sup>6</sup> of the Śailodbhava Sainyabhīta Mādhavarāja (Mādhavavarman II), the territories of the Mānas and the Śailodbhavas were conquered by Śaśāṅka who appointed a governor, Somadatta, to rule Utkala and Daṇḍabhukti. From the Soro plates of Somadatta it is known that Uttara Tosālī, located within Oḍra-*vishaya*, formed part of the region under his jurisdiction. Not long after Śaśāṅka and by A.D. 643 Harshavardhana made himself the master of a large part of Orissa including Utkala and Koṅgoda. However, shortly after Harsha's death Koṅgoda recovered independence under the Śailodbhavas who gradually extended their kingdom as far as the Mahanadi.<sup>7</sup>

From the *Si-yü-ki* of Hiuen Tsang, who visited Orissa in about A.D. 639, it is amply clear that Buddhism was in a flourishing state in the country of Wu(or U)-t'u (Oḍra). The people, according to the pilgrim, 'were indefatigable students and many of them were

<sup>1</sup> *Epigraphia Indica*, XXVIII, 1949-50, pp. 328 ff.

<sup>2</sup> *The Orissa Historical Research Journal*, XII, no. 3, 1964, pp. 113-22.

<sup>3</sup> *Epigraphia Indica*, XXIII, 1935-36, pp. 197 ff.

<sup>4</sup> *Ibid.*, IX, 1907-08, pp. 285 ff.

<sup>5</sup> Most of the scholars are now in favour of equating it with the Gupta era. According to Satyanarayan Rajaguru, however, the era is Māna Samvat, the first year of which is stated to be A.D. 240 (*The Orissa Historical Research Journal*, IV, nos. 1 & 2, 1955, pp. 6-10), and, consequently, Śambhuyaśas is regarded by him as earlier than Prithivivighraha and Lokavighraha.

<sup>6</sup> *Epigraphia Indica*, VI, 1900-01, pp. 143-46.

<sup>7</sup> *The Classical Age*, p. 146.



Buddhists. There were above 100 Buddhist monasteries, and a myriad Brethren all Mahāyānists. Of Deva-Temples there were 50, and the various sects lived pell-mell. There were more than ten Asoka topes at places where the Buddha had preached. In the south-west of the country was the *Pu-sie-p'o-k'i-li* (restored by Julien as "Pushpagiri") monastery in a mountain; the stone tope of this monastery exhibited supernatural lights and other miracles, sunshades placed by worshippers on it between the dome and the amalaka remained there like needles held by a magnet. To the north-east of this tope in a hill-monastery was another tope like the preceding in its marvels." The *Life* agrees with the *Travels* in respect of Buddhist establishments in Odra. 'There are here about 100 Sanghārāmas, and 10,000 priests or so. They study the Great Vehicle'.<sup>2</sup> But there is a contradictory statement in another passage of the *Life* where the priests are noted as Hīnayānists; for, it is stated that when King Śīlāditya (Harshavardhana) came to this country after subjugating Kōṅgoda, the monks decried Mahāyāna in the presence of the king. 'The priests of this country all study the Little Vehicle, and do not believe in the Great Vehicle. They say it is a system of the "sky-flower" heretics, and was not delivered by Buddha.'

From the account of Hiuen Tsang it is evident that the *Pu-sie-p'o-k'i-li* (Pushpagiri) monastery was an important establishment in Odra. Scholars suggested its identification with the remains of Ratnagiri, Lalitagiri or Udayagiri. The discovery of sealings bearing the name of Ratnagiri-mahāvihāra rules out the possibility of Ratnagiri's identification with Pushpagiri. The identification of Lalitagiri or Udayagiri with Pushpagiri<sup>4</sup> is yet to be substantiated by archaeological evidence.

In the seventh century A.D., in which period was most probably built Monastery 2 of Period II, the building-activity of Ratnagiri appears to have received momentum which further was accelerated during the eighth century A.D. when the superb Monastery 1 of Period I was constructed. The building-spree and also making of images continued unabated in the following centuries as well, as a result of which the site became replete with temples and stūpas.

Behind this unprecedented growth of art and architecture, presumably, worked the active patronage of the kings of the Bhauma-Kara dynasty which ultimately ousted the Śailodbhavas and ruled the major part of Orissa for slightly over two centuries. The first three rulers of this dynasty — *paramopāsaka* Kshemañkaradeva, *parama-tāthāgata* Śivakara-deva I and *parama-saugata* Śubhākaradeva I — were Buddhists, as we gather from the Neulpur copper-plate charter of Śubhākaradeva I.<sup>5</sup> Śubhākaradeva I has been identified by S. Lévi with the king of Wu-ch'a (Uḍa = Orissa) who was an ardent follower of Mahāyāna Buddhism and whose name, translated into Chinese, was 'the fortunate monarch who does

<sup>1</sup> T. Watters, *On Yuan Chwang's Travels in India*, II (London, 1905), p. 193.

<sup>2</sup> S. Beal, *The Life of Hiuen-Tsang* (London, 1911), p. 134.

<sup>3</sup> *Ibid.*, p. 159.

<sup>4</sup> Ramaprasad Chanda, *op. cit.*, p. 6.

<sup>5</sup> *Epigraphia Indica*, XV, 1919-20, p. 3.



what is pure, the lion'.<sup>1</sup> This king, according to a Chinese passage made known to us by S. Lévi, presented in A.D. 795 an autographed Buddhist manuscript to the Chinese emperor Te-tsung. The manuscript 'contained the last section of the *Avataṃsaka*, the section treating of the practice and the vow of the Bodhisattva Samantabhadra' (i.e. *Gaṇḍavyūha*). The manuscript and the accompanying letter were entrusted to the monk Prājña for a translation. 'We learn from Yuan-chao', notes Lévi, 'that Prājña was born in Kapiśā, on the western verge of the Indian world, had commenced his studies in northern India, had continued them in mid-India (*madhya-dēśa*), that he had resided in Nālandā, visited the sacred places, had thus passed eighteen years in learning; afterwards he had settled in "the monastery of the king of Wu-ch'a (Uḍa, Orissa), of Southern India" to study Yōga there. He had next moved to China, and made his début there in 788 by a translation of the (*Mahāyānabudhi*)-*Shaṭ-pāramitā-sūtra*'.<sup>2</sup> Though the monastery of the king of Wu-ch'a cannot be identified in the absence of any other details, the fact that Prājña, after eighteen years' of learning in various places including even Nalanda, had settled, before he left for China, in a monastery of Wu-ch'a proves beyond doubt that the monastic establishments of Oḍra (Orissa) had obtained a prized footing in the Buddhist world.

Among the successors of Śubhākaradeva I at least two — *sugatāśraya* Śivakaradeva II and *parama-saugata* Śubhākaradeva II — were avowedly Buddhist. All these rulers not merely professed Buddhism but actively participated in the furtherance of the faith. That some of the Bhauma-Kara rulers were responsible for the construction of the Buddhist structures is borne out by inscriptional evidence. Thus, the Dhenkanal plate of Tribhuvanamahādevī I refers to her predecessors, including Unmaṭṭakesarī (Śivakaradeva I) and Gayāḍa (Śāntikara I), as benevolent kings 'who exhausted treasures of their vast empire on religious works in order to enlighten their own country and others — who decorated the earth by constructing in unbroken continuity various *maṭhas*, monasteries (*viḥāras*) and temples'.<sup>3</sup> Again, in the Baudh plates of Tribhuvanamahādevī II, dated in the year 158 of the Bhauma-Kara era, Śubhākaradeva I is credited with the erection of many lofty stone *viḥāras*.<sup>4</sup>

Even those kings who did not profess Buddhism donated lands for the ceremonial worship of the Buddhist images, maintenance of the Buddhist establishments and repairs to edifices. Thus, the two Talcher (District Dhenkanal) charters<sup>5</sup> of the *parama-māheśvara* Śivakaradeva III, dated in the year 149 of the Bhauma-Kara era, record the grant of two

<sup>1</sup> *Epigraphia Indica*, XV, pp. 363 and 364. R. C. Majumdar, however, is inclined to identify Śivakara I, father of Śubhākara I, with the king of Wu-ch'a who presented the manuscript to Te-tsung; cf. *The Age of Imperial Kanauj*, edited by R. C. Majumdar and A. D. Pusalker, Bharatiya Vidya Bhavan's History and Culture of the Indian People, IV (Bombay, 1955), pp. 64 and 65.

<sup>2</sup> *Epigraphia Indica*, XV, p. 364.

<sup>3</sup> Binayak Misra, *Orissa Under the Bhauma Kings* (Calcutta, 1934), p. 28.

<sup>4</sup> *Epigraphia Indica*, XXIX, 1951-52, p. 216.

<sup>5</sup> Binayak Misra, *op. cit.*, pp. 40-51.



villages for meeting the requirements of the temple of Buddha in Jayāśrama-vihāra. The income derived from the villages was divided into three shares. One share was meant for defraying the cost of *gandha* (perfume, presumably sandal-paste), *pushpa* (flowers), *dhūpa* (incense), *dīpa* (lamp), *snāpana* (lustration) and various kinds of offerings like *bali*, *charu* and *nivedya* and performance of worship to the image of Buddha enshrined in the temple.<sup>1</sup> The same share was also intended for the food and clothing of the *pādamūla* (servant?) and for supplying the ten attendants (?) of *bhikshu*<sup>2</sup> with *chīvara* (clothing), *piṇḍa-pātra*<sup>3</sup> (food-bowl), *śayanāsana* (bed) and *glāna-bhaishajya* (medicine). The second share was reserved for repairs (to the temple), while the third was set apart for the maintenance of the family of the *dānapati* ('donor', 'benefactor', presumably the person who built the temple).

It is true that not a single record of the Bhauma-Karas has yet been discovered at Ratnagiri. But it is equally true that Buddhism and the building-enterprise received an unprecedented fillip during the regime of these rulers whose capital was at Jajpur, barely 21 km. from Ratnagiri. This is evident not merely from the slabs inscribed in the characters of the epigraphs of this dynasty, but from the extant sculptures and reliefs which mirror the art-idiom of the Bhauma-Kara epoch. Indeed, Buddhism in this period was not only active and stirring but became a creative force in the spheres of art and architecture. One of the early specimens of this creative upsurge was Monastery 1 of Period I. Its sculptures bear an affinity with the inscribed image of Padmapāṇi from Khadipada-Mohanpara (District Balasore) which can definitely be attributed to the Bhauma-Kara period. For, the dedication of this image was made during the reign of Śubhākaradeva.<sup>4</sup> This king has been identified with Śubhākaradeva I<sup>5</sup> of the Neulpur charter. Some scholars, however, are of the opinion that Śubhākaradeva of the Khadipada-Mohanpara image-inscription was a predecessor of the donor of the Neulpur grant, as the palaeography of the image-inscription looks earlier in date than that of the charter.<sup>6</sup> Palaeographically, the image-inscription is not later than the eighth century A.D. which appears to be the date of Monastery 1 of Period I.

When Monastery 1 was built Ratnagiri was definitely under the grip of Mahāyāna Buddhism. There are contemporaneous images of this pantheon and the number of

<sup>1</sup> This reveals that the ritualistic worship of Buddhist images was almost as elaborate as in the case of Brahmanical images.

<sup>2</sup> Misra's reading of the relevant portion of the text is *daśānām bhikṣuṇī-sopasthāyakayuktānām*. The correct reading seems to be *daśānām bhikṣūṇām sopabhāṇḍakayuktānām*.

<sup>3</sup> The intended reading might have been *piṇḍapātra* (food).

<sup>4</sup> A. Ghosh, 'Khadipada Image Inscription of the time of Subhakarā', *Epigraphia Indica*, XXVI, 1941-42, pp. 247 and 248. Also, S. C. De, 'The Orissa Museum Image Inscription of the time of Śubhākaradeva', *Proceedings of the Twelfth Session of the Indian History Congress, Cuttack, 1949*, pp. 66-74.

<sup>5</sup> S. C. De, *op. cit.*, p. 69.

<sup>6</sup> A. Ghosh, *op. cit.*, p. 248; R. C. Majumdar (*The Age of Imperial Kanauj*, p. 64), while regarding the two kings as identical, did not rule out the view of A. Ghosh.



images of the pantheon continued to swell as days went by. The Mahāyāna doctrine also gradually transformed itself into Vajrayāna, so that by the ninth century A.D. or even earlier images of the deities of Vajrayāna pantheon made their appearance.

The chronology of the Bhauma-Karas is still controversial. The inscriptions of the rulers bear dates in an unspecified era, the initial year of which is a matter of dispute. Scholars at first were in favour of equating the era with the Harsha era beginning with A.D. 606. D. C. Sircar is now of the opinion that the Bhauma-Kara era started from A.D. 831.<sup>1</sup> R. C. Majumdar, however, is inclined to place the beginning of the era in about the middle of the eighth century A.D.,<sup>2</sup> while Satyanarayan Rajaguru, on astronomical details, suggests A.D. 736 as the initial year of the Bhauma Samvat.<sup>3</sup> It may be noted that Rajaguru's suggestion fits in with the Chinese evidence of the Wu-ch'a king with name translated as one 'who does what is pure, the lion (Śubhākara-simha or Śivakara-kesarī) sending a Mahāyāna text to the Chinese emperor in A.D. 795 (above, p. 19). That the Bhauma-Kara dynasty ruled for more than two hundred years is proved by a copper-plate charter, dated 204 of the Bhauma-Kara era, of Vakulamahādevī, the queen of Śubhākaradeva V. Vakulamahādevī was succeeded by Dharmamahādevī, who was the last ruler so far known. According to R. C. Majumdar,<sup>4</sup> the rule of the dynasty came to an end about the middle of the tenth century A.D. and the Bhañjas of Khiñjali most probably played a role in the final stage of the downfall which was ultimately accomplished by the Somavamśis in the tenth century A.D. The Somavamśi rulers, despite their adherence to Brahmanism, were not antagonistic to Buddhism which continued to flourish in their regime as well.

Some references to the religious trend of Ratnagiri towards the end of the tenth century A.D. are available in the Tibetan records. These notices are in the context of the emergence (or popularization) of the *Kālachakra-tantra*. Thus, 'Gos lo-tsā-ba gZon-nu-dpal (A.D. 1392-1481), in his *Deb-ther sñon-po* ('Blue Annals', composed between A.D. 1476 and 1478), stated in connection with the search for the *Kālachakra* by Āchārya Tsi-lu-pa (Cheluka) that 'the ācārya had read (it) in the vihāra of Ratnagiri (Rin-chen ri-bo) which had been left undamaged by the Turuṣkas'.<sup>5</sup> The Tibetan works differ in respect of the name of the āchārya who first brought the *Kālachakra-tantra* in Āryadeśa of India from the realm of Śambhala<sup>6</sup> where existed the *tantra* together with its commentary and precepts. The 'Blue Annals' also record different traditions, some of which alone name Tsi-lu-pa (Cheluka) as the propagator.

Cheluka's association with Orissa and Ratnagiri is attested to by other Tibetan texts

<sup>1</sup> *Epigraphia Indica*, XXIX, pp. 191 and 224.

<sup>2</sup> *The Age of Imperial Kanauj*, p. 65.

<sup>3</sup> 'The Bhauma-Samvat', *The Orissa Historical Research Journal*, XII, no. 2, 1964, pp. 100-08.

<sup>4</sup> *The Age of Imperial Kanauj*, pp. 67 and 68.

<sup>5</sup> G. N. Roerich, *The Blue Annals*, Royal Asiatic Society of Bengal Monograph Series, VII, part two (Calcutta, 1953), p. 755.

<sup>6</sup> Śambhala has not yet been satisfactorily identified. While some scholars locate it outside India, others would identify it with Sambalpur in Orissa. Some, again, regard it as a mythical realm.



as well. Thus, in a Tibetan work (written towards the end of the fourteenth century A.D.) by mKhas-Grub Thams-chad mKhyen-Pa dGe-Legs-dPal-bZang-Po it is stated that the great preceptor Chilu Paṇḍita (Cheluka), born in Or-bi-sar (Orissa), studied the complete *Tripiṭaka* in Ratnagiri-vihāra, Vikramaśīla and Nālandā.<sup>1</sup>

According to the *Pag Sam Jon Zang*<sup>2</sup> (completed in A.D. 1747) by Sum-Pa mKhan-Po Ye-Shes-dPal-aByor (Sumpa Khan-po Yeše Pal Jor), it was Āchārya Biṭoba who obtained the *Kālachakra-tantra* from Śambhala. 'At the last moment of the king (Mahīpāla) Āchārya Biṭoba came and Vajrapāṇi instructed him to go through magic to Śambhala where *Kālachakra* would be found. He went there and brought it to Ratnagiri and explained the doctrine to Bhikshu Abadhūtipa, Bodhiśrī and Nāropa'.<sup>3</sup>

These Tibetan references would indicate that Ratnagiri was a renowned academic centre, noted for the spiritual inspiration and lively pursuit of the *Kālachakra-tantra*, in the late tenth or early eleventh century A.D. The importance of this institution, which played a significant role in the dissemination of *Kālachakrayāna*, is attested to by the fact that the reputed teachers and scholars of different quarters of India resorted to this establishment for teaching and receiving Buddhist religion and philosophy. From the association of a celebrated savant like Nāropa it may be presumed that the general intellectual and cultural level of this seat of learning was high. An older contemporary of the illustrious Atiśa Dīpaṅkara<sup>4</sup> (circa A.D. 980-1053), Nāropa (variously known as Nāro, Nāropā, Naḍapāda and Nāropāda) was an eminent Tantric sage immortalized in the Tibetan works. He succeeded Jetāri in the prized chair of Paṇḍita at the northern gate of the Vikramaśīla monastery and afterwards became the high priest of Vajrāsana (i.e. Bodh-Gaya).<sup>5</sup> He was equally well-known for his writings. One of his works is the *Sekoddeśa-ṭīkā*,<sup>6</sup> a commentary on the *Sekoddeśa* section of the *Kālachakra-tantra*.

That Vajrayāna found a strong footing at Ratnagiri is fully corroborated by the excavations which yielded, apart from religious edifices, numerous votive *stūpas* with the reliefs of divinities of the Vajrayāna pantheon, separate images of these divinities and inscribed slabs and moulded terracotta plaques with *dhāraṇīs*. In the overwhelming number of the portable monolithic *stūpas*, Ratnagiri commands a prized position among the Buddhist centres of India. The number of these antiquities is an adequate index of the profound popularity and sanctity of the centre in the Buddhist world.

The only Somavaṃśī record found here is the already-mentioned copper-plate charter of Kaṇa who flourished towards the end of the eleventh and the beginning of the twelfth

<sup>1</sup> C. R. Lama, Head of the Department of Indo-Tibetan Studies, Vidya-Bhavana, Visva-Bharati, Santiniketan, has kindly sent me the relevant extract from the work. Dr. Lokesh Chandra has furnished me a translation of the passage.

<sup>2</sup> Edited by Sarat Chandra Das, (Calcutta, 1908), pp. 115 and lxxi.

<sup>3</sup> The passage has kindly been translated for me by C. R. Lama.

<sup>4</sup> Nāropa is represented in some Tibetan works as a teacher of Atiśa Dīpaṅkara; *The Blue Annals*, part one (Calcutta, 1949), p. 243.

<sup>5</sup> *Pag Sam Jon Zang*, p. lv.

<sup>6</sup> Mario E. Carelli, *Sekoddeśaṭīkā of Naḍapāda (Nāropā)*, Gaekwad's Oriental Series, No. XC (Baroda, 1941).



century A.D. This charter<sup>1</sup> records the grant of a village in favour of Rāṇī Karpūraśrī who hailed from Saloṇapura-mahāvihāra. Presumably, Karpūraśrī settled in Ratnagiri either as a lay-devotee or a nun, and the village was granted to meet her personal expenses and to provide her to make contributions to the Buddhist establishment of Ratnagiri.

In the second decade of the twelfth century A.D. and shortly after Karna, the Somavamśi dominion was conquered by the Gaṅgas. Ratnagiri was not much affected by the political change, as is evident from the remains and images. *Stūpas* continued to be erected as is evident from the relic-deposit inside *Stūpa* 24 which had produced among other things a Gaṅga *fanam*.

After the thirteenth century A.D. building-activity suffered a sharp decline till it came almost to a standstill. Though Ratnagiri became one of the few shelters of Buddhism, after the religion had lost footing in major parts of India due not only to the lack of patronage but also to the victimization of the faith by the Muslim invaders, the establishment of Ratnagiri was not in an affluent state. From the thick shroud of debris covering the premises of the main *stūpa* (*Stūpa* 1) before its last restoration it is reasonable to believe that the Buddhists were faced with bad days.

The rule of the Gaṅgas was brought to an end by the Gajapatis in the fourth decade of the fifteenth century A.D. Hardly any information is available regarding the state of Buddhism during the rule of this dynasty. King Pratāparudradeva (*circa* A.D. 1497-1540) of this dynasty appears to have been hostile to Buddhism.<sup>2</sup> The reign of Pratāparudradeva is marked by the reoriented Vaishṇavism under the lead of Śrī Chaitanyadeva (*circa* A.D. 1486-1533) who not only had a profound influence on the king but left an indelible mark in the country which, henceforward, became a warm upholder of the teachings of this great Vaishṇava saint.

After the fall of the Gajapati dynasty there was an effort to sustain the dying faith in the reign of Mukundadeva (A.D. 1559-68). This king, according to Tāranātha, established in Oḍiśā 'the temple for the insiders and also a number of smaller centres for the Doctrine. Thus the Law was spread a little'.<sup>3</sup> The *Śambhala-lam-yig*<sup>4</sup> also records the construction of many Buddhist structures by Mukundadeva in the country of Oḍiśā. Initially a follower of Brahmanical religion, the king is stated to have been influenced by his queen, a believer in Buddha. After Mukundadeva who was slain in a battle, Orissa passed into the possession of Sulaimān Karrānī. Not long afterwards Orissa formed part of the Mughal empire.

<sup>1</sup> Debala Mitra, 'Ratnagiri Plates of Somavamsi Karna', *Epigraphia Indica*, XXXIII, 1959-60, pp. 263-68; D. C. Sircar, 'Note on Ratnagiri Plates of Somavamsi Karna', *Epigraphia Indica*, XXXIII, pp. 269-74; and D. C. Sircar, 'Dēvadāsīs in Buddhist Temples', *Epigraphia Indica*, XXXV, 1963-64, pp. 97 and 98.

<sup>2</sup> Nalinaksha Dutt's Foreword to N. K. Sahu's *Buddhism in Orissa*, pp. xiv and xv; *Asiatic Researches*, XV, 1825, pp. 283 and 284.

<sup>3</sup> Tāranātha's *History of Buddhism in India*, p. 321.

<sup>4</sup> Aniruddha Jha, *op. cit.*, p. 51.

It is not unlikely that Ratnagiri was one of the centres benefited by the patronage of Mukundadeva. Whether the last restoration of the main *stūpa* at Ratnagiri was undertaken in his reign cannot be proved definitely, but that there was a revival of the structural activity, though on a modest scale, long after the thirteenth century A.D. is proved by the excavation at the Stūpa-area. Stūpa 24, immediately to the east of the main *stūpa*, yielded, as already noted, a Gaṅga *fanam*, the date of which is most probably not earlier than the thirteenth century A.D. The last restoration of the main *stūpa* was effected long after the deposit of the relics in this minor *stūpa*. Though the time-gap between the two constructions cannot be determined precisely, it is, nevertheless, certain that the interval must have been considerable. For, by the time the overhauling of the main *stūpa* took place, Stūpa 24 and in fact all other *stūpas* had been engulfed by debris and accumulation of earth to such an extent that a level ground enclosed by a compound-wall appeared around the restored main *stūpa*.

Simultaneously with the restoration of the main *stūpa* there was an effort to make some minor additions and repairs to the dilapidated Monastery I. This last attempt of the building-enterprise was extremely feeble in every respect and can in no way be compared to the dazzling achievements of the older times.



## CHAPTER FIVE

### STŪPA-AREA

#### 1. GENERAL OBSERVATIONS

THE first season's dig was concentrated on the highest part<sup>1</sup> of the hill near its southwestern end and led to the discovery of myriads of *stūpas* of all sizes, apart from the main *stūpa* of the site (fig. 3). The area is narrow due to the ground sloping sharply on the east and west. The *stūpa* being the principal object of worship in the Buddhist religion in its earlier phase, it was but natural that the site for it was selected at the highest eminence of the hill which would provide the best view of the *stūpa* from kilometres around. One curious feature that hardly escapes the eye is that the uneven rocky surface was not levelled and smoothened by cutting but the undulations were filled in wherever thought necessary. In fact, a part of the rock was even allowed to protrude above the floor-level of the *stūpas*. Presumably, this part of the hill was considered too sacred to be stripped of its rock.

The dating of the *stūpas* on the basis of stratigraphy is difficult in many cases on account of the lack of regular stratified deposit, uneven configuration of the hill-top and several other factors. In fact, it is not possible to work out the desired chronology on the basis of the deposition of earth and debris at a site like Ratnagiri where the building-activities continued for a considerable time. The *stūpas* as well as temples and monasteries had been in use for centuries. This had necessitated constant sweeping and cleaning in and around the structures during the prolonged period of the prosperity of the Buddhist establishment, as a result of which cultural deposit could not accumulate in a proper sequence. Minor *stūpas* were reared up from time to time by pilgrims and devotees not only on the open ground around the main *stūpa* but on the ruined structures and even on the tops of monolithic *stūpas*. These building-operations, involving digging for foundation and providing a sort of level ground around the structures, disturbed the earlier floor-levels considerably. Additions of numerous structural and monolithic *stūpas* within the limited and uneven space around the main *stūpa* adversely affected the succession of stratified deposit.

The foundation of some of the *stūpas* in the area went back at least to the Gupta period, as is evident from the discovery of several stone slabs inscribed with the text of the *Pratītyasamutpāda-sūtra* in characters of the fifth-sixth century A.D. The area continued to be heavily built upon at least up to the thirteenth century A.D.

Among the *stūpas* exposed, two, both of bricks, are conspicuously prominent by virtue of their dimensions. These two have been numbered as *Stūpas* 1 and 2. *Stūpa* 1, the larger of the two, was the main *stūpa* occupying the central place and dominating the

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<sup>1</sup> The area affords picturesque views of the hills of Udayagiri (pl. IX) and Lalitagiri.



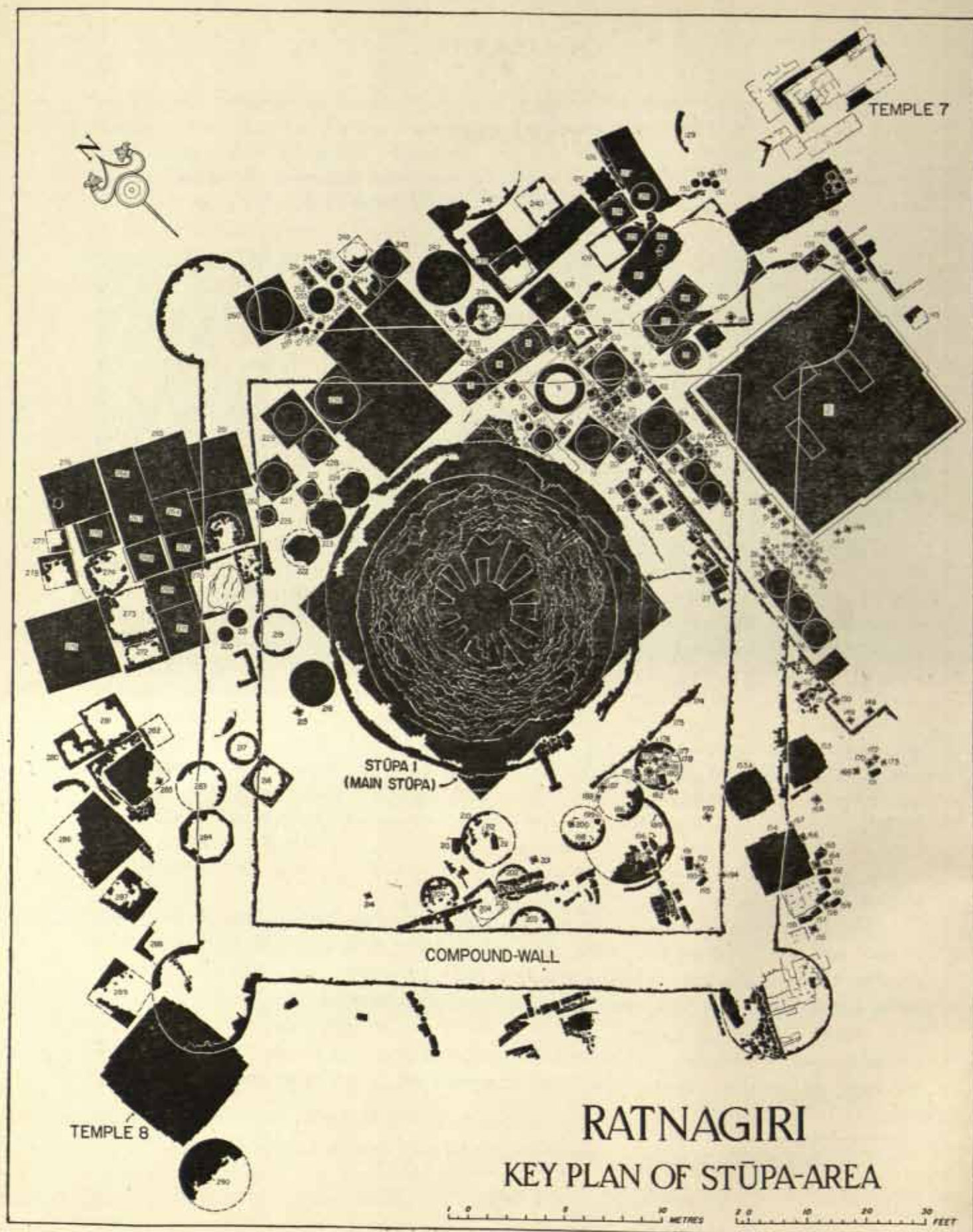


FIG. 3



area. It had two distinct structural periods; below the earlier (Period I) of the two are scanty remains of the plinth of a still earlier structure, the exact nature of which remains unascertained.

That Ratnagiri was held in high veneration by the Buddhist world is amply attested by the overwhelming number of *stūpas* erected here. Indeed, the precincts of Stūpa 1 were literally studded with smaller *stūpas* of varying dimensions and forms allowing barely a narrow passage for circumambulation around the main *stūpa*. These *stūpas* were evidently raised by devotees who intended to earn merit by installing them near the main *stūpa*. The sizes and embellishments of these *stūpas* were naturally conditioned by the means, inclination and status of the individual donors. As elsewhere, many of these *stūpas* were no doubt the dedications of the devout pilgrims to this Buddhist centre, as the Buddhists, when they visited any sacred spot, used to make, as an expression of their piety and with the object of attaining merit, offerings which generally took the form of votive *stūpas*, temples and images in the case of the rich and clay and terracotta tablets<sup>1</sup> inscribed with the Buddhist creed in the case of the poor. I-tsing, the Chinese pilgrim who had visited India in the second half of the seventh century A.D., recorded the contemporary Indian belief on the great merit accrued from the dedication of *stūpas*. 'Even if a man', noted the pilgrim, 'make an image as small as a grain of barley, or a Kaitya (*chaitya*=*stūpa*) the size of a small jujube, placing on it a round figure, or a staff like a small pin, a special cause for good birth is obtained thereby, and will be as limitless as the seven seas, and good rewards will last as long as the coming four births.'<sup>2</sup>

The minor *stūpas* can be categorized as: (i) structural *stūpas*, built either of stone (khondalite) or of bricks; and (ii) portable monolithic *stūpas*.<sup>3</sup> The first category is concentrated on the ground immediately surrounding Stūpa 1. Though the monolithic *stūpas* were found in abundance amidst the structural *stūpas* as well, their maximum concentration, often in a disorderly fashion, was on the south-western side beyond the compound-wall of Stūpa 1 of Period II. While no mortar was used for *stūpas* of stone masonry, clay was used for brick ones. The slabs of some of the stone *stūpas* were found joined by iron dowels and cramps.

These minor *stūpas* stood at different levels either due to the uneven configuration of the rocky ground or owing to the accumulation of debris. Sometimes *stūpas* were found built over earlier ruined *stūpas* of masonry and even over the intact monolithic *stūpas*. Indeed, many of the earlier *stūpas* were neglected and allowed to be covered up at the time of the fresh installation of *stūpas*, evidently owing to the lack of space. Hardly any

<sup>1</sup> As many as thirty-eight circular terracotta tablets (pl. XIV) were found together at one spot at the southern end of the excavated Stūpa-area near the south-eastern corner. All of them bear the Buddhist creed in six lines in characters of the ninth-tenth century A.D. These tablets (more or less 3.5 cm. in diameter) were impressed by a single stamp.

<sup>2</sup> *A Record of the Buddhist Religion as practised in India and the Malay Archipelago* (A.D. 671-695) by I-tsing, translated by J. Takakusu, (Oxford, 1896), p. 151.

<sup>3</sup> *Chhatrāvalis* in many cases are, however, of separate stones.



attempt was made to restore the minor *stūpas* where the merit of dedication went with the individual donor. Installed at different times, most of these minor *stūpas* are later than Stūpa 1 of Period I, the maximum dedication having been made in the period between the ninth and thirteenth centuries A.D. Very few of the minor *stūpas* which were contemporaneous with Stūpa 1 of Period I have survived. Of the *stūpas* which antedated Stūpa 1 of Period I only one (Stūpa 189) could be definitely identified. Not a single *stūpa* was found to have been later than Stūpa 1 of Period II.

The plans of the bases or of the platforms of the minor structural *stūpas* were variously circular, square, square with *ratha*-projections and octagonal (in a solitary specimen). Some of the stone *stūpas* had various decorations in relief, a prominent motif being a row of thunderbolts (*vajras*), indicative of the Vajrayāna cult. Several of the stone *stūpas* provided, on one or four sides of the drums, architectural niches bearing the images, in chlorite or khondalite, of Buddha (e.g. Stūpas 54 and 226), Tārā (e.g. Stūpas 16, 30 and 55), Lokeśvara (e.g. Stūpa 226), Mañjuśrī (e.g. Stūpa 13) and sometimes figures of deities of the typical Vajrayāna pantheon. Thus, in the four niches of Stūpa 227 were images of Dhyaṇi-Buddhas facing their proper directions. A curious medley of images of four divinities in the niches is noticed in Stūpa 226 where apart from Buddha and Lokeśvara there are Jambhala and a four-armed goddess (Chundā?). Three of the four images were found intact in the niches of Stūpa 16; all of them are goddesses—Tārā, Aparājitā and Ārya-Sarasvatī(?). While only a few of the images were found *in situ*, a fairly large number of small and medium-sized images, which must have got detached from the niches of the *stūpas* where they had been originally installed, were recovered from the debris of *stūpas*.

The sacred deposits within the structural *stūpas* are both varied and interesting. Some of these *stūpas* are *śārīrika* in the true sense of the term, as they yielded corporeal relics in the form of partially-charred bones, presumably of the monks and dignitaries of the *saṅgha*. Though bone-relics were found only in a few structural *stūpas* (e.g. Stūpas 3, 4, 23, 24, 25 and 115), there is every reason to believe that there were many more *śārīrika stūpas*. For, stray bones with or without reliquaries were found in the Stūpa-area. Apparently, they must have got dislodged from structural *stūpas*, many of which are reduced to the lowest part of the base or platform. The intact bone-relics were encountered usually at the centre of the base (or platform) near its top or middle height and rarely within the drum.

Hardly any attention was paid to the reliquaries which were generally either plain earthen vases as in Stūpas 24 (pl. XXVII A), 25 (pl. XXVI B) and 115 (pl. XXXVII A) or plain stone blocks with sockets. In Stūpa 3 the reliquary (pl. XVI B) was just a brick with a cavity, its lid being a fragmentary brick. In some cases (e.g. Stūpas 4 and 23) there were no caskets at all, the bones having been deposited within a socket made in the platform or drum of the *stūpas*; the sockets in the stone *stūpas* were plugged by stone pieces. Sometimes the bones were accompanied by other deposits. Thus, in Stūpa 24 were found a gold bead and a gold Gaṅga *fanam*, in Stūpas 25 and 115 a gold bead, in Stūpa 62 a bead of crystalline quartz and in Stūpa 23 a gold coin. A dislocated reliquary



(pl. XV A, 1), which was in the form of a khondalite block (Reg. no. RTR-1, 1118; 12.8 cm. long, 8 cm. wide and 9 cm. high) with its socket<sup>1</sup> plugged by a khondalite stopper (3.5 cm. long, 3 cm. wide and 1.8 cm. high; pl. XV A, 2), yielded two copper discs (Reg. nos. RTR-1, 1119 and 1120) inscribed with the Buddhist creed in six lines in characters of the ninth-tenth century A.D. (pl. XV A, 5 and 6) and a tiny globular casket (Reg. no. RTR-1, 1121) of silver alloy, consisting of two hemispherical bowls (pl. XV A, 3); enclosed within the casket was a hollow ball (Reg. no. RTR-1, 1122; pl. XV A, 4) of gold alloy (about 1 cm. in diameter and with a single hole) containing four grains of calcareous material<sup>2</sup> and a tiny leaf of gold alloy, rolled and conical in shape and hollow within. Another dislocated reliquary (Reg. no. RTR-1, 1123; pl. XVI A, 1), which also, no doubt, was originally within one of the minor *stūpas*, contained an unworked piece of rock-crystal (Reg. no. RTR-1, 1124), 3.5 cm. long and 1.5 cm. wide and 0.6 cm. thick (pl. XVI A, 2), within its socket. Found at the north-eastern corner of the Stūpa-area, this roughly-finished khondalite block, 12 cm. (in maximum length) × 11.2 cm. (in maximum width) and 6.5 cm. (in maximum height), contains a socket, 4.5 cm. long, 4 cm. wide and 3 cm. deep; within the socket there might have been other objects which got dislodged with the displacement of the stopper. Another dislocated reliquary (Reg. no. RTR-1, 1126) yielded twenty-two pieces of partly-burnt bones (Reg. no. RTR-1, 1127; pl. XVII A); made of blackish grey earthenware, this reliquary (pl. XVII A), 8 cm. high, has a bulging body and a convex bottom.<sup>3</sup>

The second category of deposits consists of inscribed stone slabs and terracotta plaques and tablets. The purports of the inscriptions are: (i) *Pratītyasamutpāda-sūtra* together with its *nirodha* portion; (ii) Buddhist creed; and (iii) *dhāraṇīs*. As regards the widely-prevalent practice of depositing the Buddhist *gāthā* within *stūpas* and images, I-tsing wrote as follows.

'Again, when the people make images and *Kaityas* (*chaityas*) which consist of gold, silver, copper, iron, earth, lacquer, bricks, and stone, or when they heap up the snowy sand (lit. sand-snow), they put in the images or *Kaityas* two kinds of *Sarīras*. 1. The relics of the Great Teacher. 2. The *Gāthā* of the Chain of Causation.

'The *Gāthā* is as follows:—

"All things (Dharmas) arise from a cause.

The Tathāgata has explained the cause.

<sup>1</sup> The socket which is mostly oblong (3.9 cm. long and 3.3 cm. wide) becomes circular at a depth of 4 cm. The circular slot which contained the silver casket (2 cm. in diameter) along with its contents was covered by the two copper inscribed discs (one is 2.6 cm. in diameter and the other 2.3 cm. in diameter), placed one above the other (inscribed faces being covered).

<sup>2</sup> As per the report of Dr. B. B. Lal, Chief Archaeological Chemist. Two bits look like minute pieces of bone.

<sup>3</sup> The rim is broken. The mouth was not found covered by a lid. The reliquary was found at a distance of 1.015 m. to the north of the north-eastern corner of the central projection of Stūpa 1 at the base-level.



This cause of things has been finally destroyed ;

Such is the teaching of the Great Sramana (the Buddha)."<sup>1</sup>

'If we put these two in the images or Kaityas, the blessings derived from them are abundant'.<sup>2</sup>

Evidently, the Buddhists resorted to the enshrinement of the all-important *Pratītya-samutpāda-sūtra* and the Buddhist creed, because they record the essence of Buddha's teaching.

The 'Gāthā of the Chain of Causation', as pointed out long ago by T. W. Rhys Davids and Hermann Oldenberg, has a bearing on the *Pratītyasamutpāda-sūtra* or *Nidāna-sūtra* which 'explains the origination and cessation of what are called here "dhammā hetuppabbhavā".'<sup>3</sup> None of the slabs which bear this *sūtra*, all in Gupta characters, was recovered *in situ* at Ratnagiri. The practice of enshrining this *sūtra* in *stūpas* has been traced as early as the Kushāṇa times when the Kurram casket incised with a summary of this text was enshrined.<sup>4</sup> The practice was very popular all over northern India in the Gupta period as testified by the discovery of this text, written variously on bricks, copper-plate, birch-leaf and casket, from the *stūpas* of Nalanda<sup>5</sup> (District Nalanda, Bihar), Kuṣī-nagara<sup>6</sup> (District Deoria, Uttar Pradesh), Gopalpur<sup>7</sup> (District Gorakhpur, Uttar Pradesh), Lauriya-Nandangarh<sup>8</sup> (District Champaran, Bihar) and Devnimori<sup>9</sup> (District Sabarkantha, Gujarat). In view of this practice, prevalent in the pre-Gupta and Gupta periods, of enshrining this particular text inside *stūpas*, it is reasonable to assume that these records of Ratnagiri in Gupta characters must have been placed inside contemporary *stūpas*; subsequently, with the decay of the *stūpas*, they were thrown out and got mixed up with debris. The text appears to have been no longer popular for this particular purpose in the post-Gupta period when the preference was for the Buddhist creed. From the ninth

<sup>1</sup> This is in fact a translation of the Buddhist creed which is as follows :

*ye dharmā hetu-prabhavā hetuṃ teshāṃ Tathāgato hy=avadat  
teshāṃ cha yo nirodha evaṃ-vādī Mahāśramaṇaḥ.*

This has been translated by T. W. Rhys Davids and Hermann Oldenberg as 'Of all objects which proceed from a cause, the Tathāgata has explained the cause, and He has explained their cessation also; this is the doctrine of the great Samana'; *Mahāvagga*, I, 23, 5; *The Sacred Books of the East*, XIII (Oxford, 1881), p. 146.

<sup>2</sup> J. Takakusu, *op. cit.*, pp. 150 and 151.

<sup>3</sup> *The Sacred Books of the East*, XIII, p. 146, fn. 1.

<sup>4</sup> *Epigraphia Indica*, XVIII, 1925-26, pp. 16-20; *Corpus Inscriptionum Indicarum*, II, Part I (Calcutta, 1929), pp. 152-55.

<sup>5</sup> *Epigraphia Indica*, XXI, 1931-32, pp. 193-99; XXIV, 1937-38, pp. 20-22.

<sup>6</sup> *Annual Report of the Archaeological Survey of India, 1910-11*, pp. 73-77.

<sup>7</sup> *Proceedings of the Asiatic Society of Bengal*, July 1896, pp. 99-103; *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, 1938, pp. 547-53.

<sup>8</sup> *Journal of the Maharaja Sayajirao University of Baroda*, XV, no. 1, 1966, p. 23.

<sup>9</sup> R. N. Mehta and S. N. Chowdhary, *Excavation at Devnimori* (Baroda, 1966), pp. 121 and 122; A. Ghosh, 'The Relic-casket from Devnimori', *Journal of the Maharaja Sayajirao University of Baroda*, XV, no. 1, 1966, pp. 21-24.



century onwards both the Buddhist creed and *dhāraṇīs* were equally popular at this centre.

The Buddhist creed was found inscribed on many stone slabs. Only a few of these slabs were found *in situ* (e.g. Stūpa 55). The rest were recovered from debris; they must have got detached from the decayed cores of *stūpas* wherein they had been enshrined. Rarely was the creed found inscribed on slabs forming part of the construction instead of on separate slabs. The Buddhist creed was also found on terracotta oval plaques and circular tablets and two copper discs mentioned above (p. 29). Six such plaques, all from one mould, from Stūpa 253 contained above the creed the reliefs of Buddha in the *bhūmiś-parśa-mudrā* and two attending Bodhisattvas (pl. XLIX). Two dislocated terracotta balls were found to have been made of two plano-convex tablets, inscribed with the creed, placed face to face (pl. XIX B).

A fairly good number of *dhāraṇīs*, mostly on stone slabs and rarely on terracotta plaques, were recovered from the excavation. Several of them were found *in situ*. Thus, Stūpa 2 and Stūpa 253 yielded respectively five (pl. XVIII) and four (pl. L) terracotta plaques with *dhāraṇīs* written in tiny letters, while Stūpa 94 bore a stone slab inscribed with a *dhāraṇī*. One of the slabs forming the dome of Stūpa 21 again contains a *dhāraṇī*. The idea behind the insertion of *dhāraṇīs* inside *stūpas* is explained in an inscription, now housed in the State Museum at Bhubaneswar, which states that the construction of a single *chaitya* (i.e. *stūpa*) with a deposit of a *dhāraṇī* inside it confers on the donor the merit of the erection of one lakh of Tathāgata-*chaityas*.<sup>1</sup> These texts again indicate the Vajrayāna affiliation of the Buddhist establishment from the ninth century A.D. onwards.

The deposit of images within *stūpas*, as at Sanchi, Devnimori and Sarnath, was also prevalent. Thus, inside Stūpa 55 (pl. XXX B), which presents an image of Tārā (pl. XXXIII C) in the niche of the drum-façade, were found, in three different layers, three deposits: (i) two bronze images, one each of Jambhala (pl. XXXII B) and Maitreya (pl. XXXIII A); (ii) a circular stone slab inscribed with the Buddhist creed (pl. XXXI B); and (iii) a soapstone image of Lokeśvara (pl. XXXIII B).

The portable monolithic *stūpas*, accounting for the largest number, form the most interesting group. By their sheer number, Ratnagiri competes even with Bodh-Gaya, the holiest of the Buddhist centres. More than seven hundred *stūpas* were exposed by excavation in the Stūpa-area and the area in front of Monastery 2. The number of partly-visible *stūpas*, scattered on the hill, particularly in the banyan-grove, is also quite considerable. Apart from these, there are many *stūpas* in the collection of the local people. Indeed, many of the houses in the village possess a few of them and these are used for diverse purposes such as part of the construction and as pedestals below the vases sustaining the sacred *tulasī* plant.

A limited number of these monolithic *stūpas* were doubtless used for enshrining the bone-relics of the departed: for this purpose they were provided with sockets, usually at

<sup>1</sup> *Epigraphia Indica*, XXVI, 1941-42, pp. 171-74.



the base, to hold charred bones. Most of the sockets of these *śārīrika stūpas* were found empty, and only a few<sup>1</sup> (Stūpas 112 and 188 for instance), which were found plugged by stone blocks, retained the relics. In the case of Stūpa 111, the bones were deposited inside the socket of the platform, a separate slab.

The remaining *stūpas* of this category were all votive and were sometimes inscribed with the Buddhist creed. An overwhelming number of these votive *stūpas* present the figures of deities of the Mahāyāna and Vajrayāna pantheons. The figures were carved mostly on the monoliths themselves and only rarely on separate slabs to be fixed into the niches. From the iconographic point of view these *stūpas* are of paramount importance, as they present not only varied forms of many deities but some unique representations of divinities not encountered on sculptures so far recovered from Ratnagiri. Indeed, by the sheer varieties in the icons they represent, these *stūpas* have won for Ratnagiri a singular place among the Buddhist sites in India. At other known sites deities other than Buddha and Tārā are rarely met with on monolithic *stūpas*. But here, apart from these two important divinities and Dhyaṇi-Buddhas, as many as twenty-two Bodhisattvas and goddesses (without taking into account their different forms) are represented.

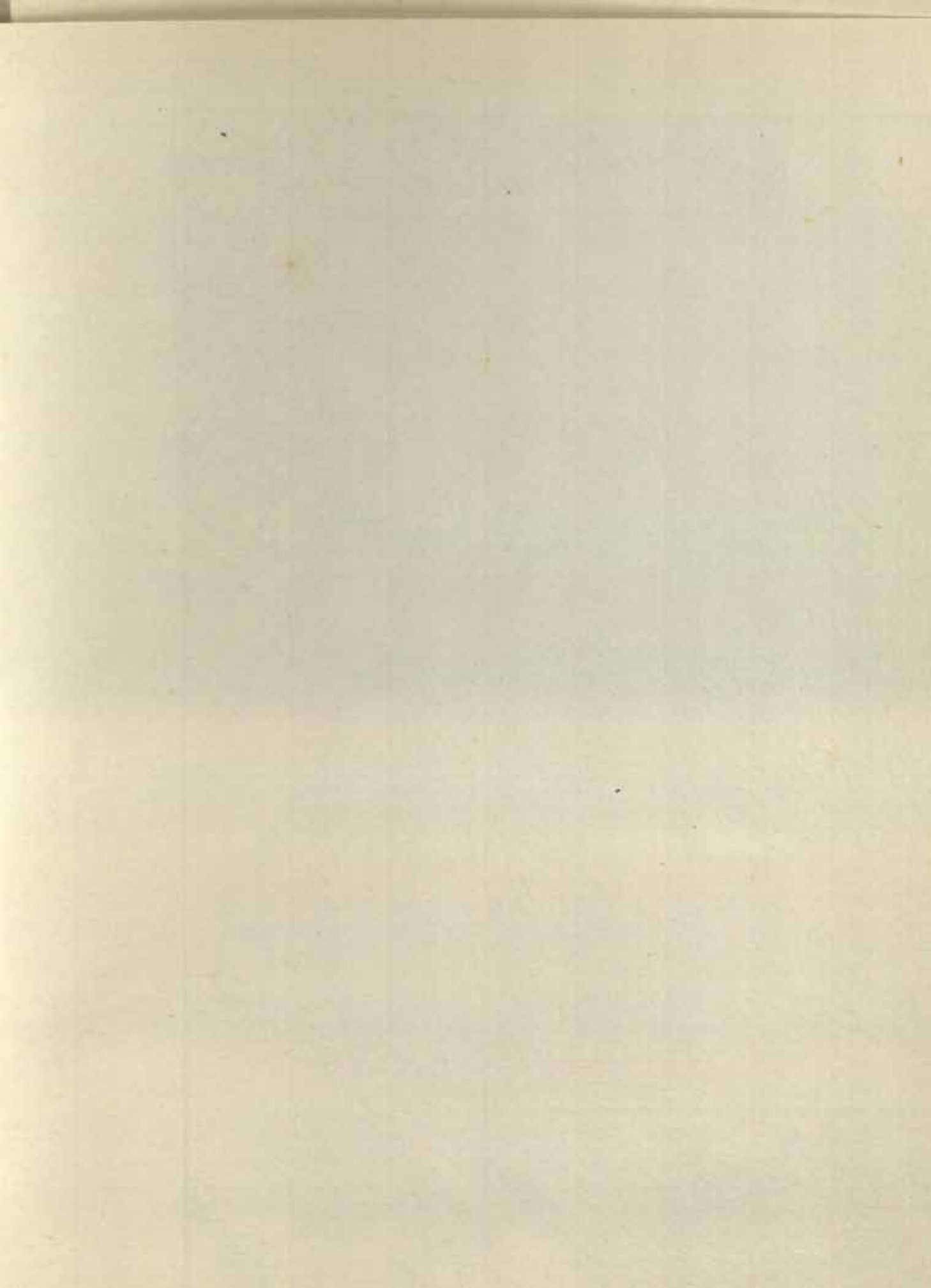
Though the workshop for the fashioning of these monolithic *stūpas* has not yet been located, there is no doubt that these *stūpas*, like the stone images, were made locally, as evidenced by a few unfinished *stūpas* (pl. LIX A and B). The absence of chips and other remains in the exposed portion of the Stūpa-area indicates that the craftsmen's yard<sup>2</sup> was elsewhere on the hill. Several *stūpas* were found to have a projection (pl. LX C) on one side of the drum and dome. Presumably, the intention was to carve the figures of the deities into these projections according to the inclinations of devotees, which again tends to indicate the maintenance of permanent *ateliers* and sculptors. Evidently, these somewhat incomplete *stūpas* were sold and dedicated during periods of heavy rush of pilgrims when the suppliers were not able to meet the pressing demand of flying visitors of varying means and consequently had to part with these *stūpas* in place of plain *stūpas* which fell short of the demand.

While the pilgrims from various places visiting Ratnagiri generally used to dedicate *stūpas* made in the local tradition, there are cases, though rare, where the local craftsmen had to produce them at the general directions of the visiting clients. Thus, two of the *stūpas* have reliefs of *āyaka*-pillars (pl. LX B), a characteristic of the Krishna valley. The extraneous influence is also manifest in three of the masonry *stūpas* in the area to the south of Monastery 2, where staircases against the four sides of the terraced platform were introduced and drums were embellished with ornate pillars.

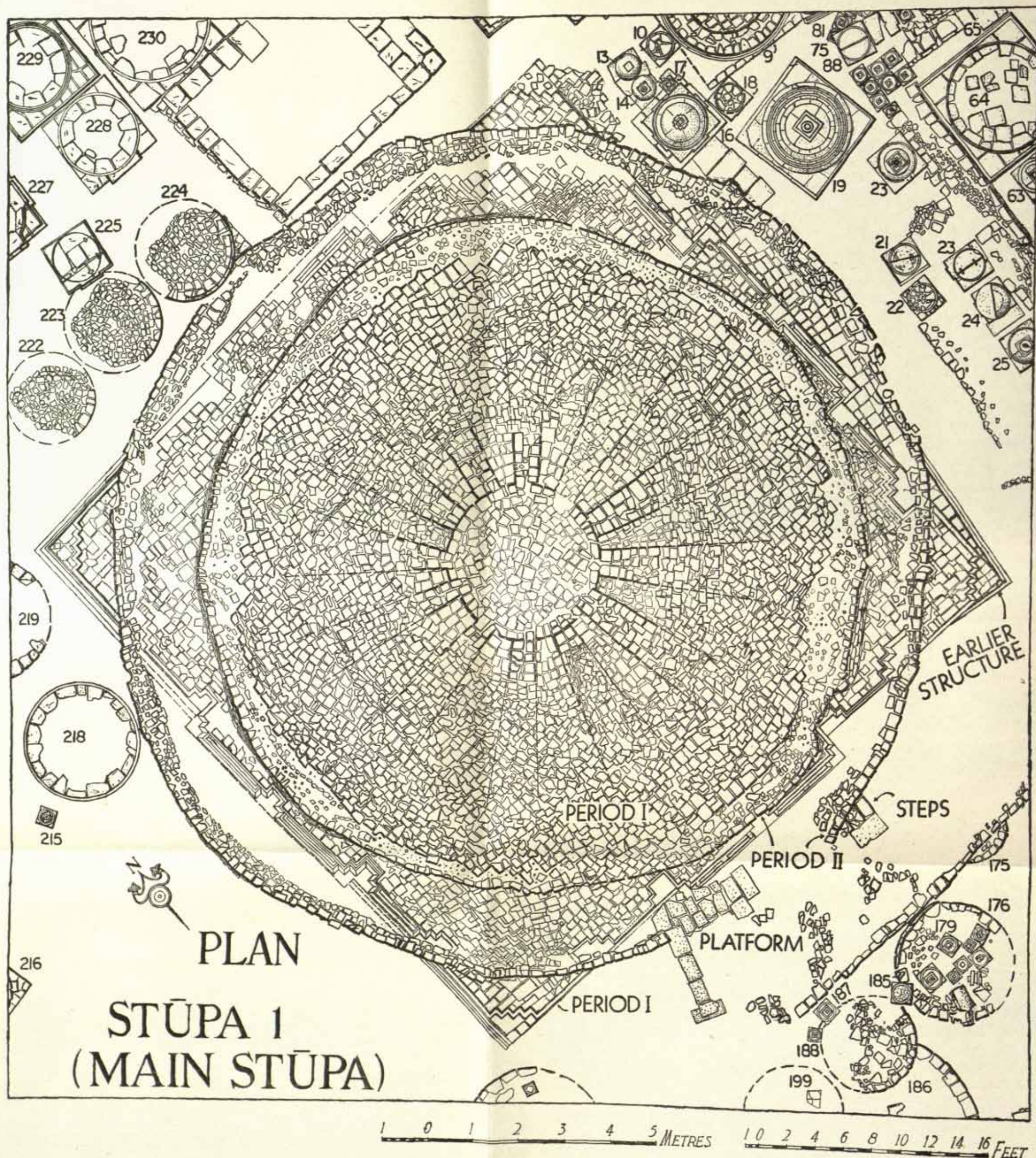
<sup>1</sup> One (Reg. no. RTR-I, 4) of the registered *stūpas* (removed to the store-room) bore bone pieces within a socket (plugged by a stone piece) of the bottom side. This monolithic *stūpa* bears a relief of the two-armed Lokeśvara (with the lotus-stalk in his left hand, right palm being in the *vara-mudrā*) seated in the *lalitāsana* attitude within a niche.

<sup>2</sup> That the yard was not very far off is suggested by the find of two unfinished *stūpas* (pl. LIX A and B).











The area, in fact the entire site, is very poor in the yield of coins, which may partly be due to the use of cowries as currency for centuries in Orissa. Apart from two tiny gold coins (one being the so-called Gaṅga *fanam*) found deposited within Stūpas 23 and 24, the area yielded only one regular coin (Reg. no. RTR-1, 1117). It is a round coin (pl. XV B, 1) of Ghiyāsu'd-Dīn Tughluq Shāh (A.D. 1320-25). Made of billon, the coin is 2.7976 gm. in weight and 1.45 cm. in diameter. It was found amidst debris (at a depth of 30.5 cm. below surface) close to the ruined compound-wall of Stūpa 1. The only other coin (Reg. no. RTR-2, 2290), which was, however, found on the surface of the mound yielding Monastery 1, appears to have been an issue of the Mughal emperor Shāh 'Ālam II (A.D. 1759-1806). Weighing 0.7202 gm., it is .9 cm. in diameter. The flan being small, only a small part of the legend (pl. XV B, 2) is available.<sup>1</sup>

## 2. STŪPA 1 (pl. 1)

Located on the highest part of the hill, Stūpa 1 (pls. IX, X and XI), made of bricks, commands a view from a long distance. With its imposing size and loftiness, it must have been the main *stūpa*, the focus of the site, a presumption substantiated by the later restoration of the *stūpa* in Period II (below, p. 40).

From the account of I-tsing it is reasonable to suppose that the main *stūpa* received daily worship from the resident monks. The manner of the worship of the *stūpas* in India is recorded by I-tsing in the following words. 'In the West (India) priests perform the worship of a Kaitya (i.e. *chaitya-vandanā*) and the ordinary service late in the afternoon or at the evening twilight. All the assembled priests come out of the gate of their monastery, and walk<sup>2</sup> three times round a Stūpa, offering incense and flowers. They all kneel down, and one of them who sings well begins to chant hymns describing the virtues of the Great Teacher with a melodious, pure, and sonorous voice, and continues to sing ten or twenty slokas. They in succession return to the place in the monastery where they usually assemble'.<sup>3</sup>

## A. PERIOD I

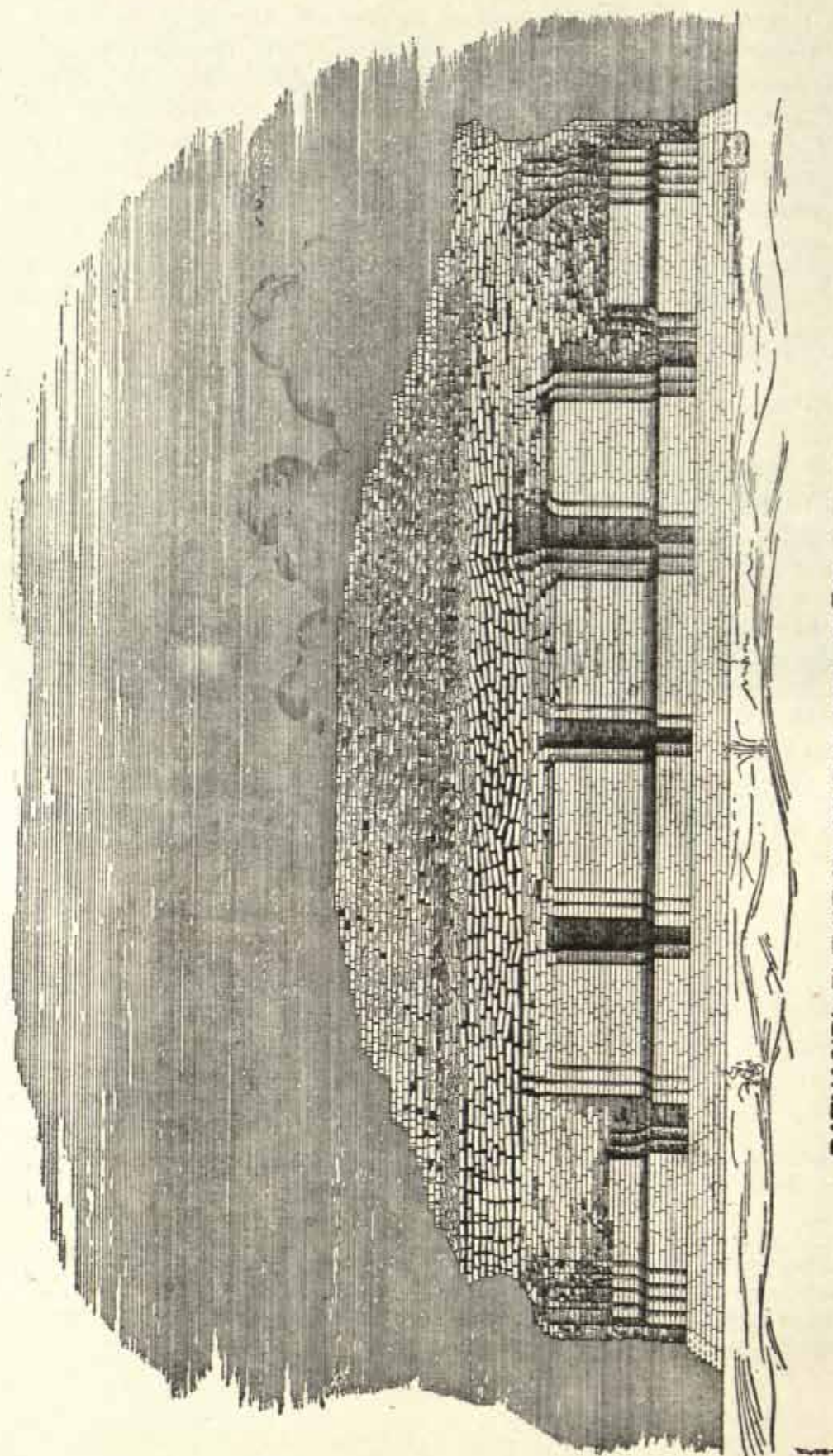
The entire superstructure of the *stūpa* (fig. 4) has disappeared leaving the massive base or platform of solid brickwork and three courses of the radial walls around a solid hub above the platform, both of Period I of the *stūpa*. The platform, too, is bereft of

<sup>1</sup> I am grateful to Dr. Z. A. Desai, Director (Epigraphy), for the identification of these two coins. The second coin, according to him, is 'in all probability a 1/16 silver-piece (1/16 rupee) of the Mughal emperor Shāh 'Ālam II (1759-1806), issued in Regnal Year 12/A.H. 1184-85 (A.D. 1770-71), most probably from the Surat mint'.

<sup>2</sup> It is enjoined that 'one should not walk round the holy stūpa with sandals on'; J. Takakusu, *op. cit.*, p. 22. While circumambulating (*pradakṣhiṇā*) round a *stūpa* or a shrine, one has to walk clockwise, having the object of worship on one's right side.

<sup>3</sup> J. Takakusu, *op. cit.*, p. 152.





RATNAGIRI: ELEVATION OF THE MAIN STŪPA (WESTERN SIDE)

FIG. 4



a large part of its facing. The greatest extant height of its facing is 2.743 m., while its core rises to a further height of 1.50 m. more, at which level it gives place to twelve spokes (of which one was found missing) of the drum. These spokes (pl. XIII A), of solid brickwork, radiate from a central circular hub, also of solid brickwork, 3.29 m. in diameter. The maximum number of the extant brick courses in the spokes is only three, with a height of 23 cm.; the available length of the best-preserved of the spokes is 1.525 m. In all cases, their outer ends have disappeared with the collapse of the upper edge of the platform.

There is little doubt that the level on which the spokes are built indicates the original height of the platform and the plane where the drum of the *stūpa* started. The spokes must have met the rim of the drum. Thus, above the level of the platform the *stūpa* was no longer a solid structure but had a wheel-shaped framework of a hub, spokes and a rim with the intervening spaces filled in with earth. This device was resorted to out of considerations of economy in bricks and for the religious symbolism of the wheel.

The platform (pls. XII A and XIII B), even in its present state, is impressive with its elaborate and symmetrical system of projections and recesses which produces a pleasing effect of light and shade. It has four sides facing the cardinal directions, each side measuring 14.351 m.

Rising above a *tri-ratha* ledge-like *upāna* (of three courses of bricks in the eastern side), the platform is also *tri-ratha* on plan. Each *ratha* has two divisions so that there are six vertical projections on each of the four sides (fig. 5). Flanked by facet-like *upa-pagas*, the projections are separated from one another by recesses. The lower part of each of these projections is boldly moulded into a high *khurā*. On the façade of all the *khurās* is a projected smaller *khurā* which is distinguished by an inset in the form of a stepped pyramid of three courses at the top at the eastern and northern sides. Above the fillet of some *khurās* is a receding facet of two courses, over which is a recess (*kāñṭi*), again of two courses. Above the recess are extant four corbel-like projections at places (pls. XII A and XIII B). The lower three corbels are of one course each, while the topmost, the most projected, preserves two courses.

The layout of the mouldings (fig. 6) of the east and west (fig. 4) sides is nearly identical, while that of the north and south (fig. 5) faces introduces a few new features on the *kanikas*. The *rāhās* of the north and south faces are similar to those of the east and west faces. The better-preserved *rāhā* of the south face has two receding facets above the fourth corbel of two courses. The lower facet is of two courses, while the upper preserves one course alone. Above this was presumably another receding facet, over which was at least one, if not two, broad moulding consisting of courses of bricks. The top of the uppermost moulding, which might have been an inverted *khurā*, was perhaps in plumb with the bottom of the *khurā* moulding at the base. The corbels and facets are absent on the four projections of the two *kanikas* of the north and south faces where above the fillet of the *khurā* and slightly receding from the latter is a plain vertical wall (pl. VII and figs. 5 and 6) standing to a maximum height of fourteen courses. Perhaps the treatment of the top portion above the vertical wall was similar to that of the moulded top of Stūpa 2.



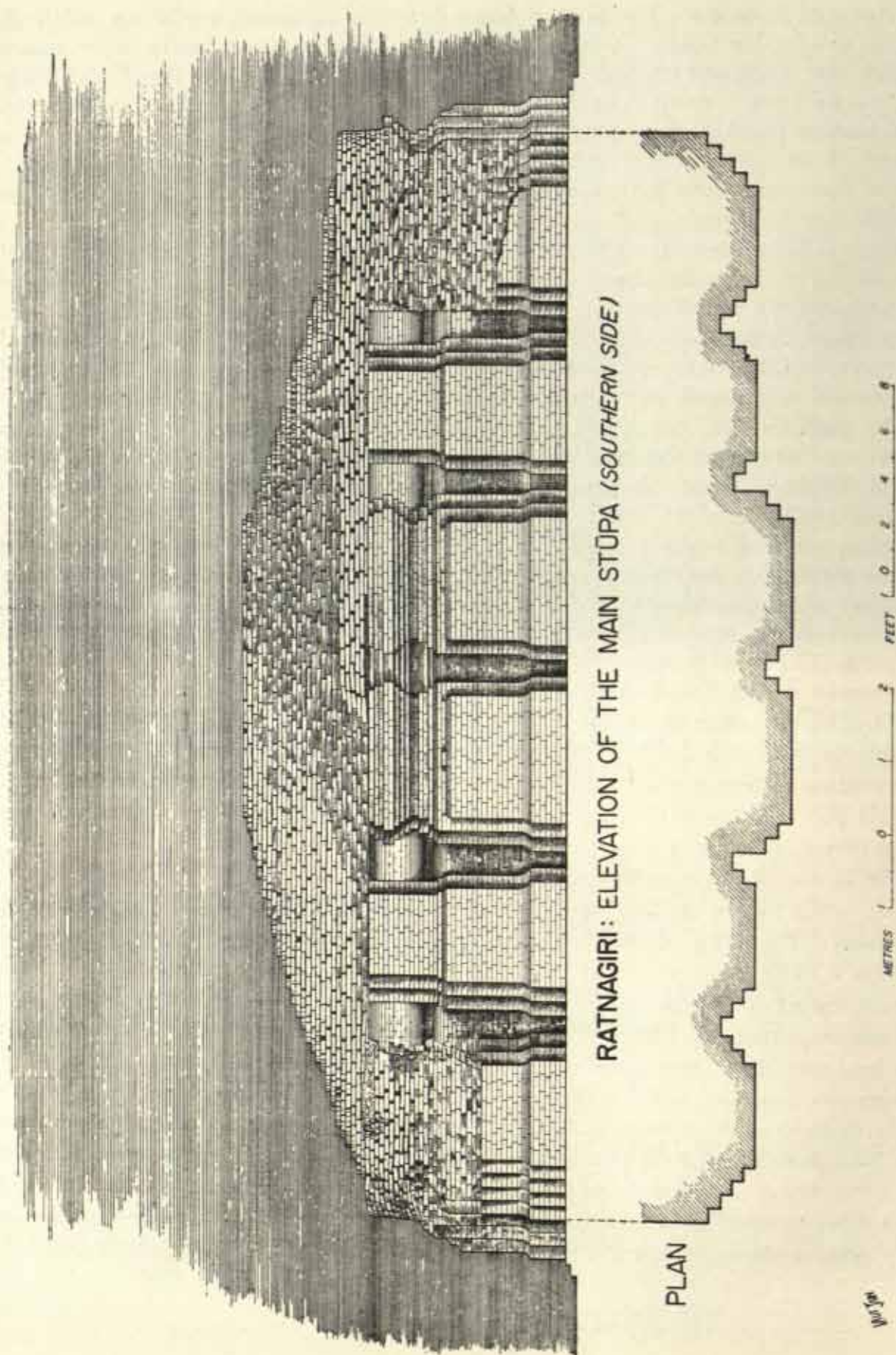


FIG. 5



The available part of the recess on either side of the vertical part of the inner of the two projections of the *hanikas* is curved like the lower part of a moulding like *noli* or *kumbha* (pl. VII A and B and fig. 6).

On the analogy of the surrounding structural *stūpas* where the drum-circle practically touches the centre of the edges of the four sides of the square platforms on which they are situated (or, in other words, the diameters of the drums of which are virtually the same as the lengths of the sides of the platforms), it may be conjectured that there was hardly any space at the junction of the platform and the drum of the *stūpa* to serve as a *pradakshina-patha* (circumambulatory passage). This is again confirmed by the total absence of steps along the body of the platform. It may be reasonably assumed, therefore, that the outer edge of the rim of the drum came well-nigh to the central points of the top of the platform, ignoring, of course, its moulded central projections.

Pushing the analogy of the votive *stūpas* around Stūpa 1 further, it may be presumed that the *stūpa* had a cylindrical profile rising above a high platform. It may be recalled that some other *stūpas* of the Gupta and post-Gupta dates, e.g. the Dhamekh Stūpa at Sarnath (Uttar Pradesh) and those of Giriya and Kesariya in Bihar, have cylindrical shapes. The *stūpa*, to judge by the dimensions of its platform, was, no doubt, of considerable height.

The drum possibly had mouldings at its base and near the top. We do not know if images of Buddha were fixed against the drum at the cardinal points and placed inside niches provided in the drum as we find in many minor *stūpas*. That the platform has its two central projections more projected than the flanking ones may indicate the possibility of the installation of such images in niches with their flanking jambs resting on the central projections of the platform. In this connection it may be mentioned that, apart from some colossal heads found near the Stūpa-area, two pieces of the legs of a colossal seated image of Buddha were found on the surface immediately by the side of the northern edge of the trench. This image was made of several stone slabs as in the case of the image of Buddha within the shrine-chamber of Monastery 1.

The facing brickwork of the *stūpa* is very carefully executed with chiselled and rubbed bricks, laid in mud. The joints are so fine that they are scarcely discernible. Though the bricks of the core are not chiselled, sufficient attention was paid to the brickwork of the core of the platform; the courses follow those of the facing and the joints are fairly fine. There is no uniformity in the size of the bricks, the largest size being 45.7 cm. × 25.4 cm. × 6.3 cm. The debris of this *stūpa* included many wedge-shaped bricks also. A small quantity of paddy-husks was found mixed with the clay of the bricks. The well-baked bricks were neither too hard nor too soft so that they could be suitable for chiselling and rubbing for fine finish.

The face of the *stūpa* was covered with plaster of shell-lime, patches of which were found on the wall-surfaces here and there. There were at least two coatings of plaster, if not more. The plaster varies from 0.32 to 1.27 cm. in thickness.

The top surface of the *upāna* was found covered by a concrete of stone grits and lime and finished with a thin plaster. The concreted top has an outward slope, the

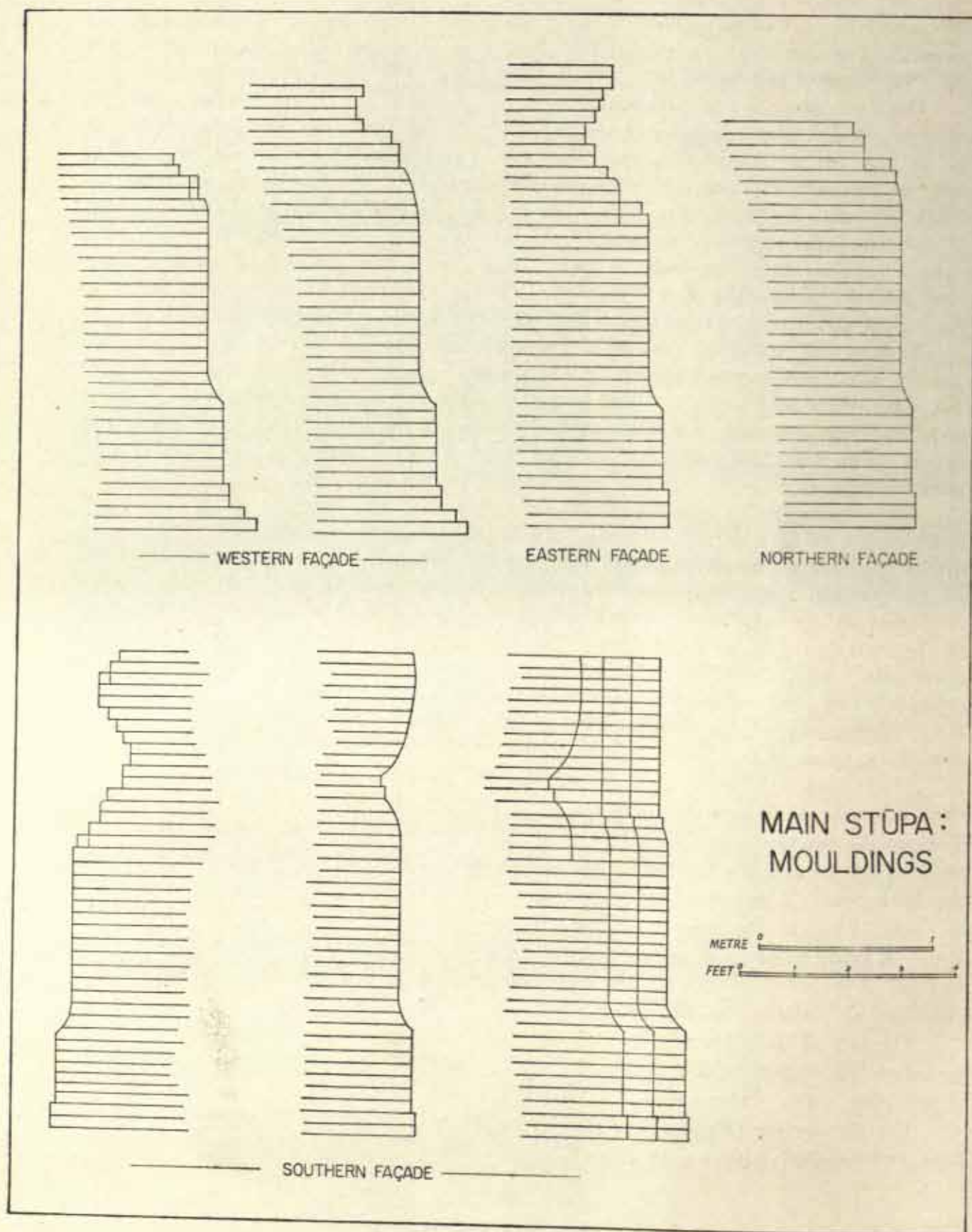


FIG. 6



maximum thickness of the concrete being near the facing of the recesses between the moulded projections of the *stūpa*-base. The thickness of the concrete varies from 7 cm. to 0.64 cm.

The floor-level of the *stūpa* is immediately below the *upāna*. The flooring is made of brick-bats and brick-grits rammed hard. Patches of plaster were found on the top of the flooring which was almost intact on the eastern side and parts of the southern side. Below this level, on the western side and western flanks of the northern and southern sides was encountered the foundation consisting of footings of an irregular depth following the undulating configurations of the underlying bed-rock. No trace of any flooring was found in front of the central projections of the west face where the rock-surface is almost in level with that of the top of the *upāna*. This rock rises higher and higher as it runs towards the south-west. Why this small stretch of uneven rocky surface was allowed to protrude in the immediate vicinity of the main *stūpa* is unknown.

A shaft, about 2 m. square, sunk at the centre of the *stūpa*, revealed that its solid core consisted of regularly-laid brick courses numbering sixty-five from the bottom to the extant top and attaining a height of 5.055 m. It was also noticed that between the bed-rock and the bottom brick course<sup>1</sup> was a rammed packing of stone chips and earth varying in thickness from 15 cm. to 46 cm., laid in order to level the undulating rock-surface. No relic of any sort was found in the shaft: it is not unlikely that the relic, if any, was deposited at a level higher than the present top, or else lies at a spot other than the centre.

There is no evidence about the definite date of the construction of the *stūpa*. However, out of the *dhāraṇī*-texts and the Buddhist creed found inscribed on some of the stone *stūpas* of the eastern group situated on the debris above the initial level of the main *stūpa*, there is one which is palaeographically comparable with records of the ninth century A.D. The construction of Stūpa 1, must, therefore, have taken place, prior to that period.

#### B. AN EARLIER STRUCTURE

Immediately below the *upāna* of the eastern and northern sides and a small part of the southern side is visible a part of the plinth of a brick structure which runs at a slightly different alignment (pl. XII). At its south-east corner (pl. XII B), the structure stands to a height of seven courses (50.8 cm. high), of which the lower three (22.2 cm. high) form a projection, 7.6 cm. wide. It is further noticed in the southern side, where this structure after a short length becomes invisible by the overlying Stūpa 1, that a brick wall (pl. XII B) has been added to the side of this structure so that Stūpa 1 might have a solid footing. As the major part of this structure is covered by Stūpa 1, it is difficult to be definite about the nature of the structure. This structure, directly over which Stūpa 1 was built, might have been the remnant of an earlier *stūpa*. However, the possibility of changing the alignment after the construction of a few courses by the

<sup>1</sup> Bricks of the courses at the lowest part were of large size.



builders of Stūpa 1 themselves, though remote, cannot be entirely ruled out. The east face of this structure is inconspicuously *tri-ratha*.

### C. PERIOD II

When the upper part of the *stūpa* and top edges of the platform of Period I had collapsed and the lower portion of the platform had been engulfed by a thick shroud of debris, the *stūpa* underwent an extensive restoration, which entirely changed its plan: instead of a polygonal base, it now assumed a circular plan from its very bottom (pls. X and XI). This was effected by the construction of two circular walls (pl. I) at two different levels (pls. X and XI). The lower wall, which was vertical and formed the drum, was built mostly on the accumulation of debris (pls. VIII A and XI) and partly on the ruined corners (pls. VII A and XI) of the platform, the height of the debris from the bottom of the base to that of the new drum varying from 1.07 m. to 1.22 m. The intervening space (pl. VIII B) between this drum-wall and the facing of the platform of Period I was filled in with earth and small brick-bats. The maximum thickness of the drum-wall was 66 cm., the thickness at places being the width of a single brick. This drum-wall stood at places to a maximum height of 1.18 m. (with sixteen courses).<sup>1</sup> It rose to a further height of about six courses more at which level, but receding considerably from the lower wall, was the bottom of the upper wall. The space between the top of the lower wall and the base of the upper wall was utilized as a *pradakshīṇa-patha*. The width of this *pradakshīṇa-patha* is not uniform and varies from 1.07 m. to 1.905 m.

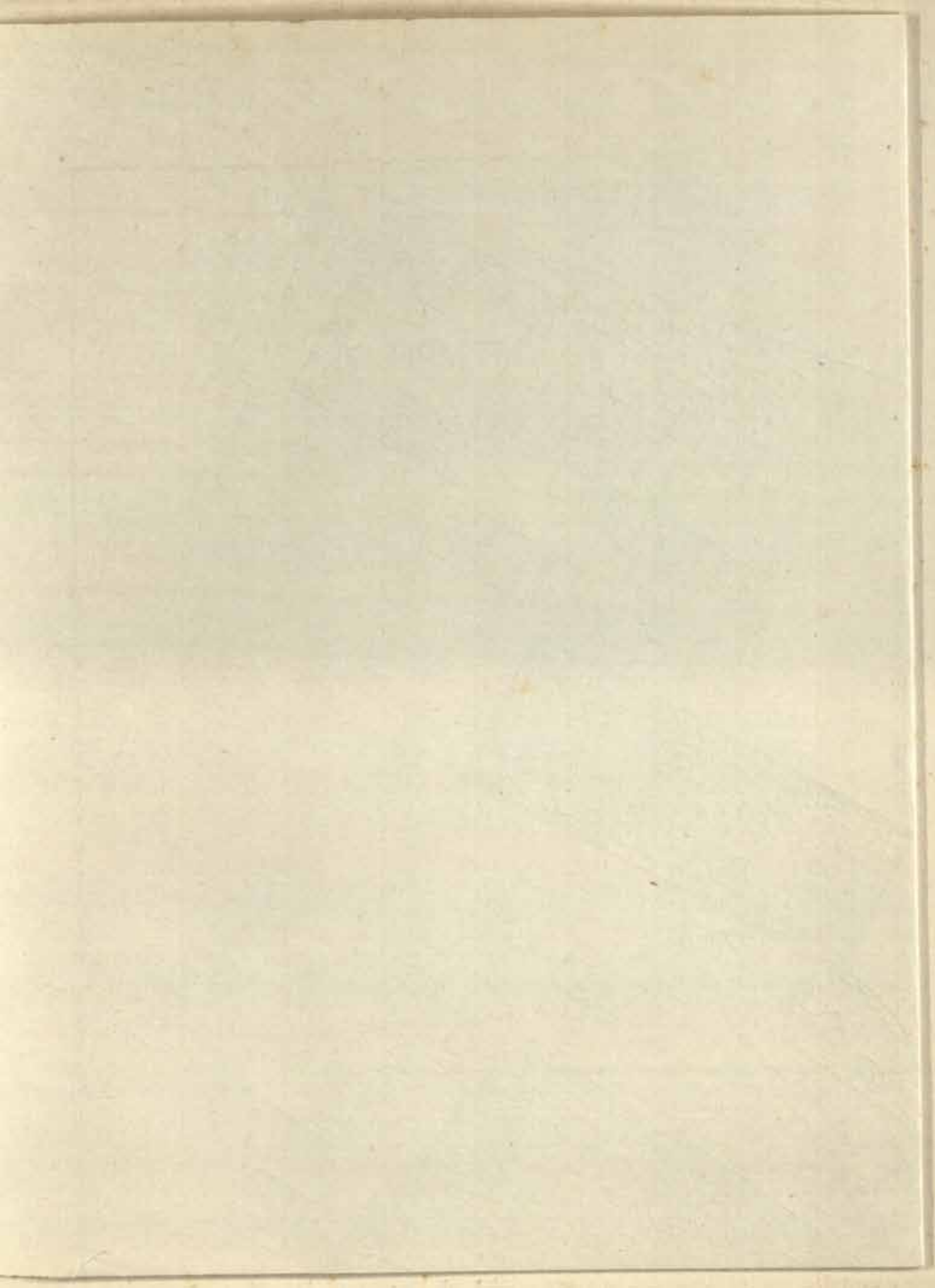
The upper wall, which formed a casing of the dome, exists to a maximum height of 77.5 cm. with ten courses. The courses slightly recede from one another. The extant portion of this envelope of one-brick thickness merges at some places with the ruined upper part of the early platform. The gap between it and the brickwork of the platform was filled in with earth, brick-bats and debris.

The walls of Period II were miserably constructed of mostly large brick-bats with the outer faces somewhat finished. The inner faces were left rough and uneven. Indeed, the brickwork is in dire contrast with that of the earlier *stūpa* of Period I. The joints are wide and the mortar is coarse-grained earth. No care was taken to achieve proper bonding. The bricks were re-used ones, presumably taken from the fallen material of the decayed *stūpa*.

Against the outer face of the lower wall (drum-wall) on the south side were found remains of three steps (pl. VII A). No doubt they led to the circumambulatory path (*pradakshīṇa-patha*). Partially bonded with the wall, the bottom step consisted partly of a stone slab and partly of six courses of bricks. The stone slab was a part of the moulded base of a votive *stūpa*. Three lower courses of the bottom step presumably formed the

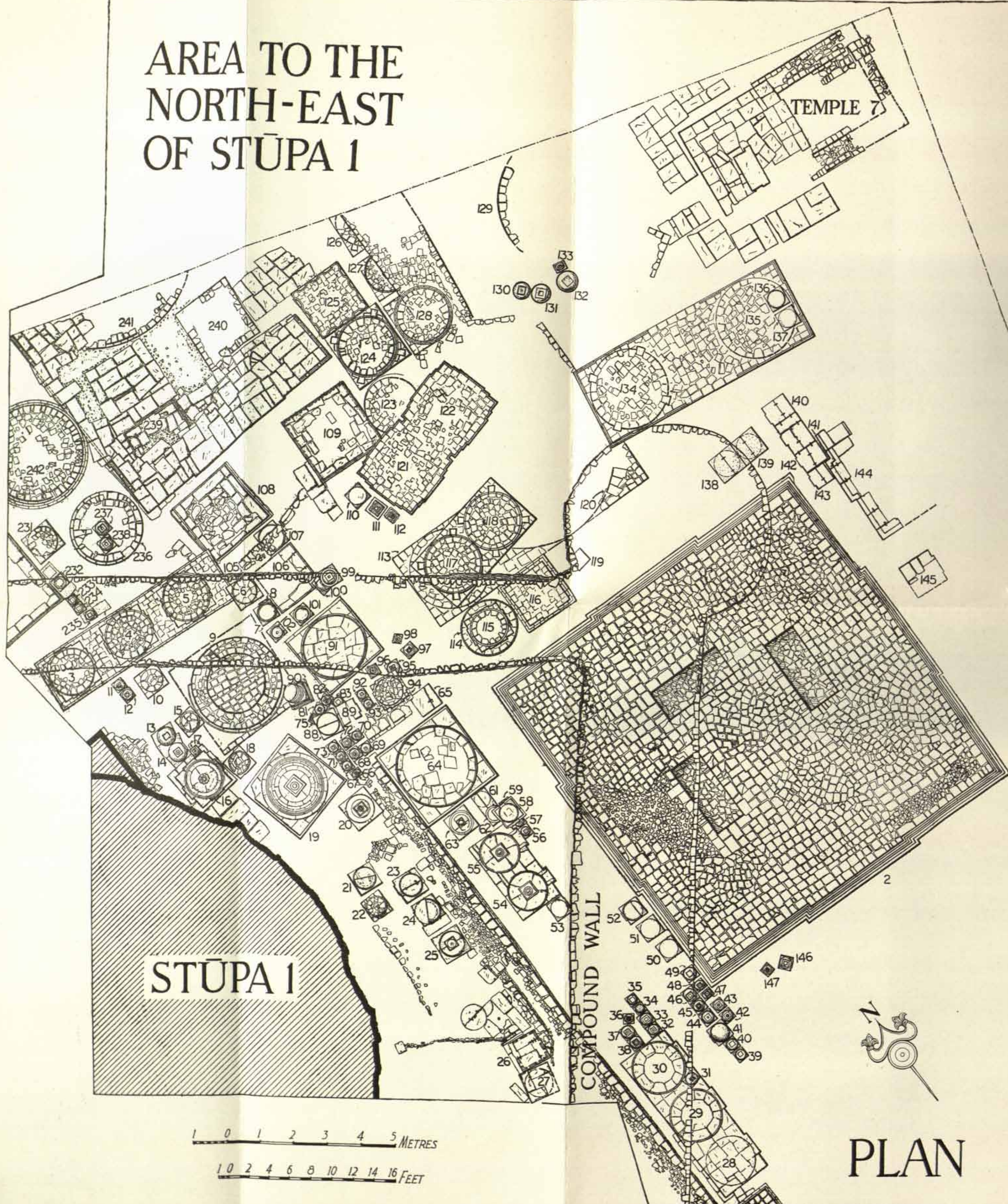
<sup>1</sup> In order to expose the façade of the platform of Stūpa 1 of Period I, this wall, which, with the debris underneath it, concealed the view of the major part of the platform, has been removed to a large extent. The drum-wall has not been shown in figs. 4 and 5.







# AREA TO THE NORTH-EAST OF STŪPA 1



PLAN



foundation. In the middle step were three courses of bricks, while the extant top step preserved a small portion of two courses. The brickwork of these steps was identical in nature with that of the wall and was made of different sizes of bricks and brick-bats with wide joints.

In a gap of the lower wall immediately to the west of the flight of steps was encountered a sort of an improvised platform (pls. VI B and VII B) made of irregular stone blocks and architectural fragments. The major part of this platform was missing. The existing top of the platform and that of the bottom step are roughly at one level. The platform might have been the pedestal for an image or a landing.

Simultaneously, a quadrilateral compound-wall<sup>1</sup> (pls. IX, XX A, XXII A, XLII A and XLIII B) was erected to enclose a wide area round the renovated *stūpa*, and the area between the compound-wall and the *stūpa* was levelled. At this stage the minor *stūpas* around the main *stūpa* were either ruined or buried under the debris of the structural *stūpas*.

The bottom of the compound-wall was roughly in one level with that of the drum of the renovated *stūpa*. The faces of the compound-wall were built of bricks, brick-bats and a few stone fragments, while the core was filled in with debris. Its width varied from 3.33 m. to 2.67 m. The lengths of the walls, which were not oriented cardinally, were also not uniform, being internally 26.24 m., 24.84 m., 29.59 m. and 28.22 m. There were remains of bastion-like projections at four corners. The maximum available height of the compound-wall was 68.5 cm., the number of brick courses being nine.

The miserable construction of the *stūpa* and of its compound-wall, coupled with the unsymmetrical layout of the *pradakshina-patha*, indicates poverty not only in resources but also in the skill of the builders. The thin envelope (dome-wall) of the *stūpa* in unclayey mortar was not expected to have long withstood the decaying forces of nature and the thrust of the heterogeneous filling which they were designed to retain.

Though there is no direct evidence about the exact date of this restoration, it is certain that it was attempted only in the fag end of the career of this Buddhist establishment which had witnessed for a long time the main *stūpa* gradually falling down. That this took place long after the thirteenth century A.D. is also equally certain, for *Stūpa 24*, which yielded a *Gaṅga fanam* amidst its deposit of corporeal relics (p. 53), had already been under a thick accumulation of debris when the reconstruction of the main *stūpa* took place.

### 3. STŪPA 2 (pl. 2)

To the east of *Stūpa 1* is *Stūpa 2* (pls. XXXVII A and XL) located at a lower level near the edge of the hill. It is reduced to its platform, below which is a ledge-like *upāna*. The upper portion of the platform is missing at places. Of solid brickwork, the platform is

<sup>1</sup> The major portions of this compound-wall have been removed in order to expose the minor *stūpas* which lay buried beneath it. Parts of the wall can be seen at the south-eastern and south-western corners.

*tri-ratha* on plan, each side measuring 9.98 m. Its façades are relieved with mouldings (fig. 7). At its base is a high *khurā* made of nineteen courses (on the south face) including the fillet of two courses. Above the *khurā* is a broad recess of eight courses. Crowning the recess is a broad moulding with eight courses available. The moulding is composed of projecting and receding courses. Thus, immediately above the broad recess is a projecting course, over which is another projecting course with its bottom edge curved. Above the latter is a projecting band of four courses, all in one plumb. Rising above the band is a receding course, over which is a still receding course but with its top edge curved. The total height of the platform from the top of the *upāna* is 2.31 m. The top of the floor (at the ground level), which was found covered with a rough plaster of shell-lime, was flush with the top of the *upāna*.

The brickwork, in mud, is neat with fine joints. The facing bricks are chiselled and smoothed. Husks were used in the clay of the bricks which were uniformly well-burnt

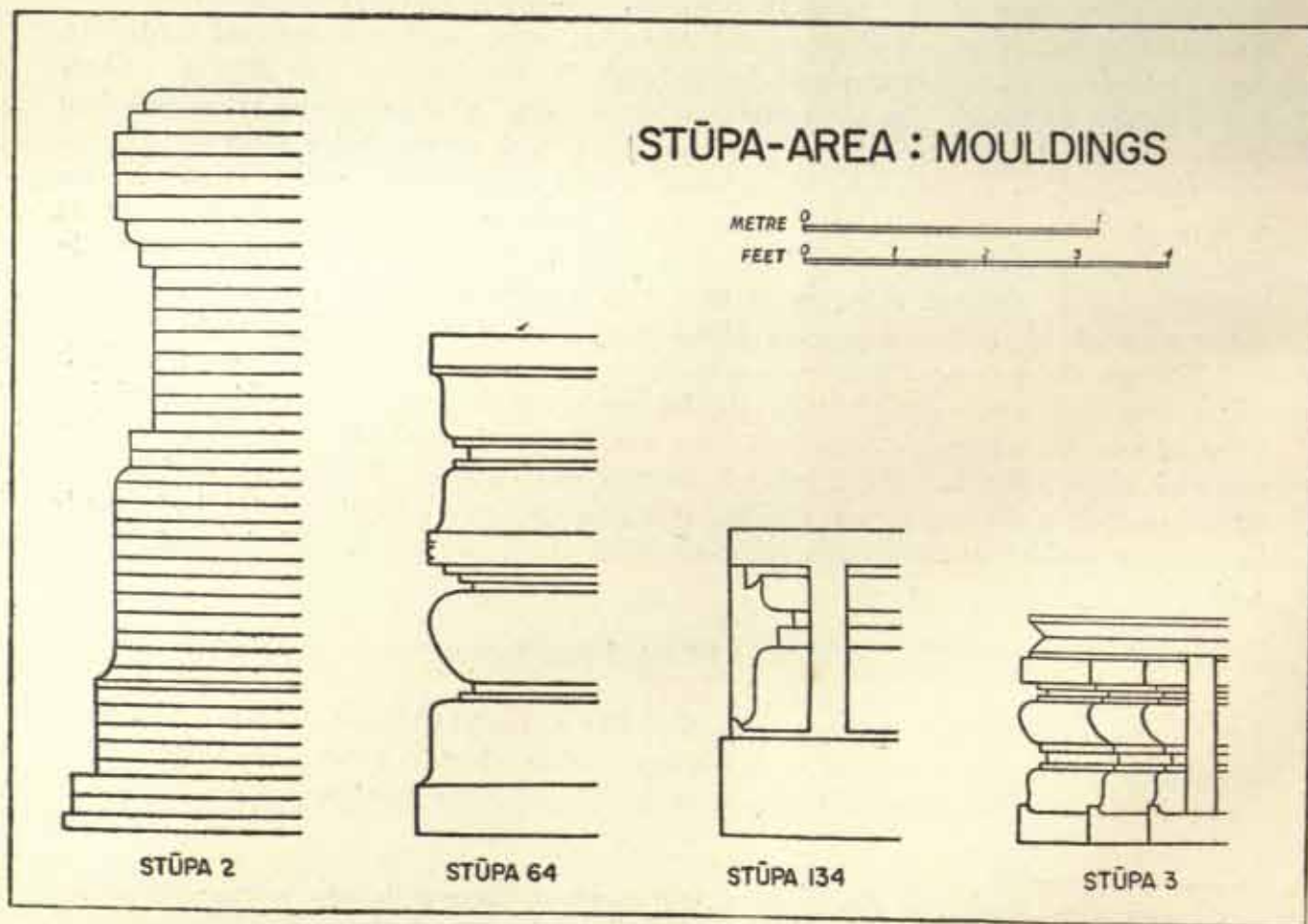


FIG. 7



and were neither too hard nor too soft. The sizes of bricks, however, are not uniform, the maximum size being 45.72 × 22.86 × 7.62 cm. Patches of thin lime-plaster were found on the faces of the *stūpa*.

In the core of the platform are extant three oblong chambers (pl. 2), of varying depths, with finished inner sides. The depths of the northern, eastern and western chambers are respectively 1.52 m., 2.84 m. and 2.90 m. below the maximum top level of the extant *stūpa*. The bottom of the northern chamber is thus at the highest point. As the brickwork of the platform opposite the northern chamber is available below the bottom-level of the northern chamber, one is not sure of the former existence or otherwise of the fourth chamber on the southern side. The chambers are 2.235 m. long and 93.98 cm. wide on average. These chambers were evidently meant for the deposit of a large number of relics, though only the northern chamber (pl. XVII B) yielded five inscribed terracotta plaques (pl. XVIII), apart from two plano-convex terracotta tablets bearing the Buddhist creed. Oval in shape, the plaques have flat bottoms with lines of leaves on which they were presumably placed before firing. Their front faces have a raised rim around.

Out of these five plaques four (Reg. nos. RTR-1, 1111, 1112, 1113 and 1114; pl. XVIII, 1-4) bear the impression of a single stamp and naturally record the same *dhāraṇī*. Around the rim of these four are finger-tip decorations made before firing. The height and width of the largest (Reg. no. RTR-1, 1111) of them are 8.8 cm. and 7 cm. respectively. All of these four bear fifteen lines of tiny letters in characters of the ninth-tenth century A.D. Below the bottom line is a cluster of leaves. The text of this *dhāraṇī* runs as follows:

*om namo bhagavate vi-  
pula-vadana-kāṁchanākshipta-pra-  
bhāsa-ketu-pūrvva-tathāgatāya namo bhaga-  
vate śākyamunaye tathāgatāyārhatē samya-  
k-sambuddhāya tadyathā bodhi bodhi bodhi 2 sarva-  
tathāgata-gochare dhara 2 hara 2 prahara 2 mahā-bo-  
dhichitta-dhare chulu 2 śata-raśmi-saṁchodite sarva-  
tathāgatābhishikte guṇa-guṇa-mate buddha-guṇā-  
vahāse mili 2 gagana-tale sarva-tathāgatādhi-  
shṭhite nabhastale praśama 2 sarva-pāpa-praśama-  
ne sarva-pāpa-viśodhane hulu 2 mahā-bodhi-  
mārga-saṁprasthite sarva-tathāgata-pratishṭhi-  
te śuddhe svāhā om sarva-tathāgata-vyava-  
lokitē jaya 2 svāhā om hu-  
re 2 jaya-mukhe svāhā.*

The upper part of the fifth plaque (Reg. no. RTR-1, 1115; pl. XVIII, 5) with several lines is missing. While many of the letters are blurred and defaced, some are broken with the result that a proper decipherment of the text has not been possible. However, from some words it appears that the text records a *dhāraṇī*.



The two terracotta tablets (Reg. nos. RTR-1, 1133 and 1134; pl. XIX A, 2 and 1), 2.3 cm. in diameter, bear the impression of one and the same stamp. The Buddhist creed, considerably blurred, is most probably in characters of the ninth-tenth century A.D.

#### 4. MINOR STŪPAS

##### A. STŪPAS AT THE NORTH-EAST CORNER OF STŪPA 1 (pl. 2)

##### (i) *Stūpas 3, 4 and 5*

*Stūpas 3, 4 and 5* (pls. XX, XXI and XLVIII A), all of bricks in clay mortar, are built in a row on a common brick plinth, near the north-eastern corner of *Stūpa 1*. The compound-wall of *Stūpa 1* of Period II ran over these *stūpas* (pl. XX A). The visible façade of the oblong plinth, which runs east-west, is made of projecting and receding courses of bricks: above the footing of the foundation there is an offset of three courses, over which is another receding offset of one course; the recess of two courses over the latter is capped by a projecting course, above which is a second projection of two courses, the upper of which is curved at the top; the topmost course above the last is receding. The total height of the plinth above the foundation-footing is 73.7 cm. Amidst the debris near the plinth was found a plano-convex terracotta tablet (Reg. no. RTR-1, 406), 2.3 cm. in diameter, bearing the Buddhist creed in characters of about the ninth-tenth century A.D. (pl. XIX A, 6). Near it was discovered a ball (Reg. no. RTR-1, 409) made of two plano-convex discs (2.2 cm. in diameter) joined together before firing. Both these discs were stamped with the Buddhist creed in characters of the ninth-tenth century A.D. (pl. XIX B, 1, a, b and c). A terracotta tablet (Reg. no. RTR-1, 1096), 1.8 cm. in diameter, with the Buddhist creed in characters of the same period (pl. XIX A, 3) was discovered near the north-east corner of the main *stūpa* (*Stūpa 1*), at a height of 15.3 cm. above the floor level of the main *stūpa*.

*Stūpa 3* (pls. XX, XXI and XLVIII A), the westernmost, is the best-preserved of the three. *Pañcha-ratha* on plan, its moulded platform, 61 cm. high, consists of a succession of a *khurā*, a *kumbha* and a *paṭā*, all connected by a plain vertical band on the central projections (fig. 7). The base-band of the *khurā* is crowned by small oblongs at the ends of the projections. Above the platform, the drum, 68.5 cm. high, alone is preserved. It has at its lowest part a set of two mouldings, one incurved and the other out-curved, and at the top two mouldings separated by a recess of one course. The edges of the top of the lower moulding and both the top and bottom of the upper moulding of the top set are chamfered. Below the lower moulding is a thin receding facet. Within the platform of the *stūpa* was found a piece of a partly-charred bone<sup>1</sup> (Reg. no. RTR-1, 651) deposited inside the cavity (pl. XVI B), 9.5 cm. square and 3.8 cm. deep, of a brick (Reg. no. RTR-1, 649), 19.7 cm. long, 15.2 cm. wide and 7 cm. thick. The brick was covered

<sup>1</sup> The relics were noticed mostly during the conservation of the *stūpas*.



by a fragment, 17·8 cm. long, 14 cm. wide and 5·7 cm. thick, of another brick, the central part of the inner face of which was chiselled into a shallow circular depression, 12 cm. in diameter. Both below and above the bone-piece was a sherd of darkish-grey ware (Reg. no. RTR-1, 650). Both the sherds formed parts of a pot, the upper piece being taken from the profile portion of the pot. The lower brick was installed roughly at the centre of the platform of the *stūpa* immediately above the level of the *khurā*-moulding (28 cm. high).

Stūpas 4 and 5 (pls. XX B, XXI and XLVIII A) are similar to the preceding, but they preserve only the lowest incurved moulding of the drum (1·39 m. in diameter) above the *pañcha-ratha* platform. The platform, 74·3 cm. high, of Stūpa 4, the central one, is higher than that of Stūpa 3. Inside it was a relic-hole, 29·2 cm. (east-west) long, 28 cm. wide and 33 cm. high, its bottom being 7·6 cm. above the bottom-level of the *khurā*-moulding. The hole was found full of small brick-bats, earth and small pieces of bones (Reg. no. RTR-1, 652). The last include two teeth, one molar and the other canine.

#### (ii) Stūpa 6

Stūpa 6 (pls. XXI and XXXVI A), a small brick one in clay mortar, is built over three earlier monolithic *stūpas*, Stūpas 103-105 (p. 70). It is later than the plinth of the preceding group, as it is constructed against the eastern face of the upper part of the latter. Built over a squarish platform with a recess of one course below the top course, its drum has at its lowest part a set of two mouldings, one incurved and the other outcurved. A single receding course over this set is only extant. At a depth of 2·5 cm. below the floor-level at the base of the *stūpa* was found a terracotta plano-convex tablet (Reg. no. RTR-1, 1097), 2·6 cm. in diameter, with the Buddhist creed in characters of about the ninth-tenth century A.D. (pl. XIX A, 5). Consequently, the *stūpas* below Stūpa 6 are likely to have been earlier than this date.

#### (iii) Stūpa 7

Stūpa 7 (pls. XXI and XXXVI A), to the south of the preceding, is of stonework. Only a segment of its platform and drum (30·5 cm. high) with a small portion (7·6 cm. high) of the dome is *in situ*. The façade of the platform, 29·8 cm. high, is carved into three mouldings—*khurā*, *paṭā* and inverted *khurā*. From the central portion of the last moulding a leaf (*aśoka* leaf?) falls from two discs (*aśoka* flowers?) on a *chaitya*-window motif carved on the body of the *khurā*. The drum has a band and a thin facet at the base and a band with a facet below and above at the top.

#### (iv) Stūpa 8

Stūpa 7 is built on Stūpa 8 (pl. XXI), a monolithic one except for the detachable *chhatrāvali*, now missing. The visible face of the platform of Stūpa 8, 73 cm. high, is carved into a *khurā* and an inverted *khurā* connected by a plain oblong at the centre.



On the east face of the plain drum and dome is a projection rounded at the top. This projection was evidently intended to be carved into a niche. The square *harmikā* has at the base two facets and at the top a broad band with a receding facet below and above. There is a socket in the top of the *harmikā* for the missing *chhatrāvali*.

(v) *Stūpa 9*

*Stūpa 9* (pls. XXI, XXII, XXV, XXXIV, XXXV A and XXXVI A), to the south of *Stūpa 5*, is a brick one in clay mortar with a square platform. The latter's façade (east face visible) is similar to that of the plinth of *Stūpas 3-5*, except that the second course from the top is plain instead of being curved. The circular drum, which survives to a height of 60 cm., has at the base two offsets, the lower of three courses and the upper of two courses. Above the upper offset are extant four courses alone. The drum is not solid and is made in the form of a ring, with the facing bricks of both inner and outer sides curved. The hollow space inside was presumably filled in with earth.

The *stūpa* was reduced to its present state long before the desertion of the site. A portion of the *stūpa* lay below a thick accumulation of debris underlying the northern flank of the compound-wall (pl. XXII A). The hollow interior was found full of brick-bats and earth. It yielded, apart from two small monolithic *stūpas* (Reg. nos. RTR-1, 3 and 12; pl. XXII A), a *harmikā* (Reg. no. RTR-1, 8), an exquisitely-carved lower portion of a stone image of a Bodhisattva, a female devotee in bronze and a terracotta plaque relieved with the figure of Buddha.

Carved out of a buff-coloured stone (dolomite?), the tiny image (Reg. no. RTR-1, 413) of the Bodhisattva, is in the round (pl. XXIII A and B). Its lower portion alone is extant to a height of 3.8 cm. The loss of the upper portion of this miniature is indeed deplorable, as the delicate and minute decorations, in the style of the ivory carving, are accomplished with jewellers' precision and finish. Clad in a long *antarīya* worn with *kachchha*, the Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus with his pendant right foot resting on a second lotus. The *antarīya*, with folds distinctly displayed, is held at the waist by an ornate girdle. Of the ornaments, anklets, a fine girdle with beaded loops and pendants and a *ratnopavīta* of two beaded strings are only preserved. The root of the lotus-stem is also in the form of a lotus (primeval lotus) from which have issued stalks arranged in scrolls. Three of these scrolls end in lotuses of masterly workmanship. The remaining five bear within the foils a *harisa* perched on a lotus-leaf, an elephant, a boar, a man (archer?) with a bow (?) and arrow (?) and an ascetic with the *jaṭā* placed on the crown. Sylvan surroundings are perhaps suggested by these figures. The core of the base is made hollow; the spaces between the scrolls as well as those around the figures are cut out, so that the base presents the appearance of a richly-carved screen. Stylistically, the figure is ascribable to about the tenth-eleventh century A.D.

The bronze figure (Reg. no. RTR-1, 414) of the female devotee or donor (pl. XXIII C) is solid and fashioned in the round. It is considerably defaced; still one can feel the exquisite



workmanship and lovely expression. With graceful features and folded palms in the *añjali-mudrā*, it is seated in a kneeling posture on a plain seat which is separately made and fixed to it. Dressed in a *śāṭī* with clearly-marked folds, the figure, with a circular mark on the forehead and hair rolled on its left shoulder, is adorned with bangles (six around its right wrist and five around the left), armlets, a beaded *hāra* with a central pendant and ear-studs. Assignable to about the tenth century A.D., the figure is 5 cm. high. The projection at the waist of the figure possibly indicates that the figure formed part of a larger composition.

The plano-convex terracotta plaque (Reg. no. RTR-1, 1098), roughly oval in shape and 8 cm. high, is relieved with the figure of Buddha within a trefoil niche supported by moulded pilasters (pl. XXIII D). Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* in the *bhūmi-parśa-mudrā*. The head along with the *ushnīsha* is covered by rows of stylized curls. Around the niche are arrayed five *stūpas*. The topmost *stūpa*, which is at the crown of the niche, is amidst the branches of the *Bodhi* tree. On the *viśva-padma* rests a thunderbolt symbolizing the adamant seat. Below the *viśva-padma* is the Buddhist creed, in two lines, in characters of the eleventh-twelfth century A.D.

Close to this *stūpa* was found a small monolithic *stūpa* (Reg. no. RTR-1, 4) with a relief of *Lokeśvara*. The socket in the bottom of the base of this *stūpa* contained pieces of partially-charred bone (Reg. no. RTR-1, 1132).

#### (vi) *Stūpa 10*

*Stūpa 10* (pls. XXI A and XXII A), to the south of *Stūpa 4*, is also a brick one, but of small dimensions. It lay partially buried within the debris below the compound-wall. The square platform, 34.3 cm. high, consists of five courses, of which the third course is receding. The circular drum, 42 cm. high, has two mouldings, one inturned and the other out-turned, at the base and a third moulding, with its bottom and top edges chamfered, above three courses of bricks. The superstructure above is missing.

#### (vii) *Stūpa 11*

*Stūpa 11*, to the north-west of *Stūpa 10*, is monolithic and 74.3 cm. high. It consists of a stunted square platform, a drum with a band at the base and top, a high slightly-tapering dome, a square *harmikā* with a facet at the base and a plain projected sloping member at the top and a *chhatrāvali* of three gradually-diminishing discs capped by a semi-circular disc. Inside an oblong niche, which faces the east, is a bejewelled *Bodhisattva* (*Mañjuśrī*?) with a high crown seated in the *lalitāsana* attitude on a double-petalled lotus. His left hand, with the stalk of an *utpala*, rests on the seat, while his right palm, with a damaged object (?), is placed against his right chest.

#### (viii) *Stūpa 12*

With its drum and dome similar to those of the preceding, *Stūpa 12*, also a monolithic



one and 62.2 cm. high, is without a platform and stands on a roughly-dressed slab, to the south of Stūpa 11. Its *harmikā* has a facet at the base and a band, with a receding facet below and above, at the top. Of the *chhatrāvali*, only the lowest disc is preserved. The *stūpa* is fashioned out of an older piece, as its bottom preserves portions of mouldings—*khurā*, *kumbha*, a combination of inverted *khurā* and *khurā* and inverted *khurā*. This *stūpa* and Stūpas 11, 13, 14, 15, 16, 17 and 18 are later than Stūpa 1 of Period I and Stūpa 9.

## B. STUPAS TO THE EAST OF STŪPA 1 (pl. 2)

### (i) Stūpas 13 and 14

Built on a common pavement of roughly-dressed stones, Stūpas 13 and 14 (pls. XXII and XXV), to the south of Stūpa 12, are identical in shape and style and without any platform.<sup>1</sup> At the base of the drum of the both is a *viśva-padma* with two rows of petals, the upper row rising up and the lower falling down. The top band of the drum is relieved with a row of thunderbolts within beaded borders. Immediately below the band are beaded loops and pendants hanging from a row of floral motifs. The slightly-elongated hemispherical dome (a separate piece) is flattened at the top. The *harmikā* and *chhatrāvali* were not found *in situ*. Both the stone *stūpas* contain an oblong niche. The frame of the niche projects from the drum and is carved with halves of flowers within wavy lines. The decorated projected sloping member over the frame is crowned by a *chaitya*-window motif (carved against the dome).

Inside the niche of Stūpa 13 (62.8 cm. high), which faces the north, was found a detachable chlorite image (21.5 cm. high) of Arapachana-Mañjuśrī (Reg. no. RTR-1, 587), seated in the *vajra-paryāṅkāsana* attitude on a fully-blossomed lotus (pl. XXIV D). With half-closed eyes and hair tucked up on the crown in the shape of a bun with a floral motif above, the Bodhisattva wears an *antarīya* held by a girdle, *valayas*, beaded armlets, a beaded *hāra*, *kuṇḍalas* and a beaded *mukuta* with three ornate projections. While his left hand holds a book against the chest, his right palm brandishes a sword above his head. Behind his head is an ovalish halo. Below the lotus-seat are five bowls of offerings. The image is carved in relief out of an oblong slab.

The niche of Stūpa 14 (62.8 cm. high), which faces the east, was found empty.

### (ii) Stūpa 15

Located between Stūpas 9 and 13, the platform (61 cm. square and 21.5 cm. high) of the small brick Stūpa 15 (pls. XXII and XXV) has three courses above the floor, the topmost of which is projected and chamfered at the top edge. Its drum, 49.5 cm. high, is similar to that of Stūpa 10. Three courses of the dome are alone preserved over the top moulding of the drum.

<sup>1</sup> These two *stūpas* are somewhat similar to Stūpa 16 and like the latter might have originally stone platforms.



(iii) *Stūpa 16*

Standing on a stone pavement in continuation of that of Stūpas 13 and 14, Stūpa 16, of stone masonry, is elaborately embellished. As excavated, the *stūpa* was bereft of its superstructure above the bottom course of the dome (pl. XXII). The find of its dislocated stones amidst debris around the *stūpa* rendered its complete restoration possible (pl. XXV).

The *tri-ratha* platform, 1.175 m. from one corner to the other and 51.5 cm. high, consists of four mouldings—*khurā*, *kumbha*, *khurā* and inverted *khurā*. The bottom *khurā* has at intervals triangular projections over which fall *āsoka* leaves and flowers from the mouth of the *kumbha*. The base-band of the third moulding is carved with halves of flowers within triangular borders, while its body is relieved at intervals with birds. The corresponding places of the fourth moulding bear creepers or a row of flowers and halves of flowers. The middle portion of the central projection of the north and south faces was left unfinished evidently on account of Stūpa 14 and a missing *stūpa* on the south side (the pavement where it existed is still *in situ*) which concealed the view. At the base of the drum (54 cm. high and 1.105 m. in diameter) are two rows of petals, as in a *viśva-padma*, crowned by a beaded border (stylization of stamens), while at the top is a row of *viśva-vajras* within beaded borders. Below the latter are beaded garlands and pendants issuing from *kīrti-mukhas* and flowers. The elongated mildly-tapering dome, 79.4 cm. high and 1.06 m. in diameter at the base, is plain. The *harmikā*, *tri-ratha* on plan, has two facets at the base and a third underlying the top projected sloping member, the latter with *tāṅkus* (triangular or semicircular projections) at intervals. The *chhatrā-vali* consists of seven gradually-diminishing and slightly *khurā*-shaped discs capped by a projected *chhatra*, at the top of which is a bud-shaped crowning member.

Projected from the drum are four oblong framed niches facing the cardinal directions. The frames are lavishly decorated with scroll-work or creepers within beaded borders, the central part of the lintel-portion having a four-petalled flower within an oblong inset. Over the lintel projects a sloping member. Its base is relieved either with a row of flowers alternating with double leaves or with halves of flowers within triangular borders. On the central part of the sloping eaves of this member are birds, single or double. Above this member and separated by a recess is an ornate *chaitya*-window motif projecting from the body of the dome. In three of the four niches were found detachable chlorite images.

The image (Reg. no. RTR-1, 584), 30.5 cm. high, in the northern niche represents Tārā (pl. XXIV A), seated in the *lalitāsana* attitude on a double-petalled lotus, with her pendant right foot resting on a second lotus. Dressed in a long diaphanous *śāṭī*, fastened by a girdle, and a folded *uttarīya* worn in an *upavītī* fashion, the goddess is adorned with beaded anklets, a number of bangles held by a clasp, beaded *valayas*, a *ratnopavīta* of two beaded strings held by a clasp, two beaded *hāras* (one with a spherical pendant), beaded armlets, *kuṇḍalas* and a short beaded *mukuṭa* with three triangular ornate pieces projecting upwards. With an oval face, half-closed eyes, auspicious lines round the neck



and a slim elongated body, she carries the stalk of an *utpala* with her left hand which rests on the seat ; the right palm, in the *vara-mudrā*, bears a circular mark. The hair, tied by a string, is arranged on the crown in the form of a bun on which rests a flower. Behind her head is an oval halo. The back portion of the figure, though cut out of the background which has a semicircular top, is left unfinished. Near the right foot of the deity is a kneeling monk (?) with folded hands, while on the sinister of the lotus-stem is a tripod with offerings.

The image (Reg. no. RTR-1, 585), 29.2 cm. high, in the eastern niche possibly represents Ārya-Sarasvatī (pl. XXIV B). Draped, ornamented and poised like Tārā, the goddess also shows the *vara-mudrā* with her right palm. Her left palm, with the stalk of a full-blown lotus, rests on the seat. Perched on the lotus is a book. The broad halo is ovalish. The back-slab is oblong. Below the lotus-seat are a kneeling male figure and two bowls with offerings.

In the western niche is an image (Reg. no. RTR-1, 586), 30.2 cm. high, of Aparājītā (pl. XXIV C). Clothed in a long *śāī* fastened by a girdle and a folded *uttarīya* which covers partly her chest and left shoulder, the goddess is decked in beaded anklets, bangles held by a clasp, beaded *valayas*, beaded armlets, a *ratnopavīta* of two beaded strings held by a clasp, a beaded *hāra*, ear-studs and a beaded *mukuta* with three ornate projections. The bun-shaped coiffure is decorated with flowers and leaves. Seated in the *lalitāsana* attitude on a double-petalled lotus with her left foot resting on the head of a prostrate elephant, she raises her right hand in the pose of dealing a slap (*chapetadāna*), her left palm, held near the chest, carrying a noose. The index finger (*tarjanī*) of the left palm is raised. The plain halo is ovalish. The oblong back-slab has slightly curved top corners. On either side of the elephant is the stalk of a lotus. The image presents minor departures from the prescription of the *Sādhnamālā* which enjoins that Aparājītā tramples upon Gaṇapati and bears a terrible facial expression.<sup>1</sup>

#### (iv) Stūpa 17

Placed against the northern face of Stūpa 16, the monolithic Stūpa 17 (pl. XXV B), 53.3 cm. high, is similar to Stūpa 11 (p. 47), but it has a facet below the sloping member of the *harmikā*. Inside a niche, slightly arched at the crown, is a relief of Buddha (Akshobhya?) seated in the *vajra-paryāṅkāśana* attitude. Clad in an *antarvāsa* and an *uttarāsaṅga*, which leaves its right chest and shoulder bare, the figure is in the *bhūmiśparśa-mudrā* with a bowl in its left hand. The niche faces the east.

#### (v) Stūpa 18

Located to the east of Stūpa 16, the platform (66 cm. square and 33 cm. high) of Stūpa 18 (pls. XXII B and XXV B), of bricks, is moulded into a *khurā* and a set of

<sup>1</sup> *Sādhnamālā*, II, edited by Benoytosh Bhattacharyya, Gackwad's Oriental Series, no. XLI, p. 403.



corbels with a recess in between. Of the drum, only the lowest moulding, an inturned one, is now extant. Several circular bricks with narrow necks, also circular, of varying sizes were found both near this *stūpa* and Stūpa 15. Apparently, they constituted the *chhatrāvali* of the gradually-diminishing discs.

(vi) *Stūpa 19*

Stūpa 19 (pl. XXII), of moderate dimensions, to the south of Stūpa 18, is of ashlar stone facing with a core of rubble, stone chips and a small quantity of earth. The platform, nearly 2.13 m. square, has two projecting offsets at the base and three corbels near the top, of which the topmost, a broad one, is capped by a receding band. The drum, 1.676 m. in diameter, has a band and a receding facet at the base and a band flanked by two receding facets at the top. The upper band was found *in situ* only at one place. The entire dome (pls. XX B, XXI B and XXV) along with the upper band of the drum has been reconstructed with the fallen slabs. The square *harmikā*, with two receding facets at the base and a third at the top, and the *chhatrāvali* with an octagonal shaft, a succession of five *khurā*-shaped *chhatras* and a crowning convex member, were found near the platform of the *stūpa*. This *stūpa* appears to have been earlier than Stūpa 16.

(vii) *Stūpa 20*

Located at the south-east corner of the preceding and later than it is Stūpa 20 (pl. XXI B), of stone masonry. Only the square platform, with a *khurā*-shaped moulding and a broad band with two corbels crowning a recess over the *khurā*-shaped moulding, and the broad bands at the lowest part of the drum were found *in situ*. The upper portion has been restored with the fallen material. The extant portion of the drum has an oblong niche for an image.

(viii) *Stūpa 21*

Stūpa 21 (pl. XIII B), later than Stūpa 1 of Period I, is built over an accumulation (15 cm. high) of debris above the floor-level of Stūpa 1 of Period I and is located to the south of Stūpa 19. It is a *stūpa* of stonework with a square platform (34.6 cm. high) having a *khurā*-shaped moulding and a set of a band and a corbel with a recess in between, a high drum (47.3 cm. high and 67.3 cm. in diameter) with a broad band at its base and top and an elongated dome (44.5 cm. high and 63.2 cm. in diameter) with a flattened top. The topmost course of the dome was not found *in situ*, but two slabs (one in two fragments), which lay by the side of the *stūpa*, fitted with the extant top. The slab in two fragments bears a *dhāraṇī* in ten lines in characters of about the ninth-tenth century A.D.

(ix) *Stūpa 22*

To the south of Stūpa 21 and roughly on the same level is Stūpa 22 of bricks in clay mortar. Its square platform is carved into a *khurā* and an inverted *khurā* connected by





a central band on all sides. At the base of the drum is a set of two mouldings, one inturned and the other out-turned; above this is a recessed course, over which is a band with a receding facet below and above; crowning this is again a receding course. The superstructure above is missing.

(x) *Stūpa 23*

*Stūpas* 23, 24, 25,<sup>1</sup> 26 and 27, all of stone masonry, are built over an accumulation (45.7 cm. to 54.5 cm. high) of debris, the latter's eastern face retained by the coursewise brickwork. The platforms of *Stūpas* 23, 24 and 25, which are all *śārīrika stūpas*, rest on one level, 45.7 cm. higher than the floor-level of *Stūpa* 1 of Period I. Below the filling beneath the platforms of these three *stūpas* is an earlier brick *stūpa* (not numbered), circular from the very bottom. This *stūpa* does not appear to have been later than *Stūpa* 1 of Period I.

The platform, 28.5 cm. high, of *Stūpa* 23 (pl. XIII B), to the east of *Stūpa* 22, is carved into a *khurā*, a *kumbha* and an inverted *khurā* mouldings connected by oblongs on three sides. Its western face has a projection which is not at the centre. It is likely that the platform is made partly of an earlier *stūpa*-piece. The mouldings of the projection are connected by a leaf (*aśoka* leaf ?) falling from a roughly-fashioned disc (*aśoka* flower ?) on the rough outline of a *chaitya*-window motif carved on the lower *khurā*. The drum, 35 cm. high and 66 cm. in diameter, has a broad band at the base and also at the top. The dome, 62.2 cm. in diameter, over it was found missing. At the central part of the top of the platform is a socket, 7.6 cm. deep, plugged by a roughly faceted stone piece. Inside it were found pieces of bones (Reg. no. RTR-1, 653), partially charred, and a tiny coin (Reg. no. RTR-1, 654), of debased gold (pl. XXVII C). The coin, slightly less than half a cm. in diameter, is worn out and defaced. The symbols are too indistinct for identification. It might be a *fanam* commonly associated with the Gaṅgas. It weighs 0.060 gm.

(xi) *Stūpa 24*

Made of two pieces of stones clamped together, the platform, 31.7 cm. high, of *Stūpa* 24 (pls. XIII B, XXVI A and XXX A), to the south of *Stūpa* 23, is *tri-ratha* on the western face and presents mouldings—*khurā*, *noli* and inverted *khurā*. The drum, similar to that of the preceding *stūpa*, is slightly larger than the platform, and it is not known if it was fixed with the platform<sup>2</sup> or was a later superimposition. The dome is similar to that of *Stūpa* 21.

Inside a socket cut at the centre of the top face of the platform of the *stūpa* was found an earthen reliquary (Reg. no. RTR-1, 655), 8.3 cm. high, of red ware (pl. XXVII A). Treated with a black slip, the vessel, of medium fabric, has a splayed-out featureless rim with a groove on the inner side, a concave neck, a prominently-convex profile and a narrow

<sup>1</sup> *Stūpas* 23, 24 and 25 appear to have been made out of slabs of earlier *stūpas*.

<sup>2</sup> In that case, one of the two members at least was taken from an earlier *stūpa*.



flat base. Its mouth was covered by a disc roughly cut out of a sherd (Reg. no. RTR-1, 656). Inside the vessel lay some pieces of partially-charred bones (Reg. no. RTR-1, 657), a small gold bead (Reg. no. RTR-1, 659) and a coin (Reg. no. RTR-1, 658), also of gold (pl. XXVII B). The bead is a cornerless cube, hollow inside.

The coin comes under the category of the so-called Gaṅga *fanams*. It is almost circular in shape, the maximum diameter being 0.79 cm. Its weight is 0.33 gm. The obverse bears the figure, in relief, of a recumbent bull, facing sinister; in front of the bull are a tiny pellet and a trident (?), while above its back is a conch-shell (?). On the reverse, which is slightly concave, is a polygon<sup>1</sup> also in relief, below which is the numeral 18 (in figure) which presumably stands for the regnal year of the issuer. The identity of the issuers of the so-called Gaṅga *fanams* is still a matter of dispute, but no scholars have assigned them to a date earlier than the rise of the Gaṅgas in Orissa. The present coin, on the evidence of the form of the numeral, is not earlier than the thirteenth century A.D.

### (xii) Stūpa 25

Stūpa 25 (pls. XIII B, XXV A, XXVI A and XXX A) is similar to the preceding, but its platform, 35 cm. high, does not have any projection and the drum (48.3 cm. high and 76.2 cm. in diameter) fits in with the platform. The bottom face of one<sup>2</sup> of the blocks forming the dome (50 cm. high and 72.4 cm. in diameter) is inscribed with the Buddhist creed in characters of about the ninth-tenth century A.D. The square *harmikā* has a band and a facet at the base and a second band, with two receding facets below and a third above, at the top. The *chhatrāvali* consists of four gradually-diminishing *khurā*-shaped umbrellas, a thick dwarf *yashti* and a large *chhatra* crowned by a *stūpi*.

The top of the platform provides a socket (pl. XXVI A) in which was found a small earthen reliquary (Reg. no. RTR-1, 660), 5 cm. high, of blackish-grey ware (pl. XXVI B). The reliquary is in the form of a wheel-made vessel with a medium fabric, a splayed-out featureless rim, a short neck, a prominently-convex profile and a narrow flat base. Its mouth was covered by a disc made of a sherd (Reg. no. RTR-1, 661). Inside the reliquary were found some pieces of partially-charred bone (Reg. no. RTR-1, 662) and a gold bead (Reg. no. RTR-1, 663; pl. XXVI C), the latter exactly similar to the one found in Stūpa 24.

### (xiii) Stūpas 26 and 27

In one line with Stūpa 25 but located at a higher level are Stūpas 26 (pls. XXX A and XLII A) and 27, both of masonry. They are now reduced to their platforms which rest on roughly-dressed stone slabs; the bottom of the latter is 7.6 cm. (one-brick course) higher than that of the platform of Stūpa 25. Between the last *stūpa* and Stūpa 26 were some more masonry *stūpas*, of which the roughly-dressed stone slabs and dislocated *stūpa*-

<sup>1</sup> This is generally taken as Oriya *sa* (a contraction of *samvat*) with the left face downwards.

<sup>2</sup> It was taken from an earlier *stūpa*.



components were alone found. Within the slot of a dislocated drum-slab were found pieces of half-burnt bones (Reg. no. RTR-1, 1129). The platform of Stūpa 26 preserves two mouldings—*khurā* and *kumbha*, while that of Stūpa 27 (pl. XLII A) has a *khurā* and an inverted *khurā*. The mouldings of both the platforms are connected at intervals by oblongs, all plain.

(xiv) Stūpas 28-31

Stūpas 28, 29 and 30, all of stone masonry, are built on a single running stone platform which is to the south-east of Stūpa 27 and located at a lower level. On the east face of the platform are three projections, one each below the niche of the three drums. The façade of the platform (76.2 cm. high) presents mouldings—*khurā*, *noli*, *khurā* and inverted *khurā* (pl. XXVIII A). The drum of Stūpa 28 (pl. XXVIII A) has entirely disappeared leaving the mason's line on the platform and a few dislocated stones. Of Stūpa 29, only the lowest portion (56 cm. high) of the drum with two base-mouldings is in position (pl. XXVIII A). The image is missing in the niche.

Stūpa 30 (pl. XXVIII B) is the best-preserved of the three. Its drum (75.5 cm. high) has a set of mouldings, similar to that of the preceding, at the base and a band with a receding facet below and above at the top. Inside an oblong niche is a detachable khondalite image of Tārā (pl. XXVIII B) seated in the *lalitāsana* attitude on a double-petalled lotus with a foliated stem. Draped in a *śāṭī* girdled by a band and a diaphanous upper garment and adorned with anklets having bell-shaped pendants, *valayas*, bangles, beaded armlets with an ornate central projection, a necklace of the *chhannavīra* type and having a series of pendants, ear-rings and a short crown of cable-pattern with three ornate projections, she shows the *vara-mudrā* with her right palm, the left hand, with the stalk of an *utpala* between the thumb and index finger, resting on the seat. The bun-shaped coiffure is tied by a string on the top of the head. At either side of the elongated-oval halo, conspicuously narrow towards the bottom, is a garland-bearing *vidyādhara*, with feet having socks, flying through clouds. Near the pendant right foot of the goddess is a seated female devotee with folded hands. The image is ascribable to the ninth-tenth century A.D.

Stūpa 31, a monolithic one but for the *chhatrāvali*, stands between Stūpas 29 and 30 on their very platform (pl. XXVIII B). It consists of (i) a squarish platform, carved into a *khurā* and an inverted *khurā* clasped together by a plain square on all sides, (ii) a drum with a band at its base and top, (iii) a plain dome with rounded top corners and (iv) a damaged square *harmikā* with two facets at the base. At the centre of the *harmikā* is a socket for the missing *chhatrāvali*. Inside an oblong niche, with a plain frame having a semicircular top, is a relief of Tārā seated in the *lalitāsana* attitude on a double-petalled lotus, below which are an incense-burner and a bowl of offerings. With bun-shaped coiffure, tied by a ribbon with fan-shaped projections at the sides, she exhibits the *vara-mudrā* with her right palm placed on the knee, the left hand, with the stalk of an *utpala* between the thumb and the forefinger, resting on the seat. Clothed in a *śāṭī* and a folded *uttariya* worn in an *upavīti* fashion, she is decked in *valayas*, beaded armlets, an *upavīta*, a beaded *hāra*, ear-studs and a crown.



## (xv) Stūpas 32-38

Stūpas 32, 33, 34, 35, 36, 37 and 38 are later than Stūpas 28-30, as they are installed on a rough pedestal of stone rubbles and bricks, partly covering the lowest moulding of the platform of the latter group.

Stūpa 32 (66 cm. high), immediately to the north of Stūpa 30, is monolithic except for the missing *chhatrāvali* which was a separate piece. It consists of a squarish platform with its front half carved into a *khurā* and an inverted *khurā* connected together by a plain square, a plain drum and dome and a square *harmikā* with a facet at the base and a facet and a band at the top (pl. XXVIII B). There is a square socket into the top surface of the *harmikā* for the shaft of the *chhatrāvali*. Cut in the drum and a part of the dome is an oblong niche with a raised border having a semicircular top. The niche bears a relief of the two-armed Mañjuśrī seated in the *lalitāsana* attitude on a double-petalled lotus. Clad in an *antarīya* held by a girdle and a diaphanous *uttarīya* worn in an *upavīti* fashion (with one end on the shoulder) and decked in bangles, beaded armlets, a beaded *upavīta*, a beaded *hāra* with amulets and pendants, ear-rings and a short beaded crown with three flower-shaped projections, the Bodhisattva, with the *śikhaṇḍaka-kākapaksha* coiffure in three locks, displays the *vara-mudrā* with his right palm which, with a pellet, is placed against the knee, the left palm, with the stalk of an *utpala* bearing a book, resting on the seat. Around the head is an oval halo carved in low relief. Below the seat are two bowls of offerings on tripods. The image faces the east.

Immediately to the north of the preceding is Stūpa 33 (68.5 cm. high) with an oblongish platform, a low drum with a band at its base and top, a plain cylindrical dome with rounded top corners and a *harmikā* with a facet at the base and a facet and a band at the top (pl. XXVIII B). The *harmikā* contains a square socket for the missing *chhatrāvali* which was a separate piece, the remaining part of the *stūpa* being monolithic.

To the north of Stūpa 33 is the stone Stūpa 34 (31.1 cm. high) which is reduced to its platform and drum. While the drum is plain, the platform is carved into a *khurā* and an inverted *khurā* with a plain oblong in the central part of all the four sides (pl. XXVIII B).

To the north of the preceding is Stūpa 35 (56 cm. high), a monolith, with a squarish platform, a plain drum and dome and a squarish *harmikā* with a facet at the base and a band at the top. The *chhatrāvali* is broken. In the niche with slightly-rounded top corners is the bejewelled Tārā in the *lalitāsana* attitude on a double-petalled lotus, below which is a kneeling devotee with folded hands. Her left palm, with the stalk of an *utpala*, rests on the seat, while her right palm, in the *vara-mudrā*, is placed against the knee. The raised border around the niche, which faces the east, has a semicircular top.

To the west of Stūpa 34 is Stūpa 36 (67.3 cm. high), a monolith, with a stunted squarish platform, a plain drum, an elongated cylindrical dome with slightly-rounded top corners, a disproportionately large *harmikā* with a projecting facet at the base and a facet and a projected sloping member with *ṭāṅkus* at the top and a conical *chhatrāvali* of six gradually-diminishing discs.



To the west of Stūpa 33 is Stūpa 37 (62·2 cm. high), again a monolith. It is akin to Stūpa 32, but its *harmikā* is stunted, and the *chhatrāvali* of two discs crowned by a flattish knob is a part of the monolith itself. Cut in the drum and the lower part of the dome is a niche with a semicircular top. In the niche, which faces the east, is Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm, in the *vara-mudrā*, on the knee and left palm, with the stalk of an *utpala*, resting on the seat. Dressed in a *śāṭī* and an *uttariya* worn in an *upavīti* fashion, she is adorned with anklets, beaded *valayas*, beaded armlets, an *upavīta*, a *hāra*, ear-rings and a crown with three ornate triangular pieces. Tied by a string, the hair is arranged on the crown in a bun-shaped coiffure, on either side of which is a fan-shaped projection of a ribbon. Around the head is an elongated-oval halo.

To the south of the preceding and immediately to the north of Stūpa 30 is Stūpa 38 (76·2 cm. high), a monolith. It consists of (i) a squarish platform with *khurā* and inverted *khurā* mouldings connected by plain oblongs on all the four sides, (ii) a plain drum, (iii) a cylindrical dome with rounded top corners, (iv) a squarish *harmikā* with a facet at the base and a facet and a band at the top and (v) a conical *chhatrāvali* of five gradually-diminishing discs crowned by a tiny knob. In the niche, which faces the east, is the three-headed and six-armed Mārīchī standing with her right leg slightly bent and left stretched on a slab-like chariot, below which are six pigs. Draped in a short cloth worn with a *kachchha* befitting an archer, she holds in her lowest right hand a needle, in middle right an arrow and in top right a thunderbolt. In two of the left hands are a bow and a damaged twig of the *asoka* tree, while the third, possibly with a noose, rests against the chest in the *tarjanī-mudrā*. She is decked in *valayas*, armlets, a beaded *hāra*, ear-rings and three richly-embellished conical crowns. All the three heads are human, her right face somewhat angry-looking. Behind the heads is a highly-elongated halo. The niche and the raised border around it have both semicircular tops.

Immediately to the north of this group of *stūpas* is a dilapidated platform of brick-work in clay mortar.

(xvi) *Stūpas 39-52*

In front of Stūpas 28-35 there is a narrow passage which extends beyond the north-western corner of Stūpa 2. On the east and west sides of this passage were arrayed *stūpas* in rows. Of the *stūpas* on the eastern flank of the passage, only Stūpas 39-52 are extant. The rest have disappeared leaving pedestals of roughly-dressed stones. Made of khondalite, all these *stūpas* are later than Stūpas 28-30, as below their pedestals is a deposit of earth collected above the floor-level in front of the platform of Stūpas 28-30. Stūpas 39, 40, 41, 44, 45 and 46, all of which face the west, are in a row on pedestals of roughly-dressed stone slabs, the latter placed side by side, while Stūpas 42, 43, 47, 48 and 49 stand behind them, also in a row but at a slightly lower level. The latter group appears to have been slightly earlier than the former group.

The available portion of Stūpa 39 (60·3 cm. high), which is in front of Stūpa 29, is monolithic (pls. XXVIII B and XXIX A). It consists of (i) a squarish platform with



three sides carved into a *khurā* and an inverted *khurā* and connected by plain central oblongs, (ii) a fairly-high drum, (iii) a cylindrical dome with rounded top corners and (iv) a squarish *harmikā* with a facet at the base. The upper part of the *harmikā* is broken. In the niche with a semicircular top is the defaced figure of the bejewelled Tārā seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands and a bowl of offerings on a stand. With her right palm in the *vara-mudrā* on the knee, she holds with her left hand, which rests on the seat, the stalk of an *utpala*. Tied by a string, the hair is arranged in the bun-shaped coiffure on the top of the head. Behind the head is an oval halo. The raised frame around the niche has a semicircular top.

Immediately to the north of Stūpa 39 is Stūpa 40 (69·2 cm. high), a monolith (pls. XXVIII B and XXIX A). It consists of (i) an oblong platform with its front half carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, (ii) a drum with a band at its base and top, (iii) a high dome and (iv) a square *harmikā* (upper portion broken) with a facet at the base. In the niche with a semicircular top within a raised frame, also with a semicircular top, is the defaced relief of the bejewelled Tārā in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling figure with folded hands on the sinister and a bowl of offerings on the dexter. Her left hand, with the stalk of an *utpala*, rests on the seat, while her right palm, in the *vara-mudrā*, is placed against the knee. Around the head is a plain ovalish halo.

Immediately to the north of the preceding is Stūpa 41 of masonry (pls. XXVIII B and XXIX A). Its platform (26·7 cm. high), of two stone slabs, is carved into three mouldings—a *khurā*, a *kumbha* and an inverted *khurā*. Its west face has a central projection in the central part of which are an unfinished *śoka* flower and a leaf which falls from the *kumbha* moulding on the unfinished *chaitya*-window motif carved on the central part of the *khurā*. Made of two pieces, the drum (32·4 cm. high) is lavishly decorated. Its lower band is relieved with a *viśva-padma* and a beaded line. The upper band presents a row of thunderbolts, each alternating with two half-flowers, within beaded borders. The recessed part between the bands is relieved with beaded loops and pendants issuing from floral motifs. The elongated dome (34·3 cm. high) has a flattened top. In the oblong niche of the drum is Vajrasattva seated in the *paryāṅkāsana* attitude on a double-petalled lotus, below which are two bowls of offerings. Adorned with *valayas*, armlets, a beaded *hāra*, an *upavīta*, ear-studs and a high crown, he carries a thunderbolt (damaged) in his right palm held against the chest and a bell in his left palm placed on the knee. On either side of the *mukuta* is a fan-shaped projection. Around his head is an oval halo. The image is considerably defaced. The projected oblong frame around the niche is relieved with half-flowers within wavy lines. Over the lintel is a projected *khurā*-shaped member with half-flowers within triangular borders on the base-band and a projecting half-flower on the body of the *khurā*. Above the *khurā* is a highly ornate *chaitya*-window motif carved against the dome.

To the east of the preceding is Stūpa 42 (76·2 cm. high), a monolith, with (i) a squarish platform (with a projection on the west face) carved into a *khurā* and an inverted



*khurā* connected by central oblongs, (ii) a high drum, (iii) a cylindrical dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a band with two receding facets (one below and the other above) at the top and (v) a *chhatrāvali* of four gradually-diminishing discs (pl. XXVIII B). On the west face of the drum and dome is a projection, with a triangular top, meant for being carved into a niche.

Immediately to the north of Stūpa 42 and analogous to it is Stūpa 43 (pl. XXVIII B), 67.3 cm. high. Its platform, however, lacks the projection, the *harmikā* presents two facets at the base and two underlying the top band and the stunted *chhatrāvali* has two flattish discs crowned by a flat knob.

Stūpa 44 (73.7 cm. high), immediately to the north of Stūpa 41, is similar to Stūpa 40, but its *harmikā* is preserved (pls. XXVIII B and XXIX A). The latter has a facet at the base and a facet and a band at the top. The *chhatrāvali* was a separate piece, for which there is a squarish socket in the *harmikā*. Inside a niche with rounded top corners is Tārā in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands and a bowl of offerings. Adorned with a girdle, *valayas*, beaded armlets, a beaded *hāra*, an ear-stud in her left ear, an ear-ring in her right ear and a beaded crown with three projections at the base of the bun-shaped coiffure, the goddess, with her right palm in the *vara-mudrā* on the knee, holds the stalk of an *utpala* with her left palm which rests on the seat. Behind her head is an elongated-oval halo. The raised frame around the niche has a semicircular top.

Stūpa 45 (73.7 cm. high), immediately to the north of the preceding, is a monolith (pl. XXIX A) similar to Stūpa 39. The *harmikā* and *chhatrāvali* are intact here. While the former presents a facet at the base and a facet and a band at the top, the latter is a succession of five gradually-diminishing discs with a flattish knob at the top. In the niche with a semicircular top is the bejewelled Mañjuśrī seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands and a bowl of offerings. With the *śikhaṇḍaka-kākapaksha* coiffure in three locks, he displays the *vara-mudrā* with her right palm placed on the knee, the left palm, with the stalk of an *utpala* between the thumb and the index finger, resting on the seat. The *utpala* supports a manuscript. Behind the head of the Bodhisattva is an oval halo.

Immediately to the north of Stūpa 45 is Stūpa 46 (78.7 cm. high; pls. XXVIII B and XXIX A), analogous to Stūpa 44. Inside a framed niche, similar to that of Stūpa 44, is a bejewelled two-armed goddess (Aśokakāntā Mārīcī?) seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands on the sinister and a bowl of offerings on the dexter. With her right palm, in the *vara-mudrā*, on the right knee, she holds with her slightly-raised left palm a twig of the *aśoka* tree (?) with a leaf and flower. Tied by a string, the hair is arranged on the top of the head in the form of a bun. Around the head is an oval halo. Immediately to the north of Stūpa 46 was a *stūpa* which has disappeared leaving its rough pedestal.

Stūpa 47 (76.2 cm. high) is located behind Stūpas 45 and 46 and by the side of Stūpa 43. It is a monolith with (i) an oblong platform carved into a *khurā* and an inverted *khurā* with connecting central oblongs, (ii) and (iii) a high drum and dome which



are more ellipsoid than circular on plan, (iv) a *harmikā* with two facets at the base and a band with two facets (one above and the other below) at the top, and (v) a *chhatrāvali* of five gradually-diminishing and slightly *khurā*-shaped discs rising above a stunted shaft.

Stūpa 48 (64·8 cm. high), a monolith, is immediately to the north of Stūpa 47 and is similar to the latter. Its *chhatrāvali* is mostly broken. In an oblong niche, which faces the west, is Mañjuśrī seated in the *lalitāsana* attitude on a double-petalled lotus, below which are two bowls of offerings. Clad in an *antarīya* held by a waist-band and adorned with *valayas*, beaded armlets, an *upavīta*, a *hāra* having pendants and amulets, ear-studs and a crown with three triangular pieces, the Bodhisattva, with the *śikhaṇḍaka-kākapaksha* coiffure in three locks, shows the *vara-mudrā* with his right palm placed on the knee, the left palm with the stalk of an *utpala*, which bears a book, resting on the seat. On either side of the coiffure is a fan-shaped projection. The raised frame around the niche has a curved top with a pinnacle at the crown.

Stūpa 49 (68·5 cm. high), to the north of Stūpa 48, is similar to Stūpa 46, but its dome is more elongated. The lowest facet (part of the monolith) of the *harmikā* is alone extant (pls. XXVIII B and XXIX A). The upper part of the *harmikā* was a separate piece.

Stūpa 50, to the north of Stūpa 49, is made of several slabs. The square platform (28·6 cm. high), which is a single slab, is carved into a *khurā*, a *kumbha* and an inverted *khurā*, while the circular drum (42 cm. high), also one slab, has a broad band at its base and top (pl. XXIX A). The dome slab was not found in position.

Stūpa 51, to the north of Stūpa 50, is reduced to its square platform (31·7 cm. high). Of one piece of stone, it is carved into three mouldings—a *khurā*, a *kumbha* and an inverted *khurā* (pl. XXVI A). On the central part of all the four sides is an *aśoka* flower with a leaf carved on the body of the inverted *khurā* and *kumbha*. On the central part of the body of the *khurā* is a triangle with a truncated top. There is a circular line on the top of the platform for the missing drum.

Immediately to the north of Stūpa 51 is Stūpa 52 (pl. XXVI A), also made of several stone slabs. The platform (27·3 cm. high) of two slabs presents three mouldings—a *khurā*, a *kumbha* and an inverted *khurā*. The front (west) side has a central projection. At the central part of this projection is an *aśoka* flower with a leaf, the latter falling on the unfinished *chaitya*-window motif carved on the *khurā*. The mouldings of the sides are connected by oblongs. Only a half of the drum (31·7 cm. high) was found *in situ*. The band of its base is relieved with a *viśva-padma* and a beaded line, while the top band presents a row of thunderbolts, each spaced by two half-flowers, all within a beaded border. The space between the two bands is relieved with beaded pendants and loops issuing alternately from a *kīrti-mukha* and a floral motif. The west face of the drum provides an oblong niche with a projected frame. The jambs of the niche are carved with a creeper motif within a beaded border. Over the lintel with a beaded line is a projected *khurā*-shaped member with a beaded line at the base and a half-flower in the middle part of the body. Inside the niche is Lokeśvara, clad in an *antarīya* held by a girdle with a clasp and an *uttarīya* worn in an *upavīti* fashion. Seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a seated devotee with folded hands and a bowl of



offerings, the Bodhisattva, with his right palm in the *vara-mudrā*, resting on the knee, holds the stalk of a full-blown lotus with his left palm resting on the seat. He is decked in anklets, *valayas*, beaded armlets, two beaded *hāras*, an *upavīta* of two strands, ear-rings and a short crown with a fan-shaped projection on either side. The hair is arranged in the *jaṭā-bhāra*, in front of which was possibly a Dhyāni-Buddha (broken). Behind the head is an oval halo, on either side of which is a quadrant of a flower. The dome, a single slab, was found amidst debris and may or may not belong to it.

(xvii) *Stūpa 53*

To the north of *Stūpa 35* is a brick platform, to the north of which is *Stūpa 53* reduced to its monolithic platform (pls. XXVI A and XXXII A), 21 cm. high. The west and *tri-ratha* east faces of the latter are carved into a *khurā*, a *kumbha* and an inverted *khurā*. The central part of the mouldings is connected by a triangular projection (somewhat leaf-shaped on the west face). The north and south sides are roughly finished. Presumably, there was a *stūpa* by the side of the south face. The platform with a circular line (indicating the position of the missing drum) on the top rests on a rough pedestal built against the platform-mouldings of *Stūpa 54*. This *stūpa* is later than *Stūpa 54*.

(xviii) *Stūpas 54 and 55*

Immediately to the north of *Stūpa 53* are *Stūpas 54* and *55* (pls. XXX and XXXII A). Facing the east, they appear to have been contemporaneous with *Stūpas 28-30*. Of stone masonry, they have a common platform (66 cm. high), the sides of which are carved into a *khurā*, a *noli*, a *khurā* with two corbels below and an inverted *khurā*. On the eastern face of the platform are two projections, one each below the niche of the drum.

The drum (73 cm. high) of *Stūpa 54* has two broad bands, one at the base and the other at the top, the top band having a receding facet below and above. The dome (1.022 m. high) is highly elongated and cylindrical with a curvature near the shoulder. The *harmikā* and the *chhatrāvali* lay by the side of the *stūpa*. The *harmikā* has a band and a facet at the base and a band, with two receding facets below and a third on the top, above. Fixed into the socket of the *harmikā* is the *chhatrāvali* which consists of a shaft, square below and octagonal above, three pairs of discs and a *khurā*-shaped *chhatra* with a crowning knob. The drum presents an oblong niche (50.2 cm. high and 32.4 cm. wide), around which is a projected plain frame which is left partly unfinished. Over the frame, which has a receding facet, is a *khurā*-shaped architrave relieved with two oblongs and a triangle with a truncated top. Above the architrave and separated from it by a recess is the crowning member which bears on its façade a few lines of the unfinished *chaitya*-window motif. In the niche is a detachable khondalite image (50.17 cm. high) of Buddha, seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus, with his right hand in the *bhūmiśparśa-mudrā* and left palm, with a circular mark, resting on the lap. With half-closed eyes, prominently-arched eyebrows, auspicious lines round the neck and elongated ear-lobes, Buddha (pl. XXIV E) is clad in a diaphanous *antarvāsa* with a part of the frill spread on the seat and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare.



Behind his back is a bolster with their ends relieved with lotus-motifs. Around his head is a plain halo, conspicuously narrow towards the bottom. The upper part of the halo is relieved with the branches of the *Bodhi* tree. At the top corners of the oblong back-slab is a garland-bearing *vidyādhara* flying through clouds towards Buddha. The portion below the lotus-seat is left unfinished. Carved in high relief, the image is ascribable to the ninth-tenth century A.D.

The drum (73 cm. high and 1.334 m. in diameter), dome (99 cm. high and 1.283 m. in diameter at the base), *harmikā*, *chhatrāvali* and framed niche with superstructure of Stūpa 55 are similar to those of Stūpa 54. In the *chhatrāvali*, however, the six discs are not arranged in pairs. The *harmikā* and the *chhatrāvali* were found by the side of the *stūpa*. In the niche (50.2 cm. high and 33 cm. wide) is a detachable image (50.17 cm. high) of Tārā (pl. XXXIII C) seated in the *lalitāsana* attitude on an unfinished double-petalled lotus with a foliated stem. Clad in a *śāṭī* held by a girdle with a floral clasp and a diaphanous upper cloth, the goddess, with a smiling face, is richly decked in anklets, a large number of bangles, beaded armlets with an ornate triangular piece, an ornate necklace of the *chhannavāra* type with pendants, elaborate *kuṇḍalas* and a beaded *mukuṭa* with three ornate triangular pieces. Her left palm, with the stalk of an *utpala* between the thumb and the index finger, rests on the seat, while her right, in the *vara-mudrā*, is placed on the knee. Tied by a string, the hair is arranged on the crown in the form of a bun. On either side of the halo, conspicuously narrow towards the bottom, is a garland-bearing *vidyādhara* flying through clouds towards the goddess. Below the seat are a seated female figure with folded hands on the dexter and a spherical object and a conch, each on a tripod, on the sinister. Carved in high relief, the image, of khondalite, is of about the ninth-tenth century A.D.

Stūpa 55 is particularly interesting on account of its rich deposits of relics. The deposits were found, during conservation, in three of the four courses of the dome. Thus at the centre of the second course (pl. XXX B) from the top were encountered two bronze images (pl. XXXI A), one each of Jambhala and Maitreya, within an improvised chamber made of bricks (pl. XXXI A) within the stonework. At the centre of the third course (from the top) was found a circular khondalite slab (Reg. no. RTR-1, 404), 22.9 cm. in diameter, with a flat base, inconspicuously receding sides (6 cm. high) and a concave top inscribed with the Buddhist creed in five lines in characters of about the ninth-tenth century A.D. (pl. XXXI B). On the top of the fourth course lay a small soapstone image of Lokeśvara.

While the image (16.2 cm. high) of Jambhala (Reg. no. RTR-1, 412), though corroded, looks fresh, the face of the image (9.2 cm. high) of Maitreya (Reg. no. RTR-1, 407) is considerably rubbed off. The latter, presumably, had been under worship for some time before it was deposited inside the *stūpa*. Both the images are reminiscent of the tradition of Nalanda. The icons proper, in both cases, are solid, while their seats are hollow.

Draped in an *antarīya* held by a band and richly decked in anklets, bangles (two around each wrist), armlets with triangular projections, a broad necklace of two strands with a central clasp, a long beaded *hāra*, a garland of *utpala* or *champaka* flowers, ear-studs and a richly-embellished high *mukuṭa*, the three-eyed and slightly pot-bellied Jambhala,



with a prominent nose and open eyes, is seated in the *bhadrāsana* attitude on a throne (pl. XXXII B). Save for a few tresses falling on the shoulders, the hair is invisible. With a *mātuluṅga* in his right palm resting on the knee, he presses with his left hand a mongoose. His feet rest on a full-blown lotus, below which are two half-turned *nidhi-kumbhas*. Behind the head is a circular halo with a beaded border edged by tongues of flames. At the crown of the halo is a vertical projection. At the two front corners of the footed throne is a recumbent lion. The back-rest of the throne is composed of one horizontal and two vertical bars, all relieved with beaded lines. The projected parts of the horizontal bar, which has at either extremity a gadrooned member (sinister one broken), are supported by two lions-on-elephants. Perched on the bar is an ornate triangle on the dexter, the one on the sinister being broken. Fixed to the back of the image is a metal disc inscribed with the Buddhist creed in characters of the ninth-tenth century A.D.

The image of Maitreya (pl. XXXIII A) is stylistically earlier than the figure of Jambhala. Clad in an *antarīya* (a part of the frill spread on the seat like a fan) fastened by a cable-shaped double string, Maitreya is seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*. With his right palm, in the *vara-mudrā*, on the right knee, he holds with his left palm, which rests on the left knee, a long stalk with *nāga-kesara* flowers and leaves. His ornaments—*valayas*, armlets and a beaded *hāra*—are defaced. Amidst his matted hair is a *stūpa*. The halo, which is shaped like an elongated horse-shoe, is connected with the head by three bars, each decorated with a flower. Relieved with a wavy line, the halo has a beaded border, beyond which are at intervals tongues of flames. The image is of considerable artistic merit.

The tiny image (5.7 cm. high) of Lokeśvara (Reg. no. RTR-1, 408) is not of high workmanship. Clothed in an *antarīya*, held by a band, and a folded *uttarīya* worn in an *upavīti* fashion, the Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a conch-shell on a stand and a water-pot (pl. XXXIII B). With his right palm in the *vara-mudrā*, he holds the stalk of a lotus between the thumb and index finger of his left palm which rests on the seat. He is decked in *valayas*, armlets, a plain *upavīta*, a necklace, ear-rings and an inconspicuous crown. Tied by a string, the hair is arranged on the crown in the form of a large bun. On either side of the halo with a beaded border is a garland-bearing *vidyādhara*. The back side of the image bears the Buddhist creed in seven lines inscribed carelessly in characters of the ninth-tenth century A.D. A few letters (namely, *vadat teshāñcha*) of the Buddhist creed are omitted, evidently through oversight.

(xix) *Stūpas 56 and 57*

The available portion of Stūpa 56 (56 cm. high) is monolithic (pls. XXX B and XXXII A). It stands on a rough pedestal of bricks against the front projection of the platform of Stūpa 55. This *stūpa* is later than Stūpa 55. Stūpa 56 preserves an oblong platform with its front side carved into a *khurā* and an inverted *khurā* and connected by an oblong, a plain drum and dome and the lowest facet of the *harmikā*. This facet presents two holes for iron dowels for fixing the remaining part of the *harmikā* which was, however, a separate piece.



Immediately to the north of Stūpa 56 is Stūpa 57 (pls. XXX B and XXXII A), 66·7 cm. high. It is similar to Stūpa 56, but its dome is more cylindrical and the *harmikā* is a part of the monolith itself. The *harmikā*, with a facet at the base and a facet and a band at the top, contains a square socket for the missing *chhatrāvali*. Inside a niche with a semi-circular top, which faces the east, is a two-armed goddess (Vasudhārā ?) seated in the *pariyāṅkāśana* attitude on a double-petalled lotus. With the damaged right palm on the knee, she holds in her slightly raised left hand a defaced object (ears of corn?). Clad in a *śāṭī* held by a girdle and an *uttarīya* which leaves her right chest and shoulder bare, she is decked in *valayas*, a beaded *hāra*, ear-studs and a high conical crown. Below the seat are two pots besides two defaced objects, one of which may represent an incense-burner.

(xx) Stūpa 58

Stūpa 58 (pls. XXX B and XXXII A) of stone masonry is installed on three stone slabs which rest on an accumulation (17·8 cm. deep) of debris above Stūpas 59 and 60 and the western end of which rests partly on the top of Stūpa 62. It preserves (i) a square platform carved into a *khurā*, a *paṭā* and an inverted *khurā* which are connected together by central oblongs on all sides, (ii) a drum with a set of two mouldings, one inturned and the other out-turned, at the base and two *nolis*, each with a facet below and above, at the top and (iii) a somewhat hemispherical dome with a flattened top. The *harmikā* and *chhatrāvali* are missing. The plain frame of the oblong niche, which was found empty, is capped by a *khurā*-shaped member, over which is a *chaitya*-window motif, the last carved against the dome.

(xxi) Stūpas 59 and 60

Stūpas 59 (55·3 cm. high) and 60 (57·8 cm. high) are monolithic except for the *chhatrāvali* which is now missing. Identical in shape, both consist of (i) an oblong platform, the east face of which is carved into a *khurā* and an inverted *khurā* with a central oblong, (ii) a plain high drum, (iii) a high dome and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top. The *harmikā* contains a square socket for the *chhatrāvali*. Both the *stūpas* present an oblong niche, its slightly-raised frame having a semi-circular top. The niches contain each a bejewelled figure of Tārā seated in the *lalitāsana* attitude on a double-petalled lotus. With their right hand in the *vara-mudrā*, both the figures hold the stalk of an *utpala* with the left hand which rests on the thigh. These two *stūpas* as well as Stūpas 56 and 57 are later than Stūpa 55, as they are installed in a row on a single course of bricks laid above an accumulation (17·8 cm. deep) of debris over the floor-level around the latter.

(xxii) Stūpas 61 and 62

Stūpas 61 and 62 (pl. XXX B), both of stonework, to the west and north-west of Stūpas 59 and 60 are installed on a common oblong platform (28 cm. high), carved into a *khurā*, a *noli* and an inverted *khurā*. The entire superstructure of Stūpa 61, including



the drum, has disappeared leaving a circular line on the platform. The drum (29.8 cm. high) of Stūpa 62 has a band at its base and top, while the dome (30.5 cm. high) is cylindrical with rounded top corners. Inside a tiny socket cut at the centre of the top of the drum was found a long convex circular bead (Reg. no. RTR-1, 1125) of crystalline quartz (pl. XVI A, 3).

(xxiii) *Stūpa 63*

Immediately to the west of Stūpas 61 and 62 is Stūpa 63 (pl. XXX B). Made of stone masonry, its platform and a part of the drum were alone found *in situ*. The platform (33 cm. high), made of two slabs, is carved into a *khurā*, a *noli* and an inverted *khurā*. At the base of the drum are two mouldings. Inside the cramp-chase cut on the top surface of the drum were found three tiny bits of charred bone (Reg. no. RTR-1, 1130).

(xxiv) *Stūpa 64*

Stūpa 64 (pls. XXV, XXX B, XXXII A and XL) of stone masonry, is of respectable dimensions. The *stūpa* was found bereft of its dome which has been restored afterwards with the fallen stones (pl. XXIX B) found over and around the extant part. Built against the retaining wall which edged the floor in front of the east face of Stūpa 1, the *stūpa* was planned to have been decorated elegantly, but left unfinished. Built on a low *upāna*, the platform (99 cm. high and 2.565 m. square) has four mouldings on three sides, the side, built against the retaining wall, left uncarved. The mouldings are a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā* (fig. 7). The second *khurā*, rising above two corbels, has a row of pendants at its base-band. Its body is relieved with *chaitya*-window motifs, each punctuated with a peacock. The delineation of the peacocks in various poses is fine. These motifs on the north face are left mostly uncarved. The band of the inverted *khurā* is relieved with a row of four-petalled flowers, each alternating with a pair of petals. The body of the inverted *khurā* was intended to have been carved with petals, of which a few have been attempted. Above the inverted *khurā* is a receding band. The drum (1.055 m. high) has at the base two mouldings with few petals of the *viśva-padma* carved on them. At the top of the drum is a band with a receding facet below and above.

Near the base of this *stūpa*, amidst the debris was found a terracotta ball (Reg. no. RTR-1, 1099) with cracks around the middle part. When opened it was noticed that the ball was made of two plano-convex discs (2.5 cm. in diameter) stamped with the Buddhist creed in characters of the ninth-tenth century A.D. (pl. XIX B, 2, a, b and c). These two discs were joined together before firing.

(xxv) *Stūpa 65*

Installed on a pedestal of a few stone slabs built against the north face of Stūpa 64, Stūpa 65 was found reduced to its platform (35 cm. high). Made of two stone slabs clamped together by iron cramps, the platform is carved into a *khurā*, a *kumbha* and an inverted *khurā*, all clasped together by a band at each of the four sides.



## (xxvi) Stūpas 66-87

Immediately to the east of Stūpa 19 is a cluster of monolithic (*chhatrāvali* in some cases being a separate piece) *stūpas* (pls. XXV B and XXXIV B). These *stūpas* are later than Stūpa 64.

Stūpa 66 (42.5 cm. high), at the south-eastern corner of Stūpa 19, consists of (i) an oblong platform, (ii) and (iii) a plain drum and dome which are more elliptical than circular on plan, (iv) an oblong *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of two gradually-diminishing discs. The drum contains a defaced inscription (Buddhist creed?).

To the north of the preceding is Stūpa 67 (70.5 cm. high; pl. XXV B), a larger and taller version of the former. Its drum bears the Buddhist creed in characters of the eleventh century A.D. The missing *chhatrāvali* was a separate piece, for which there is a square socket in the *harmikā*.

Stūpa 68 (73.7 cm. high), immediately to the north-east of the last, presents (i) a platform, inconspicuously *tri-ratha* on the front side and carved into a *khurā* and an inverted *khurā* with connecting oblongs, (ii) a drum with a base-band relieved with two rows of petals (as in a *viśva-padma*) and a beaded line, a top band with *viśva-vajras*, each punctuated with a pair of half-flowers, within beaded borders and its middle part decorated with beaded loops and pendants hanging from floral motifs, (iii) a high dome and (iv) a square *harmikā* with a facet at the base and a facet and a band, carved with halves of flowers within triangular borders, at the top (pl. XXXIV B). The *harmikā* provides a square socket for the missing *chhatrāvali*. Inside the oblong niche is the bejewelled Mahattarī Tārā seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus, below which is a bowl of offerings. With her right palm in the *vara-mudrā* and left holding an *utpala*-stalk, she wears a *śāṭī*, an *uttarīya* worn in an *upavīti* fashion, two bangles around each wrist, beaded armlets, a beaded *hāra*, an ear-stud in her left ear, an ear-ring in right ear and a high *mukuta*. Behind her head is a halo, while at the top corner of the dexter is a part of a flower. The frame of the niche is relieved with half-flowers within triangular borders, the triangular space above the beaded lintel also presenting a half-flower.

Stūpa 69 (75.5 cm. high) is located to the east of Stūpa 68 and similar to it in both embellishment and shape, but the front side of the platform, which is without any projection, alone has mouldings (pl. XXXIV B). The upper portion of the *harmikā* is missing. Inside the niche is Mañjuśrī seated in the *mahārājalīlā* attitude on a double-petalled lotus. His left hand, with the stalk of an *utpala* bearing a book, rests on the seat, while the right holds a flower (?). Clad in an *antarīya* and decked in a girdle, two bangles around each wrist, beaded armlets, a beaded *hāra* with pendants, ear-studs, an *upavīta* and a short beaded crown, he wears the *śikhaṇḍaka-kākapaksha* coiffure. Behind his head is an elongated-oval halo, inconspicuously pointed at the crown.

To the north of Stūpa 69 is Stūpa 70 (94.6 cm. high) with (i) a drum having a broad band and a facet at the base and two bands, each with a facet below and above, at the top, (ii) a high shouldered dome and (iii) a square *harmikā* with a facet at the base and a facet



and a band at the top (pls. XXV B and XXXIV). The *harmikā* presents a squarish socket for the *chhatrāvali* which was a separate piece.

Stūpa 71 (64·8 cm. high), to the north of Stūpa 67, is roughly similar to the latter, but its dome is less elongated (pl. XXV B). It is inscribed with the Buddhist creed in characters of the eleventh century A.D.

Stūpa 72 (64·2 cm. high; pl. XXV B), to the north of Stūpa 68, is analogous to the preceding, though the facet below the top band of the *harmikā* is wanted here. Inside an arched niche, which faces the west, is Buddha, seated in the *paryāṅkāśana* attitude on a roughly-fashioned *viśva-padma*. With his left hand resting on the lap, he displays possibly the *bhūmisparśa-mudrā* with his right palm (damaged).

Stūpa 73 (70·5 cm. high; pl. XXV B), to the north of Stūpa 71, resembles Stūpa 67. Its east face is, however, carved into a *khurā* and an inverted *khurā* connected by a plain central oblong. It is inscribed with the Buddhist creed in characters of about the tenth century A.D.

To the north of the preceding is the small Stūpa 74 (31·8 cm. high; pl. XXV B) with an oblong platform, a plain drum and dome, a squarish *harmikā* and a roughly *stūpi*-shaped *chhatra*. Within a niche with a semicircular top is Buddha, seated on a *viśva-padma*, with his right palm (in *abhaya-mudrā*?) damaged and the left resting on the lap.

The elongated Stūpa 75 (58·5 cm. high; pl. XXV B), to the north of the preceding, is somewhat similar to Stūpa 67, but the facet below the band of the oblong *harmikā* is absent here and the *chhatrāvali*, a part of the *stūpa* itself, comprises four gradually-diminishing discs. Cut into the east face of the drum is an oblong niche (15·2 cm. high and 9·5 cm. wide), found empty.

Immediately to the east of the preceding is Stūpa 76 (pl. XXXIV B), 52 cm. high. The front and two sides of its platform are carved into a *khurā*, a *paṭā* and an inverted *khurā* connected by plain central oblongs. Over the plain drum and dome is a square *harmikā*, of which the bottom facet and a small section above are alone extant. Inside a niche, rounded at the top, is Buddha, seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus in the *bhūmisparśa-mudrā*. The slightly-raised frame of the niche is also rounded at the top.

Stūpa 77 (64·8 cm. high), to its south, is similar to Stūpa 67, but it has a *tri-ratha* facet over the top band of the *harmikā* (pl. XXXIV B).

Stūpa 78 (65·5 cm. high), to the east of the preceding, consists of (i) a square platform carved into a *khurā* and an inverted *khurā* with connecting central oblongs, (ii) a drum with a band at its base and top, (iii) a high dome and (iv) a square *harmikā*, of which the facet with a portion above is alone extant (pl. XXXIV B). The upper band of the drum is inscribed with the Buddhist creed in characters of the eleventh century A.D.

To its east and similar to it is Stūpa 79 (pl. XXXIV B), 53·3 cm. high. The upper band of its drum, too, is incised with the Buddhist creed in characters of the eleventh century A.D. The *harmikā* is reduced to its bottom facet.

To the north-west of Stūpa 78 is Stūpa 80 (pl. XXXIV B), 76·2 cm. high. It presents (i) an oblong platform, the north face of which is carved into a *khurā* and an inverted *khurā* connected together by a plain oblong. (ii) a drum with a band at its base and top,



(iii) a high dome and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top. Inside a niche with an arched top is the bejewelled Tārā, seated in the *lalitāsana* attitude on a *viśva-padma* with her right palm, in the *vara-mudrā*, placed on the knee and the left, with the stalk of an *utpala*, resting on the seat. The decorated raised frame, which faces the north, is rounded at the top.

Stūpa 81 (76.2 cm. high), to the north of the preceding, is similar to Stūpa 67, but its platform is carved into a *khurā* and an inverted *khurā* clasped by a central oblong and its *chhatrāvali*, a part of the monolith itself, consists of five gradually-diminishing and *khurā*-shaped discs crowning a thick stunted staff (pl. XXXIV B).

To its east is Stūpa 82 (72.4 cm. high). It resembles Stūpa 78, though the lower band of the drum is relieved with two rows of petals. The *harmikā* and the *chhatrāvali* are intact here (pl. XXXIV B). The former has two facets at the base and two more below the top band, over which is a *tri-ratha* facet, while the latter is analogous to that of Stūpa 81. Inside an oblong niche, the raised frame of which is rounded at the top, is Vajrapāṇi, with a high *kirīṭa-mukuta*, seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling devotee and a bowl of offerings. His left hand, with the stalk of an *utpala* bearing a thunderbolt, rests on the seat, while the right palm, in the *vara-mudrā*, is placed against the knee. Clothed in an *antarīya*, the Bodhisattva is adorned with *valayas*, beaded armlets, a beaded *hāra* and ear-rings. The image faces the north.

To the south-east of the preceding is Stūpa 83 (62.8 cm. high) with a roughly-finished square platform, a high drum and dome and a square *harmikā* with a facet at the base and a facet and a band at the top. The top surface of the *harmikā* is unfinished and does not contain a socket (pl. XXXIV B). The north face of the *stūpa* is provided with a raised frame of an uncarved niche.

Stūpa 84 (45.7 cm. high), to the north of Stūpa 82 and on the same level, consists of a squarish platform, a plain drum and dome, a square *harmikā* with a facet at the base and a band at the top and a *chhatrāvali* of two gradually-diminishing discs.

Immediately to its west is Stūpa 85 (48.3 cm. high) with (i) a square platform, (ii) a drum with a band at its base and top, (iii) a plain dome, (iv) a square *harmikā* with a facet at the base and a band, having an underlying and overlying (*tri-ratha*) facet, at the top and (v) a tiny *chhatrāvali* of four gradually-diminishing discs.

To the west of the preceding is Stūpa 86 (48.3 cm. high), similar to Stūpa 84, but with a *chhatrāvali* of four gradually-diminishing discs.

Stūpa 87 (64.8 cm. high), to the north of Stūpa 84, presents a squarish platform, a plain drum and dome and a square *harmikā* with a facet at the base and a facet and a band at the top. The *harmikā* provides a square socket for the missing *chhatrāvali*.

#### (xxvii) Stūpas 88-90

These three *stūpas* are later than the eleventh century A.D., as they were raised over some of the *stūpas* of the preceding group.

Stūpa 88 (pls. XXV A and XXXIV A), of stone masonry, was built over the tops of Stūpas 74, 75, 76, 77 and 80. Its platform (33 cm. high) presents a *khurā*-shaped moulding



at the base and a facet and a broad band at the top. Over the platform, only the lower portion of the drum with its bottom band is extant.

Stūpa 89 (pl. XXXIV A), of stonework, immediately to the east of the preceding, was installed over Stūpas 78, 79 and 80. Its platform (29.2 cm. high), *tri-ratha* on the east, consists of three mouldings—*khurā*, *kumbha* and inverted *khurā* connected together by plain oblongs. The superstructure above is missing.

Stūpa 90 (pls. XXII A, XXXIV and XXXV A), of stonework, stands tilted towards the west. It is installed on two stone slabs, one of which is broken into three. These slabs were placed over Stūpas 84, 85, 86 and 87. The platform (29.2 cm. high and 50.8 cm. square) is carved into a *khurā*, a *noli* and an inverted *khurā*, while the drum (26.7 cm. high) has a band at its base and top. Only a small portion (9.5 cm. high) of the dome is now available over the drum.

(xxviii) Stūpa 91

To the north of Stūpa 89 but at a much lower level is Stūpa 91 (pls. XXXIV, XXXV A and XXXVI A), a masonry stūpa of medium size. The major part of this stūpa lay buried below the compound-wall (pl. XXXIV A). Its platform is similar to that of Stūpa 19. The drum (87 cm. high) has at the base two projecting bands and at the top a band with two corbels below and a receding facet above. Above the drum were found parts of two courses of the dome. While the facing is ashlar with fine joints, the core is of rubbles laid in courses.

(xxix) Stūpas 92 and 93

To the north-east of Stūpa 79 and on the same level is Stūpa 92 (70.5 cm. high), a monolith (pl. XXXIV). It consists of (i) a plain squarish platform, (ii) a high drum, (iii) a hemispherical dome with a flattened top, (iv) a *harmikā* with a facet at the base and a sloping member with *ṭāṅkus* at the top and (v) a *chhatrāvali*, of which two discs are extant. Cut in the drum is an arched niche facing the east. In the niche is the relief of a two-armed bejewelled goddess (Tārā ?) seated in the *lalitāsana* attitude with her right palm, in the *vara-mudrā*, placed on the knee. The damaged left palm rests on the chest; possibly it held the stalk of an *utpala* (carved on the sinister) which bears a defaced object.

Stūpa 93 (76.2 cm. high), a monolith, to the south of the preceding, consists of (i) a squarish platform, carved into a *khurā* and an inverted *khurā* with connecting oblongs at the centre of the four sides, (ii) a high drum, (iii) a high cylindrical dome with rounded top corners, (iv) a *harmikā* with two facets at the base and a facet and a band at the top and (v) a flattish *khurā*-shaped *chhatra* with a flattish knob and a stunted *yashṭi* (pl. XXXIV).

(xxx) Stūpa 94

To the east of Stūpas 92 and 93 is Stūpa 94 (pl. XXXIV) of brickwork in clay mortar. Its basement is built partly over the platform of Stūpa 65 and partly over the shoulder of Stūpa 95. The stūpa, therefore, is later than both Stūpas 65 and 95. *Tri-ratha* on plan, the platform (35.5 cm. high) presents a rough *khurā*, a moulding with



chamfered sides and a rough inverted *khurā*. Of the drum, only two bottom mouldings (one incurved and the other outcurved) and a receding course above are partly preserved. The *stūpa* yielded, at the time of conservation,<sup>1</sup> an inscribed slab on the third course (from the bottom) of its platform. The khondalite slab (Reg. no. RTR-1, 624) bears a long *dhāraṇī* in nineteen lines inscribed in characters of the ninth-tenth century A.D. The middle portion of the slab is partially rubbed off, suggesting thereby its prior existence before it found its way to the present *stūpa*. Presumably, it was collected from a ruined earlier *stūpa*.

(xxx) *Stūpas 95-98*

All these four *stūpas* are monolithic and lay buried below the compound-wall. A part of *Stūpa* 95 (83·8 cm. high) is below *Stūpa* 94. The visible east face of the platform of *Stūpa* 95 (pl. XXXIV) is carved into a *khurā* and an inverted *khurā* with an oblong at the centre. The drum has two bands with a recess in between. Over the plain dome is a *harmikā* with two facets at its base and a band and three facets (two below the band and one above the band) at the top. The *chhatrāvali* consists of three gradually-diminishing and slightly *khurā*-shaped discs. The west side of the drum and also of the platform is completely engulfed by brickwork below *Stūpa* 94. This very face of the dome preserves a triangular projection capping possibly the niche.

*Stūpa* 96 (59·7 cm. high), to the north-west of *Stūpa* 95, is at a higher level and on the same plane as that of the platform of *Stūpa* 91. It consists of (i) a stunted squarish platform, (ii) a drum with two bands, (iii) a shouldered dome, (iv) a *tri-ratha harmikā* with a facet at the base and a facet and a *khurā* at the top and (v) a *chhatrāvali*, of which three gradually-diminishing discs are preserved (pl. XXXIV A).

*Stūpa* 97 (94 cm. high), to the east of *Stūpa* 95, is at a lower level. An elongated *stūpa*, it consists of (i) a squarish platform carved with a *khurā* and an inverted *khurā*, (ii) a high drum with two bands, (iii) a cylindrical dome with rounded top corners, (iv) a squarish *harmikā* with a facet at the base and a band at the top and (v) a *chhatra* with a knob and a circular *yashṭi* (pl. XXXIV).

*Stūpa* 98 (50·8 cm. high), to the north of the preceding, presents (i) a stunted platform, (ii) a drum with two mouldings at the base and a band, flanked by a receding facet on either side, at the top, (iii) a shouldered dome, (iv) a *tri-ratha harmikā* similar to that of *Stūpa* 96 and (v) a *chhatrāvali* of which two discs are preserved (pl. XXXIV A).

It may be stated that *Stūpas* 97 and 98 are not in their original position.

(xxxii) *Stūpas 99 and 100*

At the north-east corner of *Stūpa* 91 is the highly-elongated *Stūpa* 99 (1·187 m. high) which was buried below the compound-wall (pl. XXXIV A). Its bottom is 2·5 cm.

<sup>1</sup> Conservation Assistant also found a few pieces of bone (Reg. no. RTR-1, 1131) which do not show any trace of burning.



below the level of the top of the second band (from the top) of Stūpa 91. The *stūpa* (pls. XX B, XXI, XXXV A and XXXVI A) stands partly on the debris and partly on the extant portion of Stūpa 100. It consists of (i) a disproportionately low platform, (ii) a high drum with two bands at the base and a third at the top, (iii) a high cylindrical dome with rounded top corners and (iv) a square *harmikā* (top portion broken) with a facet at the base. The *harmikā* provides a squarish socket for the missing *chhatrāvali*. From the upper band of the drum fall down pendants, each with a half of a flower at the bottom, and beaded loops, each of which contains within it a four-petalled flower. The *stūpa* is monolithic but for the *chhatrāvali*.

The east face of Stūpa 100, which is made of several stone slabs, is covered by debris below Stūpa 99. The squarish platform of the *stūpa* is buried below ground. The visible face of the drum (30.5 cm. high) has two bands with a recess in between. Above the drum, only a small portion (8.3 cm. high) of the dome is extant. At the centre of the available part of the dome is a small square socket (1.6 cm. by 1.6 cm.). It might have accommodated bone-relics.

#### (xxxiii) Stūpas 101 and 102

Both these *stūpas* are monolithic up to the existing top of the dome. They are contemporaneous. Their bottom is in level with the top of the lower facet of the platform of Stūpa 91.

Stūpa 101 (72.4 cm. high), to the west of Stūpa 100 and immediately to the north of the platform of Stūpa 91, preserves (i) a squarish platform, carved into a *khurā* and an inverted *khurā* with connecting oblongs at the centre of the four sides, (ii) a drum with a band and a facet at the base and a torus, with a receding facet below and above, at the top, (iii) a tapering dome and (iv) the lowest facet of a square *harmikā* (pl. XXI A).

Installed against the east face of the platform of Stūpa 9 is Stūpa 102 (66 cm. high), a smaller version of Stūpa 101. It has, however, an oblong niche (21.6 cm. high, 14 cm. wide and 7 cm. deep) facing the east (pl. XXI A). Around the empty niche is a raised frame with a somewhat triangular projection at the crown. The top of the dome is provided with a roughly circular socket for fixing the *harmikā*.

#### (xxxiv) Stūpas 103-105

These three monoliths (pl. XXI A) stand in a south-north row below the already-noticed (p. 45) Stūpa 6. Resting each on a roughly-dressed stone slab, they consist of a squarish platform with the east face carved into a *khurā* and an inverted *khurā* (connected together by a plain central oblong), a plain drum and dome and a square *harmikā* (mostly covered by the bottom of Stūpa 6). The *harmikā* of Stūpa 105 (58.5 cm. high), the northernmost of the three, has a facet at its base and a band at the top. The drums and domes of Stūpas 104 (the middle one) and 105 have each a projection with a semi-circular top for a niche, left uncarved. The projections face the east.



(xxxv) *Stūpas 106-109*

Stūpa 106, to the north of Stūpas 100 and 101, has been reduced to the lowest part of the platform which was most probably similar to that of Stūpa 91. The lower portion of the bottom band (1.43 m. square) is buried below ground. Above the band a receding facet alone is extant. The *stūpa* was of stone masonry.

To the north of Stūpa 106 is Stūpa 107 (pls. XX B, XXI, XXXIV A and XXXV B), also of stone masonry. Over it ran a later wall (pl. XXXV B). The platform and a part of the drum of this *stūpa* are alone extant. The platform (34.3 cm. high and 78.7 cm. from corner to corner) is carved into a *khurā*, a *noli* and an inverted *khurā*. Its east face has a central projection. The drum has a broad band at the base and provides an oblong niche (26.7 cm. high, 17.8 cm. wide and 13.3 cm. deep) which faces the east. The raised frame around the niche, which was found empty, is plain.

To the north of Stūpa 107 and on the same ground-level is Stūpa 108 (pls. XXI B and XXXV B) of stone masonry, reduced, like Stūpa 106, to the lowest part (2.115 m. square) of its platform. Only the lowest band (26.7 cm. high) and the overlying receding facet (2.8 cm. high) are extant.

Stūpa 109 (pls. XXI B and XXXVI A), to the east of Stūpa 108, is also reduced to the lower part of the platform (2.083 m. square). Of stone masonry, like the preceding, it preserves the lowest band, a receding facet and the recessed part above.

(xxxvi) *Stūpas 110-112*

Stūpas 110, 111 and 112 (pl. XXXVI) stand in a north-south row to the south of Stūpa 109 on a level higher than the latter. All of them are later than Stūpa 109.

The squarish platform (29.2 cm. high), of one stone slab, of Stūpa 110 is carved into a *khurā* and an inverted *khurā* with a recess in between. The drum (31.8 cm. high), of one slab, has a band at its base and top. It presents a shallow oblong niche relieved with the two-armed figure of Mañjuśrī, with ear-rings and a high crown, seated in the *lalitāsana* attitude on a *viśva-padma*, with his right palm, in the *vyākhyāna-mudrā*, on the chest. The left palm, with the stalk of an *utpala*, rests on the seat. Two locks of hair fall on the sides. The relief faces the west. Above the niche is a sloping member, over which is a recess capped by a flattish member. At the top of the drum is a circular socket (pl. XXXVI B) which presumably accommodated bones. The *stūpa* was found bereft of its dome which lay to the east of Stūpa 91. On the top of the high tapering dome is a shallow but wide socket which received the *harmikā*, now missing.

Stūpa 111 (86.4 cm. high), immediately to the south of Stūpa 110, is made of two stone slabs, one forming the platform and the other the remaining portion of the *stūpa*. The squarish platform (22.9 cm. high) is carved into a *khurā* and an inverted *khurā* with connecting oblongs at the central part of the four sides. Its top provides a spacious socket into which is fitted the lowest part (below the drum) of the *stūpa*. The high drum has a band at its base and top, while the high dome is slightly tapering with a flattened top. Over the *harmikā*, which presents a facet at the base and a facet and a



sloping member at the top, is a *chhatrāvali* with a succession of five discs crowned by a knob. At the centre of the platform is a socket (pl. XXXVI B), 15.9 cm. long, 14 cm. wide and 6.4 cm. deep, which was found full of partly-charred bones (Reg. no. RTR-1, 664) and charcoal. The bottom side of the *stūpa* also provides a socket (pl. XXXVI B), 8 cm. square and 7 cm. deep.

To the south of the preceding is Stūpa 112 (70 cm. high), a monolith. It rests on a plain stone slab. Possibly, there was a platform like that of the preceding. As it stands, it consists of (i) a thin squarish base, (ii) a high drum with a band at its base and top, (iii) an elongated cylindrical dome with rounded top corners, (iv) a *harmikā* with a facet at its base and a band with facets (one above and one below the band) at the top and (v) a conical *chhatrāvali* with six gradually-diminishing discs. On the eastern side of the *stūpa* is an inconspicuous projection (pl. XXXVI B). The *stūpa* was made of an older piece, as its bottom side is carved into a *khurā*, a *noli* and an inverted *khurā*. The bottom side of the *stūpa* provides a small oblong socket (5 cm. long × 3.2 cm. wide) which bore a few partly-charred bone pieces (Reg. no. RTR-1, 666). This socket was found plugged by an oblong stone stopper (Reg. no. RTR-1, 665).

(xxxvii) *Stūpa 113*

Stūpa 113 (pl. XXXVII A), to the south of the preceding group, is reduced to one course of bricks built on a brick basement, two courses of which are visible above ground. The extant part of the *stūpa* lies partially buried beneath the platform of Stūpas 117 and 118. The brickwork, with fine joints, is in mud mortar.

(xxxviii) *Stūpas 114 and 115*

Immediately to the south of the preceding are Stūpas 114 and 115 (pl. XXXVII A), both of brickwork, one (Stūpa 115) standing over the extant top of the other (Stūpa 114).

Built on a brick basement, which mostly lies buried underground, the circular drum of Stūpa 114 (pl. XXXVII A) has a projecting band of two courses at the very base. Above this band are extant five courses in one plumb.

Built immediately on the available top of Stūpa 114 is Stūpa 115. Its *tri-ratha* platform (54 cm. high) is carved into a *khurā*, a *kumbha* and a *paṭā*, the last with a receding facet below. The circular drum has two mouldings (one incurved and the other outcurved) at the base, above which are preserved three vertical courses (pl. XXXVI A). At the centre of the platform, immediately above the level of the *khurā*, was a rough cavity, accommodating a small earthen pot (Reg. no. RTR-1, 667 ; pl. XXXVII A) bearing several pieces of partly-charred bones (Reg. no. RTR-1, 668) and a tiny hollow gold bead found in two fragments (Reg. no. RTR-1, 669). The pot was covered by a brick with a circular cavity. Of red ware and medium fabric, the wheel-made pot (9 cm. high) has a horizontally splayed-out featureless rim, an inconspicuous concave neck, somewhat oblique shoulder and a convex body tapering to a flat base.



(xxxix) *Stūpa 116*

Immediately to the east of Stūpa 114 is Stūpa 116 (pl. XXXVII A), also of bricks in clay mortar. It is later than Stūpa 114 and earlier than Stūpa 115. The lower part of its base alone is extant. It consists of five courses of bricks, arranged in three offsets, the lowest, of three courses, forming the foundation. The upper two offsets, each of one course, present a central projection facing the south.

(xl) *Stūpas 117 and 118*

Stūpas 117 (pls. XXXIV A, XXXVI A and XXXVII A) and 118, both of bricks, rest on a common platform, the latter built over the ruined top of Stūpas 113 and 120. The platform (70 cm. high from the top of Stūpa 113) has a projecting band of two courses of bricks at the top.

Of Stūpa 117, only the lower part (35.5 cm. high) of the circular drum is extant (pl. XXXVI A). The bottom course presents four small projections, each of a single wedge-shaped brick, facing the intermediate directions. Above this course and receding from it are two mouldings, one inturned and the other out-turned. Slightly receding from the top moulding are two courses in plumb.

The drum of Stūpa 118 (pls. XXI B and XXXVI A) is reduced to two courses, the lower course being plain and projecting and the upper inturned.

(xli) *Stūpa 119*

Stūpa 119, to the east of Stūpa 116, is reduced to its monolithic platform (28 cm. high, 45.7 cm. long and 44.5 cm. wide). Its sides are carved into three mouldings—a *khurā*, a *noli* and an inverted *khurā*.

(xlii) *Stūpa 120*

Stūpa 120, of brickwork, is in the last stage of decay. The drum has virtually disappeared. The square platform is mostly buried below ground. This *stūpa* was earlier than Stūpas 117, 118, 121, 122 and 134, all of which are built partly over its ruined top.

(xliii) *Stūpas 121 and 122*

The extant platforms (63 cm. high) of these twin *stūpas* (pls. XX B, XXI B and XXXVI) are attached to each other. Stūpa 121 (pl. XXXVI B) is to the north of Stūpas 117 and 118, while Stūpa 122 (pl. XXXVI A) is at the eastern end of Stūpa 121. Made of bricks in clay mortar, both the platforms have mouldings and are *pañcha-ratha* on plan on three sides. Of the mouldings, only *khurā* and *kumbha* are extant. The *khurā* has triangular projections at the top of the base-band. These *stūpas* are much later than Stūpa 109, as Stūpa 121 partly stands over the south-east corner of Stūpa 109.



(xliv) *Stūpas 123-128*

Situated to the north of Stūpas 121 and 122, these six brick *stūpas* are much earlier than the former. Stūpa 123 (pls. XXXVI A and XXXVII B), which is partly below Stūpas 121 and 122, is in the last stage of decay.

Stūpa 124 (pls. XXI B, XXXVI A and XXXVII B), to the north of Stūpa 123, is built on a square brick base. The drum preserves seven courses rising to a height of 42 cm. The bottom course has four *tri-ratha* projections facing the intermediate directions; each of the projections is made of three wedge-shaped bricks. Above this course and slightly receding from it are three courses, the top of the topmost of which is curved. Over the curved course is a receding facet of one course, above which and receding from it are two courses in plumb.

Stūpa 125, immediately to the north of Stūpa 124, is reduced to the lower part of its platform. The extant part (45.7 cm. high) of the platform, though square on plan, has four small *tri-ratha* projections, all in one alignment, against each of the four sides. Made of seven courses of bricks, it has a high *khurā*, above which is a thin recess. The *stūpa* is built over a stone basement.

Stūpa 126, to the north-east of the preceding, rests on a squarish base of three courses. The bottom course of the drum presents projections facing the intermediate directions. Receding above this course are four courses, the topmost of which has a curved top.

Stūpa 127 (pl. XXXVII B), to the south of Stūpa 126, is similar to the latter. Above the projecting bottom course of the drum are three courses, the topmost of which has a curved top edge.

Over the extant top of Stūpas 126 and 127 runs a late oblong brick wall (pl. XXXVII B) which touches the north and east sides of Stūpa 128.

Stūpa 128 (pls. XXXVI A and XXXVII B) is the best preserved of all these six *stūpas*. Rising over a square brick base, the bottom course of its drum has four projections facing the intermediate directions. Slightly receding from it are five courses in plumb, the topmost of which has a curved top. Receding from the last is a facet of one course. Receding again from the facet are five courses in plumb.

(xlv) *Stūpa 129*

To the east of the late wall running over Stūpas 126 and 127 is a fragment of a brick *stūpa*. Only a segment of its circle has been exposed.

(xlv) *Stūpas 130-133*

The available portions of all these *stūpas*, which are located to the south of the preceding, are monolithic.

Stūpa 130 (1.03 m. high), the westernmost of the four, consists of a high drum with a broad band at its base and top (top band having a facet above), a high shouldered dome



and a high *harmikā* with a projecting facet at its base (pls. XXI B and XXXVIII). The *harmikā*, the top of which is damaged, presents a socket for the missing *chhatrāvali*. The north face of the drum has a projection with a niche containing an unfinished seated figure of Buddha in the *dhyāna-mudrā*. Above the lintel of the niche and separated by a recess is an architrave, over which is the relief of three *stūpas* joining one another.

Immediately to the south-east of the preceding is Stūpa 131 (82.5 cm. high) of poor finish which is mostly due to the bad quality of the stone. The *stūpa* consists of (i) a high drum with a band at the base and a second, flanked by a receding facet below and above, at the top, (ii) a shouldered dome and (iii) a *harmikā* with a facet at the base and a facet and a band at the top (pl. XXI B). The *harmikā* provides a squarish socket for the missing *chhatrāvali*.

To the east of the preceding is Stūpa 132 (86.4 cm. high). Its drum is similar to that of Stūpa 131. Over the high dome with rounded top corners is the lowest facet of the *harmikā* (pls. XXI B and XXXVIII). The remaining part of the *harmikā* was a separate piece which was fixed to the extant facet by an iron dowel. There is a squarish dowel-hole at the centre of the extant facet of the *harmikā*. The upper band of the drum is inscribed with the Buddhist creed in characters of the ninth-tenth century A.D.

To the north of Stūpa 132 is Stūpa 133. It consists of an oblong platform, a drum (ovalish on plan) with a band at its base and top, a dome (ovalish on plan) with rounded top corners and the lowest facet of the *harmikā*. The remaining part of the *harmikā* was a separate piece.

#### (xlvii) *Stūpas 134-137*

Stūpa 134 (pls. XXXVI A and XXXVIII), of bricks, is built partly over the eastern end of Stūpa 120. Its *tri-ratha* platform is raised over a course of stones, some of which are *stūpa*-fragments. It is carved into a *khurā* and an inverted *khurā* (fig. 7). At the fillet of both these mouldings are projections at the corners of the *rathas*. The two mouldings are connected by plain vertical bands at intervals, while the recess between the two is decorated with diamonds, each punctuated with an oblong. Above the fillet of the inverted *khurā* is a receding plain course, *tri-ratha* on three sides, over which is partially extant the lowest moulded course of the drum.

The platforms of Stūpas 134 and 135 are connected by a block of plain brickwork (pl. XXXVIII). The extant part of the platform of Stūpa 135 is similar in design and decoration to the platform of Stūpa 134.

In the core of Stūpa 135 were embedded two small *stūpas* (Stūpas 136 and 137) of stone masonry, besides two loose domes. Stūpa 136, the northern one, has a plain squarish platform. Of its drum, only the lower band and a part of the recess are extant. The stones of the available portion of the *stūpa* are connected by an iron cramp.

The east face of the platform of Stūpa 137 has a recess between two bands. The high drum presents a band at its base and top. The two stones of the drum (30.5 cm. high) are connected by an iron cramp. At the centre of the drum is a squarish socket which presumably held relics.

To the north-north-east of Stūpa 135 was a stone structure (*stūpa* ?) of moderate



dimensions which is in the last stage of decay (pl. XXXVI A). Some of the stones of the core above the basement are alone *in situ*. On the top of the core was found a large slab which presumably formed part of the drum of a highly-embellished *stūpa*. The major portion of the slab is fashioned into the lintel of the niche which relieved the drum. The topmost facet of the lintel presents at the centre the *abhisheka* of Lakshmī (pl. XXXIX D). The lower portion of the bejewelled goddess is broken. In her slightly-raised left hand is the stalk of a lotus. Two elephants, perched on lotuses with long stalks, hold over the goddess upturned pitchers. The remaining portion of the facet is richly carved with luxuriant creepers. The lower facets of the lintel are broken. Above the top facet are three corbels, the uppermost of which is relieved with a row of four-petalled flowers. In the faceted back part of the lintel are two sockets for side posts. A strip of the curved upper band of the drum is extant beyond the lintel. It is decorated with a luxuriant floral and plant motif. Above the band is a receding facet. The small portion preserved over it contains a foliated creeper rising up vertically. A second slab (pl. XXXIX D) pertaining to the superstructure over the lintel was found by the side of the lintel. It formed part of a large *chaitya*-window motif. Near these slabs were recovered three other slabs, possibly of a dome, singular on account of their decoration. The face of these slabs is relieved with raised vertical bands (two on each slab), each carved with a luxuriant foliage creeper (pl. XXXIX C). Each of these creepers has issued from the foliated tail of either a peacock or a *makara*. All these slabs most probably pertained to one *stūpa*. Immediately to the east of this unnumbered structure are the scanty remains of Temple 7 (below, p. 103).

(xlviii) *Stūpas 138 and 139*

To the south-east of *Stūpa 134* and probably earlier than it are *Stūpas 138 and 139* (pls. XXXVI A and XL) built on a common oblong platform. These are near the north-east corner of *Stūpa 2*. Made of stone slabs held by iron cramps, the platform (34·3 cm. high) is carved into a *khurā*, a *noli* and an inverted *khurā*. On the top of the platform are two incised circles (74·3 cm. in diameter) marking the position of the missing drums.

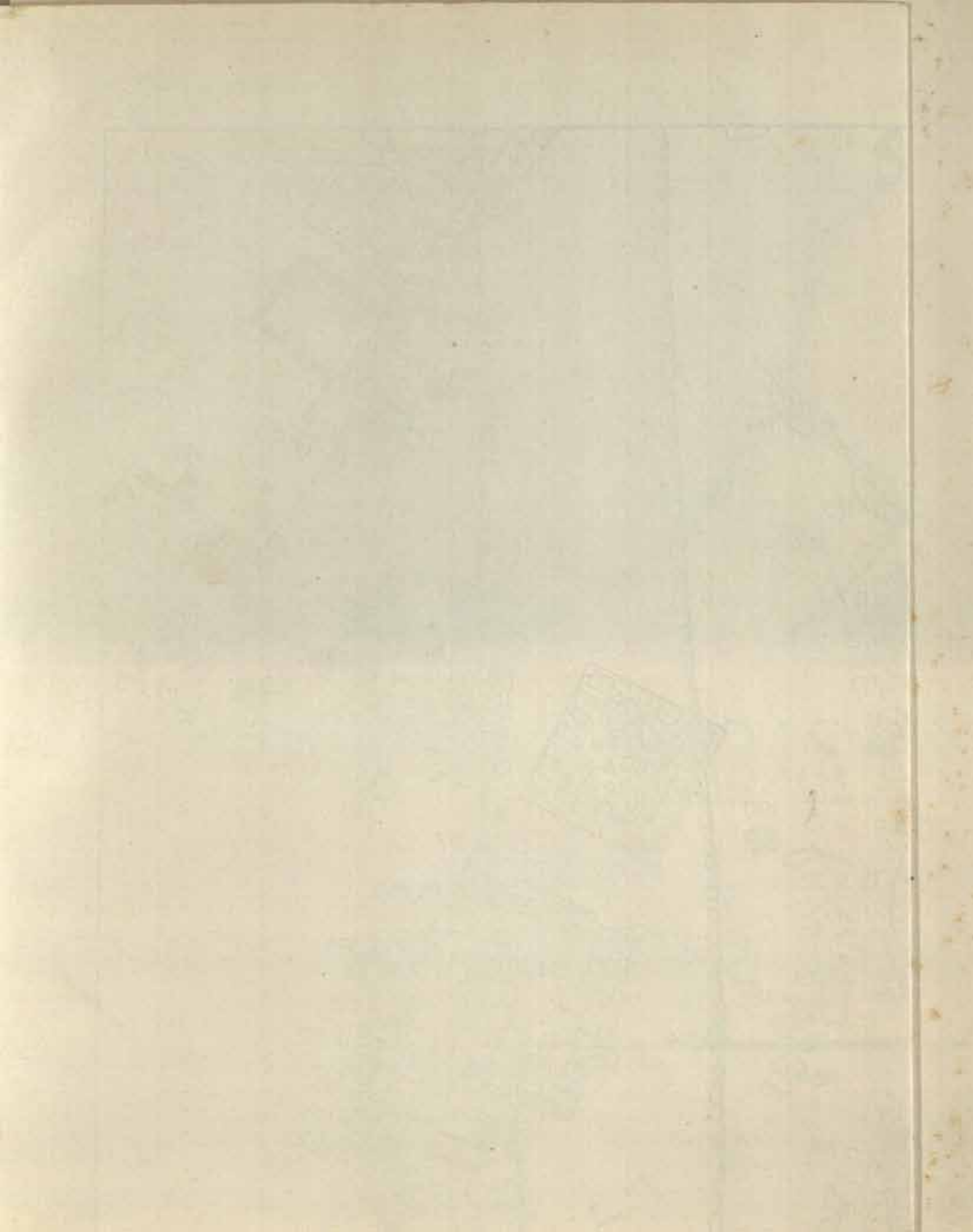
(xlix) *Stūpas 140-142*

To the east of the preceding is an oblong platform (31·7 cm. high) on which rested drums of three *stūpas* (pls. XXXVI A and XL). Made of stone slabs held by iron cramps (still in position), the sides of the platform are carved into a *khurā*, a *kumbha* and an inverted *khurā*. The mouldings are connected together by oblongs at intervals. The west face of the platform presents three projections, the top surface of which presumably served as the base of the niches of the three corresponding drums.

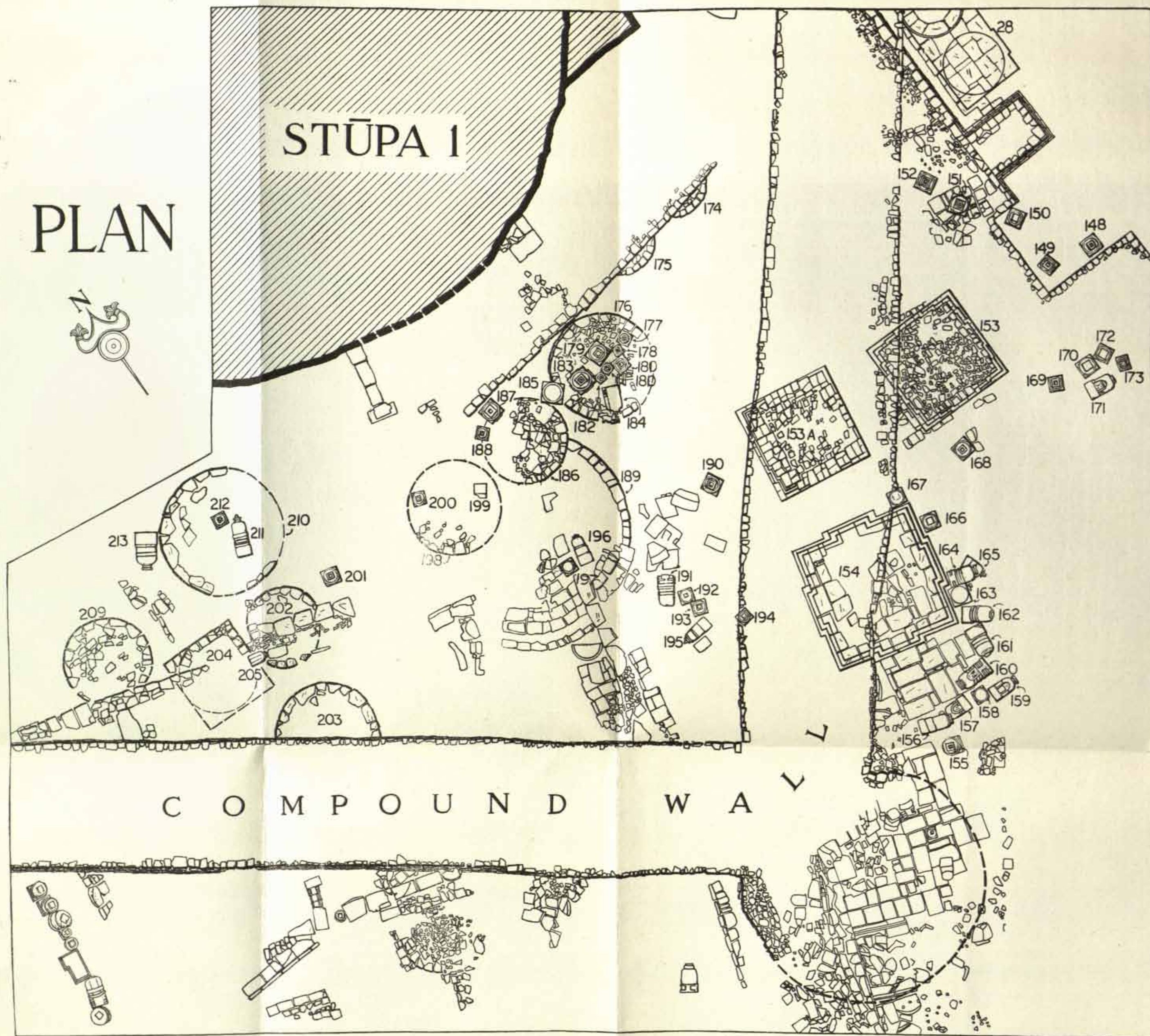
(l) *Stūpa 143*

Attached to the south face of the preceding is the platform (25·4 cm. high) of *Stūpa 143* (pl. XL). It is made of two stone slabs held by an iron cramp. Its west face is

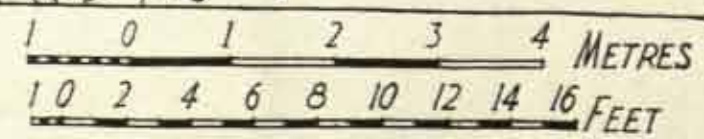








AREA TO THE SOUTH OF STŪPA 1





*tri-ratha* on plan and carved into a *khurā*, a *kumbha* and an inverted *khurā*, the mouldings being connected by a plain oblong at the centre.

(li) *Stūpa 144*

Immediately to the east of the preceding is a comparatively large *stūpa* of stone masonry (pl. XL). The stones of the west face of the lowest moulding, which is a *khurā* (33 cm. high), of the platform are alone extant. The west face is *tri-ratha* on plan. The stones are connected by iron cramps.

(lii) *Stūpa 145*

Only a fragment (29.2 cm. high) of the platform of *Stūpa 145*, to the south of the preceding, is preserved. Made of several stone slabs, its sides are carved into a *khurā* and a *noli*. Its east face is *tri-ratha* on plan.

(liii) *Stūpas 146 and 147*

These two *stūpas* are now by the southern side of *Stūpa 2* near its south-western corner. Probably they were originally behind *Stūpas 39-41*. Both the *stūpas* are of khondalite. While *Stūpa 147* is a monolith, *Stūpa 146* is monolithic up to the top of the *harmikā*.

*Stūpa 146* (68 cm. high) consists of (i) a squarish platform with *khurā* and inverted *khurā* mouldings connected by central oblongs, (ii) a drum with a band at its base and top, (iii) a plain dome with rounded top corners and (iv) a squarish *harmikā* (upper part broken) with two facets at its base. The last provides a squarish socket for the missing *chhatrāvali*. The front side of the platform presents an inconspicuous projection, and the drum has an oblong niche (12.7 cm. high, 7.6 cm. deep and 7.6 cm. wide) for a detachable image, now missing. The raised oblong frame around the niche is crowned by a half-finished *chaitya*-window motif.

With its platform similar to that of the preceding but without any projection, *Stūpa 147* (69.2 cm. high) consists of a plain drum, a high dome, a squarish *harmikā* with a facet at the base and a facet and a band at the top and a *chhatrāvali* with a stunted *yashṭi* and three gradually-diminishing and inconspicuously *khurā*-shaped discs crowned by a flattish knob.

C. STŪPAS TO THE SOUTH OF STŪPA 1 (pl. 3)

(i) *Stūpas 148-150*

Immediately to the south of the platform of *Stūpas 28-30* is a moulded brick platform which projects eastwards from the retaining wall on the east side of the main *stūpa* (*Stūpa 1*). To the south of this platform is *Stūpa 148* (76.2 cm. high), a monolith but for the *chhatrāvali*. It consists of (i) a squarish platform with its east face carved into a *khurā* and an inverted *khurā* connected together by a plain oblong, (ii) a drum with a



band at its base and top, (iii) a high dome with rounded top corners and (iv) a squarish *harmikā* with a facet at its base and two facets and a band at the top. The last provides a socket for the *chhatrāvali*. Inside a niche with a semicircular top is a relief of Tārā seated in the *lalitāsana* attitude on a double-petalled lotus. Clothed in a *śālī* held by a girdle and an *uttariya* worn in an *upavīti* fashion, the goddess is adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-studs and a beaded crown having three ornate upward projections. With the stalk of an *utpala* between the thumb and index finger of her left palm, which rests on the seat, she shows the *vara-mudrā* with her right palm placed on the knee. Tied by a beaded string, the hair is arranged on the crown in a bun. Behind the head is an oval halo. The frame around the niche has a semicircular top.

To the west of the preceding is Stūpa 149 (67.3 cm. high), again a monolith except for the *chhatrāvali*. It consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected together by a plain square, (ii) a drum with a band at the base and top, (iii) a high dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a band and two flanking facets at the top. The *harmikā* contains a squarish socket for the *chhatrāvali*. The south face of the drum and dome accommodates a niche with a semicircular top. Around the niche is a raised frame with an ogee-shaped top. Inside the niche is a relief of the two-armed Lokeśvara seated in the *lalitāsana* attitude on a double-petalled lotus. Draped in an *antarīya* held by a band and an *uttariya* worn in an *upavīti* fashion, the Bodhisattva shows the *vara-mudrā* with his right palm placed on the knee, the left palm, with the stalk of a full-blown lotus, resting on the seat. He is decked in *valayas*, beaded armlets, a beaded *hāra*, a *kuṇḍala* in his left ear, an ear-stud in right ear and a crown. The hair is arranged in a high *jaṭā-mukuta* which contains the figure of Dhyāni-Buddha Amitābha. Around the head is an incised halo.

To the north of the preceding is Stūpa 150 (69.2 cm. high), a monolith. It consists of (i) a squarish platform carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a drum with a band at its base and top, (iii) a high dome with rounded top corners and (iv) a *harmikā*, of which two lower facets and a portion of the recessed part are extant.

#### (ii) Stūpas 151 and 152

To the north-west of Stūpa 150 but on the retaining-wall is Stūpa 151 (1.155 m. high), a monolith (pl. XXVIII). It consists of (i) a squarish platform, (ii) a drum with two mouldings (one inturned and the other out-turned) at the base and two *nolis* at the top, (iii) a high shouldered dome, (iv) a *harmikā* with a sloping member having *ṭāṅkus* and (v) a *chhatrāvali* of eight gradually-diminishing discs crowned by a flattish *chhatra* with a central knob. Inside a niche is a badly-damaged four-armed figure of a deity (Avalokiteśvara ?) standing in the *sama-pāda* attitude. With its lower right palm in the *vara-mudrā*, it carries in its hanging left hand possibly a damaged *kuṇḍī*. The upper left hand holds a lotus-stalk. Of the ornaments, only *valayas* and anklets are somewhat distinct. On the sinister of the figure is the long stalk of a flower. Near the right foot of the figure is a kneeling devotee with folded hands.

To the north-west of the preceding is Stūpa 152 (80.7 cm. high), a monolith but for



the *chhatrāvali* (pl. XXVIII). It consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected together by a plain oblong, (ii) a drum with a band at its base and top, (iii) a high dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a somewhat sloping member at the top. The *harmikā* accommodates a square socket for the *chhatrāvali*.

(iii) *Stūpas 153 and 153 A*

To the south-south-west of the preceding is Stūpa 153 of bricks in clay mortar (pl. XLI A). Raised on a high basement, its platform is *pañcha-ratha* on plan. Only its bottom *khurā* below the fillet is preserved. At the top of the base-band of the *khurā* are *ṭāṅkus* at the corners of the *ratha*-projections. A part of this *stūpa* lay buried below the compound-wall.

To the west of the preceding and similar to it is Stūpa 153A, also of brickwork. Above the fillet of the *khurā* is preserved one course alone. This course is inconspicuously bevelled. The major part of this *stūpa* was underneath the compound-wall.

(iv) *Stūpa 154*

To the south of Stūpa 153A is Stūpa 154 of stone masonry. Built on a basement of roughly-dressed stones, its platform is *tri-ratha* on plan. Only the lowest moulding, a *khurā*, of the platform was found partly extant. The second moulding was a *noli*, of which a few dislocated stone slabs were recovered amidst debris. A large part of this *stūpa* lay buried beneath the compound-wall.

(v) *Stūpas 155-168*

Edging the southern side of Stūpa 154 is a pavement of stone slabs. On the southern and eastern sides of this pavement and also on the eastern side of Stūpa 154 is a cluster of *stūpas*, some standing and others fallen. The available portions of all these *stūpas* are monolithic.

Stūpa 155 (73·7 cm. high), the southernmost, consists of (i) a squarish platform with its north face carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a plain drum, (iii) a dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a facet and a band at the top (pl. XLI B). The *harmikā* provides a squarish socket for the missing *chhatrāvali*. Cut in the north face of the drum is a niche which has a semicircular top; within it is the pot-bellied Jambhala seated in the *lalitāsana* attitude on a *viśva-padma*. With a *mātuluṅga* in his right palm on the knee, he presses with his left hand a mongoose. He is decked in anklets, *valayas*, armlets, an *udara-bandha*, a garland of *champaka* or *utpala* flowers, a beaded *hāra*, ear-rings and a high *hirīṭa-mukuṭa*. Behind his head is an elongated halo, while below the seat are *nidhi-kumbhas*. The raised frame around the niche has a semicircular top.

Stūpa 156 (70·5 cm. high) was found fallen (pl. XLI B) to the north of the preceding.



It is similar to Stūpa 155, but the platform is not moulded. Inside a niche, similar to that of the preceding, is possibly Aśokakāntā Mārīchī seated in the *lalitāsana* attitude on a double-petalled lotus, below which are an indistinct object on the sinister and a circular object on the dexter. Draped in a *śāṭī* held by a girdle, she is decked in *valayas*, beaded armlets, an *upavīta*, a beaded *hāra*, ear-rings and a high conical *jaṭā-mukuṭa*. Her slightly-raised left hand holds the twig with *aśoka* (?) leaves and flowers, the right palm being in the *vara-mudrā*. Behind her head is a leaf-shaped halo.

Stūpa 157 (57·8 cm. high), to the east of the preceding, was found fallen with its upper part lying below the upper part of Stūpa 156. The *stūpa* (pl. XLI B) is analogous to the preceding, but its *harmikā* was a separate piece. Inside a niche with a semicircular top is the relief of the bejewelled Tārā seated in the *lalitāsana* attitude on a *viśva-padma*. Her left hand with the stalk of an *utpala* rests on the seat, the right palm being in the *vara-mudrā*. The hair is arranged on the top of the head in the form of a bun. The plain frame around the niche has a semicircular top.

Stūpa 158 (56·5 cm. high), to the east of Stūpa 157, is similar to the latter. The front half of its platform, however, is carved into a *khurā* and an inverted *khurā* clasped at the centre by a plain oblong. Its *harmikā* is also a separate piece. Cut in the front (north) side of the drum and dome (pl. XLI B) is a niche with a semicircular top. The raised frame around the niche has also a semicircular top. In the niche is an unfinished relief of a seated Bodhisattva. The lower part of the image below the waist is left uncarved. The Bodhisattva, with an *upavīta*, a *hāra*, ear-rings and a crown, shows the *vara-mudrā* with his right palm, the left palm holding the stalk of an unfinished flower.

Stūpa 159 (67·3 cm. high), to the east of the preceding, was found flat on its back. It is akin to Stūpa 158, but its *harmikā* is a part of the monolith itself. The *harmikā*, with a facet at the base and a facet and a band at the top, provides a square socket for the missing *chhatrāvalī*. Inside an oblong niche within a raised frame with a semicircular top is a two-armed bejewelled goddess seated in the *lalitāsana* attitude on a double-petalled lotus. With her right palm in the *vara-mudrā* on the knee, she possibly holds an object (defaced) in her left palm which is placed on the leg. The objects, if any, below the seat are indistinct. Behind her head is an oval halo, inconspicuously pointed at the crown.

Stūpa 160 (80 cm. high), to the north of Stūpas 158 and 159, was found fallen on its back (pl. XLI B). It consists of (i) an oblongish platform with its front, dexter and a part of the back sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a drum with a band at its base and top, (iii) a high dome with rounded top corners and (iv) a square *harmikā* with a facet at the base and two facets and a band at the top. There is a squarish socket in the *harmikā* for the missing *chhatrāvalī*. The front side of the drum and dome presents a projection having a semicircular top. This projection was meant to have been fashioned into a niche for an image.

At the north-east corner of the preceding is Stūpa 161 (73 cm. high), also found fallen on the ground. It (pl. XLI B) is similar to Stūpa 160, but the front half of its platform is alone carved into a *khurā* and an inverted *khurā* connected by a central oblong. The upper part of the *harmikā* is broken. The front side of its drum and dome presents a projection with a semicircular top as in the preceding.



Stūpa 162 (71·8 cm. high) lies at the north-east corner of the preceding. It is closely similar to Stūpa 161, and like the latter, the top of its *harmikā* is broken. It, too, presents the projection with a semicircular top.

Stūpa 163 (38 cm. high) stands to the north-west of the preceding. The upper part of the *stūpa* (pl. XLI B) including the dome is missing. The front side, dexter face and part of the sinister face of the platform are relieved with a *khurā* and an inverted *khurā* connected by plain oblongs. The drum has a band at its base and top. Cut into the drum is a shallow niche with a plain raised frame.

Immediately to the north of the preceding lies Stūpa 164 (pl. XLI B), 71·8 cm. high. With the exception of a small part of the back side, the platform is carved into a *khurā* and an inverted *khurā*. The drum, with a band at its base and top, and the high dome with rounded top corners present a projection with a semicircular top. The *harmikā*, with a facet at the base and a facet and a band at the top, provides a square socket for the missing *chhatrāvali*.

Stūpa 165 (61 cm. high) lay partly below the preceding. It consists of (i) a squarish platform, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs. Inside a niche with a semicircular top is the three-headed and six-armed Mārīchī standing with her left leg stretched and right bent on a pedestal, below which are seven pigs (?). Her left face is sow-like. Of her hands, her lowest right holds a needle, the middle an arrow and the top one a thunderbolt. Her lowest left palm, with the index finger raised, rests on the chest, the remaining two left hands carrying a twig of the *asoka* tree and a bow. Draped in a short *śāṭī* worn with a *kachchha*, she is adorned with a girdle with a beaded pendant, *valayas*, armlets, a *hāra*, ear-ornaments and high crowns. Around her head is an incised halo.

To the north-west of the preceding is Stūpa 166 (63 cm. high). It consists of (i) a squarish platform with its front and sinister sides carved into a *khurā* and an inverted *khurā* with connecting oblongs, (ii) a drum with a band at its base and top, (iii) a high dome with rounded top corners and (iv) a *harmikā*, of which the lower facet and a portion of the recessed part are alone extant. Inside an oblong niche, within a raised frame having a semicircular top, is the two-armed Tārā (bust damaged) seated in the *lalitāsana* attitude on a double-petalled lotus. With her right palm in the *vara-mudrā* on the knee, she holds with her left palm, which rests on the seat, the stalk of an *utpala*. Clad in a *śāṭī* held by a girdle, she is decked in *valayas*, beaded armlets, a beaded *hāra* and ear-studs. Tied by a string, the hair is arranged in a bun on the crown. Around her head is an oval halo, inconspicuously pointed at the crown. Below the seat are a bowl with offerings arranged in a cone on the sinister and a roundish object on the dexter.

Stūpa 167 (67·3 cm. high), to the north-west of Stūpa 166, is similar to the latter, but the front side of the platform has alone mouldings. Further, in place of the lower band of the drum we have here two mouldings, relieved with petals (as in a *viśva-padma*), crowned by a beaded line. The upper band is decorated with a row of *viśva-vajras* within beaded borders. The niche, which has a semicircular top, was found empty. The raised frame around the niche has a semicircular top.



To the north-east of the preceding is Stūpa 168 (70 cm. high). It consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a plain drum, (iii) a dome with rounded top corners and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top. The *chhatrāvali* was a separate piece, for which there is a square socket in the *harmikā*. Inside a niche with a semicircular top within a raised frame, also with a semicircular top, is the two-armed Mañjuśrī seated in the *lalitāsana* attitude on a *viśva-padma*. With his right palm in the *vara-mudrā* on the knee, the Bodhisattva, with the *śikhaṇḍaka-kākapaksha* coiffure, holds with his left hand the stalk of an *utpala* on which is perched a book. Clothed in an *antarīya* held by a girdle, he is decked in *valayas*, beaded armlets, a beaded *upavīta*, a *hāra* with pendants, ear-rings and a short crown.

(vi) Stūpas 169-173

Near the south-east corner of Stūpa 153 is a group of five stūpas. The extant portions of these stūpas are monolithic.

Stūpa 169 (70 cm. high), which is nearest to the south-eastern corner of Stūpa 153, is similar to Stūpa 168. Like that of the latter its *chhatrāvali* was a separate piece. Inside a niche with a semicircular top, which faces the north, is a damaged figure of Buddha seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*. His right palm shows the *bhūmispārśa-mudrā*, while his left rests on the lap. Above his head are branches of the *Bodhi* tree. The raised frame around the niche has an inconspicuously-pointed top.

To the east of the preceding is Stūpa 170 (68.5 cm. high). It presents (i) a squarish platform with sides carved into a *khurā* and an inverted *khurā* with connecting oblongs, (ii) a drum with a band at its base and top, (iii) a dome with rounded top corners and (iv) a *harmikā*, of which two lower facets and a portion of the recessed part are extant. Inside a niche with a semicircular top, which faces the north, is the two-armed Lokeśvara seated in the *lalitāsana* attitude on a double-petalled lotus. Clad in an *antarīya* held by a waist-band, the Bodhisattva is decked in *valayas*, armlets with an ornate central piece, an *upavīta*, a beaded *hāra*, a *kuṇḍala* in his right ear, an ear-stud in left ear and a crown. With his right palm, in the *vara-mudrā*, placed on the knee, he holds with the left hand the stalk of a full-blown lotus. Tied by a ribbon, the hair is arranged in a high *jaṭā-mukuta*, on either side of which is a fan-shaped projection of the ribbon. Behind his head is an oval halo. The raised frame around the niche has a semicircular top.

Stūpa 171 (71 cm. high) was found fallen to the south of the preceding. It is analogous to Stūpa 170, and like the latter, the upper part of its *harmikā* is broken. Inside an oblong niche is a high relief of Vajrasattva of good workmanship. Seated in the *paryāṅkāśana* attitude on a double-petalled lotus below which are two recumbent lions, Vajrasattva bears a thunderbolt in his right palm held upwards, the left palm, with a bell, resting near the thigh. Draped in an *antarīya* held by a band, he is decked in *valayas*, beaded armlets, a beaded *upavīta*, two beaded *hāras*, ear-rings and a richly-embellished high crown. On either side of the crown is the fan-shaped projection of a fillet. Around the head is an elongated-oval halo. At the top corner of the niche is a jewelled *vidyādhara* flying



through clouds. The lintel and the faceted jambs of the niche are decorated with a beaded line. Over the lintel is a *chaitya*-window motif.

To the east of Stūpa 170 is Stūpa 172 (59 cm. high). With its platform similar to that of the preceding, it has a plain drum, an elongated-hemispherical dome and a *harmikā*, of which the two lower facets and a portion of the recessed middle part are extant.

To the south-east of the preceding is Stūpa 173 (63.5 cm. high). It consists of (i) an oblongish platform with two of its sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a plain drum (ellipsoid on plan), (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and band at the top and (v) a *chhatrāvali* of three gradually-diminishing and slightly *khurā*-shaped discs crowned by a flattish knob.

#### (vii) Stūpas 174 and 175

The major part of these two *stūpas* is below a long brick wall which runs east-west in front of the south face of Stūpa 1. Made of bricks in clay mortar, both the *stūpas* are circular from the very bottom and were found in the last stage of decay. Only two courses of Stūpa 174, the eastern one, are visible, while Stūpa 175 (pl. XLII A) is reduced to one course. These two *stūpas* do not appear to have been far removed in date from Stūpa 1 of Period I.

The exact purpose of the brick wall is not known, as the bricks of its upper part are missing. Possibly it served as the base of a number of *stūpas*.

#### (viii) Stūpa 176

To the south-west of Stūpa 175 is Stūpa 176 (2.50 m. in diameter), also of bricks in clay mortar. It is circular from its very base (pl. XLII). A part of the *stūpa* is entirely missing, while at other places it is reduced to one or two courses. The facing bricks and brick-bats have their outer faces chiselled and curved, while the core is filled in with brick-bats. This *stūpa* as well as Stūpas 186 and 198 are not far removed in date from Stūpa 1 of Period I.

#### (ix) Stūpas 177-185

On the top of Stūpa 176 were found nine *stūpas* (pl. XLII B), besides a *harmikā* and the shaft of an umbrella. These *stūpas* are all monolithic except for umbrellas in some specimens.

Stūpa 177 (86.5 cm. high) consists of (i) a squarish platform carved into a *khurā* and an inverted *khurā* with sloping sides and connecting vertical bands, (ii) a drum with a band and a facet at the base and two *nolis*, each having a facet below and above, at the top, (iii) a shouldered dome, (iv) a *tri-ratha harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of eight gradually-diminishing discs capped by a flattish umbrella with a conical knob at the crown (pl. XLII B). Inside an oblong niche is a somewhat crude relief of the bejewelled Tārā in the *lalitāsana* attitude with



her right palm in the *vara-mudrā* and left hand holding the stalk of an *utpala*. The raised frame around the niche has a triangular top.

Stūpa 178 (pl. XLII B), 58.5 cm. high, immediately to the west of the preceding, has been recovered in two fragments. It consists of (i) an oblongish platform, (ii) a plain drum, (iii) a high and inconspicuously-tapering dome, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a conical *chhatrāvali*, of which two gradually-diminishing discs are preserved. In a niche with a semicircular top is a goddess seated in the *paryāṅkāśana* attitude on a *viśva-padma*. With the stalk of a missing flower in her left palm, which rests on the seat, she displays the *vara-mudrā* with her right palm. Clothed in a *śāṭī*, she is decked in *valayas*, beaded armlets, a beaded *upavīta*, a beaded *hāra*, ear-rings and a richly-embellished high conical crown. The frame around the niche has a semicircular top.

Stūpa 179 (80 cm. high), immediately to the north-west of the preceding, is a larger version of Stūpa 177, but the lower facet of the drum is absent here. The upper part of the *harmikā* is broken (pl. XLII). Cut in the drum is a small niche with a semicircular top. Inside the niche is an unfinished image of a bejewelled Bodhisattva seated in the *lalitāsana* attitude. With his right palm in the *vara-mudrā* on the knee, he, with a high conical crown flanked by fan-shaped projections, holds with his slightly-raised left palm the stalk of an unfinished flower.

Immediately to the south-west of the preceding is Stūpa 180 (pl. XLII B), 56 cm. high. It consists of (i) a squarish platform, (ii) a high drum with a band at the top, (iii) a high dome with rounded top corners, (iv) a squarish *harmikā* with a facet at the base and a facet and a somewhat sloping member at the top and (v) a disc-shaped *chhatra* crowned by a conical knob.

Immediately to the east of the preceding is Stūpa 181 (pl. XLII B), 80 cm. high. It presents (i) an oblongish platform with its front half carved into a *khurā* and an inverted *khurā* connected by an oblong, (ii) a plain high drum, (iii) a high dome with rounded top corners and (iv) a squarish *harmikā* with two facets at the base and three facets and a band at the top. The *harmikā* accommodates a squarish socket for the missing *chhatrāvali*. Inside a niche with a semicircular top within a raised frame, also with a semicircular top, is a damaged bejewelled figure (Vajradhara ?) seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. The damaged palms of the figure, who wears a highly-embellished conical crown, are near the chest. Around the head is an ovalish halo. Below the seat are two bowls of offerings on tripods and a lamp. The oblong, which connects the two mouldings of the platform, and the base-band of the inverted *khurā* are inscribed with the Buddhist creed in characters of the eleventh-twelfth century A.D.

Stūpa 182 (52 cm. high), to the west of Stūpa 180, consists of (i) a high squarish platform, (ii) a drum with two mouldings, (iii) a dome with rounded top corners, (iv) a squarish *harmikā* with a facet at the base and a facet and a band at the top and (v) a knob-shaped *chhatra* (pl. XLII B).

Immediately to the north-west of the preceding is Stūpa 183 (82.5 cm. high). It consists of (i) a platform (*tri-ratha* on the front side) with sides carved into a *khurā*, a *kumbha* and an inverted *khurā*, (ii) a drum with two bands, (iii) a high dome with rounded



top corners and (iv) a *harmikā* with two facets at the base and three facets and a band at the top (pl. XLII B). There is a squarish socket in the *harmikā* for the *chhatrāvali*. From the inverted *khurā* of the platform falls over the *kumbha* either a leaf or a triangular projection, below which is a triangular projection on the body of the *khurā*. Inside an oblong niche is the two-armed Tārā, seated in the *lalitāsana* attitude on a double-petalled lotus, with her right palm in the *vara-mudrā* on the knee and left palm, with the stalk of an *utpala*, resting on the seat. She wears a *śāṭī* held by a girdle, anklets, bangles, beaded armlets with a flower-shaped central piece, an *upavīta*, a beaded *hāra*, a *kuṇḍala* in her right ear, an ear-stud in left ear and a short crown with three triangular projections. Tied by a string, the hair is arranged in a large bun on the crown. Around the head is an elongated-oval halo. Below the seat are offerings. At the base of the faceted jambs is a kneeling devotee with folded hands within an oblong compartment. The lintel of the niche is crowned by an ornate finial.

Stūpa 184 (64.2 cm. high) is reduced to its front half (pl. XLII B). It presents (i) a platform carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a plain drum, (iii) a high dome with rounded top corners and (iv) a *harmikā*, of which the lower facet and a portion of the recessed middle part are alone extant. Inside an oblong niche is Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* on the knee and the slightly-raised left palm holding the stalk of an *utpala*. On the dexter of the goddess rises up the stalk of a full-blown lotus. Clad in a *śāṭī*, she is decked in *valayas*, armlets, a beaded *upavīta*, two beaded *hāras*, earrings and a short crown with three ornate projections. Tied by a string, the hair is arranged in a bun on the top of the head. Around the head is an elongated-oval halo. Below the seat are a seated devotee with folded hands on the dexter and two kinds of offerings on the sinister.

To the west of Stūpa 183 is Stūpa 185 (pl. XLII B), 59.7 cm. high. The major part of its dome is broken. The front half of its platform is carved into a *khurā* and an inverted *khurā* connected by a central oblong, while the drum has a band at its base and top. Inside a niche is the two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* and left palm, with the stalk of an *utpala* between the thumb and the forefinger, resting on the seat. Dressed in a *śāṭī* held by a girdle and an *uttarīya* worn in a *upavīti* fashion, she is decked in *valayas*, ornate armlets, an *upavīta*, a beaded *hāra*, an ear-ring in her right ear, an ear-stud in left ear and a short crown. Behind the head is a damaged halo. Below the seat are a bowl of offerings and an incense-burner.

#### (x) Stūpa 186

Immediately to the west of Stūpa 176 and contemporaneous with it is Stūpa 186 (2.11 m. in diameter). Only two courses of its facing bricks, which are chiselled and curved, are extant at places (pls. XLII B and XLIII A).

#### (xi) Stūpas 187 and 188

Both these *stūpas* (pl. XLIII A) stand partly over the damaged top of the preceding.



Stūpa 187 (92 cm. high), the eastern one, is monolithic up to the top of the *harmikā*. It consists of (i) a platform carved into a *khurā*, a *paṭā* and an inverted *khurā*, (ii) a drum with two mouldings at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome and (iv) a high *harmikā* with a facet at the base and three facets and a band at the top. The *harmikā* accommodates a squarish socket for the missing *chhatrāvali*. The mouldings of the platform, which is *tri-ratha* on the front side, are connected by bands. The oblong niche was found empty. Over the niche is a sloping member crowned by a *chaitya*-window motif.

Stūpa 188 (45·7 cm. high) was made of an earlier architectural stone piece, as its bottom side is carved into a *khurā* and an inverted *khurā*. At the centre of the bottom side is a socket which held pieces (Reg. no. RTR-1, 1128) of bones (some pieces half-burnt). As in the case of Stūpa 111 (p. 71), it was fixed to the chase of a separate base. As it stands, the *stūpa* has (i) a stunted squarish platform, (ii) a drum with two bands, (iii) a shouldered dome, (iv) a *harmikā* with a facet at the base and two facets and a band at the top and (v) a conical *chhatrāvali* of four gradually-diminishing discs. The drum along with a part of the dome presents a projection with a pointed crown.

(xii) Stūpa 189

Partly below Stūpa 186 is Stūpa 189 (nearly 4·70 m. in diameter).<sup>1</sup> This *stūpa* (pls. XLII B and XLIII A) could not be exposed fully due to the *stūpas* over it. Its bricks are not chiselled and have considerably worn out. A part of the facing was exposed down to the fifteenth course. The surrounding area around the *stūpa* was found filled in with rubbles. The whole area had been levelled up before Stūpas 176, 186 and 198 were constructed. This *stūpa* is earlier than the main *stūpa* (Stūpa 1) of Period I.

(xiii) Stūpas 190-195

To the south of Stūpa 176 is Stūpa 190 (75·5 cm. high), a monolith but for the *chhatrāvali*. It consists of (i) a platform with sides carved into a *khurā* and an inverted *khurā* connected together by plain oblongs, (ii) a drum with two bands, (iii) a high dome with rounded top corners and (iv) a *harmikā* with two facets at the base and three facets and a band at the top (pl. XLIII B). The *harmikā* accommodates a square socket for the missing *chhatrāvali*. Inside an oblong niche is the two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* on the knee and left palm, with the stalk of an *utpala*, resting on the seat. Clad in a *śāṭī* held by a girdle, she is decked in *valayas*, beaded armlets, a beaded *hāra*, a *kuṇḍala* in her right ear, an ear-stud in left, an *upavīta* and a short crown flanked by a ribbon with fan-shaped projections. The hair is gathered on the top of the head in the form of a large bun. Behind the head is an ovalish halo. Below the lotus-seat are a bowl of offerings

<sup>1</sup> It is now buried below ground.



on the dexter and a kneeling devotee with folded hands on the sinister. The lintel of the frame of the niche has a triangular top.

Stūpa 191 (75.5 cm. high) lies to the south-west of the preceding. But for the *harmikā* and *chhatrāvali*, it is monolithic (pl. XLIII B). It preserves (i) a *tri-ratha* platform with sides carved into a *khurā*, a *noli* and an inverted *khurā*, (ii) a drum with two bands and (iii) a dome with rounded top corners. From the centre of the four sides of the inverted *khurā* hang down *aśoka* flowers and leaves on the top of a truncated pyramid provided on the bottom *khurā*. On the west face of the drum is an oblong niche with faceted jambs and a *khurā*-shaped lintel, the latter crowned by a *chaitya*-window motif. Inside the niche is the bejewelled Tārā, clad in a *śāṭī* and seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a bowl of offerings on the dexter and a kneeling devotee on the sinister. With her right palm in the *vara-mudrā* on the knee, she holds the stalk of an *utpala* with her left hand which rests on the seat. Behind the back of the goddess is a back-rest, while around her head is an ovalish halo, inconspicuously pointed at the crown.

By the side of the preceding is Stūpa 192 (52.7 cm. high), a monolith but for the *harmikā* and *chhatrāvali* (pl. XLIII B). It presents a squarish platform, a plain drum and a high dome with rounded top corners. Cut in the drum and a part of the dome is an empty niche with a semicircular top. Around the niche is a raised frame, also with a semicircular top.

To the south of the preceding is Stūpa 193 (71 cm. high), a monolith (pl. XLIII B). It consists of (i) a squarish platform with sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a plain drum, (iii) a dome with rounded top corners, (iv) a square *harmikā* with two facets at the base and a facet and a somewhat sloping member at the top and (v) a conical *chhatrāvali* of three gradually-diminishing and inconspicuously *khurā*-shaped discs crowned by a flattish knob. The drum is inscribed with the Buddhist creed in characters of the eleventh century A.D.

Stūpa 194 (pl. XLIII B), 51.5 cm. high, to the south-east of the preceding, consists of (i) a squarish platform, (ii) a plain drum, (iii) a high dome with rounded top corners and (iv) a square *harmikā*, of which a facet and a part of the recessed middle portion are preserved. There is a niche with a semicircular top, which is now empty. The frame around the niche has also a semicircular top. The available portion of the *stūpa* is monolithic.

Stūpa 195 (76.8 cm. high), a monolith to the west of the preceding, consists of (i) a squarish platform, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a conical *chhatrāvali* of three gradually-diminishing and *khurā*-shaped discs crowned by a flattish knob (pl. XLIII B). Inside a niche with a semicircular top is the two-armed figure of a goddess seated in the *paryāṅkāśana* attitude on a double-petalled lotus. With her right palm in the *vara-mudrā* on the knee, she holds with her left hand a trident. Clothed in a *śāṭī*, she is adorned with *valayas*, armlets, a beaded *upavīta*, a beaded *hāra*, ear-ornaments and a high conical crown decorated with beaded strings.



(xiv) *Stūpas 196 and 197*

Stūpa 196 (68.5 cm. high), a monolith, lies to the south of Stūpa 186 and above Stūpa 189. It is similar to Stūpa 195, but its *chhatrāvali* is stunted. Inside a niche, similar to that of the preceding, is the two-armed Mañjuśrī, with the *śikhaṇḍaka-kākapaksha* coiffure in three locks, seated in the *lalitāsana* attitude on a double-petalled lotus, below which are offerings and a kneeling devotee with folded hands. He is attired in an *antarīya* and adorned with bangles, armlets, a beaded *upavīta*, a *hāra* with pendants, ear-ornaments and a short crown. With his right palm in the *vara-mudrā*, the Bodhisattva holds the stalk of an *utpala* between the thumb and the index finger of his left palm resting on the seat. Over the *utpala* is a book.

Immediately to the west of the preceding is Stūpa 197 (29.2 cm. high). This stone *stūpa* was found upside down. The upper part of the *stūpa* is missing. The front side of the platform is carved into a *khurā* and an inverted *khurā* connected together by a plain oblong. The niche of the *stūpa* contains the relief of a bejewelled deity. The upper part of the figure above the waist is missing. With its right palm in the *vara-mudrā* on the knee, the figure is seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a bowl of offerings apart from a lion.

(xv) *Stūpa 198*

Immediately to the west of Stūpa 186 and contemporaneous with it is Stūpa 198 (2.27 m. in diameter). Made of bricks similar to those of Stūpa 186, it is circular on plan from the very bottom. It is reduced to two courses.

(xvi) *Stūpas 199 and 200*

These two monolithic *stūpas* lay on the top of Stūpa 198. The dome of Stūpa 199 (42 cm. high) has practically disappeared. Two of the sides of the platform are carved into a *khurā* and an inverted *khurā* connected by oblongs, while the drum is plain.

Stūpa 200 (55.2 cm. high) consists of (i) a squarish platform, (ii) a plain drum, (iii) a dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a disc-shaped *chhatra*.

(xvii) *Stūpa 201*

To the north-west of Stūpa 198 is a low basement, made of a single course of thin stone slabs, which presumably supported a *stūpa*. To the south-west of this basement is Stūpa 201 (64.8 cm. high), a monolith but for the *chhatrāvali* which was a separate piece. It consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a drum with two bands, (iii) a high dome with rounded top corners and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top. The *harmikā* provides a squarish socket for the *chhatrāvali*.



Inside a niche with a semicircular top is Lokeśvara seated in the *lalitāsana* attitude on a double-petalled lotus, below which are bowls of offerings. Clothed in an *antarīya*, he is decked in *valayas*, beaded armlets, a beaded *hūra*, ear-rings and a high *jaṭā-mukuta*. With his right palm in the *vara-mudrā*, the Bodhisattva holds the stalk of a full-blown lotus with his left hand resting on the seat. The frame around the niche has a semicircular top.

(xviii) *Stūpas 202 and 203*

To the south-west of the preceding is Stūpa 202 (1.90 m. in diameter) of stone masonry. Circular on plan, it is reduced to its lowest course. A late wall of bricks and stones was found to have run above the remains of this *stūpa*.

Immediately to its south is Stūpa 203 (2.43 m. in diameter), also of stone masonry and reduced to one course. Over this *stūpa* ran the compound-wall.

(xix) *Stūpas 204 and 205*

Immediately to the west of Stūpa 202 is Stūpa 204 of stone masonry. Only three stone slabs of the circular drum are preserved over the square basement of a single course.

Lying on this *stūpa* is a monolithic *stūpa* (Stūpa 205). It (50.2 cm. high) is now bereft of its platform. Both the drum and the shouldered dome are high. The square *harmikā*, with a facet at the base and a band at the top, is crowned by a *chhatrāvali* of two gradually-diminishing discs.

(xx) *Stūpa 206*

Stūpa 206 (92.7 cm. high) lay to the south of Stūpa 204. It was within the core of the southern flank of the compound-wall. Monolithic up to the top of the *harmikā*, it consists of (i) a circular platform, (ii) a drum with a band, flanked by two facets, at the top, (iii) a shouldered dome and (iv) a square *harmikā* with a facet at the base and a band, flanked by two facets, at the top. The *harmikā* accommodates a squarish socket for the missing *chhatrāvali*.

(xxi) *Stūpas 207 and 208*

Both these *stūpas* are partially buried under the compound-wall. Their southern half lay exposed beyond the south face of the compound-wall. Stūpa 207, to the south of Stūpa 206, is of stone masonry. Built on a low and square base of two stone courses (lower course projecting), it is circular on plan. Of its two available circular courses, the lower course is projected, the diameter of the upper circular course being 2.19 m. While the facing stones are chiselled, the core is filled in with rubble.<sup>1</sup>

<sup>1</sup> The *stūpa* (not numbered) which is seen to the south-east of Stūpa 207 has been reconstructed with the stones recovered amidst debris. As the reconstruction has been made on insufficient evidence, the *stūpa* does not merit description.



To the west of the preceding is Stūpa 208, also of stone masonry. It is, however, circular on plan from the very base. The extant four courses are arranged in three receding facets, the lowest facet (footing), of two courses, being the most projecting. The diameter of the topmost circular course is 1·842 m.

(xxii) Stūpas 209 and 210

To the north-east of the preceding is Stūpa 209 (2 m. in diameter) of stone masonry. It is circular on plan from the very bottom. A part of the *stūpa* rests on the bed-rock; the ground around the remaining portion is retained by a course of stone slabs, placed on their edges.

To the north-east of the preceding is Stūpa 210, also of stone masonry. Circular on plan, it partially preserves two courses, the lower circular course (3·065 m. in diameter) projecting.

(xxiii) Stūpas 211 and 212

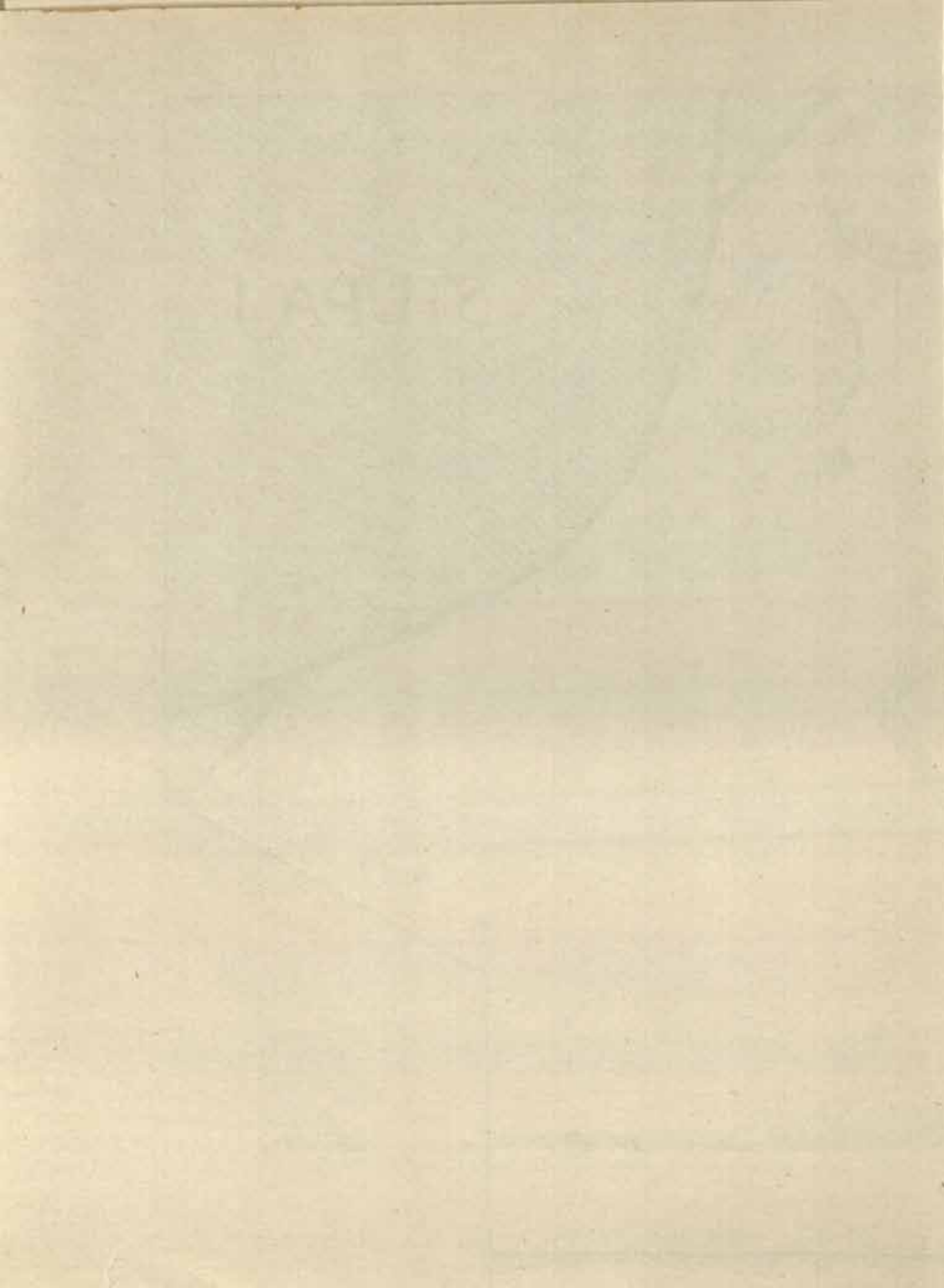
On the extant top of Stūpa 210 were found two monolithic *stūpas*. Stūpa 211 (about 1 m. high) lay on its side. This *stūpa* consists of (i) an oblongish platform, (ii) a drum with two mouldings at the base and a band at the top, (iii) an elongated-hemispherical dome, (iv) a square *harmikā* with two facets at the base and a facet and a somewhat sloping member at the top and (v) a *chhatrāvali* of three discs crowned by a flattish knob. There was a detachable image (missing) inside an oblong niche of the drum. The frame around the niche has a semicircular top.

Stūpa 212 (64·2 cm. high) consists of (i) a plain squarish platform, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a square *harmikā* and (v) a cylindrical *chhatra* with a flattish knob at the crown.

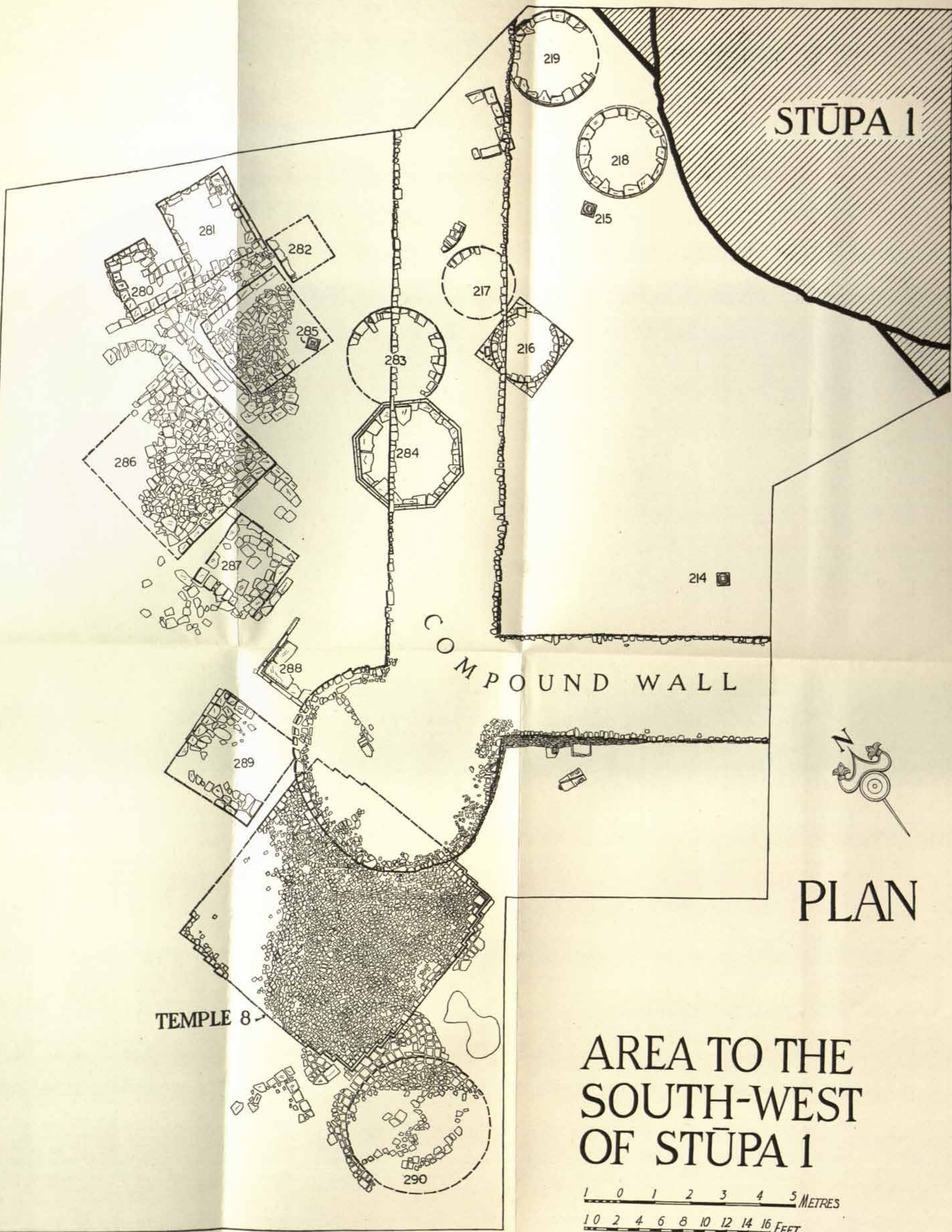
(xxiv) Stūpa 213

Stūpa 213 (78 cm. high), a monolith to the west of Stūpa 210, consists of (i) an oblong *tri-ratha* platform with sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a drum with two ornate bands, (iii) a high dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a facet and a band at the top. The *chhatrāvali* was a separate piece, for which there is a socket in the *harmikā*. The lower band of the drum is relieved with a *viśva-padma* and a beaded line, while the upper band bears *viśva-vajras* and half-flowers within beaded borders. The recess between the two bands is embellished with pendants and beaded loops issuing from half-flowers. Inside an oblong niche is the two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a bowl of offerings on a tripod. Clad in a *śāṭī* held by a girdle, she is decked in *valayas*, beaded armlets, a beaded *upavīta*, a beaded *hāra*, ear-rings and a beaded crown. With her right palm in the *vara-mudrā*, the goddess holds the stalk of an *utpala* with her left palm resting on the seat. Tied by a string, the hair is arranged in a bun on the top of the head. Behind her back is an ovalish halo, slightly











pointed at the crown. The frame of the niche is decorated with halves of flowers within triangular borders.

#### D. STŪPAS TO THE WEST AND NORTH OF STŪPA 1 (pls. 4 and 5)

##### (i) *Stūpa 214*

Stūpa 214 (54.6 cm. high), a monolith, is located on the bed-rock near the corner of the compound-wall. It consists of (i) a high squarish platform, (ii) a drum with a band and three *nolis*, the latter separated by facets, (iii) a stunted dome with rounded top corners and (iv) a squarish *harmikā* which is broken. One of the sides of the platform bears a short dedicatory inscription.

##### (ii) *Stūpa 215*

Stūpa 215 (58.4 cm. high), a monolith near the central part of the west face of Stūpa 1, preserves (i) a squarish platform, (ii) a drum with two bands, (iii) a shouldered dome and (iv) a *tri-ratha harmikā* with a facet at the base and a somewhat sloping member at the top. The *chhatrāvali* is missing.

##### (iii) *Stūpas 216 and 217*

To the south-west of the preceding is Stūpa 216 of brickwork. Rising above a low and square basement of two brick courses, its circular bottom course has four projections, each of one brick, facing the intermediate directions. Slightly receding from this course are extant four courses, all in one plumb. The extant top is 1.92 m. in diameter.

Immediately to its north are the remains of Stūpa 217 (1.92 m. in diameter), also of brickwork. It is, however, circular on plan from its very base.

Immediately to its north was found a brick *stūpa* in the last stage of dilapidation. It has not been numbered.

##### (iv) *Stūpas 218 and 219*

Stūpa 218, to the east of the preceding, is of stone masonry. Circular on plan, it preserves only two courses, the lower projecting from the upper. The diameter of the upper course is 2.425 m. A limited portion of the ground in the immediate proximity of the *stūpa* is retained by a course of stone slabs placed on their edges.

Stūpa 219, to the north of the preceding, is also of stone masonry and circular on plan. Only three courses of stones, receding from one another, are preserved. The bottom course is the most projected. The diameter of the available top is 2.42 m.

##### (v) *Stūpas 220 and 221*

Stūpa 220, to the west of the preceding, is circular on plan. Of stone masonry, it preserves four courses, the lowest of which is projecting from the rest. The diameter of the top course of the *stūpa* is 76 cm.



Stūpa 221, by the eastern side of the preceding, is of brickwork. Circular on plan, it preserves four courses. The diameter of the top course is 1.05 m.

(vi) Stūpas 222-224

Stūpas 222, 223 and 224, all of brickwork, stand in a west-east row to the east of Stūpa 221 and appear to have been earlier than Stūpa 1 of Period I. Stūpas 222 (1.92 m. in diameter) and 223 (2.14 m. in diameter) are circular on plan from the very base and preserve respectively six and seven courses. Stūpa 224 has a square basement of one brick course. Above this are seven circular courses — six in one plumb and the seventh (available top one) receding from the rest by 3 cm. The diameter at the top is 2.075 m.

(vii) Stūpa 225

Immediately to the north of Stūpa 223 is Stūpa 225 of stone masonry (pls. XXXV A and XLIV). Built on a stone basement (*tri-ratha* on the south side) of one course, its platform (53 cm. high) is carved into a *khurā*, a *noli*, a *khurā* and an inverted *khurā*. Its south face is *tri-ratha*. The lower portion (34 cm. high) of the drum is partly preserved. It has a broad band at the base. The stones of the drum are connected together by iron cramps.

(viii) Stūpa 226

To the west of the preceding is Stūpa 226 (pl. XLV) of stone masonry, remarkable for the four detachable khondalite images in the niches facing the cardinal directions. All the images are in a good state of preservation. Stylistically, they are ascribable to the ninth-tenth century A.D.

The *tri-ratha* platform (20.3 cm. high) presents two mouldings — *khurā* and inverted *khurā*. The extant portion (33.7 cm. high) of the drum, which provides four oblong niches, has a band at the base. The jambs of the niches are plain except for a receding facet at the inner edge. All the lintels are missing.

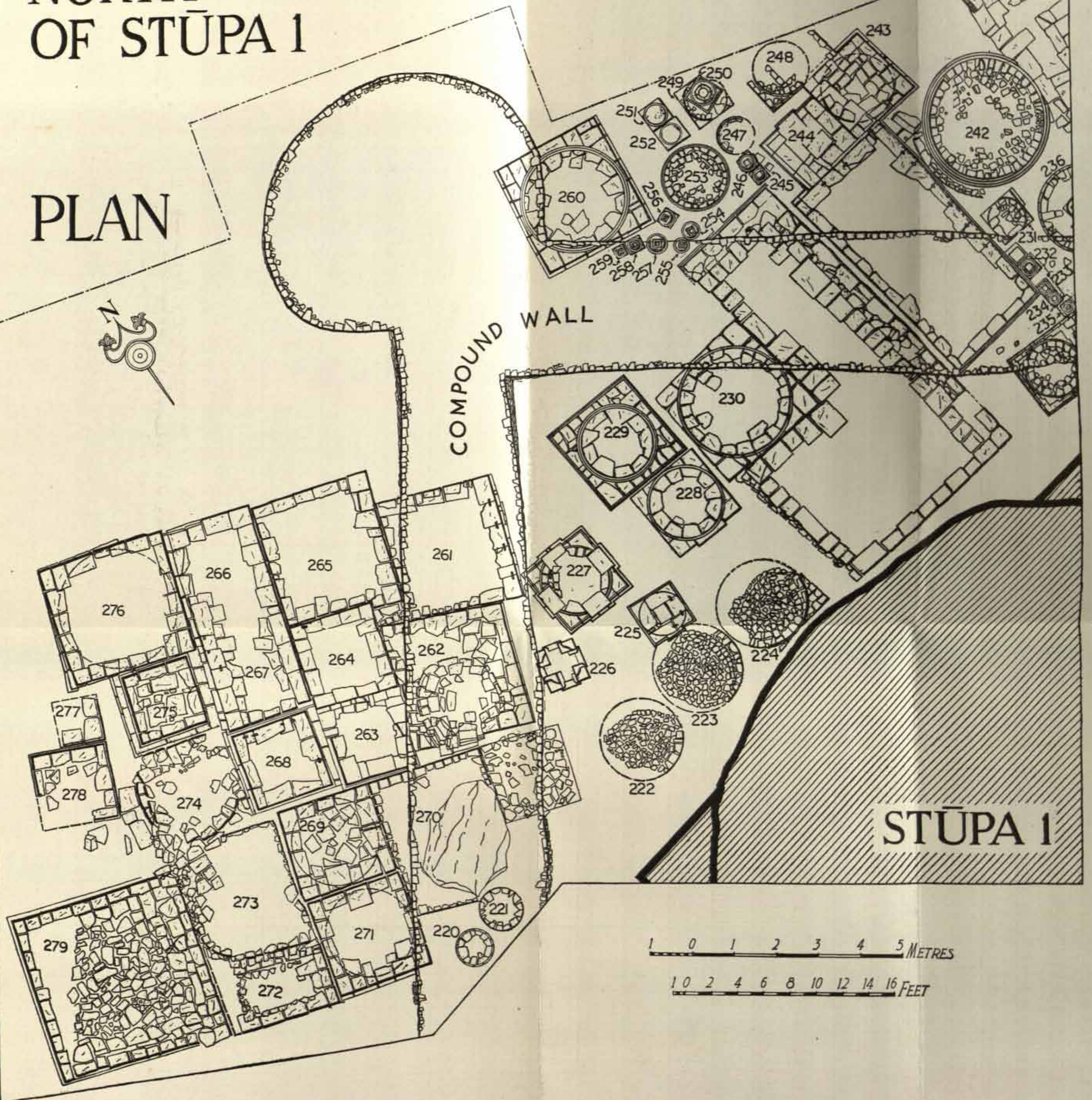
In the east niche is Buddha seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus (pl. XLVI A). Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha, with a circular raised *ūrṇā*, shows the *bhūmiśparśa-mudrā* with his right palm, the left palm resting on the lap. Around the head is an elongated-oval halo, on the top of which are leaves of the *Bodhi* tree. At either top corner of the oblong back-slab is a garland-bearing ornamented *vidyādhara* with a conical cap flying through clouds towards Buddha. Below the lotus-seat are a seated female devotee (or donor) with folded hands and an incense-burner on the dexter of the foliated stem and a bowl of offerings on a tripod and a conch-shell, also on a tripod, on the sinister. The sculpture is 24.8 cm. wide and 33.7 cm. high.

In the south niche is a four-armed and three-eyed goddess (Chundā ?) seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus (pl. XLVI B), below which are a female devotee and objects similar to those below the lotus-seat of Buddha. Clothed in a



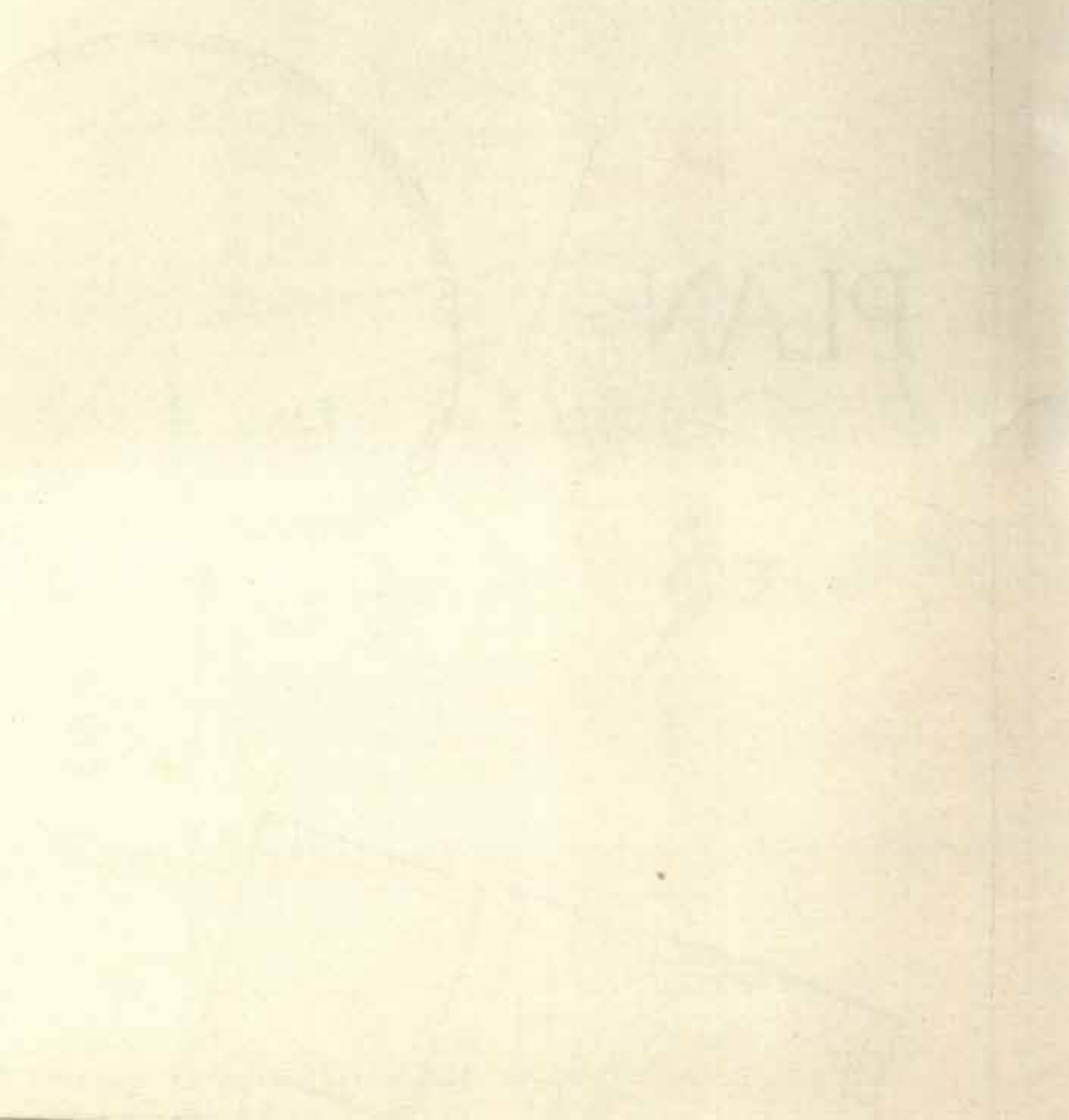
# AREA TO THE NORTH-WEST OF STŪPA 1

## PLAN





AREA TO THE  
NORTH-WEST  
OF STUBAI





*śaṭī* and an upper garment, she is decked in a number of bangles, beaded armlets with a triangular decorated piece, a necklace of the *chhannavāra* type with a beaded pendant, beaded ear-rings and a *mukuta* of cable-pattern with three ornate triangular pieces. She holds in her upper left and right hands respectively the stalk of a fully-blossomed lotus and a rosary. The two lower palms, in the *dhyāna-mudrā*, rest on the lap one above the other, the right palm bearing a circular flattish vase (*pātra*). The hair is artistically arranged in a bun on the top of the head, allowing a few locks falling on the sides. The plain halo is conspicuously narrow towards the bottom. Painted in deep-red colour, the image is 33·7 cm. high and 23·5 cm. wide.

In the western niche is the two-armed Jambhala (pl. XLVI C) seated in the *lalitāsana* attitude on a footed seat, below which are a seated female with folded hands and three *nidhi-kumbhas*, one fallen beneath the right foot of the god of wealth. With a *mātu-lūṅga* in his right palm on the knee, he presses with his left palm a mongoose disgorging pearls. He is decked in anklets with small pendants, *valayas*, beaded armlets with an ornate central piece, a garland of *utpalas* or *champakas*, a necklace with pendants, beaded ear-rings and a high elongated crown with five triangular projections. With a plain halo, conspicuously narrow towards the bottom, the image is 33·7 cm. high and 24·2 cm. wide.

In the northern niche is the three-eyed and four-armed Lokeśvara (pl. XLVI D) seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a seated female with folded hands and a bowl of offerings on a tripod. With his right palm in the *vara-mudrā* on the knee, he carries in his upper left and right hands respectively a water-pot and a rosary, the lower left, with the stalk of a full-blown lotus between the thumb and the index finger, resting on the seat. Clad in an *antarīya* held by a belt with a floral clasp, the Bodhisattva is decked in *valayas* (one around each wrist), beaded armlets with an ornate triangular piece, an *upavīta* of two strings held by a clasp, a necklace (relieved with diamonds) with bell-shaped pendants, ear-rings and a crown, the last similar to that of the goddess. The *jaṭā-bhāra* is arranged on the top of the head, in front of which was a figure of a Dhyāni-Buddha (broken). Some coiled locks fall on the sides. The halo is prominently narrow near the bottom. The image is 33·7 cm. high and 23·5 cm. wide.

(ix) *Stūpa 227*

To the north-east of the preceding is *Stūpa 227*, also of stone masonry (pls. XXXV A, XLIV and XLVII A). The *stūpa* appears to have been built partly with older architectural pieces. The top course of its platform is *tri-ratha* on plan. Carved into a *khurā*, it is decorated with half-flowers and *chaitya*-window motifs. Three courses of the drum are alone preserved, of which the lowest forms a projected band. The drum accommodates four niches facing the cardinal directions. The niches bore the khondalite images of Buddha or more probably of Dhyāni-Buddhas, of which three — Akshobhya, Amitābha and Ratnasambhava — are found. The workmanship of these images is somewhat crude. The fourth image, depicting Amoghasiddhi(?), might be the one illustrated on pl. LXXXIX A. This particular khondalite image (below, p. 143) was found amidst debris below the western flank of the compound-wall near its south-western corner.



The image of Akshobhya(?) (pl. XXXIII D) was a part of the slab which accommodates the jambs and the lintel of the eastern niche. The jambs and the lintel are carved with a row of four-petalled flowers, while the architrave above the lintel is relieved with a *chaitya*-window motif. Robed in an *antarvāsa* and an *uttarāsaṅga*, which leaves his right chest, shoulder and arm bare, Akshobhya(?), in the *bhūmiśparśa-mudrā*, is seated in the *vajraparyāṅkāsa* attitude on a *viśva-padma*. Behind him is an inverted U-shaped halo, while above his head are branches of the *Bodhi* tree.

In the western niche is Amitābha(?) (33 cm. high) in the *dhyāna-mudrā* in the *vajraparyāṅkāsa* attitude on a single-petalled lotus. The soles of his feet bear lotus-marks, while behind him is an inverted U-shaped halo incised in double line. The Dhyāni-Buddha is robed in an *antarvāsa* and an *uttarāsaṅga* covering both shoulders.

In the south niche is Ratnasambhava(?) (33 cm. high) seated in the *vajraparyāṅkāsa* attitude on a single-petalled lotus with his right palm in the *vara-mudrā* against the knee and left palm placed on the lap. The soles of his feet and palms bear lotus-marks. Edged by tongues of flames, the inverted U-shaped halo is relieved with three wheel-shaped motifs. The Dhyāni-Buddha is clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right arm, shoulder and chest uncovered.

(x) *Stūpas 228 and 229*

To the north of Stūpa 224 is Stūpa 228 of stone masonry (pls. XXXV A, XLIV and XLVII A). The *stūpa* stood to the height of the second course of the drum. The remaining portion was reconstructed with the fallen material. The *harmikā* and the *chhatrāvali* may not belong to it. The platform presents four mouldings—*khurā*, *noli*, *khurā* and inverted *khurā*. At the base of the drum are two mouldings and a facet, while at its top is a band flanked by two facets. The south face of the platform is *tri-ratha*. Above the central projection is a niche with faceted jambs. The lintel is crowned by an architrave, the latter relieved with truncated pyramids and oblongs. Above the architrave and separated from it by a recess is the superstructure incised with the outline of a partly-finished *chaitya*-window motif.

Immediately to the north of the preceding is Stūpa 229, again of stone masonry (pls. XXXV A, XLIV and XLVII A). Its square platform has two sets of facets and bands with a recess in between. The lower set consists of a band and a facet, while the upper set has two facets, a broad band and a thinner band. At the base of the drum are a broad band and a facet and at the top a band with two facets below and a third above. Two courses of the dome above the drum were reconstructed with the fallen material.

(xi) *Stūpa 230*

Immediately to the east of Stūpas 224, 228 and 229 is a spacious platform of stone masonry. It evidently supported at least five *stūpas*. Only two courses of the drum of one (Stūpa 230) of these *stūpas* of stonework are preserved (pls. XLIV and XLVII A). The upper course recedes from the lower.



(xii) *Stūpas* 231-235

Immediately to the east of the preceding platform is a comparatively smaller platform of stone masonry. It supported at least two *stūpas*. Standing over an *upāna*, it consists of two courses, the lower made into a broad band and a receding facet. The upper course recedes further from the facet.

Immediately to the east of this platform is a small brick *stūpa* (Stūpa 231) installed on a stone base of a single course. This base has slightly sloping sides. The drum (86.5 cm. in diameter) is reduced to three courses.

To the south-west of the preceding and resting against the already-mentioned stone platform is Stūpa 232 (71 cm. high), a monolith (pls. XX B and XLVIII A). It consists of (i) a squarish platform carved into a *khurā* and an inverted *khurā* with sloping sides and connected together by plain vertical bands, (ii) a drum with a band and a facet at the base and two *nolis* flanked by facets at the top, (iii) a high shouldered dome and (iv) a *tri-ratha harmikā* which is broken leaving the bottom facet. Inside an oblong niche, which faces the east, is the bejewelled two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* on the knee and the slightly-raised left holding the stalk of an *utpala*. Her hair is arranged in the form of a bun on her right side. The frame around the niche has a triangular top. The *stūpa* is placed on a roughly-dressed pedestal.

To the south of the preceding and standing on a roughly-dressed slab is Stūpa 233 (50.8 cm. high), a monolith. It consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a plain drum, (iii) a dome with rounded top corners and (iv) a square *harmikā*, mostly missing.

Stūpa 234 (50.2 cm. high), immediately to the south of the preceding, is similar to it. Two of the faces of the platform of this monolithic *stūpa* here are carved into a *khurā* and an inverted *khurā* connected by oblongs.

To the south-east of the preceding is Stūpa 235 (49 cm. high), also a monolith. It consists of (i) a squarish platform with three of its sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a drum with a base-band relieved with a *viśva-padma* and a plain upper band, (iii) a slightly-elongated hemispherical dome and (iv) a square *harmikā*, mostly broken. The *stūpa* is installed on a roughly-dressed pedestal.

(xiii) *Stūpas* 236-238

To the east of Stūpa 232 is a brick *stūpa*, Stūpa 236 (pls. XX B, XXXIV A, XLVII B and XLVIII A), circular from the very base. A projecting offset of one course and two courses (in plumb) of this *stūpa* are alone extant. The diameter of the *stūpa* at the top is 2.02 m.

On the extant top of Stūpa 236 are two *stūpas*, monolithic up to the top of the *harmikā*. Stūpa 237 (78 cm. high) consists of (i) a squarish platform with two of its sides carved into a *khurā* and an inverted *khurā* connected by plain oblongs, (ii) a drum with two bands, (iii) a high dome with rounded top corners and (iv) a squarish *harmikā*



with two facets at the base and two facets and a band at the top (pls. XX B and XLVIII A). The *harmikā* provides a squarish socket for the *chhatrāvali*. The lower band of the drum is decorated with a *viśva-padma* and a beaded line, while the upper is relieved with *viśva-vajras* and half-flowers within beaded borders. The recess between the bands is embellished with beaded loops and pendants falling from floral clasps, the latter strung together by a string. The band of the *harmikā* is relieved with halves of flowers within triangular borders. Similar decoration is made on the frame of the oblong niche. The space between the top of the niche and the semicircular top of the frame is carved with the half of a lotus. In the niche is the two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus, with her right palm in the *vara-mudrā* on the knee and the left, with the stalk of an *utpala*, resting on the seat. Clothed in a *śāṭī* and an *uttarīya*, she is decked in *valayas*, beaded armlets, a beaded *hāra*, a beaded *upavīta*, ear-studs and a short beaded *mukuṭa*. Tied by a string, the hair is arranged on the crown in the form of a large bun. Behind her head is an elongated halo. Below the seat are a kneeling devotee (or donor) with folded hands, an incense-burner, a lamp, a water-pot and a bowl of offerings on a tripod.

Stūpa 238 (78.1 cm. high) consists of (i) a platform with its three sides carved into a *khurā* and an inverted *khurā* connected by oblongs, (ii) a drum with a band at its base and top, (iii) a high dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a facet and a band at the top (pls. XX B and XLVIII A). There is a squarish socket in the *harmikā*.

(xiv) Stūpas 239-241

Immediately to the east-north-east of Stūpa 236 is a large platform of stone masonry. Its southern half (6.92 m. long) alone is extant. *Tri-ratha* on plan, the platform (67.3 cm. high) is carved into a *khurā* and an inverted *khurā* with a recess in between. Both the mouldings are relieved with truncated pyramids at intervals. This platform was built over the ruined tops of three earlier stūpas.

Of these three stūpas, Stūpa 239 (pl. XX B) is of stone masonry and *tri-ratha* on plan. The lowest moulding, a *khurā*, of its platform is alone extant.

Stūpa 240 was constructed of bricks. It is now reduced to its bottom course which is square on plan.

Stūpa 241, which has been partly exposed (major part being within the unexcavated ground), is also of bricks. Circular on plan it preserves two courses, of which the lower one is projecting.

(xv) Stūpa 242

Located to the north of Stūpa 236, Stūpa 242 (pls. XXXIV A, XLVII B and XLVIII A) is of brickwork. Circular on plan, the extant part is in four offsets. While the lower three offsets are of two courses each, the top preserves one course alone.

Over the extant tops of Stūpas 236 and 242 ran a late wall (pls. XXXIV A and XLVII B), which is, however, earlier than the compound-wall of Stūpa 1 of Period II. This wall, oriented roughly north-south, was made of architectural fragments, including



parts of *stūpas*, a complete image of a four-armed goddess (pl. XCVIII) and the head of a *nāga* (pl. XCIX B).

(xvi) *Stūpas 243 and 244*

To the north-west of Stūpa 242 is Stūpa 243 of stone masonry (pls. XX B and XLVIII A). Raised on an *upāna*, the square platform (69.2 cm. high) has a band and a facet at the base and two corbels and two bands (upper thinner) at the top. Of the circular drum, only one course is partly extant. The diameter of the drum is 1.53 m.

Attached to the western face of the preceding is Stūpa 244, also of masonry (pls. XX B and XLVIII). It is reduced to its platform (68.5 cm. high) which is *tri-ratha* on the northern face. The north and west faces of the platform are carved into a *khurā*, a *noli*, a *khurā* and an inverted *khurā*. The diameter of the missing drum, to judge by the mason's line on the top of the platform, was 1.39 m.

(xvii) *Stūpas 245-247*

These three *stūpas* are installed on roughly-dressed stone slabs near the north-western corner of Stūpa 244.

The monolithic Stūpa 245 (61 cm. high), the southernmost, consists of (i) an oblong platform carved into a *khurā* and an inverted *khurā* connected by oblongs, (ii) a plain drum, (iii) a dome with rounded top corners and (iv) a square *harmikā*, of which a facet and a portion of the recessed part are extant (pl. XLVIII B).

Stūpa 246 (73.7 cm. high), a monolith immediately to the north of the preceding, consists of (i) a *tri-ratha* platform carved into a *khurā*, a *kumbha* and an inverted *khurā*, (ii) a drum with two bands, (iii) a high shouldered dome and (iv) a square *harmikā*, of which the lowest facet alone is extant (pls. XX B and XLVIII B).

Stūpa 247, immediately to the north of the preceding, is made of stone slabs. Circular on plan, its base has a band and a facet. Of the drum, only the lower band and a portion of the middle part are preserved (pl. XLVIII).

(xviii) *Stūpa 248*

Stūpa 248, to the north of Stūpa 244, is constructed of bricks. The south-western corner of this *stūpa* has alone been exposed. Raised on a squarish platform, its drum has a projecting offset at the base.

(xix) *Stūpas 249 and 250*

To the north of Stūpa 247 is Stūpa 249. It is made partly of bricks and partly of stones. Resting on a squarish stone base, its drum is made of bricks. Of its five courses, the lowest forms an offset. Above the fifth course was a stone course, of which a few curved slabs are alone extant.

Stūpa 250 (1.194 m. high) is located on the damaged top of Stūpa 249. A monolith,



it consists of (i) a platform carved into a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*, (ii) a drum with two mouldings (one inturned and the other out-turned) and a facet at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome, (iv) a *tri-ratha harmikā* with two facets at the base and two facets and a sloping member (with *tāṅkus*) at the top and (v) a *chhatrāvali*, of which the lowest *khurā*-shaped disc is extant (pls. XX B and XLVIII A). The front side of the platform is *tri-ratha*. Its middle part is relieved with a *munḍi*. The mouldings of the remaining three sides are clasped by vertical bands. Inside an oblong niche of the drum is possibly Maitreya seated in the *lalitāsana* attitude on a double-petalled lotus. Clad in an *antarīya* held by a band, he is decked in *valayas*, armlets, a *hāra*, an *upavīta* and a conical *mukuta*. With his right palm, in the *vyākhyāna-mudrā*, he holds the branch of a *nāga-kesara* (?) plant between the thumb and the index finger of his left palm, resting on the seat. Above the lintel of the niche is a projecting *tri-ratha* sloping member, over which and separated by a recess is an ornate *chaitya*-window motif. Within the central medallion of the *chaitya*-window is a leonine head.

(xx) *Stūpas 251 and 252*

Both the *stūpas* stand side by side on stone slabs to the west of Stūpa 249. Roughly identical in form, both are made of several stone slabs. The *harmikā* and the *chhatrāvali* are missing in both the cases.

Stūpa 251 (95.2 cm. high), the northern one, preserves (i) a squarish platform carved into a *khurā*, a *kumbha* and an inverted *khurā*, (ii) a drum with two bands and (iii) a hemispherical dome flattened at the top (pls. XX B and XLVIII). On the top of the dome are two holes for iron dowels which were used for fixing the *harmikā*.

The second moulding of the platform of Stūpa 252 (pls. XX B and XLVIII), 95.2 cm. high, is a *noli*. The dome is more elongated than that of the preceding. There are three dowel-holes on the top of the dome.

(xxi) *Stūpa 253*

To the south of the preceding is Stūpa 253 (1.41 m. high) of brickwork (pls. XX B and XLVIII). It is circular on plan from the very bottom. Above the three lowest courses, which form a footing, are thirteen courses in plumb, over which is a recess of one course. Projecting over the recess is a course with a curved face, above which is another projecting course. Receding over the last, which forms a band, are extant five courses in plumb. The diameter at the top is 1.45 m.

In the core of the *stūpa*, immediately above the top-level of the band, were found, during conservation of the *stūpa*, six oval terracotta plaques (Reg. nos. RTR-1, 1101, 1102, 1103, 1104, 1105 and 1106) relieved with the figures of Buddha and Bodhisattvas and four terracotta plaques (Reg. nos. RTR-1, 1107, 1108, 1109 and 1110) bearing minute letters.

All the six plaques (8.5 cm. high, the maximum width being 6.5 cm.) are fashioned out of one mould. Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha with half-closed eyes is seated in the *vajra-paryāṅkāsana* attitude on a double-petalled lotus with a foliated stem having scrolls (pl. XLIX). While his



right palm, in the *bhūmiśparśa-mudrā*, is touching the top edge of the lotus, the left is placed on the lap. There is a pellet-like *ūrṇā* on the forehead. The head and the *ushṇīṣa* are covered by rows of stylized curls. Around his head is an oval halo with a border of two lines edged by tongues of flames. Above the halo rear up the branches of the *Bodhi* tree. Buddha is flanked by two Bodhisattvas, both standing with a graceful flexion on a *viśva-padma*. Both of them are sparsely ornamented (a beaded necklace can be made out) and wear an *antarīya* and *jaṭā-mukuṭa*. Around their heads is an oval halo with a border of two lines. The Bodhisattva on the dexter is Avalokiteśvara with his right palm in the *vara-mudrā* and left holding the stalk of a full-blown lotus. In front of his *jaṭā-mukuṭa* appears to be the figure of Amitābha (badly defaced). The corresponding Bodhisattva on the sinister possibly represents Maitreya. With his right palm in the *vara-mudrā*, he holds the stalk of a defaced flower. The defaced object in front of his *jaṭā-mukuṭa* may represent a *stūpa*. Near the right shoulder of this Bodhisattva is a *champaka* flower. There are four miniature *stūpas*—one each above the halo of the two Bodhisattvas and two by the side of the halo of Buddha. Below the lotus-seat of Buddha is an inscription in three lines (the last letter being in the fourth line) in characters of the ninth-tenth century A.D. The inscription records the Buddhist creed:

*ye dharmā hetu-prabhavā hetum teshām tathāgato  
hy=avadat=teshām cha yo nirodha evam-  
vādī mahāśramaṇaḥ.*

All the four plaques, oval in shape (pl. L), are damaged, the maximum available height and width being 6.9 cm. and 5 cm. respectively. All of them are more or less defaced. On considerations of the palaeography of the letters, these do not appear to be much later than the ninth century A.D. Presumably, these tablets had been deposited within an earlier *stūpa* which decayed and these were re-deposited along with the above-mentioned plaques in Stūpa 253 on its construction. All the tablets bear the impression of a single stamp which was used on the clay tablets before firing. The stamping resulted in the formation of a rim (partly available in two specimens) around the stamped matter which is in eighteen lines of tiny letters. All the inscriptions record a *dhāraṇī* followed by the Buddhist creed. The text of this *dhāraṇī*, as far as I could decipher, is given below linewise:

*om namo bhagavate vipu-  
la-vadana-kāñchanākshipta-prabhāsa-  
ketu-pūrvva-tathāgatāyārhathe samyak-saṃ-  
buddhāya namo bhagavate śākyamunaye tathā-  
gatāyārhathe samyak-saṃbuddhāya tadyathā om bo-  
dhi bodhi bodhi bodhi sarva-tathāgata-gochare dhara  
dhara hara hara prahara prahara mahā-bodhichitta-dhare  
chulu chulu śata-raśmi-saṃchodite sarva-tathāgatā-  
bhishikte guṇa-ga(gu?)ṇa-mate buddha-guṇāvahāsaṃ(or se) mili  
mili gagana-tala-pratishṭhite sarva-tathāgatādhi-  
shṭhite nabhastale śama śama sarva-pāpa-praśamane sarva-  
pāpa-viśodhane hulu hulu mahā-bodhi-mārga-saṃprasthi-*



*te sarva-tathāgata-pratishṭhite śuddhe svāhā om sa-  
rva-tathāgata-vyavalokite jaya jaya svā-  
hā om hulu hulu jaya-mukhe hura(?) svāhā ye  
dharmā hetu-prabhavā hetum teshām tathāga-  
to hy = avadat = teshām cha yo nirodha e-  
vam-vādī mahāśramanāḥ.*

(xxii) *Stūpas 254-259*

Stūpa 254 (68 cm. high), to the south-west of the preceding, is a monolith up to the top of the dome (pl. XLVIII B). It has a high drum with a band at the base and a band, flanked by two facets, at the top and a high shouldered dome. The top of the dome accommodates a fairly large and square chase which received the *harmikā*. At the centre of this chase is a small circular socket which presumably bore relics.

To the west of the preceding and similar to it is Stūpa 255 (64.2 cm. high), a monolith. The lower band of the drum, however, is capped by a facet. Of the *harmikā*, which is a part of the monolith itself, the lower facet and a portion of the recessed part alone are preserved.

To the north of the preceding is Stūpa 256 (66.7 cm. high), a monolith (pl. XLVIII B). It consists of (i) a squarish platform, (ii) a plain drum, (iii) a dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and two facets and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs.

To the south-west of the preceding is Stūpa 257 (75 cm. high), a monolith but for the *chhatrāvali*. It consists of a high drum with a band at its base and two bands with a facet below and above at the top, a high shouldered dome and a square *harmikā* with a facet at its base and a band, flanked by two facets, at the top. The *harmikā* contains a squarish socket for the *chhatrāvali*. This *stūpa* was placed on the lower part of the base of a *stūpa* of stone masonry.

Stūpas 258 and 259, to the west-north-west of the preceding, are on a higher level and placed against the upper part of the southern face of the platform of Stūpa 260. The stone Stūpa 258 (69.2 cm. high), the eastern one, consists of (i) a squarish platform with its major part carved into a *khurā* and an inverted *khurā* clasped by oblongs, (ii) a plain drum, (iii) a dome with rounded top corners and (iv) a *harmikā* with a facet at the base and a band flanked by two facets at the top. The *harmikā* contains a squarish socket for the *chhatrāvali*. Inside a niche with a semicircular top is the two-armed Tārā seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* on the knee, the left, with the stalk of an *utpala*, resting on the seat. Clad in a *śāṭī*, she is decked in *valayas*, armlets of two strands, a necklace, also of two strands, an *upavīta*, earrings and a short crown. The hair is arranged in the form of a bun on the top of the head. Behind her head is an oval halo. Below the seat are bowls of offerings and an incense-burner. The frame of the niche, which is inconspicuously pointed at the crown, is decorated with beads and leaves.

Stūpa 259 (69.2 cm. high), a monolith, consists of (i) a high squarish platform, (ii) a



plain drum, (iii) a dome with rounded top corners, (iv) a *harmikā* with a facet at the base and a broad band at the top and (v) a *chhatrāvali*, of which the lowest disc is alone preserved.

(xxiii) *Stūpa 260*

To the north of Stūpas 258 and 259 is Stūpa 260, located at a lower level. Only the platform (pl. XLVIII B) was found *in situ*. The remaining portion has been reconstructed with the fallen material (pl. XXXV A). Built on a low *upāna*, the platform is square on plan. It has a band and a facet at the base and a band, with a facet below and above, at the top. The *stūpa* is made of stone slabs.

(xxiv) *Stūpas 261-289*

To the west of Stūpas 222, 226, 227 and 229 is a multitude of structural *stūpas*, which are reduced either to their platforms or basements or even to the lowest course of their basements.

Stūpa 261 (pls. XLIV, XLVII A and LI A), to the west of Stūpa 229, is of stone masonry. Some of the stones of its basement are alone *in situ*.

Stūpa 262 (pl. XLVII A), attached to the southern face of the preceding, is reduced to the lowest stone course of its basement. The core rises to the height of two more courses.

Stūpa 263 (pl. LI A), again of stone masonry, to the west of the preceding, preserves one course of its platform above the basement.

Stūpa 264 (pls. XLVII A and LI A), attached to the north face of the preceding, and Stūpa 265 (pls. XLVII A and LI A), attached to the north face of Stūpa 264, are reduced to their basements. Both these *stūpas* are of stone masonry.

Built against the west face of the base of the basement of Stūpas 264 and 265 is an oblong basement which supports the common platform of Stūpas 266 and 267 (pls. XLIV, XLVII A and LI A). Only one course of the stone platform is extant. The upper part of this course has a receding facet.

Stūpa 268 (pl. LI A), attached to the south face of Stūpa 267, preserves two stone courses of its square platform above the basement. The upper course recedes from the receding top facet of the lower course.

Stūpa 269, built against the south face of Stūpas 263 and 268, is reduced to its square platform of stone masonry. On the top of the platform is an incised circle for placing the lowest course of the drum.

Built partly against the east face of the preceding is a brick *stūpa* (Stūpa 270) reduced to its base. In building this *stūpa*, a part of the projecting bed-rock had been utilized in the filling of the core.

Constructed against the south face of Stūpa 269 is Stūpa 271 of stone masonry. Resting above a basement, it is reduced to its square platform, on the top of which is an incised circle marking the position of the lowest course of the drum.

Stūpas 272 and 273, built against the west side of Stūpas 271 and 269, are reduced to their stone basement and the stone filling of the core of the platform.



## RATNAGIRI

Built against the north face of Stūpa 273 and the west face of Stūpa 268, Stūpa 274 is reduced to its basement of stone masonry.

Built against the north face of the basement of Stūpa 274 and the west face of Stūpa 267, Stūpa 275 (pls. XLVII A and LI A) is also of stone masonry. Installed on a basement, its square platform is reduced to its bottom course which has a facet at the top.

Constructed against the north face of the basement of the preceding and the west face of the basement of Stūpa 266 is Stūpa 276 (pls. XLIV and LI A) of stone masonry. Built over a basement of roughly-dressed stones, its square platform is of a single course. Over the platform is an incised circle for the bottom course of the drum.

Stūpa 277, at the south-west corner of the preceding, is reduced to the last course of its stone basement.

Immediately to the south of the preceding is Stūpa 278 of stone masonry. Its square basement, which preserves the outer line of the platform, is alone preserved.

To the south of the preceding is Stūpa 279, also of stone masonry. Only one course of the square platform above the basement is extant.

Stūpas 280 (western one) and 281 (eastern one), to the south of the preceding, are attached to each other. Both are of stone masonry and square on plan. Stūpa 280 is reduced to two courses. Of the available three courses of Stūpa 281, the bottom course forms a footing.

Stūpa 282, at the south-eastern corner of Stūpa 281, is of brickwork. Only three courses of its square basement are partly preserved.

To the south of the preceding is Stūpa 283, also of brickwork. It is, however, circular on plan from the very base. Two courses are partly extant.

Immediately adjoining the preceding is the lowest portion of Stūpa 284, singular on account of its octagonal plan. Of stone masonry, it is reduced to four courses. Above the basement of two courses, there are two receding facets, each of one course.

To the west of Stūpas 282 and 283 are two *stūpas* (not numbered) in the last stage of decay. Above the northern one of the two is a monolithic *stūpa* (Stūpa 285). It (78·8 cm. high) consists of (i) a squarish platform with two of its sides carved into a *khurā* and an inverted *khurā* connected by oblongs, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a square *harmikā* with two facets at the base and a facet and a band at the top and (v) a *chhatrāvali* of two discs crowned by a flattish knob.

Stūpa 286, at the south-western corner of Stūpa 280, is of stone masonry. Square at the base, it is reduced to two courses.

Located near the western flank of the southern side of the preceding, Stūpa 287 is also of stone masonry. Only two courses of its square basement are preserved.

Near the south-western corner of the preceding is Stūpa 288 of stone masonry. Its major part is buried below the bastion-like projection of the compound-wall. Only the bottom course of its platform is visible over the projecting basement of three courses. It has a receding facet at the top. The stones are connected by iron dowels and cramps.

Stūpa 289, to the west of the preceding, is reduced to its square basement of stone masonry. On the basement is the mason's line for the next course.

Not very far from this *stūpa* are the remains of a temple numbered as 8.



## (xxv) Stūpa 290

Immediately to the west of Temple 8 are a few stone and brick structures, possibly *stūpas*, in the last stage of decay.

At the south-western corner of the temple is a circular brick *stūpa*, Stūpa 290, which is earlier than the former, as the temple was built on the pavement around the *stūpa*.

Near the south-west corner of the preceding is a fairly large brick structure, partly preserved. With the exception of the north-eastern corner, which stands to a height of four courses, above the bottom footing, all the corners have disappeared. The maximum available length of the structure is 5.31 m.

## 5. TEMPLES

In the Stūpa-area are the scanty remains of two ruined temples, numbered as 7 and 8. Both the temples are bereft of their superstructure.

## A. TEMPLE 8

Located close to Stūpa 290, Temple 8 (pl. 4) is reduced to its lowest part, the available portion being a massive structure of solid brickwork in clay mortar. Over this runs a large part of the bastion-like south-western projection of the compound-wall of Stūpa 1 of Period II. Apparently, the temple had decayed long before the restoration of the main *stūpa*.

Above the basement, the existing structure (6.07 m. from one corner to the other) is *sapta-ratha* on plan on three sides, the northern face being *tri-ratha*. Above the ninth course (58.5 cm. high from the top of the basement) the *sapta-ratha* portion gave way to *nava-ratha*, as seen on the south side which stands to a maximum height (85.7 cm. high) of thirteen courses above the basement. Above the thirteenth course is the lowest course of the bastion-like projection of the compound-wall. The temple probably faced the north. All traces of the porch, if there had been any, have disappeared.

## B. TEMPLE 7

To the north-east of Stūpa 135 and at the north-east corner of the Stūpa-area are the scanty remains (pl. XXXIX A) of a brick temple. Parts of its walls on three sides are alone extant. The floor between the north and south walls is partly concreted with brick-fragments and brick-dust. The four-armed image (1.194 m. high and 89 cm. wide) of Lokeśvara (pl. XXXIX A), which was found at the south-western corner of the southern wall, presumably belonged to this temple.

Clad in a diaphanous *antarīya* held by a chain-shaped belt with a knot, the Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a *viśva-padma* (pl. XXXIX B). The visible left sole and right palm bear a raised circular mark. Of his four hands, the lower left, with the stalk of a full-blown



lotus between the thumb and the index finger, rests on the seat, the upper left and right hands carry respectively a long-necked water-pot and a rosary and the lower right, in the *vara-mudrā*, rests against the knee. The attributes in the hands conform to those in the hands of Jaṭāmukuta-Lokeśvara. With a calm facial expression and noble bearing, he is richly decked in beaded bracelets (one around each wrist), beaded armlets with an ornate central piece, an *upavīta* of three beaded strings with a flower-shaped clasp, a beaded *hāra*, a broad necklace with roundels and a row of pendants, elaborate *kuṇḍalas*, small ear-rings with a flower in the upper part of the ears and a broad crown with two beaded lines and three ornate triangular pieces. Tied by a beaded string, the major part of the hair is gathered on the crown, while a few locks fall on the shoulders and back. Against the front side of the *jaṭā-mukuta* is carved the Dhyāni-Buddha Amitābha (damaged) with a halo around. Behind the head of the Bodhisattva is an elongated halo with a semicircular top. On its either side is a Dhyāni-Buddha seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* with a raised back-slab having a semicircular top. The one on the sinister is Akshobhya in the *bhūmiśparśa-mudrā*. The right palm of the other (Ratnasambhava?) is somewhat damaged.

The lotus-seat of the Bodhisattva is supported by a lion-on-elephant at either end. The two fore-paws of the lions are in the attitude of breaking open the crown of the elephants. On the sinister of the foliated lotus-stem is a vase covered by a lid. Carved in high relief, the image is remarkable for its plastic treatment.

On the back side of the image are the Buddhist creed and a short *dhāraṇī* inscribed in characters of the ninth century A.D. The *dhāraṇī* reads as follows:

*om straiyadhve sarvva-tathāgata-hṛdaya-garbhe jvala dharmma-dhātu-garbhe sambhara  
āyurṁ samshodhaya pāpaṁ sarvva-tathāgata-samantoshūsha-vimala-viśuddhe svāhā.*

On the damaged wall of this temple was found a plano-convex terracotta tablet (Reg. no. RTR-1, 1100), 3.2 cm. in diameter, stamped with the Buddhist creed in six lines in characters of the ninth-tenth century A.D. (pl. XIX A, 4). At the centre of the third and fourth lines is the representation of a tiny *stūpa*, in relief. Around the Buddhist creed is a raised ring-like line.

## 6. DRUM-SLABS WITH RELIEFS OF DEITIES

The Stūpa-area yielded, besides monolithic *stūpas*, a good number of khondalite slabs which formed parts of small-sized *stūpas*, made of several slabs. Many of the drum-slabs contain niches with the reliefs of Buddha and Buddhist divinities, both male and female. The workmanship of the figures and decorations is of artistic merit in many cases. Some of these drum-slabs are described below.

### A. DRUM-SLABS WITH BUDDHA OR DHYĀNI-BUDDHA

The drum-slab, 31.5 cm. high, is richly embellished (pl. LII A). At the base of its body is a *viśva-padma* capped by a beaded facet (stylization of stamens), while at the top is a broad band relieved with a row of thunderbolts and beaded lines; the recessed middle



part is decorated with intersecting wavy garlands (made of beaded lines) and beaded pendants issuing from *kīrti-mukhas*. The projected part of the drum contains an oblong niche. The projected jambs and lintels of the niche are relieved with halves of flowers within wavy or triangular lines. Within the niche is Buddha or Akshobhya with his right palm in the *bhūmiśparśa-mudrā* and the left resting on the lap. Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest and shoulder bare, he, with a placid contemplative expression, is seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus with a foliated stem; below the lotus is a bowl of offerings. Behind his head is an oval halo. The rendering of the curls covering his head and *uṣṇīṣa* is stylized.

The body of the second drum-slab (26·5 cm. high) is decorated like the preceding. The oblong niche is capped by a *khurā*-shaped member (pl. LII B). The projected jambs of the niche and the base-band of the *khurā*-shaped member are relieved with halves of flowers within triangular borders made of plain and beaded lines. At the central part of the sloping *khurā*-shaped member is a half-flower motif. Within the niche is Buddha or the Dhyāni-Buddha Amitābha in the *dhyāna-mudrā* with his right palm placed on the left. Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest and shoulder uncovered, he is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma*, below which are offerings. The head and the *uṣṇīṣa* are covered by rows of curls.

#### B. DRUM-SLAB WITH VAJRASATTVA

The drum-slab (Reg. no. RTR-1, 83), 30·5 cm. high, presents at the base a *viśva-padma* capped by a beaded line, beaded loops and pendants issuing from *kīrti-mukhas* and floral motifs in the middle and a row of thunderbolts within beaded borders at the top (pl. LII C). The projected jambs of the oblongish niche are relieved with a creeper of good workmanship within beaded borders. The vertical portion of the projected *khurā*-shaped member above the beaded lintel is decorated with halves of flowers within triangular borders, while at the centre of its sloping part is a half-lotus motif. Draped in an *antarīya* and adorned with *valayas*, armlets, a necklace, beaded ear-rings and a high crown, Vajrasattva is seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus. His right palm, with a thunderbolt (roughly in a horizontal position), is placed against the chest, while his left palm, with a *vajra-ghaṇṭā*, rests on the thigh. Behind his head is an oval halo. At the top corners of the niche is a half-flower motif. Below the lotus are a devotee on the dexter and a bowl of offerings and a lamp on the sinister.

#### C. DRUM-SLAB WITH MAÑJUŚRĪ

The body, jambs of the niche and *khurā*-shaped superstructure above the niche of the drum-slab (29 cm. high) are decorated in the manner of those of the drum-slab with the figure of Buddha in the *dhyāna-mudrā* described above. Inside the niche is a relief of Mañjuśrī seated in the *mahārājalīlā* posture on a *viśva-padma* (pl. LII D). His left palm, with the stalk of an *utpala* bearing a book, rests on the seat, while his right palm holds a flower (?), the relaxed right arm being stretched over his right knee. Bedecked



## RATNAGIRI

in bangles, armlets, an *upavīta*, a beaded *hāra*, a neck-string with amulets and pendants and ear-ornaments, the Bodhisattva wears an *antarīya* held by a girdle and the *śikhaṇḍaka-kākapaksha* coiffure. The face of the figure has lost its features.

### D. DRUM-SLABS WITH AVALOKITESVARA

One (29.5 cm. high) of the slabs presents a plain band at its base and top. The projected jambs and lintel of the oblong niche are also left uncarved. Within the niche is a four-armed relief of Lokeśvara seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a second lotus (pl. LIII A). His upper right and left hands bear a rosary and a water-pot. The lower left palm, with the stalk of a full-blown lotus, rests on the seat, the corresponding right palm being in the *vara-mudrā*. The attributes in the hands conform to those in the hands of Jaṭāmukuta-Lokeśvara. Clad in an *antarīya* and an *uttarīya* worn in an *upavīti* fashion, the Bodhisattva is decked in *valayas*, armlets, an *upavīta*, a beaded *hāra*, ear-rings and a short crown at the base of the high *jaṭā-mukuta*. Behind his head is an oval halo. Below the lotus-seat is a bowl of offerings on a stand.

The second drum-slab (Reg. no. RTR-1, 79), 29.2 cm. high, presents a *viśva-padma* at the base, beaded loops and pendants issuing from *kīrti-mukhas* in the middle and a row of thunderbolts within beaded borders at the top (pl. LIII B). The projected jambs of the oblong niche are relieved with halves of flowers within triangular borders. The unfinished lintel has a row of triangles. Inside the niche is a four-armed relief of Lokeśvara, clad in a short *antarīya* and a folded *uttarīya* worn in an *upavīti* fashion and decked in *valayas*, armlets, a beaded *hāra*, an *upavīta* and ear-rings. The Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus. In his upper left and right hands are respectively a water-pot and a rosary. His lower left hand, with the stalk of a full-blown lotus, rests on the seat, while the lower right palm, in the *vara-mudrā*, is placed on the knee. Around the head is an ovalish halo with a slightly-pointed crown. Against the front side of the *jaṭā-mukuta* of Lokeśvara is a crude representation of a Dhyāni-Buddha. Below the lotus-seat are a kneeling devotee on the sinister and a bowl of offerings on the dexter.

The body of the third drum-slab (about 33 cm. high) is decorated like the preceding. Here, however, there is a beaded line above the *viśva-padma*, and beaded loops and pendants have issued alternately from a *kīrti-mukha* and a floral motif (pl. LIII C). The projected jambs and the lintel are relieved with halves of flowers within triangular borders of two lines. Above the lintel is a projecting *khurā*-shaped member with a beaded line on its base-band and a half-flower motif in the middle of its sloping body. Within the niche is Vajradharma seated on a lotus, below which is a peacock (possibly two). Clothed in an *antarīya*, held by a girdle, he is decked in *valayas*, armlets, two beaded *hāras*, ear-ornaments and a high conical *mukuta*. The Bodhisattva with his right palm is opening the petals of a lotus, the stalk of which is held by his left palm. Behind his head is an oval halo with a raised border. The face of the figure is defaced.



## E. DRUM-SLAB WITH TĀRĀ

The slab (Reg. no. RTR-1, 66), 28 cm. high, formed part of the drum which has a broad band at the base (pl. LIII D). In its niche is Tārā, seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm in the *vara-mudrā* on the knee. Her left hand, with the stalk of an *utpala*, rests on the seat. Clothed in a *śāṭī* and an *uttarīya*, worn in an *upavīti* fashion, the goddess, with a calm and contemplative facial expression, is elegantly adorned with *valayas*, armlets, a *hāra*, a *kuṇḍala* in her right ear, an ear-stud in left, a girdle and a short crown. The hair is arranged in the form of a bun on the top of the head, on either side of which is a fan-shaped end of a fillet. Behind her head is an oval halo with a raised border. Below the lotus-seat are a conch on a stand and a conical object (*ratna* ?), also on a stand. Near the right foot, which rests on a lotus, is a kneeling female devotee. The projected jambs of the oblong niche are relieved with a foliated creeper of consummate workmanship.

## F. DRUM-SLABS WITH MĀRICHĪ

One (Reg. no. RTR-1, 70), 31 cm. high, of the drum-slabs presents a *viśva-padma* with a beaded line at the base, beaded loops and pendants issuing from *kīrti-mukhas* and flowers in the middle and a row of thunderbolts (spaced by two half-flowers) within beaded borders at the top (pl. LIV A). The projected jambs of the oblong niche and the base-band of the *khurā*-shaped member above the beaded lintel are relieved with halves of flowers within the curvature of a double wavy line. In the middle of the sloping part of the *khurā*-shaped member is a half-flower motif. Elegantly ornamented with *valayas*, beaded armlets, a girdle, a necklace, heavy ear-studs, anklets and high conical crowns, the three-headed and six-armed Mārīchī, wearing a *śāṭī*, stands in the *pratyālīḍha* attitude on a chariot drawn by seven horses (the central one facing). Between her legs is a female charioteer with her right hand raised in the attitude of whipping and left hand holding reins. In the right hands of Mārīchī are a needle, an arrow and a thunderbolt. Her natural left palm, in the *tarjanī-mudrā*, rests against her chest, the other two hands holding the twig of an *aśoka* tree and a bow. All the three faces are smiling and placid.

The body of the second drum-slab (34 cm. high) is decorated like the preceding. The projected jambs and lintel of the niche are relieved with a beaded line; at the centre of the lintel is a flower within a square (pl. LIV B). The attributes and standing posture of the bejewelled, three-headed and six-armed Mārīchī are similar to those of the preceding. In this relief the charioteer is absent and the number of horses is five.

The third drum-slab (29 cm. high) presents a base-band relieved with a *viśva-padma* and a beaded line and the top-band with a row of thunderbolts within beaded borders (pl. LIV C). The projected jambs and lintel of the niche are decorated with halves of flowers, each within a triangle made of three lines (central line being beaded). Within the niche is the three-headed and six-armed Mārīchī standing in the *pratyālīḍha* posture on a plain stand, below which are seven pigs. Her left head is sow-like. Dressed in a *śāṭī* held by an elaborate girdle, she is decked in anklets, bangles, beaded armlets, a



beaded *hāra*, a beaded *upavīta*, ear-ornaments and richly-embellished high conical *mukūṭas*. The attributes in her hands are similar to those of the preceding. The left palm, showing the *tarjanī*, appears to hold a noose. Behind the heads of the goddess is a halo pointed at the crown. At the top corners of the niche is the quadrant of a flower. Between the legs of the goddess is a defaced half-flower motif.

The fourth drum-slab (41.5 cm. high) is embellished like the preceding; however, the recessed part between the two ornate bands is relieved with beaded loops and pendants issuing from *kīrti-mukhas* and floral motifs (pl. LIV D). The three-headed and six-armed Mārīchī, with her left head sow-like, stands in the *pratyālīḍha* posture on a *viśva-padma*, below which are four pigs. Between the legs is a half-flower motif. The attributes in the hands of the richly-bedecked goddess are similar to those of the preceding; however, the noose is not visible and the flowering twig of the *aśoka* tree is in her uppermost left hand. Behind her heads is an oval halo, near which is a motif resembling the quadrant of a flower.

The body of the fifth drum-slab (31 cm. high) is decorated like the preceding. At the centre of the projected lintel is a flower within a square border (pl. LI B). The remaining part of the lintel and the projected jambs are relieved with half-flowers within double lines. The bedecked and three-headed Mārīchī, with her left head sow-like, is in the *pratyālīḍha* attitude on a stand, below which are three pigs. Attributes in her hands are like those of the first one. Behind her heads is an elongated oval halo.

#### G. DRUM-SLAB WITH A FOUR-ARMED GODDESS (CHUNDĀ ?)

The slab (Reg. no. RTR-1, 69), 26.7 cm. high, represents the half of a drum (pl. LI C). At the base is a *viśva-padma* with a band having a beaded line immediately above. The recess above the *viśva-padma* is relieved with beaded loops and pendants issuing from floral motifs and *kīrti-mukhas*. Above it is a projected band decorated with a row of thunderbolts within beaded borders. In the oblong niche of the slab is a four-armed goddess (Chundā ?), seated in the *vajra-paryāṅkāsana* attitude on a double-petalled lotus. Her lower two hands are in the *dhyāna-mudrā* resting on the lap; in the right palm is a bowl. In her raised upper right hand is a rosary, while in the other left hand are the stalk of a full-blown lotus and a water-pot. With a bun-shaped coiffure on the crown of the head, the goddess, with a serene and contemplative facial expression, is decked in *valayas*, beaded armlets, a beaded *upavīta*, a beaded *hāra* and heavy ear-studs. The jambs and the vertical portion of the projected crowning member are relieved with halves of flowers within triangular borders having beaded lines. At the centre of the sloping part of the projected member is a half-flower motif.

### 7. MONOLITHIC STŪPAS AT THE SOUTH-WEST CORNER OF STŪPA 1

The south-western side (pl. LV) of the Stūpa-area immediately outside the compound-wall of Stūpa 1 of Period II presented, on excavation, an impressive spectacle in the abundance of portable monolithic *stūpas* (pls. LVI, LVII and LVIII), some standing



in a row, others laid side by side and still others lying very close to one another in a disorderly manner and in some cases even one above the other. Some of them were even found below flimsy structures (pl. LVI) and forming part of platforms (pl. LVII A) of indeterminate date. Within an area of 80.5 square metre alone were encountered as many as five hundred and thirty-five *stūpas*, not including those which are broken or hidden below late structures. Apart from these there were dismembered slabs of small-sized *stūpas* (made of more than three slabs) and two unfinished monolithic specimens (pl. LIX A and B).

These *stūpas*, the dedications of the pious devotees actuated with the desire of earning merit by installing them near the main *stūpa* (Stūpa 1), could not be permanently kept in the immediate vicinity of Stūpa 1 due to the increase in their numbers and the cropping up of the structural *stūpas* around Stūpa 1 itself. Consequently, they were practically dumped on the nearest available spot. Indeed, some of these *stūpas* were placed on the ruined tops of earlier structural *stūpas*. That at least some of these *stūpas* were dedicated more than once is proved by the addition of an image (either carved on the monolith itself or fashioned on a separate slab and put inside a niche cut slovenly in the finished body of the *stūpa*) on a few *stūpas*. Thus, the relief on the *stūpa* illustrated on pl. LXXXI B appears to be an addition, the *stūpa* itself having most probably been originally a *śārīrika* memorial (p. 138). The crudely-executed relief on the *pañchāyatana stūpa* illustrated on pl. LXXIII D is definitely a later addition. These rededications might have been done unwittingly by the pilgrims cheated by the shopkeepers who had clandestinely removed the *stūpas* to their shops. Otherwise, these were effected deliberately by the pilgrims who had purchased them by paying a small sum possibly to the establishment-authority and earned merit by rededicating the *stūpas* by the side of the main *stūpa*.<sup>1</sup> Afterwards the *stūpas* were brought back to the dumping ground.

A detailed description of all these *stūpas* is unnecessary in view of their sharing common features in many cases. Besides, a large number of monolithic *stūpas* have already been described in sufficient details in an earlier section. Almost invariably these *stūpas* consist each of a square platform, often with two or more mouldings, a circular drum differentiated from the dome either by its slightly larger diameter or by a raised band or mouldings, a plain dome, a *harmikā*, often with bands and facets, and a *chhatra* or *chhatrāvali* of gradually-diminishing discs. The *chhatrāvali* either forms part of the monolith itself or is detachable in which case a socket generally exists in the top surface of the *harmikā*. In some rare cases, there is no platform; probably these *stūpas* stood on detachable bases. The *stūpas* are about 76 cm. in average height, some being larger or smaller. Their drums in some cases are decorated with bands of lotus-petals, beaded tassels issuing from *kīrti-mukhas* and rows of thunderbolts. Many of the *stūpas*

<sup>1</sup> The gift of the already-donated objects is in practice even now. The *śrāddha* rites of Bengal require various gifts (like utensils, cloth, beds etc.) to Brahmins. Some people, out of consideration for money, purchase these things at a small cost from the very Brahmins (who got them earlier from others) who are to be gifted these things.



bear the reliefs of Buddha and Buddhist deities. The decoration and reliefs naturally depended on the desire and ability of the donors to spend.

The monolithic *stūpas* found at this particular spot can be classified into the following groups, according to their surface-treatment:

(i) plain (pl. LIX C) or slightly-decorated *stūpas* (pl. LIX D), without any image, the total number of such *stūpas* being one hundred and eighty-three (While the dome of one of these *stūpas* is relieved with four *chaitya*-window motifs as seen on pl. LX A, eight of them are inscribed with the Buddhist creed.);

(ii) plain *stūpas* with reliefs of *āyaka*-pillars (pl. LX B), the number of such *stūpas* being only two;

(iii) plain or decorated *stūpas* with a slight projection (pl. LX C and D) on one side of the drum and dome meant for being carved into a niche for an image, the number of these somewhat incomplete *stūpas* being thirty-nine;

(iv) plain *pañchāyatana stūpa* (pl. LXI C), the four smaller *stūpas* being fashioned on the top corners of the platform (A single *stūpa* of this kind has been found.);

(v) *pañchāyatana stūpas* relieved with an image within a niche (pls. LXIV A, LXXIII D and LXXV B), the number being four;

(vi) plain or decorated *stūpas* with a niche (pl. LXI A and B) on one side for a detachable image, the number being thirty-six (All the niches, except one which contains an image of the two-armed Mañjuśrī represented on pl. LXVIII A, were found empty.); and

(vii) plain or decorated *stūpas* relieved with an image inside a niche, in one specimen two images (pl. LXXIV A and B) within separate niches, the total number being two hundred and seventy (A few of these *stūpas* are inscribed with the Buddhist creed.).

The two *stūpas* of Group (ii) are highly interesting on account of their extraneous influence. The extant height of one (pl. LX B) of these two is 44·5 cm., the topmost part of its dome along with the crowning elements being broken. This particular *stūpa* preserves (i) a square platform comprising a recessed part with a set of three projecting facets at its base and top, the two sets being connected by a central double band on each of the four sides, (ii) a tall drum and (iii) a plain high dome with its diameter slightly smaller than that of the drum. Each of the four sides of the drum is relieved with the likeness of seven pillars, reminiscent of the *āyaka*-pillars of the Krishna valley, where, however, the number of pillars on each side is five. Unlike those of the Krishna valley, these pillars rise from the top of the platform and reach to the height of the drum, which again does not present any projection. These would indicate that the craftsman was totally unfamiliar with such *stūpas* of the Krishna valley and merely made an attempt to reproduce *āyaka*-pillars at the instructions of a pilgrim from that region. The other *stūpa* presents a *tri-ratha* platform (14 cm. high) with a square portion (35·5 cm. high) below to be buried inside ground and a drum (extant height being 14 cm.) with two mouldings (lower inturned and upper out-turned) at its base; the major part of the drum along with the dome and crowning members is missing. Against the four sides of the drum are four sets of seven pillars, the bottom of each set resting on the central projection of the platform. The pillars of one of the sides of the drum of this *stūpa* have moulded bases somewhat resembling a *ghaṭa* resting on a stand.



The *stūpas* of Group (vii) are not only the most interesting, but they lead in number the *stūpas* of other Groups. Among the divinities represented in this Group, Tārā outnumbers others. The next deities in the descending numerical order are Buddha, Avalokiteśvara, Mañjuśrī, Mārīchī and Vajrasattva. The representations of other deities are very limited. The preponderance of the figures of Tārā in these votive *stūpas* is easily comprehensible, as she was believed to have powers to protect her devotees from all kinds of perils and was consequently a very popular goddess, widely worshipped.

The iconography of a few of these images does not fully correspond to any *dhyāna* published in the *Sādhana-mālā*; these figures can, therefore, only be doubtfully identified on the basis of a partial resemblance with some *dhyānas*.

As already noted, a detailed description of all the *stūpas* which are made of khondalite is redundant. Selected *stūpas* with the figures of different deities are, therefore, described below.

#### A. STŪPAS WITH BUDDHA OR DHYĀNI-BUDDHA

Among forty-six *stūpas* with the reliefs of Buddha or Dhyāni-Buddha in monk's habit — forty-five of Group (vii) and one of Group (v) —, twenty-seven represent Buddha in the *bhūmiśparśa-mudrā*, six in the *dhyāna-mudrā*, four in the *vara-mudrā* and one in the *abhaya-mudrā*. The *mudrās* of the remaining eight could not be definitely determined owing to the damaged or defaced right palm which was either in the *bhūmiśparśa-mudrā* or in the *vara-mudrā*. None of the reliefs with the monk's robe shows the *dharmachakrapravartana-mudrā* or *vyākhyāna-mudrā*. This particular *mudrā* or hand-pose is, however, depicted in the reliefs of the next group, notable for their rich ornaments. One of the reliefs in the *dhyāna-mudrā* is distinguished by a tiny bowl on the right palm and may represent Amitābha. Similarly, two in the *bhūmiśparśa-mudrā* with a bowl in the left palm and one in the *vara-mudrā*, also with a bowl in the left palm, may stand for Akshobhya and Ratnasambhava respectively. Some of the figures even without the bowl might also have been intended for Dhyāni-Buddhas; for, at Ratnagiri there are not always clear-cut distinguishing marks between the figures of Buddha and Dhyāni-Buddhas, as may be seen from *stūpas* with four Dhyāni-Buddhas facing their respective directions.

##### (i) *Stūpas with Buddha in dhyāna-mudrā*

One (61.6 cm. high) of the *stūpas* of this category consists of (i) a square platform with two mouldings (*khurā* and inverted *khurā*) connected by a central oblong on two sides only, (ii) a plain cylindrical drum with a diameter slightly larger than that of the dome, (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a projected facet at its base and a facet and a band at the top and (v) a stunted *chhatrāvali* of five gradually-diminishing discs capped by a tiny disc at the crown (pl. LXI D). On one side of the drum and the dome is an oblong niche with its jambs decorated with a beaded line and the raised semicircular space above the niche embellished with the relief of a half-lotus. Within the niche is Buddha seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* with his right palm resting on the left palm in the *dhyāna-mudrā*. He is robed in an



*antarvāsa* and an *uttarāsaṅga* which, with one end tucked on the left shoulder, covers his left chest and shoulder. Around his head is a plain ovalish halo, inconspicuously pointed at the crown. Below his seat are two pots with offerings and possibly an incense-burner. The *stūpa* is in a perfect state of preservation.

The second *stūpa* (69·8 cm. high) illustrated here (pl. LXII A) is somewhat similar to the preceding. The front side of its platform along with a part of the adjoining sides is carved into a *khurā* and an inverted *khurā* and the *harmikā* contains a square socket for the separate *chhatrāvali* which is missing. In the niche, which has a plain frame around it, is Buddha in the *dhyāna-mudrā*. Clad in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, he is seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus, on either side of the stem of which is a bowl of offerings. Above his head and carved against an oval halo is the representation of the branches of a tree. The *stūpa* is in a good state of preservation.

The third *stūpa* (72·4 cm. high) of this category consists of (i) a square platform with two mouldings in the form of a *khurā* and an inverted *khurā* and connected by a plain central broad oblong on the front and a portion of the dexter side, (ii) a drum with two plain mouldings at its base and a broad band at the top, (iii) a plain dome and (iv) a *harmikā* (pl. LXII B) similar to that of the preceding. In the top surface of the *harmikā* is a square socket for the missing *chhatrāvali*. The raised band around the niche with curved top corners is embellished with halves of flowers within the curves of a double wavy line. Within the niche is Buddha (Amitābha ?) seated in the *paryāṅkāsa* attitude on a double-petalled lotus, below which and to the dexter of the foliated lotus-stem is a bowl of offerings. On his right palm, which is placed on the left palm in the *saṃādhi-mudrā*, is a tiny bowl. On either side of his halo, inconspicuously pointed at the crown, is a floral motif. The *stūpa* is broken into two.

#### (ii) *Stūpas with Buddha in bhūmisparśa-mudrā*

One (83·8 cm. high) of these *stūpas* consists of (i) a square platform carved into a *khurā* and an inverted *khurā*, (ii) a cylindrical drum with a broad band at its base and top, (iii) a plain high dome, (iv) a square *harmikā* with two facets at the base and three facets and a band at the top and (v) a *chhatra* with a stunted octagonal shaft (pl. LXII C). The front side of the platform is *tri-ratha*. Above the oblong niche is the relief of the roof of a shrine, the roof being relieved with an ornate *chaitya*-window motif. Within the niche is Buddha in the *bhūmisparśa-mudrā*, seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus. He is clothed in an *antarvāsa* and also an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. On the oval halo are carved the leaves of the *Bodhi* tree. Below the seat are a kneeling devotee with folded hands, a thunderbolt, an incense-burner, a lamp and a bowl of offerings on a tripod. The *stūpa* is in a perfect state of preservation.

The second *stūpa* (75 cm. high) presents (i) a square platform with its front side carved into a *khurā* and an inverted *khurā*, connected together in the middle part by a plain oblong, (ii) a drum with two bands, (iii) a plain dome and (iv) a square *harmikā* with



a facet at the base and a facet and a band at the top (pl. LXII D). The *chhatrāvali* (missing) was a separate piece, for which there is a square socket in the *harmikā*. The niche with curved top corners is bordered by a raised band, pointed at the crown. Inside the niche is Buddha in the *bhūmiśparśa-mudrā*. Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, he is seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus, the latter having a foliated stem. Around his head is an oval halo. The *stūpa* is in a good state of preservation.

The third *stūpa* (63.5 cm. high) consists of (i) a square platform with a *khurā* and an inverted *khurā* on the front, sinister and a portion of the dexter sides, (ii) a plain high drum, (iii) a plain dome, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a dwarf *chhatrāvali* of three gradually-receding discs capped by a small pear-shaped crowning member (pl. LXIII A). The niche with a semicircular top has a raised beaded border, at the crown of which is a floral motif. Within it is Buddha, clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. Seated in the *vajra-paryāṅkāsaṇa* attitude against a plain back-rest, he is in the *bhūmiśparśa-mudrā*. Behind his head is an oval halo. Below the *viśva-padma*, on which he sits, is an incense-burner, besides two other defaced objects. The *stūpa* is in a good state of preservation.

The fourth *stūpa* (90.2 cm. high) consists of (i) a squarish platform with three mouldings (*khurā*, *paṭā* and inverted *khurā*) connected by plain central bands, (ii) a drum with two mouldings (one inturned and the other out-turned) and a facet at the base and two *nolis* flanked by facets at the top, (iii) a plain shouldered dome, (iv) a *tri-ratha harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali*, of which two discs are extant now (pl. LXIII B). In the niche with a convex top, around which is a raised frame with a triangular top, is Buddha (Akshobhya ?) in the *bhūmiśparśa-mudrā* with a tiny bowl in his left palm which is placed on the lap. Robed in an *antarvāsa* held by a band and an *uttarāsaṅga* which does not cover his right chest, shoulder and arm, he is seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands and two bowls of offerings.

The fifth *stūpa* (58.4 cm. high) presents (i) a square platform, carved into a *khurā* and an inverted *khurā* having a central plain band on the front, (ii) a plain drum, (iii) a plain dome and (iv) a square *harmikā*, of which the lowest facet alone is extant (pl. LXIII C). The raised band around the roughly ogee-shaped niche is decorated with halves of flowers, each within a triangular frame having a beaded line. Within the niche is Buddha in the *bhūmiśparśa-mudrā*. Clad in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, he, with his back leaning against a carved throne, is seated on a double-petalled lotus, below which are a female devotee with an incense-burner in hand and a bowl-on-stand with offerings. Over the head are the branches of the *Bodhi* tree carved against the ovalish halo.

### (iii) *Stūpa with Buddha in abhaya-mudrā*

With a squarish platform having two mouldings (*khurā* and inverted *khurā*) connected



by a central plain oblong, a plain cylindrical drum, a plain dome and a square *harmikā* having two facets at the base and a facet and a band at the top, the *stūpa* (73 cm. high) is in a good state of preservation (pl. LXIII D). There is a socket in the *harmikā* for the missing *chhatrāvali*. Inside an oblong niche with a frame having a semicircular top is Buddha with his right palm in the *abhaya-mudrā* above the knee and left placed on the lap. Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, he is seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus. Around his head is an ovalish halo. On the dexter of the lotus-stem is an incense-burner, while on the corresponding sinister is a bowl with offerings.

(iv) *Stūpas with Buddha in vara-mudrā*

The front side of the platform of this *pañchāyatana stūpa* (75 cm. high) is carved into a *khurā* and an inverted *khurā* with a central plain oblong (pl. LXIV A). The drum is relieved with four *stūpas* rising above the four corners of the platform. Over the high dome with rounded top corners is a square *harmikā* with a facet at the base and a facet and a band at the top. In the central part of the *harmikā* is a square socket which held the shaft of an umbrella. Inside an oblong niche with a raised frame having a semicircular top is Buddha draped in an *antarvāsa* and an *uttarāsaṅga* which has not covered his right chest, shoulder and arm. Seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus, Buddha is in the *vara-mudrā*, his left hand resting on the lap. The leaf-shaped halo is pointed at the crown. Below the lotus is a bowl of offerings. The back half of the *stūpa* is missing.

The second *stūpa* (73.7 cm. high) consists of (i) a platform with three mouldings in the form of a *khurā*, a *kumbha* and an inverted *khurā* connected by central bands, (ii) a drum with two mouldings (one inturned and the other out-turned) and a facet at the base and two *nolis* flanked by facets at the top, (iii) a low shouldered dome, (iv) a *tri-ratha harmikā* with two facets at the base and two facets and a band with a sloping upper part at the top and (v) a *chhatrāvali*, of which the lowest disc is alone extant (pl. LXIV B). The front side of the platform is *tri-ratha*. Above the central projection and carved against the drum is the representation of a temple, its sloping roof being crowned by a *chaitya*-window motif with a lotus in the centre. Inside its oblong niche is Buddha (*Ratnasambhava*?) in the *vajra-paryāṅkāsaṇa* attitude on a *viśva-padma*, his right palm, in the *vara-mudrā*, resting on his right knee and left, with a bowl, resting on the lap. He is robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered.

The third *stūpa* (91.4 cm. high) consists of (i) a high platform with a *khurā* and an inverted *khurā* mouldings connected by a plain central band, (ii) a drum with a broad band at the base and two *nolis* flanked by facets at the top, (iii) a high shouldered dome, (iv) a *tri-ratha harmikā* with two facets at the base and two facets and a band at the top and (v) a *chhatrāvali*, of which the lowest disc alone is extant (pl. LXIV C). Within an oblong niche with a raised frame having a triangular top is Buddha seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus, his right palm in the *vara-mudrā* on the knee and the left palm resting on the lap. At the top corners of the oblong niche is a floral



pattern. Below the lotus-seat of Buddha are a kneeling devotee or donor, a lamp and an incense-burner apart from two indistinct objects.

#### B. STŪPAS WITH BEJEWELLED BUDDHA (?) IN DHARMACHAKRA-MUDRĀ

There are five *stūpas*, each bearing a richly-ornamented figure in the *dharmachakra-pravartana-mudrā*. Two of the figures are in the *paryāṅkāśana* attitude and the remaining three in the *vajra-paryāṅkāśana* posture. They represent either Buddha or a Bodhisattva.

One (71·7 cm. high) of these *stūpas* consists of (i) a square platform with its front side and a part carved into a *khurā* and an inverted *khurā* connected by a central oblong, (ii) a drum with a broad band at the base and a still broader one at the top, (iii) a high dome with rounded top and (iv) a square *harmikā* with two facets at the base and three facets and a broad band at the top (pl. LXIV D). The *harmikā* contains a squarish socket for the missing *chhatrāvali*. Inside a niche within a frame pointed at the crown is Buddha (?) with two palms in the *dharmachakra-mudrā* near the chest, seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. On the soles of his feet are lotus-marks. Clad in an *antarvāsa* secured by a plain belt, he is decked in bracelets (one around each wrist), ornate armlets, an *upavīta*, a *hāra* of two beaded strands, ear-rings and a richly-embellished high crown with fan-shaped projections of a ribbon on either side. Around the head is an oval halo. Below the lotus-seat is a bowl of offerings on a footed stand apart from an incense-burner.

The second *stūpa* (66 cm. high) of this category consists of (i) a platform similar to that of the preceding, (ii) a plain high drum, (iii) a high and inconspicuously-tapering dome, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a conical *chhatrāvali* of five gradually-diminishing discs (pl. LXV A). Within a niche with a semicircular top is Buddha (?), seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. Draped in an *antarvāsa* and adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-rings and a high crown, the figure is in the *dharmachakra-mudrā*. Behind the head is an elongated-oval halo. Below the lotus-seat are four bowls of offerings.

The third *stūpa* (75 cm. high) consists of (i) a square platform carved like the preceding, (ii) a drum with a band at its base and top, (iii) a dome with rounded top corners and (iv) a square *harmikā*, of which the lowest facet alone is intact (pl. LXV B). The frame around the oblong niche has a semicircular top. Within the niche is Buddha (?) seated in the *paryāṅkāśana* attitude on a double-petalled lotus with four defaced objects below. Clothed in an *antarvāsa* and decked in *valayas*, beaded armlets, a beaded *hāra*, a beaded *upavīta*, an ear-stud (the ornament of the right ear broken) and a high *jaṭā-mukuta*, he is in the *dharmachakra-mudrā*. Behind his head is an elliptical halo.

#### C. STŪPAS WITH VAJRASATTVA

There are nine *stūpas* with the reliefs of Vajrasattva. Eight of these reliefs are seated in the *vajra-paryāṅkāśana* attitude, the ninth being in the *paryāṅkāśana* posture. All the figures are richly ornamented and wear high crowns. Six of them hold the thunderbolt,



roughly in horizontal position, in the right hand with palm upwards against the chest, while the rest carry it vertically, also against the chest.

One (69·85 cm. high) of these *stūpas* presents (i) a platform with its front side carved into a *khurā* and an inverted *khurā*, (ii) a drum with a band at the base and a broader one at the top, (iii) a high dome with rounded top corners and (iv) a square *harmikā* with a facet at its base and two facets and a band at the top (pl. LXV C). The front side of the platform is *tri-ratha*, its mouldings being connected by a plain central oblong. There is a square socket at the centre of the *harmikā* for holding the shaft of the *chhatrāvali*. The frame around the oblong niche has a semicircular top and is relieved with halves of flowers within a double wavy line. Within the niche is Vajrasattva, clad in an *antarīya* and adorned with *valayas*, beaded armlets, a *hāra* of pendants, ear-studs and a high crown with fan-shaped projections of a ribbon on either side. Seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus, he, with his left palm, holding a *vajra-ghaṇṭā*, resting on the thigh, carries in his right palm, held against the chest, a thunderbolt placed horizontally. Behind his head is an elongated-oval halo, and below the lotus-seat are an incense-burner and a bowl of offerings.

The second *stūpa* (69·2 cm. high) consists of (i) a square platform with its front side carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, (ii) a drum similar to that of the preceding, (iii) an elongated-hemispherical dome, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of three discs crowned by a tiny knob (pl. LXV D). Inside a niche with a semicircular top is Vajrasattva, clothed in an *antarīya* held by a girdle and ornamented with *valayas*, beaded armlets, a beaded *hāra*, a *kuṇḍala* in his left ear, an ear-stud in the right ear and a richly-embellished high crown. With his right palm holding the thunderbolt as in the preceding, he carries the *vajra-ghaṇṭā* in his left hand resting against the thigh. Behind his head is an oval halo. Below the double-petalled lotus, on which the figure is sitting with a slight flexion in the *vajra-paryāṅkāśana* attitude, are a kneeling devotee and offerings on a footed stand. The frame around the niche is decorated with oblique hatchings arranged in triangles and defaced motifs near the crown of the semicircular top. The front side of the platform is inscribed with the Buddhist creed in characters of about the eleventh century A.D.

The third *stūpa* (68·6 cm. high) consists of (i) a platform with three sides carved with a *khurā* and an inverted *khurā* connected by a central oblong, (ii) a plain high drum, (iii) a plain dome and (iv) a *harmikā* with a facet at its base and a facet and a band at the top (pl. LXVI A). The last contains a square socket to hold the shaft of the umbrella. Within a niche, which has a semicircular curve in the central part of the top, is Vajrasattva with a smiling face, seated with a slight flexion in the *paryāṅkāśana* attitude on a double-petalled lotus with foliated leaves. Draped in an *antarīya* held by a girdle and decked in *valayas* (one around each wrist), beaded armlets, a beaded *hāra*, ear-rings, a beaded *upavīta* and a highly-embellished crown, he carries the thunderbolt in his right palm held against the chest and a *vajra-ghaṇṭā* in the left resting against the thigh. Behind his back is an elongated-oval halo. The frame around the niche has a semicircular top.



The fourth *stūpa* (66 cm. high) consists of (i) a platform with its four sides carved with a *khurā* and an inverted *khurā* connected by central oblongs, (ii) a drum with a band at its base and top, (iii) a plain dome and (iv) a *harmikā* with a facet at the base and two facets and a band at the top (pl. LXVI B). The last presents a square socket for the *chhatrāvali*. The niche with a semicircular top is framed by a plain raised border, also with a semicircular top. Remarkable for its fine modelling, the figure of Vajrasattva is in high relief. Unfortunately, the head is broken. With the thunderbolt aslant in its right palm held upwards against the chest and with the *vajra-ghaṇṭā* in its left placed as usual on the left thigh, the figure, with an *antarīya* held by a band, bangles (two around each wrist), beaded armlets, a beaded *hāra*, a beaded *upavīta*, ear-rings and a crown (broken), is seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus with foliated leaves. The oval halo is slightly pointed at the crown. Below the lotus are a lamp (?) and a bowl of offerings on a footed stand.

The fifth *stūpa* (72.4 cm. high) of this category presents (i) a plain square platform, (ii) a drum with a band at its base and top and (iii) a plain dome (pl. LXVI C). The *harmikā* with the *chhatrāvali* was a separate piece. Within an oblong niche having a frame with a semicircular top is Vajrasattva seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*. Robed in an *antarīya* and adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-studs and a high crown, he, with a smiling face, carries in his right palm a thunderbolt held vertically against the chest and a bell in his left palm placed on the thigh. The *stūpa* is in a good state of preservation.

#### D. STŪPAS WITH MAÑJUŚRĪ

There are altogether twenty-nine *stūpas* representing Mañjuśrī in his five different forms. All the figures are two-armed. Seventeen, including one of Group (vi), of them hold the stalk of an *utpala* supporting a book in their left hand, the right palm, in the *vara-mudrā*, resting on the knee; all of them are seated in the *lalitāsana* attitude with the right leg pendant. Six of the remaining figures are in the *dharmachakrapravartana-mudrā* with the stalk of an *utpala* near the left arm: five of them, with a book on the *utpala*, represent Mañjuvara and the sixth, without a book, Mañjughoṣa; of the figures of Mañjuvara, one each is in the *paryāṅkāśana* and the *lalitāsana* attitude and three in the *bhadrāsana* posture. The commonly-called Arapachana,<sup>1</sup> in the *vajra-paryāṅkāśana* attitude, is represented in five *stūpas*, while Siddhaikavīra occurs in a single specimen. All the figures except four (one in the first form and one each in the groups of Mañjuvara, Arapachana and Siddhaikavīra) are characterized by locks of hair commonly known as *śikhaṇḍaka-kākapaksha* coiffure. None of them bears the figure of any Dhyāni-Buddha.

<sup>1</sup> The form of Mañjuśrī with a sword in his raised right hand and a book in his left palm is generally identified with Arapachana. However, this form is known by other names as well; cf. Debala Mitra, *Bronzes from Achutrajpur, Orissa* (Delhi, 1978), pp. 77-80.



(i) *Stūpas with Mañjuśrī in his general form*

The square platform of one (75 cm. high) of this group is carved into a *khurā* and an inverted *khurā* with a central oblong on two sides (pl. LXVI D). The base of the drum is decorated with two rows of petals as in a *viśva-padma* crowned by a beaded line (stylized stamens), while the band at the top is relieved with a row of thunderbolts within a beaded border. Above the plain dome with rounded top corners is the square *harmikā* with a facet at its base and a facet and a band at the top, the band being relieved with halves of flowers within triangular borders (having a central beaded line). Inside a niche with a semicircular top is Mañjuśrī with three locks of hair, his right palm, in the *vara-mudrā*, resting on the knee and the left palm, with the stalk of an *utpala* bearing a book, placed on the seat. Clad in an *antarīya* held by a plain girdle and a folded *uttarīya* worn in an *upavīti* fashion and richly decked in anklets, *valayas*, beaded armlets, a beaded *hāra*, an *upavīta*, ear-studs and a short crown, he is seated in the *lalitāsana* attitude on a double-petalled lotus with his pendant right foot resting on a second lotus. Around his head is an ovalish halo. Below the lotus-seat is an incense-burner apart from a bowl of offerings. The decoration on the raised border of the niche is similar to that of the band of the *harmikā*.

The second *stūpa* (69.85 cm. high) is similar to the preceding, but the front side of the platform is alone carved with mouldings and the recessed space between the two carved bands of the drum is decorated with beaded loops and pendants issuing from *kīrti-mukhas* (pl. LXVII A). Inside an oblong niche within a frame with a semicircular top is Mañjuśrī with the *āsana* and attributes as in the preceding. Draped in an *antarīya* held by a plain girdle, he is ornamented with *valayas*, armlets with pendants, a *hāra*, also with pendants, a *kuṇḍala* in his left ear, an ear-stud in the right ear and a short crown at the base of the coiffure of three locks. The halo is slightly pointed at the crown. Below the double-petalled lotus are two bowls with offerings.

The third *stūpa* (59.7 cm. high) consists of (i) a square platform with three sides carved into a *khurā* and an inverted *khurā*, (ii) a drum with a band at its base and top, (iii) a plain dome and (iv) a square *harmikā* (mostly broken) with a facet below (pl. LXVII B). The raised border around the niche with a semicircular top is embellished with halves of flowers within triangles. Within the niche is Mañjuśrī, with attributes as in the preceding, seated in the *lalitāsana* attitude on a double-petalled lotus, his right foot resting on a second lotus. Clothed in an *antarīya*, he is adorned with *valayas*, beaded armlets, a *hāra* of pendants, a beaded *upavīta*, ear-studs and coiffure of three locks. Around his head is an oval halo, while below the lotus-seat are two pots full of offerings.

The fourth *stūpa* (59.7 cm. high) presents (i) a platform carved into a *khurā*, a *kumbha* and an inverted *khurā*, (ii) a plain drum, (iii) a high dome with rounded top corners and (iv) a *harmikā* (upper part broken) with two facets below (pl. LXVII C). The front side of the platform is *tri-ratha*, the central projection being plain. The oblong niche is crowned by a projected domical roof. The jambs of the niche are carved with halves of flowers within triangular borders. Inside the niche is Mañjuśrī with



attributes similar to those of the preceding. Draped in an *antarīya* held by a girdle, he, with three locks of hair, is ornamented with *valayas*, beaded armlets, a *hāra* of pendants and a short crown. Around the head of the Bodhisattva is an oval halo. Below the seat are two bowls with offerings.

The fifth *stūpa* (54.6 cm. high) presents (i) a square platform with all sides carved into a *khurā* and an inverted *khurā* clasped by central oblongs, (ii) a drum with two rows of petals (like *viśva-padma*) at the base and a plain band at the top and (iii) a dome with rounded top corners, the square *harmikā* being broken (pl. LXVII D). Within an oblong niche inside a frame with a semicircular top is Mañjuśrī with attributes similar to those of the preceding. Draped in an *antarīya* held by a plain girdle and decked in *valayas*, armlets, an *upavīta*, a plain *hāra*, ear-rings and a high crown, he is seated in the *lalitāsana* attitude against a back-rest on a double-petalled lotus, his right foot resting on a second lotus. Below his seat are a bowl of offerings and a kneeling devotee.

The sixth *stūpa* (57.2 cm. high) consists of (i) a plain square platform, (ii) a plain drum, (iii) a high dome, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of two gradually-diminishing discs (pl. LXVIII A). Inside a niche within a frame with a semicircular top is a detachable image (14 cm. high) of Mañjuśrī with the right palm, in the *vara-mudrā*, on the knee and the left carrying the stalk of an *utpala* bearing a book. The Bodhisattva, wearing ornaments and the *śikhaṇḍaka-kākapaksha* coiffure, is seated in the *lalitāsana* attitude on a *viśva-padma*. The image is broken into two pieces. The back-slab is oblongish.

### (ii) *Stūpas with Mañjuvara*

The first *stūpa* (66 cm. high) of this group consists of (i) a square platform with its front (partly damaged) and dexter sides carved into a *khurā* and an inverted *khurā* connected by central oblongs, (ii) a plain drum, (iii) a dome with rounded top and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top (pl. LXVIII B). The missing *chhatrāvali* was a separate piece, for which there is a square socket in the *harmikā*. Inside the ogee-shaped niche within a plain frame with a semicircular top is Mañjuvara seated in the *paryāṅkāśana* attitude on a double-petalled lotus, below which are a kneeling devotee, an incense-burner, a bowl of offerings on a footed stand and an indistinct object. Draped in an *antarīya* held by a girdle, the Bodhisattva with three locks of hair is decked in *valayas*, armlets, a *hāra* of pendants and ear-studs. His two palms, in the *dharmachakrapravartana-mudrā*, are near the chest. Passing over his left arm is the stalk of an *utpala* on which is perched a book. Around his head is an elongated halo pointed at the crown. At either corner of the niche is the segment of a flower.

The second *stūpa* (66 cm. high) is similar to the preceding, but the front side of the platform is *tri-ratha* on plan (pl. LXVIII C). Inside a niche with curved top corners within a raised frame is Mañjuvara seated in the *lalitāsana* attitude on a *viśva-padma*, with his right leg pendant. His palms near the chest are in the *dharmachakra-mudrā*. Passing over his left arm is the stalk of an *utpala* bearing a book. With three locks of hair,



the Bodhisattva wears an *antarīya*, *valayas*, beaded armlets, an *upavīta*, a *hāra* with pendants, ear-studs and a short crown. Around his head is an elongated-oval halo.

The third *stūpa* (70.5 cm. high) consists of (i) a platform with its front side carved into a *khurā* and an inverted *khurā* connected as usual with a central oblong, (ii) a high drum, (iii) a cylindrical dome with rounded top corners and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top (pl. LXVIII D). Within a niche with a semicircular top is Mañjuvara seated in the *bhadrāsana* attitude on a *viśva-padma* with feet resting on a full-blown lotus. His palms are in the *dharmachakra-mudrā*, while a stalk of an *utpala* bearing a book passes over his left arm. Clothed in an *antarīya*, he is adorned with *valayas*, beaded armlets, a *hāra* with pendants, ear-rings and a short crown at the base of the *śikhaṇḍaka-kākapaksha* coiffure. Below the *viśva-padma* is a kneeling devotee. The frame around the niche has a beaded decoration, above which is a floral motif.

The fourth *stūpa* (52 cm. high) consists of (i) a platform similar to that of the preceding, (ii) a drum with a band at its base and top, (iii) an elongated-hemispherical dome and (iv) a square *harmikā*, of which the lowest facet is alone extant (pl. LXIX A). Inside a niche with a semicircular top within a frame, also with a semicircular top, is Mañjuvara clothed in an *antarīya* and decked in anklets, *valayas*, beaded armlets, a *hāra* with pendants, an *upavīta*, ear-studs and a short crown. With three locks of hair, he is seated in the *bhadrāsana* attitude on a *viśva-padma* with feet resting on a second lotus. His palms are in the *dharmachakra-mudrā*. By the left side of the figure is the stalk of an *utpala* with a book on it, the corresponding place on the right side having the stalk of a full-blown lotus. Around the head of the Bodhisattva is an oval halo. Below the *viśva-padma* are a kneeling devotee with folded hands and a bowl of offerings.

### (iii) *Stūpa with Mañjughosha*

The *stūpa* (61 cm. high) consists of (i) a platform carved boldly with a *khurā* and an inverted *khurā* connected by central bands on all four sides, (ii) a drum with a band and a facet at the base and two *nolis*, flanked by facets, in the upper half, (iii) a high dome with rounded top corners and (iv) a square *harmikā*, of which the lowest facet and a portion of the recessed part alone are preserved (pl. LXIX B). Inside an oblong niche within a frame having a triangular top is Mañjughosha seated in the *lalitāsana* attitude on a *viśva-padma* with his left foot resting on a second lotus. Clad in an *antarīya* and adorned with *valayas*, armlets, a *hāra*, ear-rings and a high crown, he displays the *dharmachakra-mudrā* with his two palms. Near his left hand is the stalk of an *utpala*. The halo is badly defaced. Below the seat of the Bodhisattva is a bowl with a conical object flanked on either side by a kneeling devotee with folded hands.

### (iv) *Stūpas with Arapachana (?)*

One (66 cm. high) of these *stūpas* consists of (i) a plain high platform with a *tri-ratha* front, (ii) a drum with a band at the base and two *nolis* flanked by facets at the top,



(iii) a stunted shouldered dome and (iv) a *tri-ratha harmikā*, of which the lowest facet alone is extant (pl. LXIX C). Inside a niche with a semicircular top is Arapachana (?) with a smiling face, seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. In his left hand, which rests against the chest, is a book, while his raised right hand holds a sword aloft behind the head. He wears an *antarīya*, *valayas*, armlets, a *hāra* with a pendant, ear-ornaments and a high conical crown.

The second *stūpa* (75 cm. high) consists of (i) a platform with two mouldings (*khurā* and inverted *khurā*) connected by central oblongs on the front and dexter sides, (ii) a drum with a band relieved with a *viśva-padma* at the base and a second band bearing thunderbolts within beaded borders at the top, (iii) a high dome with rounded top corners and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top (pl. LXIX D). There is a square socket in the *harmikā* for the *chhatrāvali*. Inside an oblong niche within a frame with a triangular top is Arapachana (?) seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. Draped in an *antarīya* and a folded *uttarīya*, worn in an *upavīti* fashion, he carries in his left hand a book held against the chest and in right hand a sword raised above his head. Decked in *valayas*, beaded armlets, a *hāra* of pendants, a *kuṇḍala* in his left ear, an ear-stud in the right and a low crown, he wears the *śikhhaṇḍaka-kākapaksha* coiffure of three locks. Below the seat are a kneeling devotee with folded hands, a bowl of offerings and a lamp.

The third *stūpa* (28 cm. high) preserves only the plain square platform and the lower portion of the plain drum (pl. LXX A). Arapachana (?), wearing an *antarīya* and ornaments and seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus, carries the attributes in the manner of the preceding, but here a stalk of an *utpala* passes over his left arm. The head of the figure is broken.

#### (v) *Stūpa with Siddhaikavīra*

The *stūpa* (68.5 cm. high) consists of (i) a square platform carved into a *khurā* and an inverted *khurā* with a connecting central oblong on three sides, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three discs crowned by a tiny knob (pl. LXX B). Inside a niche with a semicircular top within a similar frame is Siddhaikavīra seated in the *lalitāsana* attitude on a *viśva-padma* with his right leg pendant. Clothed in an *antarīya* and decked in bracelets, armlets, a *hāra* with pendants, ear-studs and coiffure of three locks of hair, the Bodhisattva displays the *vara-mudrā* with his right palm placed on the knee and holds the stalk of an *utpala* with his left hand.

### E. STŪPAS WITH ĀVALOKITEŚVARA

Avalokiteśvara is represented in forty *stūpas*. Two of the reliefs represent Śaḍakṣarī Lokeśvara, six Jaṭāmukuta-Lokeśvara and thirty two-armed Lokeśvara (generally with a high *jaṭā-mukuta*) in the *lalitāsana* attitude with his right leg pendant. Besides these forms there are two figures which cause a lotus to blossom forth with the right palm poised near the chest. Both of them, without any Dhyāni-Buddha on the crown, are seated in the



*paryāṅkāśana* attitude. Below the lotus-seat of one of these two is the faint outline of a peacock; this figure, therefore, stands for Vajradharma. The reliefs below the other figure are defaced so much that the identification of the figure remains doubtful, as the opening of the petals of a lotus is the characteristic feature of both Vajradharma and the two-armed Rakta-Lokeśvara. Both the figures of Shaḍaksharī Lokeśvara (depicted without any companion) are in the *vajra-paryāṅkāśana* attitude, while Jaṭāmukuta-Lokeśvara is shown in the *lalitāsana* attitude with his right leg pendant. The heads of all the figures of Jaṭāmukuta-Lokeśvara are intact; none of them bears the effigy of the parental Dhyāni-Buddha.

(i) *Stūpas with Shaḍaksharī Lokeśvara*

One (97·8 cm. high) of these two *stūpas* consists of (i) a high square platform with all sides carved with a *khurā* and an inverted *khurā* connected by two wedge-shaped projections (one above the other), (ii) a drum with a band and a facet at the base and two *nolis*, flanked by facets, at the upper half, (iii) a high dome, (iv) a *tri-ratha harmikā* with a facet at the base and a facet and a member with a sloping upper part (with triangular projections) at the top and (v) an elaborate *chhatrāvali* (pl. LXX C). The last presents six gradually-diminishing discs (five with the upper part of the side sloping) capped by a somewhat *khurā*-shaped *chhatra* with a conical crowning member. Rising above two corbel-like facets, the *chhatra* presents four projections. Above the base-band of the drum is the representation of a *rekha* miniature crowned by a succession of an *amlā*, a *khapuri* and a conical member. In its niche with a semicircular top is Shaḍaksharī Lokeśvara seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*. His principal hands are joined on the chest in the *añjali-mudrā*, while the upper right and left hands hold respectively a rosary and the stalk of a full-blown lotus. Dressed in an *antarīya*, the Bodhisattva is decked in *valayas*, beaded armlets, a beaded *hāra*, an *upavīta*, ear-studs and a high crown. Below the *viśva-padma* are three kneeling devotees with folded hands, an incense-burner and a stand with offerings arranged in a cone. The *stūpa* is broken into two pieces.

(ii) *Stūpas with Jaṭāmukuta-Lokeśvara*

One (71 cm. high) of these *stūpas* consists of (i) a square platform with sides carved into a *khurā* and an inverted *khurā* connected by central oblongs, (ii) a drum with a band, relieved with two rows of petals (*viśva-padma*) crowned by a beaded line at the base and a second band, decorated with a row of thunderbolts within beaded borders, at the top, (iii) a high dome with rounded top corners and (iv) a square *harmikā* (partly broken) with a facet at the base and two facets and a band at the top, the *chhatrāvali* being a separate piece (pl. LXX D). Inside an oblong niche (with its inner top corners curved) is Jaṭāmukuta-Lokeśvara seated in the *lalitāsana* attitude on a *viśva-padma* with his pendant right foot resting on a lotus. Clad in a short *antarīya* held by a plain girdle and a folded *uttarīya* worn in an *upavīti* fashion and decked in *valayas*, armlets with a central circular piece, a beaded *hāra*, ear-rings and a short crown at the base of the high *jaṭā-mukuta*, he carries in his upper left and right hands respectively a water-pot and a rosary. While



the lower right palm, placed on the right knee, displays the *vara-mudrā*, the lower left, with the stalk of a full-blown lotus, rests on the seat. Around his head is an oval halo, prominently narrow towards the bottom. Below the *viśva-padma* are an incense-burner, a lamp and two bowls of offerings. The frame around the niche is embellished with halves of flowers within triangular borders. Over the frame is a floral motif.

(iii) *Stūpas with Lokeśvara*

One (53.3 cm. high) of these *stūpas* consists of (i) a plain square platform, (ii) a high drum with a plain broad band at the base, (iii) a dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a broad band at the top and (v) a somewhat domical crowning member in place of the *chhatra* (pl. LXXI A). Within an arched niche is the two-armed Lokeśvara seated in the *lalitāsana* attitude on a *viśva-padma* with his right leg pendant. Draped in an *antarīya* and adorned with *valayas*, armlets, a *hāra*, ear-rings and a short crown at the base of the high *jaṭā-mukuṭa*, he displays the *vara-mudrā* with his right palm placed on the knee, his left hand, with the stalk of a full-blown lotus, resting on the seat.

The second *stūpa* (73.7 cm. high) consists of (i) a square platform with three mouldings (*khurā*, *paṭā* and inverted *khurā*) connected by plain central oblongs on all sides, (ii) a plain cylindrical drum, (iii) a dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatra* with a stunted thick shaft, square below and circular above (pl. LXXI B). At the crown of the *chhatra* is a small circular member with a convex top. Within an oblong niche inside a frame with a semicircular top is Lokeśvara, with attributes similar to those of the preceding, seated with slight flexions in the *lalitāsana* attitude on a double-petalled lotus, his pendant right foot resting on a second lotus. Clothed in a long *antarīya* and an *uttarīya* worn in an *upavīti* fashion, the Bodhisattva, with a smiling facial expression, is decked in anklets, bracelets, ornate armlets, a beaded *hāra* with a pendant, ear-rings and a crown at the base of the *jaṭā-mukuṭa*. Around his head is an oval halo. Near his right foot is a kneeling devotee with his two hands almost touching the foot of the Bodhisattva.

(iv) *Stūpa with Vajradharma*

The *stūpa* (69.2 cm. high) consists of (i) a square platform with its front side and a part carved into a *khurā* and an inverted *khurā* connected by a plain oblong, (ii) a cylindrical drum, (iii) a high dome with rounded top corners and (iv) a square *harmikā* (partly damaged) with a facet at the base and a facet and a band at the top (pl. LXXI C). The last contains an oblong socket for the missing *chhatrāvālī*. Inside an oblongish niche is Vajradharma seated in the *paryāṅkāsana* attitude on a double-petalled lotus. Clad in an *antarīya* held by a girdle and adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-studs and a short crown at the base of the *jaṭā-mukuṭa*, he carries with his left hand the stalk of a lotus, the petals of which are being opened by his right palm. On either side of the *jaṭā-mukuṭa* is a fan-shaped projection, presumably of the fillet which held the hair



or the crown. Behind the head is an elliptical halo. The reliefs below the seat are defaced, but the faint outline of a peacock can be made out.

(v) *Stūpa with Vajradharma or Rakta-Lokeśvara*

This *stūpa* (64·8 cm. high) is roughly similar to the preceding, but its platform is carved on three sides, the dome is more elongated and the *chhatrāvāli*, a part of the monolith itself, consists of three gradually-diminishing discs with slightly sloping sides (pl. LXXI D). Inside a niche with a semicircular top is a Bodhisattva (either Vajradharma or Rakta-Lokeśvara) with attributes and *āsana* similar to those of Vajradharma of the preceding *stūpa*. Draped in an *antarīya*, he is decked in *valayas*, armlets with a central roundel, a beaded *hāra* with a pendant, an *upavīta*, ear-ornaments and a high crown. Around the head is an elongated halo. The reliefs below the seat of the Bodhisattva are indistinct. The raised frame with a semicircular top around the niche is relieved with halves of flowers within triangular borders.

F. STOPA WITH VAJRAPĀṆI

There is only one *stūpa* with the relief of Vajrapāṇi (pl. LXXII A). It (47 cm. high) consists of (i) a platform with *khurā*, *kumbha* and inverted *khurā* mouldings connected by a vertical band at the centre of all the four sides, (ii) a drum with a band at the base and a broader one at the top, (iii) a high cylindrical dome with rounded top corners and (iv) a square *harmikā* reduced to its lowest facet. Inside an oblong niche is Vajrapāṇi, clad in an *antarīya* and a folded *uttarīya* worn in an *upavīti* fashion and decked in anklets, beaded *valayas*, ornate armlets, a beaded *upavīta*, a beaded *hāra*, ear-ornaments and a high crown with a fan-shaped projection of the ribbon on either side. With his right palm, in the *vara-mudrā*, resting on the right knee and the left holding the stalk of an *utpala* supporting a thunderbolt, the two-armed Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus with his right leg pendant. Below the lotus is an incense-burner apart from a bowl of offerings. The frame around the niche is carved with a row of four-petalled flowers (each punctuated by a couple of leaves or petals) and is crowned by an ornate *chaitya*-window motif of good workmanship.

G. STOPAS WITH MAITREYA

There are two *stūpas* with the reliefs of the two-armed Maitreya, both seated in the *lalitāsana* attitude (with his left leg pendant) on a double-petalled lotus. Both the figures hold with their left hands the twig of the *nāga-kesara*,<sup>1</sup> their right palm, turned outward, resting against the chest. The right palm of one of the two is in the *vyākhyāna-mudrā*

<sup>1</sup> The representation of this particular plant and of its flowers is not always natural due to the unfamiliarity of some of the artists with this flowering plant.



or *vitarka-mudrā*, as the tip of the index finger touches that of the thumb. On the right side of both the Bodhisattvas is the stalk of a flower.

Of the two *stūpas* one (73·7 cm. high) consists of (i) a plain high square platform, (ii) a high drum with two curved mouldings at the base and two *nolis* at the top, (iii) an elongated-hemispherical dome, (iv) a disproportionately-large *tri-ratha harmikā* with a high band having two facets at the base and a flattish sloping member above *ṭāṅkus* at the top and (v) a *chhatrāvali* reduced to its lowest disc (pl. LXXII B). Inside the oblong niche of a pavilion-like structure is Maitreya with his right palm in the *vitarka-mudrā* and the left holding the stalk of the *nāga-kesara* resting on the knee. The stalk is crowned by four long and drooping leaves (or petals), above which is a pot. There is a similar stalk but with two leaves (or petals) supporting a pot on the right side of the figure. Seated on a double-petalled lotus, the Bodhisattva, with a smiling facial expression, is wearing an *antarīya*, *valayas*, armlets with a central piece, a *hāra*, also with a central piece, ear-rings, an *upavīta* and a high crown. The sloping roof of the pavilion is crowned by a succession of a *beki*, an *amlā* and a fig-shaped member. The jambs are decorated with beaded lines.

The other *stūpa* (69·8 cm. high) consists of (i) a low square platform, (ii) a high drum with two bands, (iii) a high cylindrical dome with curved top corners, (iv) a square *harmikā* with a facet at the base and a facet and a broad band at the top and (v) a *chhatrāvali* of two discs and a crowning *khurā*-shaped member (pl. LXXII C). Within an arched niche is Maitreya, seated in the *lalitāsana* attitude on a *viśva-padma* with his bent right hand having palm displayed. His left hand, with the twig of the *nāga-kesara* plant, rests on the seat. On his right side is the stalk of a lotus-like flower. Draped in an *antarīya* held by a girdle, the Bodhisattva, with a smiling face, is amply adorned with anklets, two bangles around each wrist, armlets with a central piece, a *hāra* and a high crown with projections of a fillet on either side of the head. The arched frame around the niche presents a triangular projection at the crown.

#### H. STŪPA WITH A TWO-ARMED BODHISATTVA

The figure (pl. LXXII D) within the ogee-shaped niche of this *stūpa* is defaced. It is seated in the *lalitāsana* attitude, with its right leg pendant, on a double-petalled lotus, the left hand holding the stalk of a flower and the right displaying the *vara-mudrā* against the right knee. The flower is damaged. In case it is a lotus, the figure represents Lokeśvara. But if it is a *nāga-kesara*, the figure stands for Maitreya. There is a kneeling figure with folded hands on the sinister below the lotus-seat. Around the niche is a raised frame. The *stūpa* (56 cm. high) has a plain square platform, a plain high drum, a high dome, a square *harmikā* with a facet at the base and a facet and a band at the top and a *chhatrāvali* of gradually-diminishing discs, of which two alone are extant.

#### I. STŪPA WITH CHAṆḌAROSHANA

There is only one *stūpa* with the relief of Chaṇḍaroshana (pl. LXXIII A). It (53·3 cm. high) consists of (i) a plain square platform, (ii) a drum with a band at the base and a



second at the top, (iii) a high dome and (iv) a *tri-ratha harmikā*, of which the lowest facet is alone extant. Inside an ogee-shaped niche within a plain frame pointed at the crown is Chāṇḍaroshana with his left leg bent (knee and fingers touching the *viśva-padma*) and the bent right leg slightly raised (fingers touching the *viśva-padma*). Clothed in a short *antarīya* and a dangling *uttarīya* and decked in bangles (two around each wrist), a *hāra*, ear-studs and a high conical crown with fan-shaped projections of a ribbon on either side, the squint-eyed Bodhisattva carries a sword in his raised right hand and a noose in his left hand placed near the chest.

#### J. STŪPAS WITH HERUKA

There are two *stūpas* with the reliefs of the two-armed Heruka. Both the reliefs resemble each other very closely. One of these *stūpas* is described below.

The *stūpa* (81·3 cm. high) consists of (i) a square platform with all sides carved into a *khurā* and an inverted *khurā* (both connected by central bands), (ii) a drum with a band at the base and two *nolis* flanked by facets at the top, (iii) a high cylindrical dome, (iv) a *tri-ratha harmikā* with two facets at the base and two facets and a member with a sloping upper part and having *tāṅkus* at the top and (v) a *chhatrāvali*, of which the lowest disc alone is partly preserved (pl. LXXIII B). Within an oblong niche is Heruka dancing in the *ardha-paryāṅka* pose on the chest of a prostrate figure. With a terrible facial expression, protruding eyes and fangs visible, he carries a skull-cup (*kapāla*) in his left hand placed near the chest and a thunderbolt in his raised right hand. Placed aslant against his left shoulder is a long staff-like *khaṭvāṅga* with a banner at the top. The hair rises upwards like flames. Clad in a lower garment, the Bodhisattva is decked in *valayas*, armlets, a *hāra*, ear-rings, a short crown and a long garland of skulls. The frame of the niche is crowned by an ornate *chaitya*-window motif.

#### K. STŪPAS WITH JAMBHALA

There are three *stūpas* bearing the relief of the two-armed Jambhala. All the figures are in the *lalitāsana* attitude, with the right leg pendant, on a *viśva-padma*, below which are *nidhi-kumbhas*. One of the *stūpas* is reduced to a fragment. Only one *stūpa* of this category is described below.

The *stūpa* (48·3 cm. high) consists of (i) a square platform with three mouldings (*khurā*, *kumbha* and inverted *khurā*) connected by a central band, (ii) a drum with a band at the base and a broader band at the top, (iii) a high dome and (iv) a square *harmikā*, of which the lower two facets are partly preserved (pl. LXXIII C). The dome and the drum are partly broken. Within an oblong niche is the pot-bellied Jambhala seated in the *lalitāsana* attitude on a *viśva-padma*, his right palm with a citron resting on the knee. With his left hand he presses a mongoose disgorging jewels. Draped in an *antarīya*, he, with a smiling face, is decked in anklets, *valayas*, beaded armlets, a beaded *hāra*, an *udara-bandha*, a *kuṇḍala* in the right ear, an ear-stud in the left ear and a high *kirīṭa-mukuta* with a fan-shaped projection of the fillet on either side. Below the seat



are five *nidhi-kumbhas*, of which one is fallen below his pendant right foot. Crowned by an ornate *chaitya*-window motif, the frame around the niche has a beaded decoration.

#### L. STŪPA WITH YAMĀRI

This *stūpa* is reduced to a fragment (15.2 cm. high) of the drum. In the niche is a damaged and headless figure of Yamāri in the *lalitāsana* attitude on a seat with his pendant right leg on a buffalo. Clad in a short *antarīya*, the figure is decked in anklets, *valayas*, an *udara-bandha*, a beaded *hāra* and armlets. Its lower left hand with a noose rests on the thigh, the corresponding right placed on a staff (*daṇḍa*). The raised upper left hand is broken, while the damaged upper right (in the *tarjanī-mudrā*) rests against the chest.

#### M. STŪPA WITH A TWO-ARMED BODHISATTVA

A crude (possibly unfinished) figure of a Bodhisattva occurs on a *pañchāyatana stūpa* (pl. LXXIII D), which was much earlier than the relief, a later addition. The figure appears to be in the *lalitāsana* attitude and carries possibly a cup in its right palm held against the chest, the left palm resting on the thigh. Near its left side is either the stalk of a flower or a staff. The figure is carved inside an irregular niche with a semicircular top. Against the plain seat is carved a seated figure with folded hands. The *stūpa* (38 cm. high) consists of (i) a plain high platform, (ii) a drum with two bands and four reliefs of miniature *stūpas* (one each above the four corners of the platform), (iii) a plain dome and (iv) a square *harmikā*, of which the lowest facet alone is extant.

#### N. STŪPA WITH LOKESVARA AND TĀRĀ

A single *stūpa* bears on its two sides the reliefs of Lokeśvara and Tārā, both of poor workmanship. Both the figures are two-armed.

The *stūpa* (71.1 cm. high) presents (i) a high drum with a band and a facet at the base and a band flanked by two facets at the top, (ii) a high cylindrical dome and (iii) a square *harmikā* with two facets at the base and one at the top (pl. LXXIV A and B). The *chhatrāvali* was a separate piece, for which there exists a square socket in the *harmikā*. Possibly there was a separate base as well.

Carved on one side of the drum is the relief of Lokeśvara within an arched niche pointed at the crown (pl. LXXIV A). The raised frame, closely following the shape of the niche, is crowned by a *chaitya*-window motif. Clad in an *antarīya* and decked in *valayas*, a *hāra*, ear-ornaments and a short crown, the Bodhisattva is seated in the *lalitāsana* attitude on a *viśva-padma* with his right leg pendant. He holds with his raised left hand the stalk of a lotus, the right palm, in the *vara-mudrā*, resting on the knee. Tied by a string, the hair is gathered in the form of a bun on the top of the head.

On the opposite face of the drum is Tārā within a niche with curved top corners (pl. LXXIV B). Clothed in a *śāṭī* and adorned with *valayas*, a *hāra* of the *chhannavīra* type, ear-rings and a short crown, she, with coiffure similar to that of Lokeśvara, is seated



in the *lalitāsana* attitude on a *viśva-padma* with her right leg pendant. In her raised left hand is the stalk of an *utpala*, while her right palm, placed on the knee, displays the *vara-mudrā*. The oblong frame of the niche is crowned by a *chaitya*-window motif.

#### O. STÜPAS WITH TĀRĀ

The *stūpas* with the relief of Tārā number ninety-nine. Only one of the reliefs is in a standing pose, the rest being seated in the *lalitāsana* attitude. All the figures are invariably two-armed. While the right hand displays the *vara-mudrā*, the left carries the stalk of an *utpala*. Many of the figures are particularly remarkable for the individualistic treatment of the coiffure. Two of the *stūpas* are of the *pañchāyatana* type.

##### (i) *Stūpa with standing Tārā*

The *stūpa* (71·8 cm. high) consists of (i) a square platform with its sides carved into a *khurā* (with a sloping body) and an inverted *khurā* (with a sloping body) connected by a central band on all sides, (ii) a high drum with a band at the base and two *nolis* flanked by facets at the top, (iii) a plain dome, (iv) a *tri-ratha harmikā* with two facets at its base and a facet and a member with the sloping top surface at the top and (v) a *chhatrāvali* of gradually-diminishing discs, of which four are extant (pl. LXXIV C). Inside an arched niche within a frame pointed at the crown is Tārā standing with flexions on a *viśva-padma*. Clad in a *śāṭī* and decked in *valayas*, a girdle, armlets, a beaded *hāra*, ear-rings and a high crown, the goddess, with a smiling face and somewhat slim body, holds with her left hand the stalk of an *utpala* and displays the *vara-mudrā* with her right palm.

##### (ii) *Stūpas with seated Tārā*

One (63·5 cm. high) of these *stūpas* consists of (i) a square platform with its two mouldings (*khurā* and inverted *khurā*) connected by central oblongs, (ii) a drum with a band at the base and a broader one at the top, (iii) an elongated-hemispherical dome and (iv) a square *harmikā*, of which four facets are alone extant (pl. LXXIV D). Inside a niche with an oblong extension at the crown is Tārā seated in the *lalitāsana* attitude on a boldly-relieved double-petalled lotus with her right foot resting on a smaller lotus. Her left hand, with the stalk of an *utpala*, rests on the seat, the right palm being in the *vara-mudrā*. Clothed in a *śāṭī*, held by a girdle, and a folded *uttarīya* worn in an *upavīti* fashion, she is richly decked in anklets, *valayas*, a beaded *upavīta*, armlets with pendants, a beaded *hāra*, a *kuṇḍala* in her right ear, an ear-stud in her left ear and a short crown with fan-shaped ends of a ribbon. The bun-shaped coiffure on the top of the head is held by a fillet. Around the head is a leaf-shaped halo, pointed at the crown. There is a lotus-drop with a beaded string on the dexter of the goddess. Below the seat are a kneeling female devotee with folded hands and a bowl with roundish objects on a tripod. The arched frame around the niche has a pointed crown.

The second *stūpa* (83·8 cm. high) consists of (i) a square platform with its *tri-ratha*



front side relieved with a *khurā* and an inverted *khurā* (connected by a central band), (ii) a drum with two rows of petals (as in a *viśva-padma*) capped by a beaded line at the base and a band with a row of thunderbolts within borders having beaded lines at the top, (iii) a high dome with curved top corners and (iv) a square *harmikā* with a facet at the base and two facets and a roughly *khurā*-shaped member (its broad base-band being relieved with halves of flowers within triangular borders) at the top (pl. LXXV A). Inside an oblong niche is Tārā seated as in the preceding. In her right palm, which is in the *vara-mudrā* and placed on the knee, is a pellet, while her left palm, with the stalk of an *utpala*, rests on the seat. Dressed in a *śāṭī* and an *uttarīya* worn in an *upavīṭī* fashion, the goddess, with a smiling face and bun-shaped coiffure at the nape, is decked in anklets, *valayas*, beaded armlets, a beaded *upavīṭa*, a beaded *hāra*, a *kuṇḍala* in her right ear, an ear-stud in the left ear and a short crown. Around the head is a halo, narrow towards the bottom. At each of the top corners of the niche is a floral motif. Below the double-petalled lotus are a seated devotee with folded hands, an incense-burner, a lamp on a stand and a bowl with offerings arranged in the shape of a cone. The jambs of the frame of the niche are relieved with halves of flowers within triangular borders. Over the frame is a projected *khurā*-shaped member; while its base-band is decorated with hatchings arranged in triangles, the central part of the body contains a triangular floral motif. Above the *khurā*-shaped member and separated by a recess is an ornate *chaitya* window motif.

The third *stūpa* (72.4 cm. high) is of the *pañchāyatana* type and consists of (i) a platform with its front side carved into a *khurā* and an inverted *khurā* (connected by a central oblong), (ii) a plain drum relieved with four *stūpas* (one each above the top corners of the platform), (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatra* with a thick stunted staff (pl. LXXV B). Inside an oblong niche, within a high frame with a semi-circular top, is Tārā seated as in the preceding, with her right palm in the *vara-mudrā* and the left palm, with the stalk of an *utpala*, resting on the seat. Draped in a *śāṭī*, she is adorned with anklets, *valayas*, a beaded *hāra*, beaded armlets, a *kuṇḍala* in her right ear and an ear-stud in her left and a short crown. The bun-shaped coiffure is arranged on the top of the head. Behind the head is an elliptical halo. Below the double-petalled lotus are two bowls of offerings on tripods and a lamp on a stand.

The fourth *stūpa* (51.5 cm. high) consists of (i) a plain high platform with a *tri-ratha* front, (ii) a drum with a band at the base and a broader band at the top, (iii) a high cylindrical dome, (iv) a square *harmikā* with a facet at the base and a facet and a band (with the top edge chamfered) at the top and (v) a *chhatrāvali*, of which the lowest disc is alone extant (pl. LXXV C). Inside a projected arched niche with a pointed crown is Tārā with attributes and *āsana* similar to those of the preceding. Her right foot rests on the ground. Clad in a *śāṭī* held by a girdle, the goddess, with a smiling face, is adorned with anklets, two bangles around each wrist, ornate armlets, a necklace with two strands, ear-rings and a high crown with a fan-shaped projection of the ribbon on either side. The frame of the niche is crowned by a *chaitya*-window motif (defaced).



## P. STOPAS WITH TĀRODBHAVA-KURUKULLĀ

Tārodbhava-Kurukullā is represented on two *stūpas*. She is seated in the *paryāṅkāśana* pose in one specimen and in the *vajra-paryāṅkāśana* attitude in another. Kāmadeva and his wife riding on Rāhu are, however, absent below the seat in both the reliefs.

One (66 cm. high) of these *stūpas* consists of (i) a squarish platform with its front side carved into a *khurā* and an inverted *khurā* connected by a central oblong, (ii) a drum with two rows of petals (as in a *viśva-padma*) crowned by a beaded line at the base and a band relieved with a row of thunderbolts within beaded borders at the top, (iii) a high dome with curved top corners and (iv) a square *harmikā* reduced to its lowest facet (pl. LXXV D). Inside a niche with a semicircular top is the four-armed Tārodbhava-Kurukullā seated in the *paryāṅkāśana* attitude on a *viśva-padma*, below which are offerings and an incense-burner. In her upper left hand is a bow, while the corresponding right is in the attitude of drawing an arrow; the arrow itself is represented vertically on the dexter. Her lower right palm is in the *abhaya-mudrā*, while the remaining left carries the stalk of an *utpala*. Dressed in a *śāṭī* and a folded *uttariya* worn in an *upavīti* fashion (with one end tucked on the left shoulder), she is decked in *valayas*, beaded armlets, an *upavīta*, a beaded *hāra* with a round pendant, a *kuṇḍala* in her right ear, an ear-stud in the left ear and a high crown. Behind her head is an elongated-oval halo. The frame around the niche presents a semicircular top and is decorated with halves of flowers within triangular borders. It is crowned by a floral motif.

The other *stūpa* (62.2 cm. high) has (i) a square platform with its front side and a part of the adjoining sides carved as in the preceding, (ii) a drum with a band at its base and top, (iii) an elongated-hemispherical dome with a flattened top and (iv) the bottom facet of a square *harmikā* (pl. LXXVI A). Inside an oblong niche within a plain frame with a semicircular top is Tārodbhava-Kurukullā seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. With her two upper hands the goddess, ready to strike, has charged a bow with an arrow. The lower left hand carries the stalk of an *utpala*, the corresponding right (partly broken) being in the *abhaya-mudrā*. Clothed in a *śāṭī* held by a girdle, she is decked in *valayas*, a beaded *hāra*, a *kuṇḍala* in her right ear (ornament in the left broken) and a short crown. Tied by a string, the hair is gathered near the back side. Around the head of the goddess is an elongated-oval halo.

## Q. STOPA WITH PARṆAŚABARĪ

Only one *stūpa* represents Parṇaśabarī (pl. LXXVI B). Though the attributes in the hands are identical with those prescribed in the *sādhana*s, she does not stand in the *pratyāñḍha* posture, trampling under feet the Vighnas.

The *stūpa* (50.8 cm. high) presents a plain square platform, a plain high drum and the lower portion of the dome, the upper portion of the last along with the crowning elements being missing. Inside a niche with a semicircular top is the three-headed and six-armed Parṇaśabarī seated in the *paryāṅkāśana* attitude on a double-petalled lotus, below which is an incense-burner, besides three indistinct objects. All the faces are smiling but with an irritated expression. Draped in a *śāṭī* held by a girdle, she carries in her right



hands an arrow, a hatchet and a thunderbolt, the corresponding left hands holding a bow, a branch with a cluster of leaves and a noose (the palm of this hand being in the *tarjanī-mudrā*). She is adorned with bangles, beaded armlets, two beaded *hāras*, ear-rings and three high crowns.

#### R. STŪPAS WITH MĀRICHĪ

There are sixteen *stūpas* bearing the relief of Mārīchī, the Buddhist counterpart of Sūrya. Four distinct forms are represented. Ten of the reliefs depict the three-headed and six-armed form standing in the *pratyālīḍha* posture either on a chariot or on a plain seat. The right hands carry a needle, an arrow and a thunderbolt. Two of the left hands hold the branch of an *aśoka* tree and a bow, the third (the natural one) being in the *tarjanī-mudrā* with or without a thread ending in a noose. In six of these reliefs all the three heads are human, the chariot being drawn by horses, seven in five cases and five in the sixth; in two specimens the horses are run by a female charioteer. In the remaining four reliefs the left head of the goddess is sow-like; in one the chariot is drawn by seven pigs, the charioteer being Rāhu (represented by head only); in the second there are only three pigs; in the third the seven animals (horses?) are too indistinct to be correctly identified; and in the fourth there are no chargers. This form is not described in the *Sādhana-mālā*, but it, with the sow-like left head, conforms to the principal deity in the *Mārīchī-maṇḍala* of the *Nishpānnayogāvalī*.

Affiliated to the first form is the second where the goddess is three-headed and eight-armed with attributes conforming to those of Aṣṭabhuja-Mārīchī as described in the *Sādhana-mālā*. Only one *stūpa* bears this form.

The third form, an unusual one represented by two specimens, is not described either in the *Nishpānnayogāvalī* or in the *Sādhana-mālā*. Here, the goddess, with six arms and a single head, is shown seated on a *viśva-padma* supported by pigs — five in one specimen and seven in the other.

The fourth form represents the two-armed and single-headed Aśokakāntā. There are three *stūpas* (the lower part of one missing) with this form of Mārīchī.

#### (i) *Stūpas with six-armed standing Mārīchī*

One (61 cm. high) of this group consists of (i) a plain square platform, (ii) a plain high drum, (iii) a cylindrical dome with curved top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvalī* of three gradually-diminishing discs with sloping sides (pl. LXXVI C). Inside a niche with a semicircular top within a similar frame is the three-headed and six-armed Mārīchī standing in the *pratyālīḍha* posture on a chariot drawn by seven pigs (the central one facing), the charioteer being Rāhu. Rāhu is represented by a head with an open mouth from which has issued the rope which holds the pigs. The left head of the goddess is sow-like, while the right (human) displays an irritative expression. Draped in a tight-fitting short *śāṭī* held by a girdle, the goddess is decked in *valayas*, beaded armlets, a beaded *hāra*, an *upavīta*, ear-rings and high crowns. Her principal right hand holds a needle, the



corresponding left, in the *tarjanī-mudrā* and placed against the chest, bearing a string ending in a noose. The remaining left hands carry an *asoka*-branch and a bow, while the right ones wield an arrow and a thunderbolt, the latter held in the attitude of hurling.

Somewhat analogous to the preceding, the second *stūpa* (54.6 cm. high) is, however, crowned by a *chhatrāvali* of four discs with sloping sides (pl. LXXVI D). The relief of Mārīchī is also similar to the preceding in dress, ornaments, sow-like head, standing posture and attributes with the difference that the number of arrows is two here and the principal left is in the *tarjanī-mudrā* without any trace of a string. The animals (the central one facing) are badly defaced and look more like horses than pigs. The charioteer is absent.

The third *stūpa* (68 cm. high) consists of (i) a platform (front side *tri-ratha*) roughly carved into a *khurā* and an inverted *khurā* connected by a central band, (ii) a drum with a base-band relieved with two rows of petals (as in a *viśva-padma*) and a beaded line and a top band decorated with a row of thunderbolts within beaded borders, (iii) a high cylindrical dome and (iv) a *harmikā* with a facet at the base and two facets and a band with halves of flowers within triangular borders at the top (pl. LXXVII A). The *harmikā* provides a square socket for the shaft of the missing *chhatrāvali*. Inside a niche with a semicircular top within a similar frame but relieved with motifs as in the *harmikā* is Mārīchī similar to the first one, but with a slim body. The chariot, however, is drawn by three pigs. There is a damaged object between the feet of the goddess, and it is not clear if it was the head of Rāhu or a triangular floral object.

The fourth *stūpa* (49.5 cm. high) consists of (i) a plain square platform, (ii) a plain high drum, (iii) a high dome with rounded top corners, (iv) a *harmikā* with a facet at the base and a band above and (v) a convex crowning member, partly damaged (pl. LXXVII B). Within a niche with a semicircular top framed by a band, also with a semicircular top, is Mārīchī similar to the first one. Her principal left hand is in the *tarjanī-mudrā*. The goddess stands in the *pratyālīḍha* posture on a plain seat with a triangular floral motif on it.

The fifth *stūpa* (40.6 cm. high) consists of (i) a plain square platform, (ii) a plain drum, (iii) an elongated-hemispherical dome and (iv) a *harmikā* with a facet at the base and a band at the top, the *chhatrāvali* being completely broken (pl. LXXVII C). Inside an oblong niche provided in the drum is Mārīchī with three human heads. In her three right hands are a needle, an arrow and a thunderbolt. The principal left hand is in the *tarjanī-mudrā*, the remaining two carrying a bough of the *asoka* tree and a bow. Adorned with anklets, *valayas*, armlets, a *hāra*, ear-rings and high crowns, the goddess with a close-fitting cloth, stands in the *pratyālīḍha* posture on a chariot drawn by seven horses. The female charioteer is seated in the *paryāṅkāsana* attitude, her left hand, akimbo, resting against the chest and the right raised in the attitude of holding a lash. The relief appears to have been added to the already-finished *stūpa*.

The sixth *stūpa* (76.2 cm. high) consists of (i) a square platform with its front side carved into the usual *khurā* and inverted *khurā* connected together by a central oblong, (ii) a plain drum, (iii) a high dome with rounded top corners, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of four discs, the topmost disc having a sloping top (pl. LXXVII D). Inside a niche with a semicircular top within a frame, also with a semicircular top, is Mārīchī with heads and attributes



similar to those of the preceding but with two arrows. Dressed in a short *śāṭī* and ornamented with *valayas*, beaded armlets, a girdle, a beaded *hāra*, ear-rings and high crowns, she is standing in the *pratyālīḍha* posture on a chariot drawn by seven horses (the central one facing). There is a defaced triangular motif on the central part of the chariot.

The seventh *stūpa* (67.3 cm. high) consists of (i) a platform carved into a *khurā* and an inverted *khurā* with a recess in between, (ii) a plain high drum, (iii) a plain dome, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs (pl. LXXVIII A). The central oblong connecting the two mouldings of the front side of the platform provides an oblong shallow recess in which is a kneeling devotee in the attitude of worshipping. Inside an oblong niche within a raised frame with a semicircular top is the six-armed and three-headed Mārīchī standing in the *pratyālīḍha* posture on a rectangular block (meant for a chariot) which is drawn by seven horses. Behind the central horse is a wheel. Draped in a short close-fitting cloth, the goddess is decked in *valayas*, armlets, a *hāra* and high crowns. The attributes in her right hands are a needle, an arrow and a thunderbolt. Two of her left hands hold a bow and an *aśoka* bough, the attribute in her third hand being broken. The three faces, all human, display three different expressions. Around the heads is an oval halo. The drum is inscribed with the Buddhist creed in characters of about the tenth century A.D.

#### (ii) *Stūpa with eight-armed Mārīchī*

The *stūpa* (48.3 cm. high) consists of (i) a high platform with a *tri-ratha* front, (ii) a drum with a band at its base and top, (iii) a high dome and (iv) a square *harmikā* reduced to its lowest facet (pl. LXXVIII B). Inside a niche with a semicircular top within a similar frame is the three-headed and eight-armed bejewelled Mārīchī standing in the *pratyālīḍha* posture behind a horizontal bar. Her left face is sow-like. She carries in her four right hands a needle, an elephant-goad, an arrow and a thunderbolt and in her left hands a string (damaged), a bow and the branch of an *aśoka* tree, the principal left palm being in the *tarjanī-mudrā*. The figure, defaced, wears a single crown. In the space between the two legs of the goddess, below the bar, is an unfinished raised object.

#### (iii) *Stūpas with six-armed seated Mārīchī*

One (77.5 cm. high) of the two *stūpas* consists of (i) a square platform, carved into a *khurā* and an inverted *khurā* connected together by a central square, (ii) a drum with a band at the base and a broader one at the top, (iii) a high dome and (iv) a *harmikā* with two facets at the base and two facets and a band at the top (pl. LXXVIII C). The *harmikā* provides a square socket for the *chhatrāvali*. Inside a niche within a frame with a projection at the top and with curved top corners is the six-armed Mārīchī seated in the *paryāṅkāśana* attitude on a *viśva-padma* above five pigs (the central one facing). Clad in a long *śāṭī* held by a girdle and a breast-band, the goddess, with half-closed eyes, is decked in anklets, bangles, *valayas*, armlets with pendants, a beaded *hāra*, an *upavīta*, ear-rings and a short crown. The hair is arranged in a bun on the top of the head. Her



principal right hand with a needle displays the *vara-mudrā* against her right leg; the remaining two right hands carry an elephant-goad and a sword. The corresponding left hands hold a noose, the bough of an *aśoka* tree and the stalk of a full-blown lotus. Behind the head is an elongated-oval halo, conspicuously narrow towards the bottom.

The other *stūpa* (67.3 cm. high) is similar to the preceding, but the front side of the platform is *tri-ratha* and the upper part of the *harmikā* is broken (pl. LXXVIII D). Inside an oblong niche is the six-armed Mārīcī, with attributes as in the preceding, seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*, below which are seven galloping pigs (the central one facing). The goddess is adorned with *valayas*, armlets with a central piece, a beaded *hāra* with a pendant, an ear-ring in her right ear, an ear-stud in the left ear and a short crown at the base of the bun-shaped coiffure and is draped in a *śāṭī* and an upper garment. Around the head is a halo, conspicuously narrow towards the bottom. The top of the frame around the niche is relieved with a *chaitya*-window motif.

(iv) *Stūpas with Aśokakāntā*

One (68.6 cm. high) of the *stūpas* consists of (i) a square platform with its front, dexter and part of the sinister sides carved into a *khurā* and an inverted *khurā* connected by a central oblong, (ii) a drum with two bands, (iii) a high dome and (iv) a *harmikā* with two facets at the base and three facets and a band at the top (pl. LXXIX A). The *chhatrāvali* was a separate piece, for which there exists a socket in the *harmikā*. Inside an arched niche within a frame with a pointed crown is the two-armed Aśokakāntā seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* resting above three animals (the central one facing), possibly horses. Draped in a *śāṭī* and a folded *uttarīya* covering partly her chest and ornamented with bracelets, armlets, a beaded *hāra*, a beaded *upavīta*, a *kuṇḍala* in her right ear, an ear-stud in the left ear and a short crown at the base of the hair with bun-shaped coiffure, the goddess carries in her left hand the bough of an *aśoka* tree, her right hand, in the *vara-mudrā*, resting on the knee. The *stūpa* is broken into three pieces.

The second *stūpa* (55.8 cm. high) consists of (i) a plain square platform, (ii) a plain high drum, (iii) an elongated-hemispherical dome and (iv) a square *harmikā*, of which the lowest facet and a portion above are alone extant (pl. LXXIX B). Inside an oblong niche within a frame with a semicircular top is the two-armed Aśokakāntā seated in the *lalitāsana* attitude, with her right leg pendant, on a double-petalled lotus. Dressed in a *śāṭī* held by a girdle and an *uttarīya* worn in an *upavīti* fashion, she is decked in *valayas*, ornate armlets, an *upavīta*, a beaded *hāra*, ear-rings and a high crown with a fan-shaped projection of a ribbon on either side. The goddess carries in her left hand the bough of an *aśoka* tree, the right hand, in the *vara-mudrā*, resting on the knee. Behind her head is an oval halo.

S. STŪPAS WITH VASUDHĀRĀ

There are two *stūpas* with the reliefs of the two-armed Vasudhārā (pl. LXXIX C and D), the goddess of abundance and wealth.

One (55.8 cm. high) of these two *stūpas* consists of (i) a platform with its front side carved into a *khurā* and an inverted *khurā* connected together by a central oblong, (ii) a



plain drum, (iii) an elongated-hemispherical dome, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a disc-shaped *chhatra* (pl. LXXIX C). Inside a niche with a semicircular top is Vasudhārā carrying ears of corn in her raised left hand and a citron in her right hand placed on the knee. Clad in a *śāṭī*, she is decked in a girdle, an *upavīta*, *valayas*, armlets, a *hāra* and ear-rings. The goddess, with the bun-shaped coiffure on the crown, is seated in the *lalitāsana* attitude against a plain back-rest on a *viśva-padma*. Around her head is an ovalish halo, while below the seat are an incense-burner and *nidhi-kumbhas*(?). Crowned by a plant motif, the frame of the niche is relieved with a beaded line.

The second *stūpa* (66·7 cm. high) consists of (i) a platform with its four sides carved into a *khurā* and an inverted *khurā* connected together by central oblongs, (ii) a drum with two bands, (iii) a plain dome (partly broken) and (iv) a square *harmikā*, of which a small part of the lowest facet is alone extant (pl. LXXIX D). Within an arched niche with a pointed crown is Vasudhārā seated in the *lalitāsana* attitude on a double-petalled lotus. Her right palm, resting against the knee, displays the *vara-mudrā*, while her left carries a stalk ending in ears of corn (?). Dressed in a *śāṭī*, she is decked in *valayas*, beaded armlets with pendants, an *upavīta*, a *hāra*, ear-studs and a short crown. Tied by a ribbon with fan-shaped ends, the hair is gathered on the top of the head in the form of a bun. Around the head is an elongated-oval halo. Below the lotus-seat are three *nidhi-kumbhas*(?), one of which is below her pendant right foot.

#### T. STŪPA WITH ĀRYA-SARASVATĪ

A single *stūpa* contains the representation of the two-armed Ārya-Sarasvatī, the Buddhist goddess of learning.

The *stūpa* (55·8 cm. high) consists of (i) a square platform with its front side carved into a *khurā* and an inverted *khurā*, (ii) a high drum, (iii) a plain dome and (iv) a square *harmikā*, of which the lowest facet and a portion above are alone extant (pl. LXXX A). Inside a niche with a semicircular top within a similar frame is Ārya-Sarasvatī, seated gracefully in the *lalitāsana* attitude on a double-petalled lotus with her right leg pendant. The goddess carries in her left hand the stalk of a lotus supporting a book, the right palm, in the *vara-mudrā*, resting on her right thigh. Draped in a *śāṭī* held by a girdle and a diaphanous *uttariya* worn in an *upavīti* fashion, she is richly decked in bangles, armlets of two different kinds, a beaded *upavīta*, a beaded *hāra*, ear-rings and a short crown. The hair is artistically gathered on her left shoulder. Behind her head is a halo, conspicuously narrow towards the bottom. Below the seat are a kneeling female devotee (or donor) with folded hands and an incense-burner.

#### U. STŪPAS WITH A FOUR-ARMED GODDESS (CHUNDA ?)

There are five *stūpas* with the reliefs of a four-armed goddess, three of them seated in the *vajra-paryāṅkāśana* attitude and two in the *paryāṅkāśana* posture. The two principal hands of the goddess are in the *dhyāna-mudrā* with a bowl (*pātra*) on the right



palm. The raised upper right hand holds a rosary, while the corresponding left carries the stalk of a full-blown lotus. The reliefs have been doubtfully identified with Chundā. According to *Sādhana* nos. 129, 130 and 131 of the *Sāadhanamālā*,<sup>1</sup> the four-armed Chundā holds a *pātra* with two palms, the remaining right palm being in the *vara-mudrā* and the left bearing a lotus and a book. In these five reliefs the book is absent, while the upper right hand holds a rosary instead of the *vara-mudrā*. However, the rosary is depicted in the upper right hand of a labelled representation of the four-armed Chundā in the illuminated manuscript (dated A.D. 1015) of the *Aṣṭasāhasrikā-Prajñāpāramitā* housed in the library of the Cambridge University (Mss. no. Add. 1643).<sup>2</sup> In this representation two palms, in the *dhyāna-mudrā*, bear a bowl, while the upper left carries a book which is wanting in these five reliefs.

One (75 cm. high) of these *stūpas* consists of (i) a squarish platform with its front side relieved with a *khurā* and an inverted *khurā* connected together by a central oblong, (ii) a drum with a base-band relieved with two rows of petals (as in a *viśva-padma*) and a beaded line (stylized stamens) and a top band decorated with a row of thunderbolts within beaded borders, (iii) a high cylindrical dome and (iv) a square *harmikā* with a facet at the base and a facet and a band at the top (pl. LXXX B). The *harmikā* accommodates a square socket for the missing *chhatrāvali*. Inside an oblong niche is a four-armed goddess seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus, below which are a kneeling monk-like figure with folded hands, an incense-burner, a bowl with roundish objects arranged in a cone and a lamp on a stand. Clothed in a long *śāṭī* and decked in *valayas*, beaded armlets, an *upavīta*, ear-rings, a short crown and bun-shaped coiffure with projected fan-shaped ends of the fillet, she, with a peaceful facial expression, carries in her upper left hand the stalk of a full-blown lotus and in the upper right a rosary, the two principal hands being in the *dhyāna-mudrā* with a tiny bowl on the right palm. Around the head is an oval halo. The frame of the niche is crowned by a floral motif.

The second *stūpa* (75 cm. high) consists of (i) a square platform with its three sides carved like the preceding, (ii) a plain drum, (iii) a high dome and (iv) a *harmikā* with a facet at the base and a facet and a band at the top (pl. LXXX C). The *harmikā* provides an oblong socket for the shaft of the *chhatrāvali*. Within an oblong niche is a four-armed goddess, with attributes similar to those of the preceding, seated in the *paryāṅkāśana* attitude on a double-petalled lotus, below which are a kneeling monk-like figure on the dexter of the lotus-stem and a burning lamp on a stand, an incense-burner and a bowl with offerings arranged in a cone on the sinister. Clad in a *śāṭī* and a transparent upper garment, she is decked in bangles, *valayas*, ornate armlets, a long beaded *hāra*, a necklace, ear-rings, a short crown and bun-shaped coiffure on the top of the head. Around her head is a halo rounded at the top and conspicuously narrow towards the bottom. At the

<sup>1</sup> *Sāadhanamālā*, I, pp. 270-73.

<sup>2</sup> A. Foucher, *Étude sur l'Iconographie Bouddhique de l'Inde d'après des documents nouveaux*, part 2 (Paris, 1900), pp. 144, 145 and 200 (no. 58), pl. VIII, 3.



top dexter corner of the niche is a triangular floral motif. The frame of the niche with a semicircular top is relieved with halves of flowers within triangular borders.

#### V. STOPAS WITH A FOUR-ARMED GODDESS (CHUNDĀ ?)

There are four *stūpas* with the relief of a goddess, seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. Like the preceding group, the principal hands of the deity are in the *dhyāna-mudrā* with a bowl on her right palm. The raised upper right hand also carries a rosary, but the corresponding left holds a *kamaṇḍalu*. The goddess represented in the reliefs may stand for Chundā, as the characteristic symbols of Chundā as a Dhāriṇī deity in the *Dharmadhātuvāgīśvara-maṇḍala* (Maṇḍala no. 21) of the *Nishpannayogāvalī*<sup>1</sup> are an *aksha-sūtra* (rosary) and a *kamaṇḍalu* (*akshasūtrāvalambita-kamaṇḍalu* which is in the left hand). One of the *stūpas* is inscribed with the Buddhist creed in characters of about the eleventh century A.D. The rest appear to have been contemporaneous with it.

One (75 cm. high) of the *stūpas* consists of (i) a platform (front side being *tri-ratha*) carved into a *khurā* and an inverted *khurā* connected together by a central oblong, (ii) a drum with two bands, (iii) a high dome and (iv) a square *harmikā* with a facet at the base and two facets and a band at the top (pl. LXXX D). The *harmikā* provides a square socket for the shaft of the *chhatrāvalī*. Inside a niche within a frame with a semicircular top is a four-armed goddess seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus, below which are a kneeling devotee with folded hands and a bowl of offerings on a footed stand. Dressed in a *śāṭī* and a folded *uttariya* worn in an *upavīti* fashion, she is richly decked in bangles, *valayas*, armlets with pendants, two beaded *hāras*, a beaded *upavīta*, ear-rings and a short *mukuṭa*. The hair is gathered in a bun on the crown. As already noted, the principal hands are in the *dhyāna-mudrā* with a bowl on her right palm, the upper right and left palms carrying respectively a rosary and a water-pot (*kamaṇḍalu*). Behind the head is an elongated-oval halo.

The second *stūpa* (75 cm. high) consists of (i) a square platform with its front side relieved with a *khurā* and an inverted *khurā* connected by a central oblong, (ii) a drum with two bands, (iii) a high dome, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvalī* with a stunted octagonal *yashṭi* (with four *ṭāṅkus* at corners) and two *chhatras* (the upper slightly *khurā*-shaped) crowned by a circular member (pl. LXXXI A). Inside an oblong niche is the four-armed goddess with dress, *āsana* and attributes similar to those of the preceding. The ornaments are also analogous, but the beaded *hāra* is one only and the *upavīta* is absent here. Behind the head is an elongated-oval halo. On the dexter of the foliated stem of the double-petalled lotus is a kneeling monk with folded hands, while on the corresponding sinister is a bowl with round objects. Crowned by a foliated plant motif, the frame of the niche is relieved with halves of flowers within triangular borders. On the two bands of the drum is the Buddhist creed in three lines in characters of about the eleventh century A.D.

<sup>1</sup> Edited by Benoytosh Bhattacharyya, (Baroda, 1949), p. 57.



## W. STŪPA WITH A FOUR-ARMED GODDESS

On a single *stūpa* is represented a four-armed goddess, the *sādhana* of whom is not available in the published *Sādhanamālā*.

The *stūpa* (55·2 cm. high) consists of (i) a low square base, (ii) a high drum with two bands, (iii) a somewhat tapering dome, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs crowned by a flattish knob (pl. LXXXI B). The shape of the low base suggests that it was placed inside the chase of a larger base or platform as in the case of *Stūpa* 111 (p. 71). It is likely that the *stūpa*, like the latter, was originally *śārīrika* but later on re-utilized by the addition of the relief. The squarish niche (without any frame) is cut in the space between the two bands of the drum. Within the niche is a four-armed bejewelled goddess, seated in the *vajra-paryāṅkāsa* attitude on a plain seat. Clothed in a *śāṭī*, she carries an arrow in her lower right hand, a thunderbolt in the upper right and a bow in the upper left, the lower left, held against the chest, being in the *tarjanī-mudrā*. The figure is of poor workmanship.

## X. STŪPA WITH A FOUR-ARMED GODDESS

The deity represented in this specimen holds a *kartri* (or a sword), an *utpala* and a rosary, the fourth palm being in the *vara-mudrā*. The attributes in her principal hands (*vara-mudrā* and *utpala*) and the *āsana* are those of Tārā. The *utpala* being a characteristic attribute of Tārā, the relief may represent one of the forms of Tārā. Three of the attributes—*kartri*, *utpala* and rosary—are prescribed for one form of Ekajaṭā who, however, holds in her fourth hand a skull-cup.<sup>1</sup>

The *stūpa* (58·5 cm. high) consists of (i) a plain square platform, (ii) a plain high drum, (iii) a plain dome, (iv) a *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs (pl. LXXXI C). Inside a niche with a semicircular top within a similar frame is a four-armed goddess, seated in the *lalitāsana* attitude on a *viśva-padma* with her right leg pendant. Clad in a *śāṭī* and adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-rings and a high crown, she carries in her upper left and right hands respectively a rosary and a sword (or *kartri*). The lower left hand, with the stalk of an *utpala*, rests on the seat, while the corresponding right palm, placed against the knee, displays the *vara-mudrā*.

## Y. STŪPA WITH A TWO-ARMED GODDESS

The tower-like *stūpa* (55·2 cm. high) consists of (i) a roughly square platform carved with a *khurā* and an inverted *khurā*, (ii) a plain high drum, (iii) a high cylindrical dome and (iv) a square *harmikā* reduced to its lowest facet (pl. LXXXI D). Inside a niche with a semicircular top within a similar frame is a two-armed goddess, seated in the *lalitāsana*

<sup>1</sup> Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), p. 194.



attitude on a double-petalled lotus with her right leg pendant. Her right hand, placed against the knee, is in the *vara-mudrā*, while the slightly-raised left hand holds a bunch of four-petalled flowers. Draped in a *śāṭī* she is adorned with *valayas*, armlets, a *hāra*, ear-rings and a high crown. If the flowers are intended to depict the *asoka*, she may represent *Aśokakāntā*.

## 8. DISLOCATED SCULPTURES

The area around Stūpa 1 yielded amidst debris a multitude of sculptures, some reduced to small fragments. Many of these were originally within the niches of the minor *stūpas*. While some display considerable artistic excellence, others, particularly the tiny figures which hailed from the niches of the monolithic *stūpas*, do not have much artistic merit, which is mostly due to the mass-production to cater for the need of pilgrims. The better-preserved specimens of these sculptures are noticed below. The rest consist of fragments like (i) hands (Reg. nos. RTR-1, 551 and 556), (ii) a knee (Reg. no. RTR-1, 557), (iii) head-dress (Reg. no. RTR-1, 570), (iv) a foot (Reg. no. RTR-1, 545), (v) top corners of sculptures with the figures of *vidyādhara*s with or without halo (Reg. nos. RTR-1, 544, 552, 581 and 582), (vi) top corner of a sculpture with attending females (Reg. no. 1961/57), (vii) an *utpala* with a leaf and a bud which was in the hand of an image (Reg. no. RTR-1, 546), (viii) an *utpala* with a *vajra* which was presumably in the hand of *Vajrapāṇi* (Reg. no. RTR-1, 547) and (ix) a pedestal of an image with a bowl of offerings and a lamp (Reg. no. RTR-1, 562). Unless otherwise stated, the sculptures noticed below are of khondalite.

### A. IMAGES OF BUDDHA

#### (i) *Buddha in dhyāna-mudrā*

Robed in a long *antarvāsa* and an *uttarāsaṅga* worn in an *upavīti* fashion, Buddha (pl. LXXXII), with a slightly-smiling face, meditative facial expression, long perforated ear-lobes and auspicious lines round the neck, is seated in the *vajra-paryāṅkāsa* attitude on a fully-blossomed lotus with a foliated stem. His palms are in the *dhyāna-mudrā*, the right palm, placed on the left, bearing a pellet-like mark. A part of his *antarvāsa* is spread on the seat in the form of a fan, while the two ends of the *uttarāsaṅga* fall on the sides. The head and the *ushnīsha* are covered by rows of spiral curls. Behind his head is a leaf-shaped halo. On its either side is a bejewelled *vidyādhara*, with feet having socks and a garland in hands, flying through clouds towards Buddha. Below the lotus-seat are a kneeling devotee (monk?) with folded hands, two vases with offerings on tripods, an incense-burner and a water-pot.

Carved in high relief and made of chlorite, the image (Reg. no. RTR-1, 521), 35.8 cm. high and 20.6 cm. wide, is in a perfect state of preservation. The oblong back-slab bears, on either side of the figure of Buddha, the Buddhist creed inscribed in characters of the tenth-eleventh century A.D. The image was found amidst debris below the compound-wall of Stūpa 1 of Period II.



(ii) *Buddha in bhūmisparśa-mudrā*

This interesting image (pl. LXXXIII A), carved in high relief, was found in the debris below a late brick structure, which covered several monolithic *stūpas*, to the south of the compound-wall. Draped in a diaphanous *antarvāsa* with a part of the frill spread on the seat and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha, with a circular *ūrṇā* on the forehead, a broad face, half-closed eyes and benign meditative expression, is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* with his right palm in the *bhūmisparśa-mudrā*. His left palm, with a part of his *uttarāsaṅga* between the thumb and index finger, rests on the lap. The soles of his feet and visible left palm bear a lotus-shaped mark within a circle. The hair is arranged in spiral *dakṣiṇāvarta* curls. Above the elongated-oval halo are luxuriant leaves of the *Bodhi* tree, while on its either side is a garland-bearing bejewelled *vidyādhara*, with a conical cap and feet having socks, flying through clouds.

Below the *viśva-padma* are a kneeling monk with folded hands on the dexter and a burning lamp and a conch-shell on a tripod on the sinister. At the centre is depicted the discomfiture of Māra. Being threatened by Aparājītā, the dejected, dwarfish, pot-bellied and terrible-looking Māra, with his right palm on the chin and left on the knee, is seen slowly retreating. Aparājītā, who is described in the *Sādhana-mālā* as *aśeṣamāra-nirdalanī*, is in the attitude of dealing a slap with her right hand, the left palm, in the *tarjanī-mudrā*, resting against the chest. With her right leg outstretched and bent left trampling upon a prostrate elephant, the bejewelled goddess bears an angry expression. Behind Aparājītā is an elegantly-decked female with a pot (?) in her left hand, the right palm being in the *abhaya-mudrā*. As she is shown with the major part of her legs buried below the pedestal, she would stand for the earth-goddess invoked by Buddha to bear witness to his right to the seat.

The back side of the image (Reg. no. 1961/2), 54.6 cm. high and 37.5 cm. wide, is inscribed with the Buddhist creed in two lines in characters of about the ninth century A.D. But for the tip of the nose, the image, of good workmanship, is in a good state of preservation.

(iii) *Buddha in bhūmisparśa-mudrā*

Clad in a long diaphanous *antarvāsa* (with a frilled portion spread on the seat) and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, Buddha (pl. LXXXIV A) is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma*. His left palm, with a part of the *uttarāsaṅga* between his thumb and index finger, rests on the lap, while his damaged right shows the *bhūmisparśa-mudrā*. The soles of the feet and the left palm bear wheel-marks. The major part of the head along with the upper portions of the halo and back-slab is missing. Carved in high relief, the image (Reg. no. 1961/1) is 33 cm. wide, the extant height being 43.2 cm. It was found immediately below the central part of the southern flank of the compound-wall. At the time of its discovery the image formed part of a rough line of stones (either roughly-dressed blocks or architectural fragments) of uncertain use.



(iv) *Buddha in bhūmisparśa-mudrā*

Draped in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest and shoulder bare, Buddha (pl. LXXXIII B) is seated in the *paryāṅkāsa* attitude on a double-petalled lotus, his left palm with a pellet resting on the lap and right placed against the knee in the *bhūmisparśa-mudrā*. The face is considerably defaced. Above the head rise up the branches of the *Bodhi* tree carved against the halo which is conspicuously narrow towards the bottom. On either side of the halo is a *vidyādhara* flying through clouds; both the figures are considerably defaced; the one on the sinister is in the attitude of showering flowers towards Buddha.

From the thick stem of the lotus-seat have sprung up two lotuses. On the dexter of the lotus-stem is a defaced object, beyond which is a seated figure holding a longish object (defaced) which might have been either an incense-burner or a garland.

The image (39.4 cm. high and 28.6 cm. wide), carved in high relief, is not of fine workmanship. The khondalite stone out of which the image (Reg. no. RTR-1, 529) is fashioned is of poor quality.

(v) *Upper part of Buddha*

The lower part of the image (pl. LXXXIV B) is missing. Buddha was presumably seated, as behind his back is a throne and the left hand (palm broken) was on the lap. The *uttarāsaṅga* leaves his right chest, shoulder and arm bare. The hair and the *ushnīsha* are covered with short curls. The halo with a semicircular top is edged with tongues of flames. Above the halo are leaves of the *Bodhi* tree. The horizontal part of the back-rest of the throne is decorated with a scroll-like creeper; it is supported by two posts with bracket-capitals. Perched on the back-rest are two birds (the one on the sinister is broken) resembling a *hamsa* but with an inconspicuous crest like that of a peacock. At the top corners were flying *vidyādhara*s, of which the one on the dexter is alone preserved. The latter, bejewelled and with feet covered by socks, is holding a garland. The image (Reg. no. RTR-1, 530), which was possibly in the *bhūmisparśa-mudrā*, is 30.5 cm. wide, the extant height being 35.5 cm.

(vi) *Buddha in bhūmisparśa-mudrā*

Clothed in an *antarvāsa* (with a frill spread on the seat) and an *uttarāsaṅga* which leaves his right chest and shoulder bare, Buddha (pl. LXXXV A) is seated in the *vajraparyāṅkāsa* attitude on a double-petalled lotus, below which are two bowls of offerings on the sinister and a seated figure with folded hands and two defaced objects (one might have been a figure) on the dexter. With a raised circular mark on the left palm and right sole, he, with his left palm on the lap, displays the *bhūmisparśa-mudrā*. The face is partly damaged. The rendering of the hair is highly stylized. Behind the head is a halo with a pointed crown, above which are branches of the *Bodhi* tree. The image (Reg. no. 1961/72), 20.3 cm. high and 14 cm. wide, was originally within the niche of a votive *stūpa*. Its workmanship is not of artistic excellence.



(vii) *Crowned Buddha in abhaya-mudrā*

Attired in a long *antarvāsa* (with a portion spread like a fan on the seat) and an *uttarāsaṅga* which covers the entire upper body, Buddha (pl. LXXXV B) is seated in the *vajra-paryāṅkāsa* attitude on a fully-blossomed lotus. With his left palm resting on the lap, he displays the *abhaya-mudrā* with his right palm. Palms and the visible sole of the right foot bear circular marks and the forehead a circular *ūrṇā*. He wears a high ornate *mukuta*. Ends and loops of the fillet or ribbon are seen flowing on the sides. The halo, with a double raised border, is pointed at the crown, above which rise the leaves of the *Bodhi* tree. Below the lotus-seat are a kneeling devotee, an incense-burner and a bowl of offerings. The oblong back-slab is 21.6 cm. high.

On the back side of the image (Reg. no. RTR-1, 590), which is made of chlorite, is the Buddhist creed in four lines inscribed in characters of the ninth-tenth century A.D.

(viii) *Buddha in vara-mudrā*

Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha (pl. LXXXVI A) is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma*, with his left hand placed on the lap and right palm, in the *vara-mudrā*, resting against the knee. The image (Reg. no. RTR-1, 522), 17.2 cm. high and 10.8 cm. wide, was originally inside the niche of a votive *stūpa*. Of poor workmanship, it is badly defaced.

(ix) *Buddha with a Bodhisattva*

The fragment (pl. LXXXVI B) formed part of an architectural member. The lowest part has a beaded border. Draped in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha (Dhyāni-Buddha?), with his head damaged, is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* with his left palm placed on the lap and right palm in the *vara-mudrā* on the knee. On the sinister of Buddha is a two-armed bejewelled Bodhisattva seated in the *mahārājalīlā* attitude on a seat relieved with a row of petals. *Valayas* and an *upavīta* are alone extant. The left palm of the Bodhisattva, with the stalk of a missing flower between the thumb and the index finger, is placed on the seat, while his raised right palm is *vandanābhinayī*. The corresponding Bodhisattva on the dexter is missing. The fragmentary architectural piece (Reg. no. RTR-1, 548) is 15.2 cm. high.

(x) *Torso of Buddha*

Clothed in an *antarvāsa* and an *uttarāsaṅga*, a part of which is held by his left hand, Buddha (pl. LXXXVII A) was presumably standing. There are auspicious lines round the neck. The head, body below waist and the right arm are missing. The image was made of more than one piece of stone. Of fairly good modelling, the available part (Reg. no. RTR-1, 541) is 21 cm. high.



(xi) *Upper part of Buddha*

The available portion of the image (pl. LXXXVII B) is badly damaged. Around the neck are auspicious lines. The *uttarāsaṅga*, with one end falling on the shoulder, covers the left half of the body. Of forceful modelling, the piece (Reg. no. RTR-1, 538) is 21.6 cm. high.

(xii) *Heads of Buddha*

One (Reg. no. RTR-1, 588) of the heads with a broad face, elongated ear-lobes, half-closed eyes, meditative expression and determined lips is in a good state of preservation (pl. LXXXVIII A). On the forehead is the *ūrṇā* in the form of a raised pellet, while short curls cover the head and the *ushnīṣa*. The head is 14 cm. high.

The second head (pl. LXXXVIII B) is badly damaged. It is characterized by a broad face, half-closed eyes and a serene contemplative expression. The hair is arranged in spiral curls. There are auspicious lines round the neck. Of about the ninth century A.D., the extant fragment (Reg. no. RTR-1, 528) is 15.2 cm. high.

Slightly later than the preceding, the third head (Reg. no. RTR-1, 536), 14 cm. high, presents an elongated face with prominently-arched eyebrows and half-closed eyes (pl. LXXXVIII C). The rendering of the hair is stylized. The bottom row of curls follows the curvature of the eyebrows and has a V-shaped downward curve in the centre of the forehead.

## B. LOWER PART OF AN IMAGE OF AKSHOBHYA (?)

Clad in an *antarvāsa*, the Dhyāni-Buddha (Reg. no. RTR-1, 535) is seated in the *vajraparyāṅkāsana* attitude on a *viśva-padma* (pl. LXXXIX B). His left palm rests on the lap. The damaged right palm was most probably in the *bhūmiśparśa-mudrā*. Below the *viśva-padma* is a pair of standing animals at the centre. The animals are badly defaced and broken. Their body is heavy like that of an elephant. On the sinister is a bejewelled Bodhisattva, seated in the *mahārājatīlā* attitude; his left hand, with the stalk of a damaged flower, rests on the seat, while his right holds a damaged object. The figure on the dexter looks like a monk; it is also seated in the *mahārājatīlā* attitude with folded hands. Made in high relief, the image is 36.5 cm. wide, the available height being 25.4 cm.

The two sides of the image have chases which originally might have accommodated iron cramps.

## C. IMAGE OF AMOGHASIDDHI (?)

Robed in a long *antarvāsa* and an upper garment which covers both the shoulders, Amoghasiddhi (?) (Reg. no. 1961/6) is seated in the *vajraparyāṅkāsana* attitude on a single-petalled lotus (pl. LXXXIX A). The soles of his feet bear circular marks. His left palm rests on the lap, while the right displays the *abhaya-mudrā*. The upper portion of the back-slab with head is missing, the available height being 24.2 cm. The image most probably was within the north niche of Stūpa 227 (p. 93), as it is akin to the images in the western and southern niches of that *stūpa*. It was found below the western flank of the compound-wall near its south-western corner.



## D. IMAGE OF VAJRASATTVA

Draped in a long *antarīya* with a portion spread like a fan on the seat, Vajrasattva (Reg. no. RTR-1, 589) is seated in the *vajra-paryāṅkāśana* attitude on a fully-blown double-petalled lotus with a foliated stem (pl. XC A). In his left hand, placed near the waist, is a bell, while his right hand holds a thunderbolt against the chest. He is decked in a girdle, *valayas*, beaded armlets, a necklace, an *upavīta* of two strings, ear-rings and a high conical crown with a fan-shaped projection of the ribbon on either side of the head. Below the lotus-seat is a bowl of offerings on a stand, apart from a lamp, also on a stand. At the top corners of the oblong back-slab is a four-petalled flower. The image (18 cm. high) was within the niche of a votive *stūpa*.

## E. IMAGE OF MAJUVARA

Clad in an *antarīya* held by a plain band and adorned with *valayas*, armlets, a *hāra* of pendants, ear-studs and a crown with three projections, the Bodhisattva (pl. XC B), with the *śikhaṇḍaka-kākapaksha* coiffure (with two long locks), is seated in the *lalitāsana* attitude on a double-petalled lotus, below which are three bowls of offerings. His palms, in the *dharmachakra-mudrā*, rest against the chest, while passing over his left arm rises up the stalk of an *utpala* bearing a book.

The bottom side of the image (17·8 cm. high and 12 cm. wide) is slightly sloping. The workmanship of the image is not of high merit. Originally, the image (Reg. no. 1961/73) was within the niche of a votive *stūpa*.

## F. HEAD OF AN IMAGE OF MAJUSRI

The head of Mañjuśrī (pl. XCI A), with half-closed eyes, auspicious lines round the neck, large ear-studs, a crown decorated with cable-pattern and the *śikhaṇḍaka-kākapaksha* coiffure with two long side locks, is damaged. The central lock (*śikhaṇḍaka*) is decorated with flowers and leaves. Of fairly good workmanship and in high relief, the available portion (Reg. no. RTR-1, 537) of the image is 25·4 cm. high.

## G. IMAGES OF AVALOKITESVARA

(i) *Lokeśvara*

Seated in the *lalitāsana* attitude on a double-petalled lotus with his pendant right foot resting on a second lotus, the two-armed Lokeśvara shows the *vara-mudrā* with his right hand, his left hand, with the stalk of a missing flower between the thumb and the index finger, resting on the seat (pl. XCI B). Elegantly ornamented with plain *valayas*, beaded armlets with ornate triangular projections, an *upavīta* of two beaded strings, a beaded necklace, ear-rings and a short beaded *mukuta* with three ornate projections, the Bodhisattva, with half-closed eyes, is draped in a diaphanous *antarīya* held by a chain-shaped band



with a floral clasp. On the front side of the matted hair, which is tied by a string, is the Dhyāni-Buddha Amitābha. The back-slab is partly broken. On the dexter of the elongated-oval halo is a flying *vidyādhara*. Below the lotus-seat is a kneeling female devotee (or donor) on the dexter, apart from two bowls of offerings on tripods on the sinister. The image (Reg. no. RTR-1, 527) is 63.5 cm. high.

(ii) *Lokeśvara*

Clad in an *antarīya* held by a band and a folded *uttarīya* worn in an *upavīti* fashion, the two-armed Lokeśvara (pl. XCII A) is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a lotus-leaf. Decked in plain *valayas*, beaded armlets, a beaded *upavīta*, a *hāra* with a beaded string, ear-rings, a short beaded crown with three projections and a high *jaṭā-mukuṭa* with fan-shaped projections of the ribbon, the Bodhisattva displays the *vara-mudrā* with his right palm placed on the knee, the left palm, with the stalk of a full-blown lotus between the thumb and the index finger, resting on the seat. Behind the head is a plain roundish halo, while below the seat are a bowl of offerings and an incense-burner.

The back portion of the image (21.6 cm. high and 15 cm. wide) is partly cut out of the oblong back-slab. A fruit of mass-production, the image is hardly of any artistic merit. The image (Reg. no. RTR-1, 523) was within the niche of a votive *stūpa*.

(iii) *Lokeśvara*

Clothed in an *antarīya* held by a band and a folded *uttarīya* worn in an *upavīti* fashion, the two-armed Lokeśvara (pl. XCII B) is seated in the *lalitāsana* attitude on a double-petalled lotus, with his right foot resting on a second lotus. His left palm, with the stalk of a full-blown lotus between the thumb and the index finger, rests on the seat, while his right palm, placed against the knee, displays the *vara-mudrā*. He is adorned with beaded anklets, two bangles around each wrist, beaded armlets, a beaded *upavīta*, a beaded *hāra*, ear-rings and a beaded *mukuṭa* with three projected pieces. The highly-stylized *jaṭā-mukuṭa* is flanked on either side by a fan-shaped projection. Behind the head is an oval halo. Below the seat are a kneeling devotee on the dexter and a lamp (?) on a stand and a bowl of offerings on a stand on the sinister. The image (Reg. no. RTR-1, 524), 19 cm. high and 10.5 cm. wide, was within the niche of a votive *stūpa*.

(iv) *Lokeśvara with Tārā and Bhṛikuṭī*

The upper portion of the image (pl. XCIII B) along with the head of the Bodhisattva is missing. Attired in an *antarīya*, held by a girdle, and an *uttarīya* worn in an *upavīti* fashion and decked in *valayas*, an *upavīta* of two strands, armlets and a *hāra*, the Bodhisattva (Jaṭāmukuṭa-Lokeśvara ?) is seated in the *lalitāsana* attitude on a double-petalled lotus with the pendant right foot resting on a second lotus. His lower left palm, with the stalk of a missing lotus, rests on the seat, the lower right palm displays the *vara-mudrā* and the upper right carries a rosary, the object in the upper left being broken. On the



dexter is the ornamented Tārā, seated in the *mahārājatilā* attitude; her hands are in the attitude of blossoming forth a lotus. On the sinister is the four-armed Bhṛikuṭī, also seated in the *mahārājatilā* posture. Bereft of ornaments, she, with an *upavīta* and *jaṭā-mukuṭa*, bears in the upper left and right hands respectively a *tridaṇḍa* and a rosary, the attributes in the lower hands being damaged. Behind their heads are elongated-oval haloes. The image (Reg. no. 1961/55), 28 cm. wide and 26·7 cm. high, was found to the east of Stūpa 133.

#### H. BUST OF A TWO-ARMED IMAGE OF A BODHISATTVA

The lower portion of the image (pl. XCIII A) below waist and the sinister top corner of the back-slab are missing. The available part is again partly damaged. The three-eyed Bodhisattva (Lokeśvara?) presents half-closed eyes and a calm and contemplative facial expression. Of the ornaments, beaded armlets with a central ornate triangular piece, an *upavīta* of two beaded strings, a broad necklace relieved with diamond-shaped patterns, ear-rings and a *mukuṭa* of cable-pattern with three ornate triangular pieces are extant. Tied by a string, the major part of the hair is arranged in a *jaṭā-mukuṭa* on the crown, while some coiled locks fall on the shoulders. Around the head is a plain halo, conspicuously narrow towards the bottom. At the dexter corner of the oblong back-slab is an ornamented garland-bearing *vidyādhara*, with a conical cap, flying through clouds. The fragment (Reg. no. RTR-1, 568), 31·7 cm. high, is of about the ninth century A.D.

#### I. IMAGES OF TĀRĀ

##### (i) Tārā in *lalitāsana*

Seated in the *lalitāsana* attitude on a fully-blown lotus with her pendant right foot resting on a second lotus, one (Reg. no. RTR-1, 526) of the images of the two-armed Tārā (pl. XCIV A) is elegantly bedecked in beaded anklets, a girdle with a flower-shaped clasp, several bangles held together by a clasp, beaded *valayas*, beaded armlets with a central ornate projection, a beaded *hāra*, a necklace decorated with diamond-shaped patterns, a necklace of the *chhannavīra* type, large ear-rings and a short beaded *mukuṭa* with three ornate projections. Clad in a diaphanous *śāṭī* and an upper garment, also diaphanous, she, with half-closed eyes and auspicious lines round the neck, displays the *vara-mudrā* with her right palm placed on the knee, her left hand, with the stalk of an *utpala*, resting on the seat. The hair, tied by a beaded string, is neatly arranged in the shape of a bun on the crown. Behind her back is a cushion, decorated with petals. Below the *viśva-padma* is a male devotee (monk?) seated with folded hands, apart from an incense-burner, a lamp on a pedestal carved with petals and a bowl of offerings on a tripod. Behind her head is an elongated-oval halo with the Buddhist creed inscribed in characters of about the ninth century A.D. At the top corners of the oblong back-slab is a flying figure, amidst clouds, in the attitude of showering flowers. But for the damaged tip of the nose and eye-brows which have considerably disfigured the facial expression, the sculpture is in a good state of preservation. The sculpture (55·3 cm. high), executed in high relief, is remarkable for the soft plasticity and rounded modelling of the figure of the goddess.



With her right palm, in the *vara-mudrā*, bearing a circular mark, the second image (Reg. no. RTR-1, 532) of Tārā (pl. XCIV B) is seated in the *lalitāsana* attitude on a full-blown lotus with a foliated stem. Her left hand, holding the stalk of an *utpala*, rests on her seat. A second *utpala* of identical composition is seen against the back-slab near her right hand. Elegantly ornamented with a beaded anklet around her right leg, beaded *valayas*, armlets with a flower-shaped central piece, an *upavīta* of two beaded strings having a clasp, a beaded *hāra*, a girdle with a flower-shaped central piece, a *makara-kunḍala* in her right ear, an ear-stud in left ear and a short beaded *mukuṭa* with three projections, she is wearing a *śāṭī* and a folded *uttarīya*, the latter worn in an *upavīti* fashion. The hair, tied by a string, is arranged on the crown in the form of a bun and embellished with two *utpalas* or *champakas*. There are fan-shaped projections of a ribbon flanking the head. On either side of the elongated-oval halo is a *vidyādhara*, with a garland in hand, flying through the clouds towards the goddess. Below the lotus-seat are a devotee holding an incense-burner, a lamp on a stand and a bowl of offerings. The image (30.5 cm. high) was originally installed within the niche of a *stūpa*. The oblong back-slab bears on the rear side the Buddhist creed in five lines inscribed in characters of about the eleventh century A.D.

Seated in the *lalitāsana* attitude on a lotus, the third image (Reg. no. RTR-1, 531) of Tārā (pl. XCV A) wears a *śāṭī* held by a girdle, plain bracelets, armlets having a central projection, two plain *hāras*, large ear-rings and a high *mukuṭa* with fan-like projections of the ribbon on either side. She carries the stalk of an *utpala* with her slightly-raised left hand and displays the *vara-mudrā* with her right palm placed on the knee. A slight smile plays on the lips. The back-slab is oblong. The sculpture (26.3 cm. high), no doubt, was inside the niche of a *stūpa*.

Dressed in a *śāṭī* held by a girdle and a folded *uttarīya* worn in an *upavīti* fashion, the fourth image (Reg. no. 1961/74) of Tārā (pl. XCV B), with *valayas*, armlets with an ornate central piece, a beaded *upavīta*, a beaded *hāra*, ear-rings (right one damaged) and a beaded *mukuṭa* with ornate pieces at the base of the bun-shaped coiffure (on the top of the head), is seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a bowl of offerings. With her right palm in the *vara-mudrā* on the knee, she holds between the thumb and the index finger of her left palm, which rests on the seat, the stalk of an *utpala*. The halo is slightly pointed at the crown. The back-slab, with curved corners, is inconspicuously pointed at the crown. With a maximum height of 13.3 cm., the sculpture is 6.4 cm. wide and was inside the niche of a votive *stūpa*.

## (ii) Mahattarī Tārā

Dressed in a *śāṭī* and chest-cloth, Mahattarī Tārā (pl. XCVI A) is seated in the *vajraparyāṅkāsana* attitude on a *viśva-padma* with her right palm, in the *vara-mudrā*, resting against the knee and raised left hand holding the stalk of an *utpala*. She is adorned with *valayas*, beaded armlets with a triangular piece, a beaded necklace of the *chhannavīra* type, ear-rings and a *mukuṭa* with three ornate triangular pieces. Tied by a string, the major part of the hair is arranged on the crown in the form of a bun, while a few coiled



locks fall on the shoulders. Behind the head is the elongated halo, pointed at the crown, on either side of which is a garland-bearing *vidyādhari* flying through clouds towards the goddess. Carved in high relief, the sculpture (56.5 cm. high and 33.7 cm. wide) is of excellent modelling. But for the damaged face, the image (Reg. no. RTR-1, 402) is in a good state of preservation. It was found on the filled-up top of Stūpa 189.

(iii) *Lower portion of Khadiravaṇī Tārā (?)*

Of the main figure (pl. XCVI B), only the legs are extant (Reg. no. RTR-1, 540). The figure stands with a slight flexion on a double-petalled lotus. Of the ornaments, only the beaded anklets, a beaded *upavīta* and a girdle with beaded loops and pendants are alone extant. On the sinister of the figure is the ornamented Ekajaṭā, with a skull-cup in her left palm and a *kartri* in her right palm, standing with three flexions on a *viśva-padma*. The corresponding figure (Aśokakāntā Mārīcī ?) on the dexter also stands with flexions on a *viśva-padma* and is adorned. With her hanging right palm in the *vara-mudrā*, the goddess holds in her left hand a twig with damaged flowers (*aśoka* ?). Below the *viśva-padmas* under the feet of these two standing figures are kneeling devotees with folded hands, of which the two on the sinister are better preserved. The image is 30.5 cm. wide, the extant height being 34.3 cm.

(iv) *Vajra-Tārā*

Seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*, Vajra-Tārā (pl. XCVII A), with three heads visible, has eight hands. Of her four left hands, one is in the *tarjanī-mudrā* near the chest, the second holds an elephant-goad, the third the stalk of an *utpala* and the fourth a bow. The attributes in the four right hands are a conch-shell (in the lowest right palm in the *vara-mudrā*), an arrow, a noose and a thunderbolt. Clad in a *śāṭī*, the goddess with a calm face is decked in anklets, bangles, armlets with a central projection, a *hāra*, ear-rings and high *mukūṭas*. The back-slab is oblong. Made of chlorite, the image (22.8 cm. high) was found within the recess of a stone block and fixed to the latter by iron cramps. The stone block apparently formed part of a stone *stūpa*. The image (Reg. no. RTR-1, 525) is stylistically ascribable to the eleventh century A.D.

J. IMAGE OF PRAJNĀPĀRAMITĀ

Seated in the *paryāṅkāśana* attitude on a *viśva-padma*, Prajñāpāramitā (pl. XCVII B) displays the *dharmachakra-mudrā* with two palms. Perched on a lotus, the stalk of which passes over her left arm, is a manuscript. She is adorned with beaded *valayas* (one around each wrist), beaded armlets, a beaded *upavīta*, a beaded *hāra* with a pendant, an ear-stud in her left ear and an ear-ring in her right ear and a high ornate *kirīṭa-mukūṭa* with fan-shaped projection of the ribbon on either side. The sculpture (Reg. no. RTR-1, 591), 16.5 cm. high, once embellished the niche of a *stūpa*.



## K. IMAGE OF A FOUR-ARMED GODDESS (CHUNDĀ ?)

The image (pl. XCVIII) formed part of a rough wall (made of mostly architectural pieces) running over the ruined tops of Stūpas 236 and 242 (pl. XLVII B). Clad in a *śāṭī* and a diaphanous upper garment, the three-eyed goddess, with prominently-arched eyebrows, is seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus with a foliated stem. Her two lower hands are placed on the lap in the *dhyāna-mudrā*, the right palm with a tiny *pātra*. Her upper left hand holds the stalk of a lotus, the corresponding right palm bearing a rosary with her thumb and ring-finger. She is richly adorned with several bangles (twelve each around lower hands and fourteen around upper) held by a clasp, armlets with a triangular ornate central piece and a beaded line in the middle, an elaborate broad necklace, relieved with a row of diamonds, with small pendants, a long beaded pendant and beaded lines enclosing her chest (as in a *chhannavīra* type), ear-rings (each with a central beaded line) and a *mukūṭa* with three ornate triangular pieces. The major part of the hair is neatly tied in the form of a bun on the crown by a beaded string, while some coiled locks fall over the shoulders and back. Behind her head is a plain elongated-oval halo, on either side of which is a garland-bearing *vidyādhara*, with feet having socks, flying through clouds towards the goddess.

On the dexter of the lotus-stem is a seated female with folded hands, while on the sinister is a semicircular object on a tripod.

Of good workmanship, the image (Reg. no. RTR-1, 519), is 46.3 cm. high and 33 cm. wide. Stylistically, the image is ascribable to the ninth-tenth century A.D.

## L. BUST OF AN IMAGE OF A TWO-ARMED GODDESS

The lower part of the three-eyed image (pl. XCIX A) below waist is missing. The face is marred by the broken nose and damaged lips. When intact, the image was of considerable beauty. The workmanship is neat and fine. Both the forearms are broken. Like Viśvamātā, she carries in her left hand a finely-executed white lotus. With auspicious lines round the neck and half-closed eyes, she exhibits a contemplative expression. Of the ornaments, a necklace, a beaded *hāra*, *kuṇḍalas* with short pendants, small rings in the upper part of the elongated ear-lobes and a beaded *mukūṭa* with three ornate triangular pieces are preserved. The necklace of the *chhannavīra* type is elaborately conceived: it consists of two beaded strings with a floral clasp from which fall down two beaded strings (one with a floral pendant) and two more which encircle her chest. On the crown of the head is arranged the bun-shaped coiffure which is tied by two beaded strings with two floral clasps and an ornate triangular piece. On the sinister part of the coiffure is a crescent. The back-slab has rounded top corners. Made of close-textured khondalite, the image (Reg. no. RTR-1, 533), is 36.8 cm. wide, the extant height being 35.5 cm. Stylistically, the image may be attributed to the ninth century A.D.

## M. LOWER PARTS OF TWO IMAGES

The upper portions of both the images are missing. The available part of one



(Reg. no. RTR-1, 534) of the two is badly damaged (pl. C A ). Attired in an *antariya*, the image is seated in the *lalitāsana* attitude on a fully-blossomed double-petalled lotus with the pendant right foot resting on a second lotus. His left palm, holding the stalk of a missing flower between the thumb and the index finger, is placed on the seat. The broken right palm was possibly in the *vara-mudrā*. Of the ornaments, an *upavīta* of two beaded strings and a *valaya* are extant. Below the lotus-seat are a conch-shell on a tripod, a roundish object also on a tripod and an incense-burner, the fourth object at the extreme dexter being broken. The image is 35 cm. wide, the extant height being 24·8 cm. The two sides of the image bear each a chase for inserting an iron cramp. The image was most probably within the niche of a *stūpa*.

Clad in an *antariya*, held by a plain girdle, the second figure (Reg. no. RTR-1, 539) is also seated in the *lalitāsana* attitude on a double-petalled lotus, with its right foot resting on a lotus or lotus-leaf (pl. C B). With its right palm in the *vara-mudrā* on right knee, it carried the stalk of a missing flower between the thumb and the index finger of its left palm which is placed near the thigh. Of the ornaments, anklets, an *upavīta* of two beaded strings and two bangles around its right wrist are preserved. Below the lotus-seat are a seated figure with folded hands on the dexter and a bowl with offerings arranged in a cone on the sinister. The fragment is 17·2 cm. wide, the extant height being 15·2 cm.

#### N. HEAD OF AN IMAGE OF A BODHISATTVA

The sculpture (Reg. no. RTR-1, 559) is reduced to its head (pl. CI A) with the *jaṭā-bhāra* held by a string and a short beaded *mukuṭa* having a central triangular ornate projection. It is 11·5 cm. high. The face, with half-closed eyes, bears a calm and contemplative expression.

#### O. FIGURE OF HAYAGRIVA (?)

The fragment (Reg. no. RTR-1, 569) formed part of a large image of a Bodhisattva (possibly Lokeśvara). It preserves the upper part of the figure of the fierce-looking and pot-bellied Hayagrīva (?) with an open mouth showing teeth, contorted eyebrows, large fully-open angry eyes, beard and moustache (pl. CI B). Of the ornaments, two bangles around its right wrist, a beaded armlet, an *upavīta* of snake (?), a *hāra* of snake (?), a beaded necklace with small pendants, an ear-stud in its left ear and a plain *udara-bandha* are alone preserved. The right palm of the figure is raised in the attitude of *vandanā*. The height of the extant fragment is 29·2 cm.

#### P. HEAD OF A NĀGA

An oblong stone (Reg. no. RTR-1, 520) is relieved with the head of a three-hooded *nāga* and a partial hood of a second *nāga* (pl. XCIX B). The head with half-closed eyes is of fine workmanship. Tied by a string, the major part of the hair is gathered on the crown in the form of a large bun, over which is a floral band; a few coiled locks fall on the shoulders. Of the ornaments, a *mukuṭa* with a floral band and three ornate projected



pieces and a defaced ear-ornament in its left ear are preserved. Made of khondalite of hard variety, the piece is 54 cm. long, 26·7 cm. wide and 32·4 cm. high. It formed part of a rough wall (constructed mostly of architectural pieces) running over the ruined tops of Stūpas 236 and 242 (pl. XLVII B).

Q. HEAD OF AN IMAGE OF GAṆEŚA

The elephantine head (Reg. no. RTR-1, 543) of Gaṇeśa alone is preserved. The damaged trunk was turned to his left (pl. CI C). The fragment is 11·8 cm. wide, the extant height being 7 cm.



## CHAPTER SIX

### MONASTERY 1

#### 1. GENERAL OBSERVATIONS

THE mound (pl. CII), to the north of Stūpa 1, used to be locally known as Rāṇī-pukhuri,<sup>1</sup> 'the tank (*pukhuri*) of queen (*rāṇī*)'. Before excavation it presented the appearance of a tank with a central depression enclosed by a quadrangular bank-like eminence. The mound rose to a maximum height of nearly 7.62 m. above the surrounding ground on its north side. On excavation (pl. CIII A) it yielded the remains of two full-fledged monasteries. Located side by side, with a narrow passage in between, both the monasteries (fig. 8) faced Stūpa 1 (main *stūpa* of the site). The layout of the two principal units of the Buddhist edifices — main *stūpa* on the south and monasteries on the north — was perhaps dictated not merely by the availability of the ground along the lie of the hill-top but by an established convention. At Sarnath (District Varanasi, Uttar Pradesh) the main monastery-complex is located to the north of the area containing *stūpas* and shrines.

The eastern one (pls. CIII B, CIV and CV) of the two monasteries, called here Monastery 1, is the larger of the two. The basic plan of this monastery is of the age-old *chatuḥ-sāla* type, as it consists of a spacious stone-paved central courtyard around the four sides of which runs a verandah, which in turn, is surrounded by twenty-four cells, a shrine fronted by an antechamber and an entrance-complex. The last includes a front porch (or portico) flanked by pylons and a rear porch which opens into the verandah. The monastery had an upper storey, admittance to which was gained by a grand stone staircase in the south-western corner. Notwithstanding its normal monastic plan, it is a singular structural monument not only for its impressive size and symmetrical planning but for the rich but balanced surface-treatment of the front porch and the façade of the shrine. Not a single monastery of Nalanda, which has yielded so far the largest number of spectacular structural monasteries, can compete with this one in respect of embellishment. The only other structural monastery which has preserved fine sculptures in the front porch is the oblong one<sup>2</sup> at Sirpur (District Raipur, Madhya Pradesh). But Monastery 1 outshines it by its effective composition and splendid array of sculptures and delicate and admirably-finished decorative patterns. Indeed, the monastery is the finest structural one so far unearthed in India.

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<sup>1</sup> The prevailing local tradition before we unearthed the monastery was that the queens of Vasukalpa Kesari used to bathe in the tank which was believed to have been fed by an aqueduct constructed by King Vasukalpa Kesari. The historicity of this king is yet to be established.

<sup>2</sup> *Indian Archaeology 1954-55 — A Review* (New Delhi, 1955), p. 24; Douglas Barrett and Moreshwar G. Dikshit, *Temples at Mukhalingam, Sirpur & Rajim*, Heritage of Indian Art Series 2 (Bombay, 1960), p. 21.



## 2. STRUCTURAL PERIODS

The monastery reveals two major well-defined Periods of construction, apart from minor additions here and there. The structure of Period I is mainly of bricks; garnetiferous khondalite, however, is used in the platform, facing of the pylons, walls of the front porch, pillars, kerbs, flights of steps, pavement of the forecourt and courtyard, front wall of the shrine and door-frames of the cells and chlorite in the door-frame communicating the front porch with the rear one.

The cause of the ruins of the monastery of Period I seems to have been natural decay rather than any sudden calamity like earthquake, conflagration<sup>1</sup> and the destructive hand of the unbeliever in Buddha. The damage to the outer facing of the walls, without ample covering, was no doubt due to their exposure to periodical rain and storm, while that to the front walls of the cells was the decay of the wooden architraves over the lintels and wooden beams spanning the ceilings of the passages. The timber beams of the ceilings of the cells also wore out in the course of time.

When the original cells fell into decay and the peripheral walls, in spite of their thickness of 3.66 m., became stripped of brickwork completely at the back of the staircase and to a considerable extent throughout (at places only a thickness of nearly 61 cm. alone survived), a complete restoration, planned on a magnificent scale, was undertaken. In this Period II the monastery became even more impressive. The ruined peripheral walls of Period I were strengthened with cut-stone veneering; the cells of the lower storey, with the exception of three, which were kept open, were abandoned and filled in with earth and debris and their door-openings bricked up; new cells were erected at a higher level over the tops of ruined walls; the width of the front wall of the shrine was enlarged by the inclusion of the entire space of the antechamber and a portion of the verandah; and the front porch was provided with a front carved wall. All these renovations do not appear to have been effected simultaneously, as there is a clear indication (below, p. 188) of the renovated façade of the shrine preceding the bricking-up of the door of Cell 13. The original staircase, verandah, courtyard, entrance-complex and shrine (after partial restoration) remained in use in Period II as well. All these additions and alterations of the Period are noticed in the descriptive part of the building-components. The most novel introduction of this Period is the arcuate construction of the ceilings found preserved in the passages of Cells 4 and 11 (below, pp. 208 and 210).

At a later stage in Period II, some other additions and alterations were carried out by way of providing a brick antechamber in front of the shrine and erecting a screen-wall, also of bricks, in the front porch.

Period III, pronouncedly one of utter decline, is mostly represented by a few shabby brick walls enclosing parts of the northern, western and eastern wings of the verandah to provide rooms. The western part of the southern wing of the verandah and the courtyard were alone left free, the former to gain access to the staircase and the latter to reach

<sup>1</sup> Only Cells 23 and 24 show some traces of burning, which was, however, localized.



# RATNAGIRI

the shrine. The remaining parts of the verandah were utilized as mortar-pits by the constructions of dwarf walls.

## INDEX TO THE SECTIONS OF THE MONASTERIES

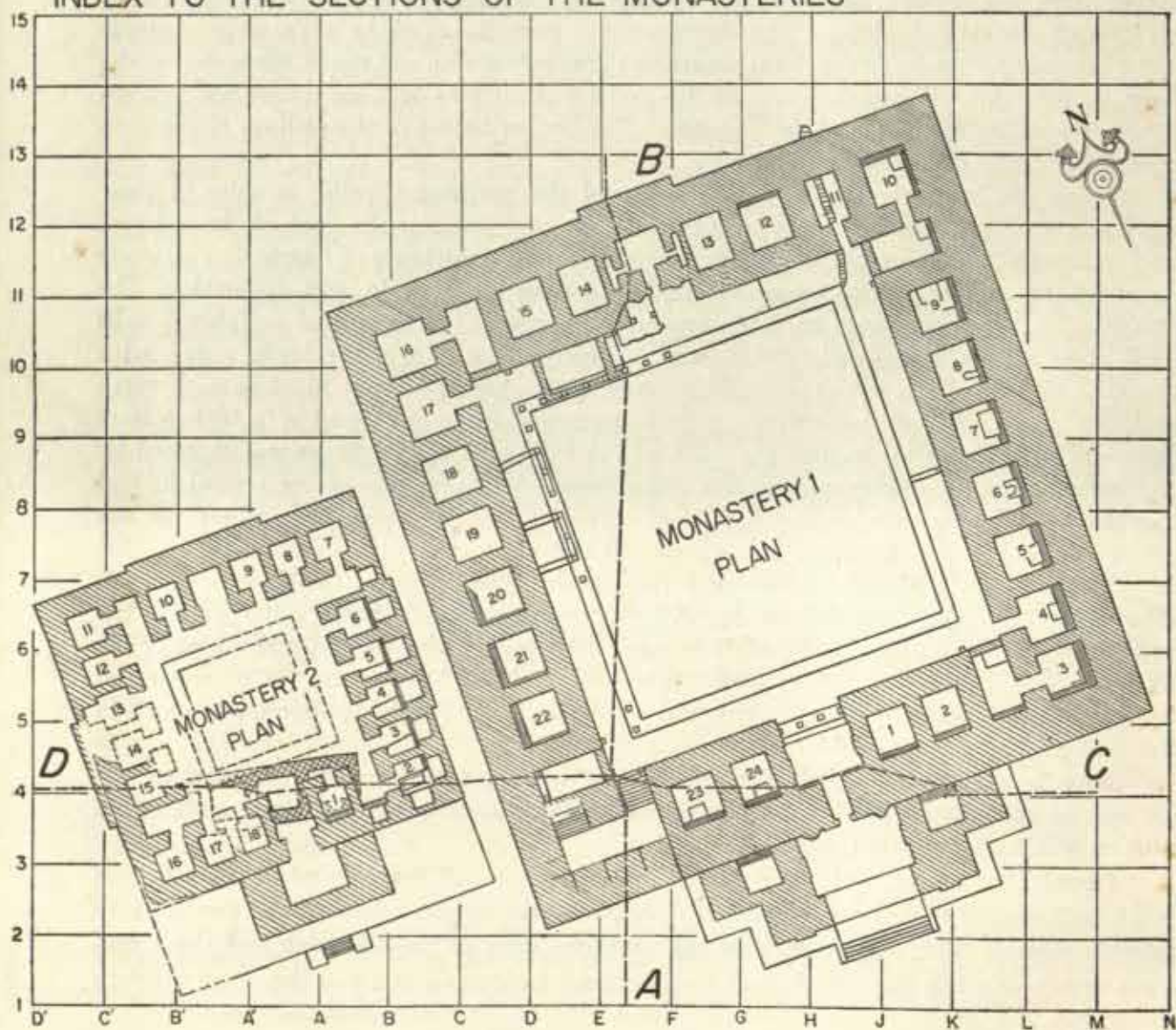
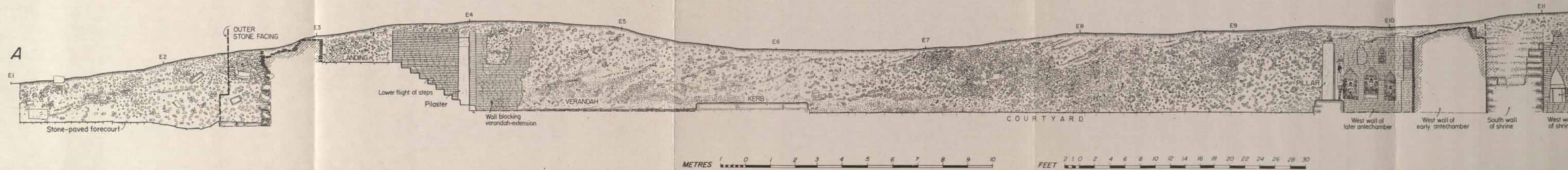


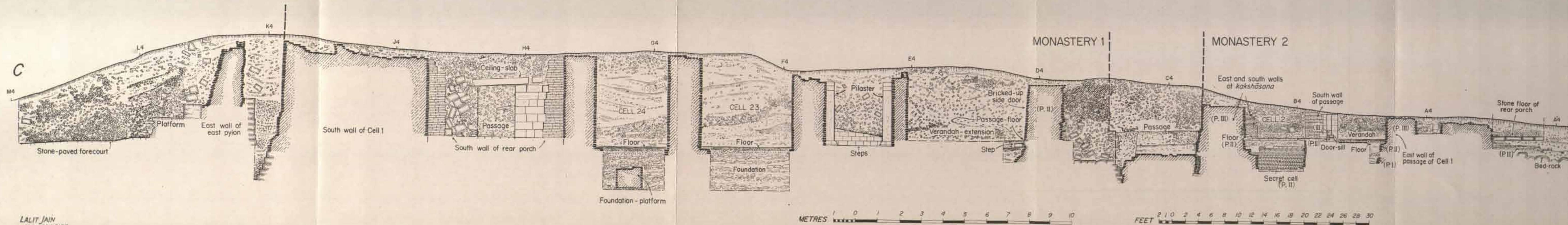
FIG. 8



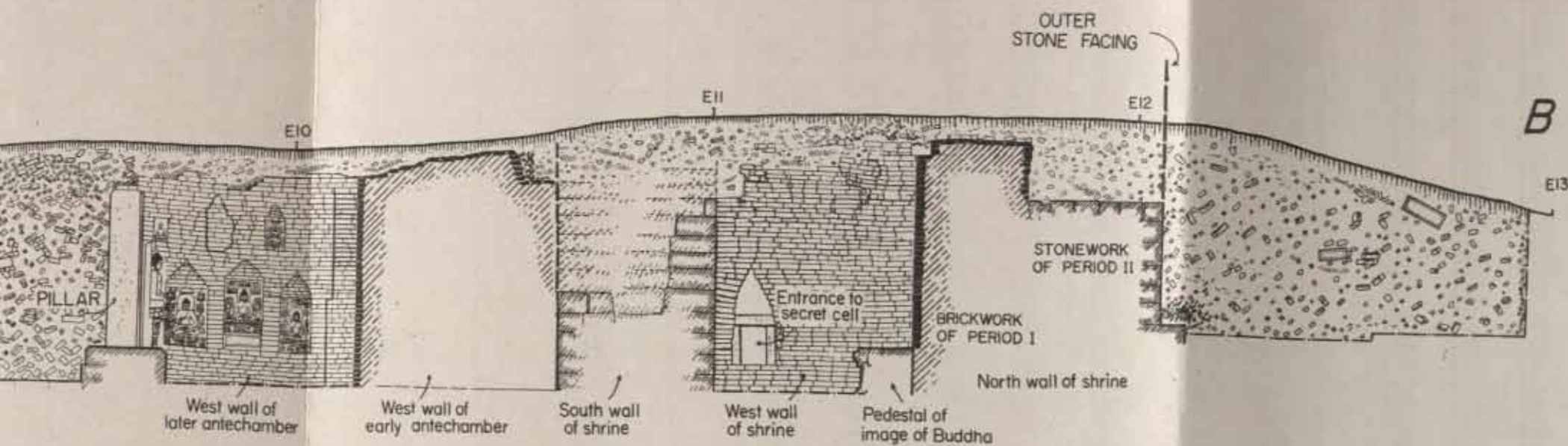
# RATNAGIRI, MONASTERY 1 : SECTION ON AB (FACING EAST)



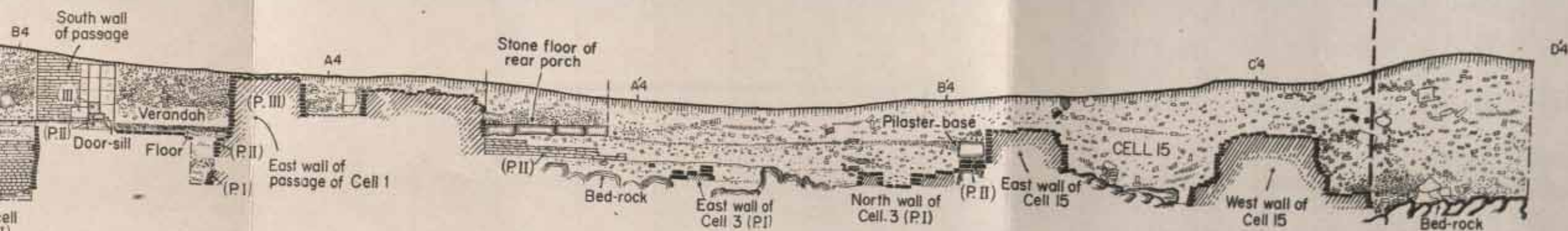
## MONASTERIES 1 & 2 : SECTION ON CD (FACING NORTH)







28 30



20 22 24 26 28 30







## 3. CHRONOLOGY

There is no direct evidence on the chronology of the monastery. While several inscribed images and slabs have been recovered, they have little dating value, as they were found out of context, mostly in the midst of thick debris representing the collapse of the monastery. But the strong affinity that exists between the sculptural and decorative arts of the rear wall of the front porch and of the façade of the shrine on the one hand and the early temples of Bhubaneswar (District Puri, Orissa), ascribable to the seventh-eighth centuries A.D. on the other hand, would roughly indicate the date of the construction of the monastery of Period I. Indeed, the decorative patterns, like foliage creeper, strikingly resemble those of the Vaitāl-deul and the Śiśireśvara temple at Bhubaneswar in their amazing freshness and clear-cut rendering. Stylistically, the initial phase of this Period is not certainly later than the eighth century A.D.

As regards Period II, we are again confronted with the lack of a record having a definite bearing on the construction. But the discovery of several sealings in the midst of the filling (effected during the construction of Period II), particularly inside the blocked verandah-extension in front of Cell 3 (below, p. 207), reveals that Period II was not certainly earlier than the eleventh century A.D., to which period the characters of the legend of the latest sealings belong. In consonance with this fact is the style of the figures and decorative motifs on the reconstructed façade of the shrine which suggests a date somewhere in the beginning of the twelfth century A.D. One of the stone architectural pieces found along with the dislodged stones of the aforesaid façade of the shrine is inscribed with the word *rāṇi* in characters of the end of the eleventh or the beginning of the twelfth century A.D. As this dating falls well within the period of the later Somavaṃśī rulers, it is tempting to connect Period II with the time of the Somavaṃśī king Karṇa, as a copper-plate charter<sup>1</sup> (above, p. 23) of this ruler, recording the grant of a village to *Rāṇi* Karpūraśrī who hailed from Saloṇapura-mahāvihāra, was discovered within one of the mounds on the hill-top.

Period III, which is definitely much later than the thirteenth century A.D., was perhaps contemporaneous with the last Period of Stūpa 1, as the same careless brickwork with wide joints characterizes both.

4. THE STRUCTURE AND SCULPTURES *IN SITU* (pls. 6 and 7)

The building proper (pls. CIV and CV) of the monastery is practically a square, 55.32 m. by 54.86 m. externally,<sup>2</sup> but it has a *pañcha-ratha* projection (pls. CV and CVI A) at the front to provide for the entrance-complex and a central projection (pl. CIII B) at the back for the shrine. In front of the building is a vast pavement (forecourt) laid out with flagstones (pls. CIV, CV and CVI A).

<sup>1</sup> *Epigraphia Indica*, XXXIII, pp. 263-68.

<sup>2</sup> The negligible variation between the length and breadth was due to the restoration of Period II entailing slight deviations from the initial layout.



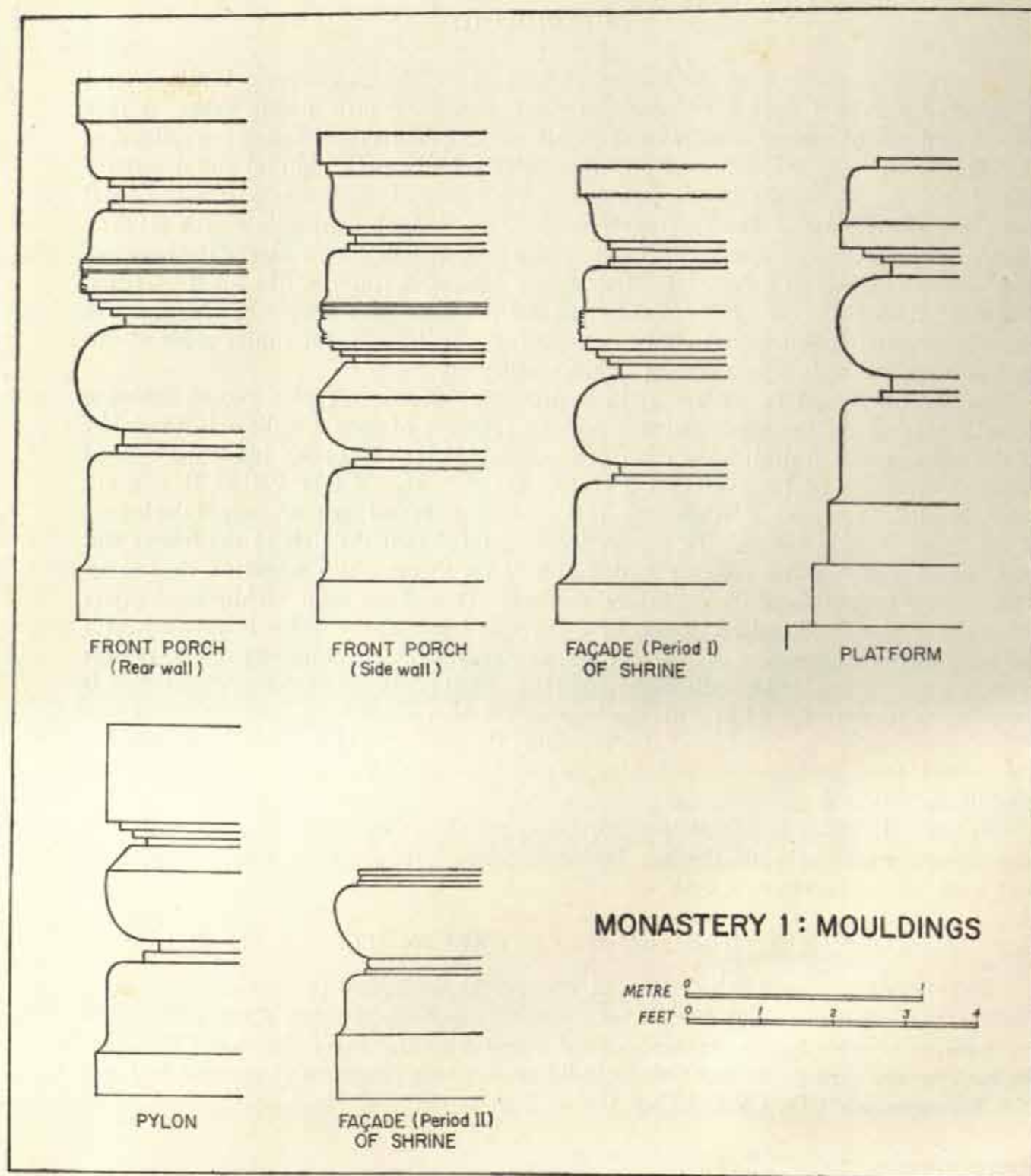


FIG. 9



## A. ENTRANCE-COMPLEX

Approached by a flight of steps from the paved forecourt, the entrance-complex consists of a front porch flanked by a massive pylon on either side and a rear porch, the two porches being connected by a portal, the principal entrance to the interior. The front porch and the pylons rest on a narrow platform.

## (i) Platform

The face of the stone platform (pls. CIV, CV and CVI A), 1.117 m. high, is relieved with a set of three mouldings — a *khurā*, a *noli* and a *khurā* (fig. 9); the last moulding, perched above two corbel-like facets, is relieved with plain truncated pyramidal motifs, each alternating with an oblong. Below the bottom *khurā* moulding are two plain stone courses, the lower one being partly visible.

## (ii) Flight of steps

Projecting from the middle part of the platform is the broad flight of steps (pls. CIV, CV and CVI A) giving access to the top of the platform and the front porch. It has four low stone steps, edged at either extremity by a parapet, also of stonework. The slightly-projecting topmost course of the parapet, with two horizontal facets at the base, is *khurā*-shaped and relieved at intervals with plain pyramidal projections which are truncated at the top.

## (iii) Pylons

On either side of the front porch is a massive pylon (pls. CIV, CV and CVI A), which has a deep projection, 3.87 m. by 5.36 m., on the front side facing the pavement. The projected portion is solidly built with a thick veneer of ashlar masonry (most of the stone slabs found dislodged) encasing a core of coursed brickwork. The exterior face of the central portion of the projected part was provided with a niche with three projected mouldings below — *khurā*, *noli* with a chamfering at the top (forerunner of *kumbha*) and an oblong *basanta* (fig. 9). Both the niches and also the mouldings below the niche of the eastern flank have entirely disappeared, but the sculpture in the niche of the eastern flank lay near the original position (pl. CIII A). The sculpture (pl. CXII B), 1.32 m. high and 83.8 cm. broad, is made of khondalite. The principal figure, a female one, clad in a long *śālī* and a transparent *uttarīya*, is standing with a slight flexion on a *viśva-padma* carrying in its left hand the branch of a flowering tree, its right hand being in the *vara-mudrā*. With half-closed eyes and meditative expression, the goddess is adorned with beaded anklets, a girdle like that of Vajrapāṇi of the east wall of the front porch, a broad necklace, with pendants and beads, of the *chhannavīra* type, a row of six bangles around each wrist, beaded armlets with an ornate central piece, *makara-kunḍalas* and a small



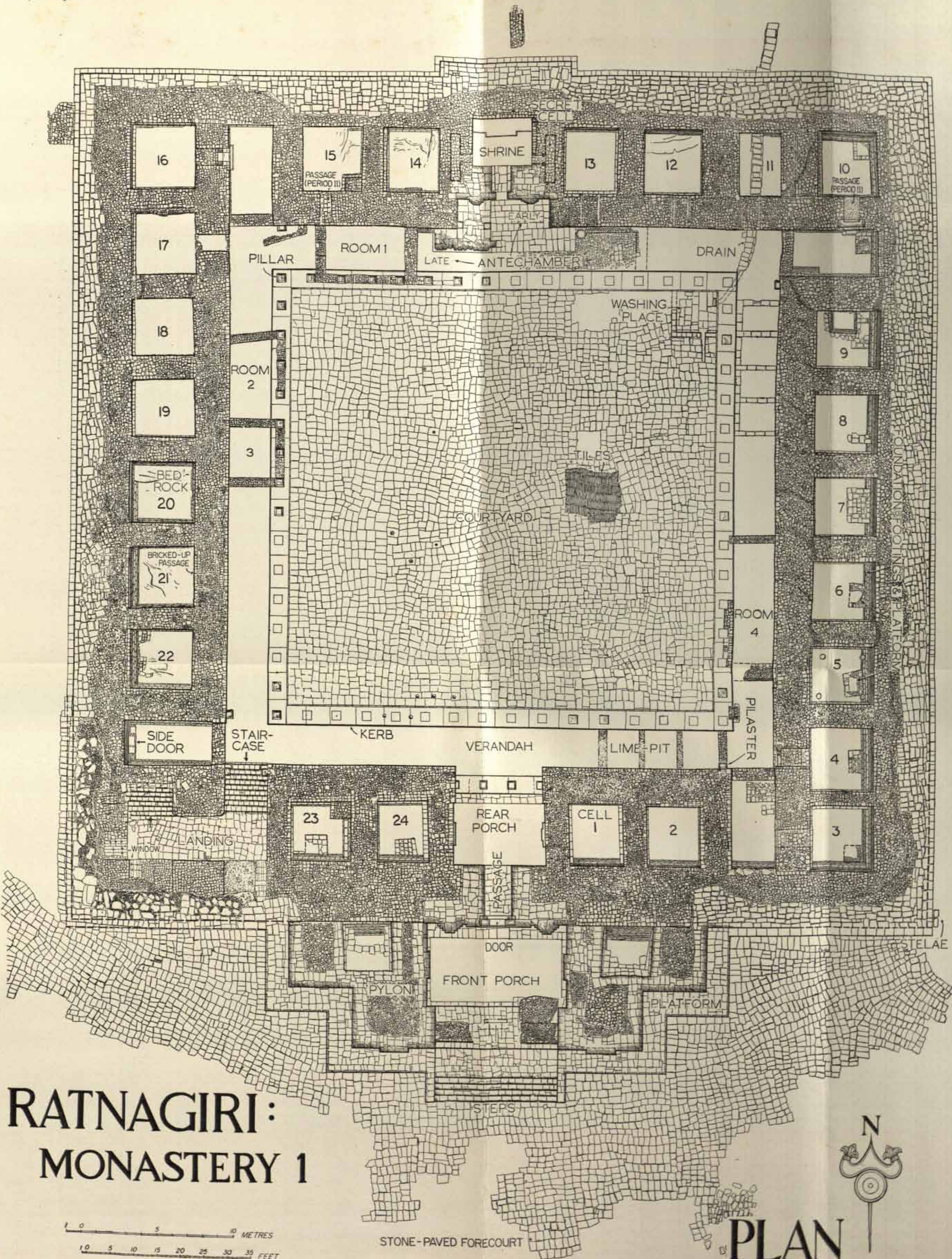
crown with three beaded strings and an ornate central projection. The hair is tucked on the top of the head in the form of a neat bun. Over the plain oval halo is a canopy, made of the luxuriant branch of a tree laden with leaves and flowers (*nāga-kesara* ?), flanked on either side by a bejewelled flying *vidyādhara*, with a garland in hands and feet having socks, represented against the background of clouds. Below them is an emaciated, bearded and moustached ascetic with a *jaṭā-bhāra* and sunken round eyes, holding in the left hand a water-pot (*kamaṇḍalu*) with an oval body and a long neck. The right hand of the ascetic on the sinister is in the *vandanā-mudrā*, while the one on the dexter offers a flower. The lower portion of the legs of both these figures is inside water, represented by waves. Further below is a female attendant. The one, near the left leg of the main figure, with a *chāmara* in her right hand, is in a leaning posture with her left palm resting on a lotus. The other female (on the dexter) with a thick rope, which ties two bags (hanging from her left shoulder), in her left hand, offers an uncertain object with her right hand. The principal figure, which probably represents a river-goddess, is stylistically comparable with the images of Vajrapāṇi and Avalokiteśvara of the side walls of the front porch. The emaciated and also the female figures have their individual background (with a curved top) relieved out of the main oblong background.

The remaining portion of the pylons is not solid. The interior (average 3.30 m. by 3.14 m. in the case of the eastern pylon and 2.99 m. by 2.97 m. in the case of the western pylon) was found filled in with earth and stone chips. Their back (north) walls, which are in reality the back (south) walls of Cells 1 and 2 and 23 and 24, are of fine brickwork (pl. CVII A), but the southern, western and eastern walls are of stones roughly chiselled internally (pl. CVII B) but smoothly finished externally with a core of brickwork. The major portions of the eastern wall of the western pylon and also the western wall of the eastern pylon form respectively the western and eastern walls of the front porch. The inner ends of the eastern and western walls are bonded with the north walls by projecting and recessed bricks (pl. CIV). The nature of the filling within the pylons (which, unlike that in other cells, is integral with the original structure, and not a filling of Period II) and roughly dressed masonry with wide joints (of the inner sides of the walls) coupled with the absence of doors leave no room for doubt that they never served the purpose of dwelling cells or even store-rooms. Their height, no doubt, reached the level of the roof of the ground floor of the monastery; but whether it continued still upward to the end of the upper floor remains a doubtful issue. The bonding device exists to the topmost limit of their extant north walls (pl. CIV). In the back wall of Cell 24 are extant the holes (pl. CXLII B) which received the rear ends of the wooden beams on which rested the ceiling. The back (north) wall of the western pylon, with the same bonding-device, rises to a height of  $5\frac{1}{2}$  courses (40.5 cm.) above the top-level of the beam-holes.

#### (iv) *Front porch*

At the initial stage, the front or outer porch (pl. CIV), 8.81 m. long (east-west), most probably was open in the front side like a portico and had pillars and pilasters, as in the rear

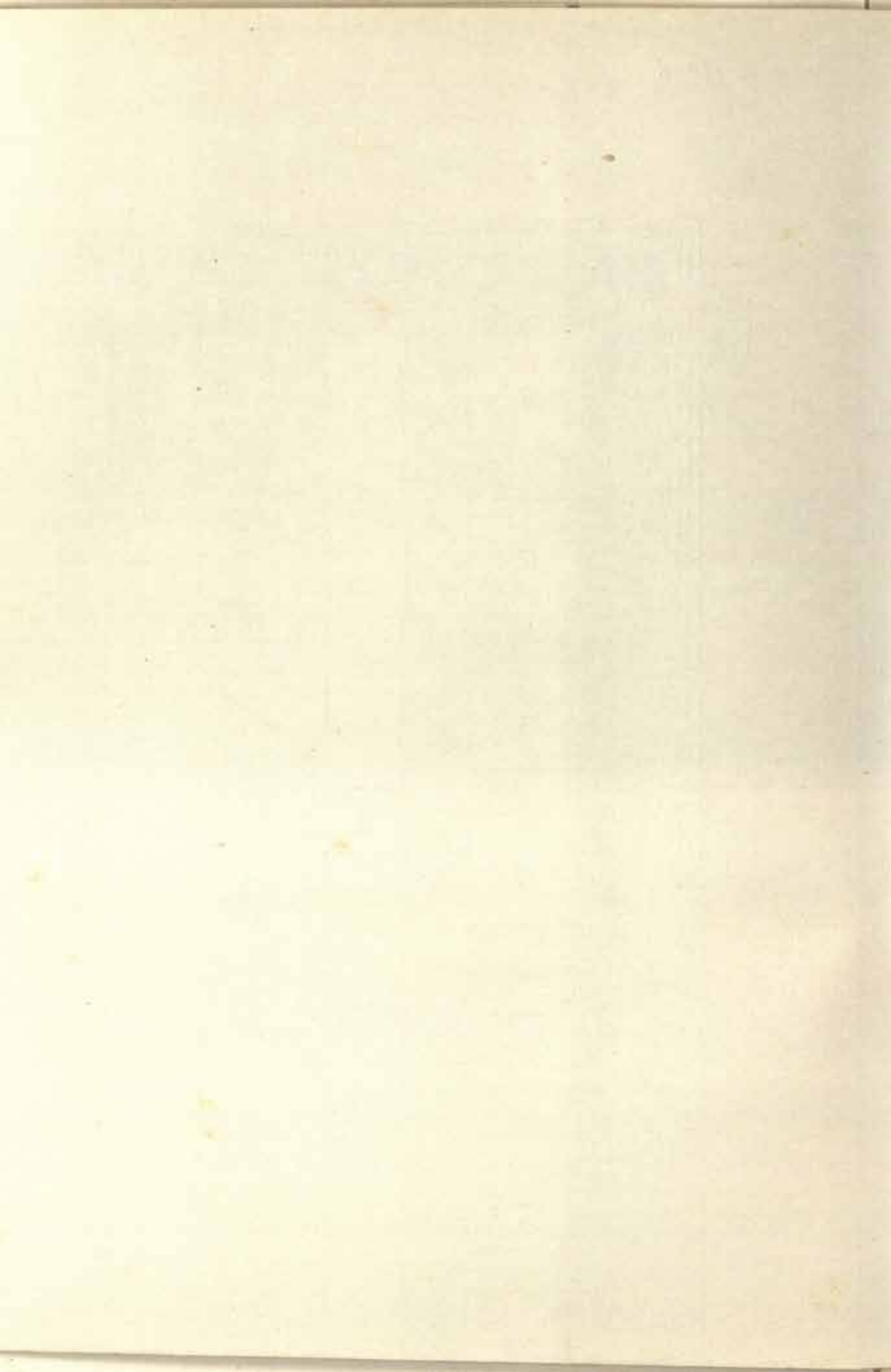




# RATNAGIRI: MONASTERY 1

PLAN







porch, placed on a stone plinth.<sup>1</sup> The three walls (east, west and north) of the porch had a facing of stonework, now missing in major parts.

**SIDE WALLS.**—The east and west walls (pl. CVIII), the stone facing of which appears to have been slightly later than the rear wall, present each a central projection (pl. CVIII). The latter had at the base four mouldings (fig. 9), the lower three (pl. CVIII) of which were found extant. The lowest is as usual a *khurā*, while the next is a *noli*, but chamfered near the top (heralding the *kumbha* moulding of the later Orissan temples). The third is again a *khurā* but elegantly decorated with a row of pendants capped by a beaded border on the base-band and ornamental *chaitya*-window motifs and peacocks at intervals above the beaded border. The missing fourth moulding was no doubt an inverted *khurā* as in the rear wall of the porch. Above these mouldings on each side was a niche, the facing stones of which have entirely disappeared, but the image it contained was found fallen (pl. CVIII) at the spot where it had been originally placed. These two images, which faced each other across the porch, are now installed by providing modern niches.

The four-armed image, 1.22 m. high and 66 cm. wide, in the east niche represents Vajrapāṇi (pl. CIX A) with a restrained but well-rounded bodily features and a calm face. Draped in a long *antarīya* held at the waist by a girdle fashioned in the form of two chains with a central flower-shaped knot, a loop and two hanging ends of the chain, Vajrapāṇi is standing with a slight *ābhāṅga* posture on a *viśva-padma*. He is richly but elegantly bedecked with finger-rings, plain circular *valayas* (one around each wrist), ornate beaded armlets with a decorated central projection, beaded loops and pendants, an *upavīta* of three beaded strings with a flower-shaped clasp, a broad necklace composed of two beaded strings with a central clasp and flame-shaped pendants, *makara-kunḍalas*, a second kind of ear-ornaments and an ornamental crown with a twisted rope-pattern at the base and three lavishly-carved projections. With a squarish face, half-closed eyes, hair falling on the sides in coiled locks and auspicious lines round the neck, the Bodhisattva holds in his lower left hand a spouted oval water-pot (*kamaṇḍalu*) placed on a flower, in his upper left hand the long stalk of an *utpala* supporting a *vajra* (thunderbolt) placed horizontally and in upper raised right palm a rosary, the lower right palm being in the *vara-mudrā* (placed against a lotus). On either side of the plain oval halo is a Dhyāni-Buddha (with an oval halo), perched on a lotus, the one (Akshobhya) on the dexter in the *bhūmiśparśa-mudrā* and the other (Ratnasambhava) on the sinister in the *vara-mudrā*; they have their individual background with curved corners. Near the right leg of the deity is an emaciated male with round sunken eyes, open mouth and hair in spiral curls, beseeching the boon from the god. The corresponding figure on the left side of the main image is a four-armed and slightly pot-bellied dwarfish male (Hayagrīva?), standing in the *pratyālīḍha* posture (with his right leg bent and left outstretched). With round eyes, open mouth showing teeth and fangs, eyebrows distorted in a frown and hair (which rises upwards

<sup>1</sup> In the debris by the side of the flight of steps was found a fragment of a chlorite pillar of the type of the khondalite pillars of the rear porch.



in double curls) tied by a snake, the bearded and moustached figure is extremely fierce-looking. Its two front hands are placed on the chest crosswise. Holding a *pāśa* (noose) in its upper left, it has its upper right hand in the gesture of paying homage (*vandanā-bhinayī*). Clad in a short cloth, it wears anklets, a girdle, an *upāvita*, armlets, *valayas*, a *hāra* and ear-studs; most of the ornaments are made of snakes. Behind the figure is the foliated stem (of the *utpala*) from which have issued stalks ending in two buds, a leaf and a flower.

The sculpture, 1.27 m. high and 69.8 cm. broad, in the niche of the west wall depicts Avalokiteśvara (pl. CIX B) bearing a close similarity to Vajrapāṇi in all details except that it carries in its upper left hand his cognizant attribute, the stalk of a full-blown lotus, and that he wears a *jaṭā-mukuta* which bears his spiritual sire, Dhyāni-Buddha Amitābha. At the base of the *jaṭā-mukuta* is a short crown of twisted rope-design with an ornate central piece. Both these images along with the walls are of khondalite.

REAR WALL.—The loss of a large part of the facing stones of the rear side (pl. CVI B) is indeed deplorable, as its extant façade,<sup>1</sup> with an admirable exuberance of sculptured figures and rich and lively decorative patterns, presents a texture, rare and unparalleled in other known structural monasteries of India. The plastic decoration, though profuse, is characterized by a chastity of design and effective and balanced layout. The stone facing is roughly bonded with the inner brickwork, which has shallow projections and recesses to act as tooth (pl. CVI B) to hold the rear ends of the stones. Both the stonework and brickwork present fine joints. The brickwork is invariably in mud mortar as in other parts of the building. It appears that the stonework here and the brickwork of the cells went on almost side by side, as a large quantity of chlorite flakes, presumably of the door-frame, (not to speak of the khondalite flakes) was found in the packing below the floors of Cells 1 and 3. The stonework is without any mortar everywhere, the stones, specially the facing ones, being joined by iron dowels and cramps, rusting of which is mainly responsible for the damage of masonry.

The embellishment of the two flanks of the wall is pleasingly varied. Next to the jamb of the portal is a pilaster-like facet (pls. CX and CXI). At its base is an ornate *pūrṇa-kumbha* placed on a pedestal of two mouldings—*khurā* and inverted *khurā* relieved with lotus-petals; on the band of the inverted *khurā* occurs a row of four-petalled flowers on the western flank and a wavy line with half-flowers on the eastern flank. Above the *pūrṇa-kumbha* is a niche, with a standing female *chāmara*-bearer, capped by a *khurā*-shaped projection relieved with lotus-petals. Over this is an ornate *chaitya*-window motif crowned by a second, the latter flanked by a flying figure on either side. Above this is an oblong panel filled in with a motif composed of two half diamond-shaped flowers and foliated leaves. Further above is a superbly-rendered foliage plant with scrolls and foliated tendrils of amazing complexity. The facing stonework above this is missing, but from a

<sup>1</sup> The fallen stones which lay in the debris have been fixed in their proper position and some of the missing stones are restored by plain ones (pl. CV).



piece which was found amidst the debris, it is evident that, above the last motif were the three-fourths of a lotus-medallion (resting on a beaded border) crowned by a *pūrṇa-kumbha*.

Beyond the pilaster is a broad division compartmented into a vertical row of oblong niches (pls. CX A and CXI), traces of three of which in each flank are sufficiently clear. Each niche is flanked by two pilasters resting on a base of two mouldings—*khurā* and inverted *khurā* decorated like their analogues at the base of the pilaster-like facet described above. These pilasters have a succession of (i) a *pūrṇa-kumbha*, (ii) a *haṁsa* or a peacock with a foliated tail or simply a creeper, (iii) a *pūrṇa-kumbha* and (iv) a projected inverted *khurā*, the last moulding relieved with a flower on the body and a row of flowers or creepers on the band.

Two images (pl. CXI A) in the niches of the western flank and one, with head missing (pl. CXI B), in the eastern flank are alone now extant. The latter image and also the one (pl. CXI A) in the lowest niche of the western flank represent Jambhala, the Buddhist counterpart of Kubera, the god of wealth. Wearing an *antarīya*, both are seated in the *lalitāsana* attitude on a *viśva-padma* (the western one placed on a legged seat and the eastern one on two lions), with their hanging right foot perched on a lotus, above a row of *nidhi-kumbhas* (two in the eastern flank and seven in the western flank), of which one, immediately below the foot-rest, in the western flank is fallen. Decked in the usual ornaments including anklets and a garland of *utpala* or *champakā* flowers, the corpulent deity, with a citron in his right palm placed on the knee, presses with his left hand an animal, presumably a mongoose, with a fattened hind part, which pours forth jewels under pressure. On either side of the circular halo of the western figure is a hanging *kumbha*.

In the second niche of the western flank is the two-armed bejewelled Avalokiteśvara (pl. CXI A) with a noble bearing, sensitively-modelled body and a serene contemplative facial expression. Seated in the *lalitāsana* attitude on a fully-blossomed lotus with his right foot on a second lotus, the Bodhisattva, wearing an *antarīya* and an *uttarīya*, holds the stalk of a full-blown lotus in his left hand resting on the seat and displays the *vara-mudrā* with his right palm. The folded *uttarīya* is worn in the fashion of an *upavīta*. On his *jaṭā-mukuta* is poised a Dhyāni-Buddha.

Beyond the row of niches and separated by a thin recess is a facet, at the base of which is a standing five-hooded *nāga* in human form (pl. CXI). With half-closed eyes, the bejewelled figure holds an ornate *kumbha* with both hands. The remaining portion of the facet is relieved with a motif found commonly on the door-jambs of the Orissan temples. This motif is known as *sapuriyā* in the Oriya parlance, after the fruit (?) resembling the pineapple (which combines with palm-shaped leaves). One of the early representations of this motif occurs on the door-jambs of the Gupta temple of Bhumara (District Satna, Madhya Pradesh). Possibly the motif is an adaptation of acanthus leaves found usually on the Indo-Corinthian capitals.<sup>1</sup>

<sup>1</sup> *Indian Archaeology 1959-60 — A Review* (New Delhi, 1960), pls. XXI B and XXII B.



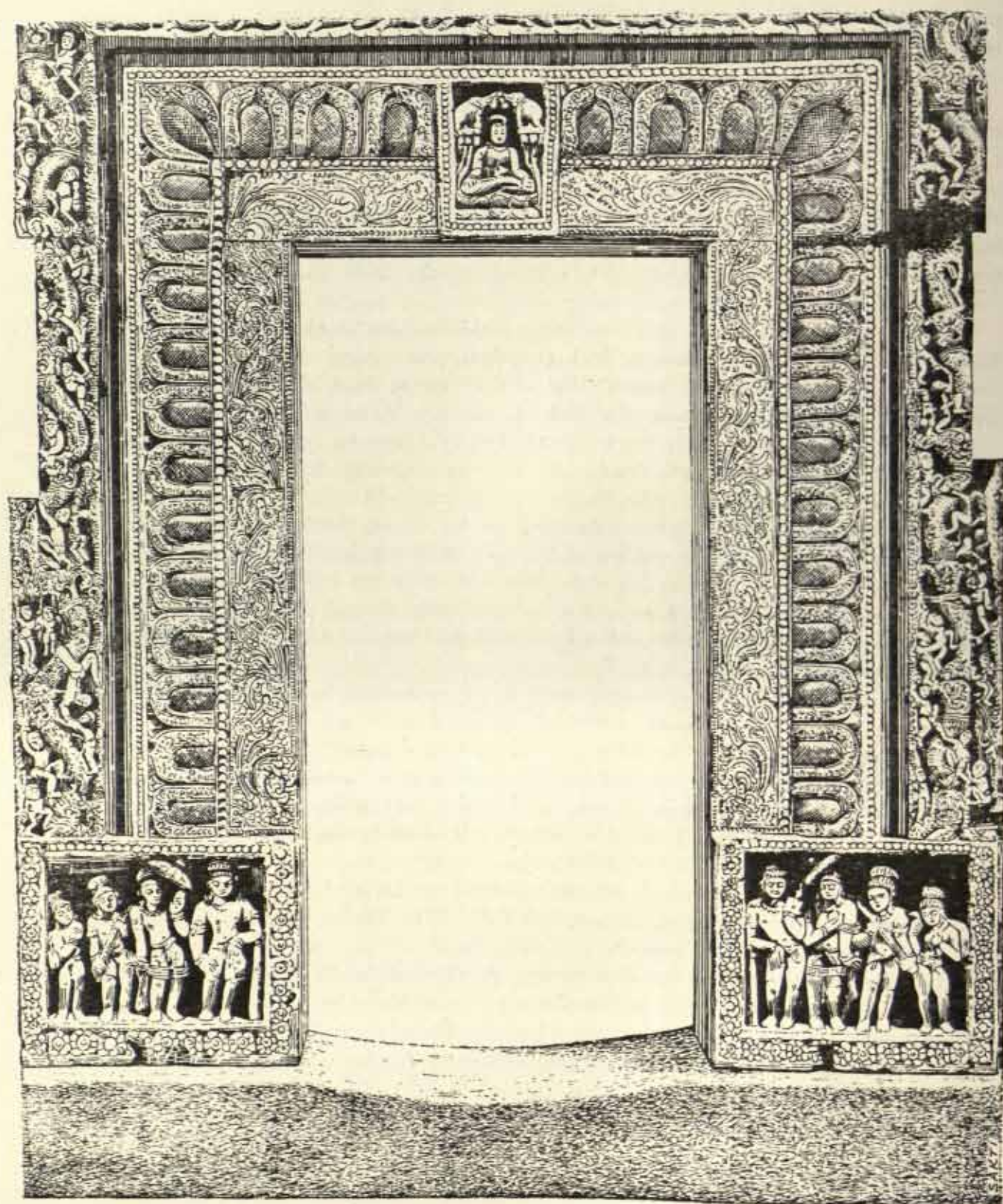


FIG. 10. Frame of portal of Monastery I



The *sapta-ratha* projections (pl. CX A) further outwards have at the base a set of four mouldings — *khurā*, *noli*, *khurā* and inverted *khurā* (fig. 9). The central projection of the *noli* in combination with the base-band of the third moulding is richly carved with the semblance of a *pūrṇa-kumbha* overflowing with fine foliage. The third and fourth mouldings have lotus-petals on the body, the former having an ornate *chaitya*-window motif in addition. The base-band of the third, except the central projection, is relieved with a row of pendants below a beaded border, while the band of the fourth is decorated with a row of four-petalled flowers within a beaded border. A fragment of the *sapta-ratha* wall above these mouldings is preserved on the western side. It has a niche on the central projection. Inside this is Yamunā<sup>1</sup> (pl. CXII A) with the well-rounded swaying body. She is dressed in a long *śāṭī*, a transparent upper robe and a *kucha-bandha* and elegantly adorned with ornaments including a beaded *hāra* of the *chhannavīra* type. The hair is arranged in a knot at the nape. Standing on a fluted foot-rest, possibly a cushion, above a tortoise, the river-goddess, with an oval halo behind the head, holds in her left hand an *utpala* and places her right arm over the shoulder of a female attendant who holds an umbrella over her. There is a second female in front of her carrying in her left hand the strap of a long double bag which is suspended from her left shoulder. With her raised right hand she offers a handled object to Yamunā. A fish delineated against the wavy foot-rest of this attendant suggests the watery region. At the dexter top corner is possibly a *haṁsa* flying through clouds. The jambs of the niche are decorated with *pūrṇa-kumbhas*, four-petalled flowers, half-flowers within triangular compartments and three-fourths of lotus-medallions. The inner *kanika* (the corner facet) is relieved with an ornate creeper combining with scroll-work. The facet next to it is decorated with diamond-shaped flowers and foliage.

FRAME OF THE PORTAL.— The door-opening is 2.02 m. high and 1.01 m. wide, the width being thus exactly half of the height. Save for a small section of the outer edge which is in khondalite, the door-frame (pl. CVI B and fig. 10) is in bluish-green chlorite, a somewhat soft close-textured stone lending itself to high finish. The clean and sharp carvings on it are fresh as if they had been executed only the other day. Indeed, the frame with its superb decoration, may well claim to be the loveliest entrance to a structural monastery in the whole of India. The colour contrast between it and the flanking walls of khondalite has added considerably to its high effect. The neighbouring hills of Udayagiri and Lalitagiri also have produced carved door-frames. Beautiful as these two frames are, they, however, fail to reach the magnificence of this gateway.

At the base of the jambs is a group of four male figures (pls. CX B and CXIII) panelled within a frame having a border of a row of four-petalled flowers on three sides and a beaded line on the fourth. The figures, with their soft but stately bearing and half-closed eyes, are gracefully decked in bangles, armlets, a girdle, a beaded *hāra*, ear-rings and a simple head-ornament. Tied by a string, the hair, except in the case of the two

<sup>1</sup> The missing figure on the eastern flank presumably represented Gaṅgā.



inner figures on the eastern jamb which have coiled locks falling on the shoulders, is arranged on the top of the head in the form of a large bun. The innermost figure, partly leaning on a staff, evidently represents a *dvāra-pāla* (door-keeper), the one on the eastern flank having an *utpala* in the left hand. The figure next to it on the western flank most probably stands for a king,<sup>1</sup> as an umbrella is held over his head. It holds in its left hand an *utpala*, while the corresponding figure (possibly a prince) on the eastern flank carries in its right hand (held against the chest) a globular object, a fruit or a jewel. Both of them hold with the other hand a part of their folded *uttarīya* which encircles the thighs. The third figure is an attendant in the role of an umbrella-bearer, while the outermost, also an attendant, carries a long bag suspended on a string placed over the shoulder.

The remaining portion of the door-jambs above the panel is divided into three broad facets (pl. CX B). The innermost, recessed than the other two, bears a fine creeper with luxuriant foliage and small scrolls, the motif being known as *kuñja-latā* or *patra-latā* among the *śilpīns* of Orissa. The execution is reminiscent of ivory-carving. In the middle facet occurs a row of lotus-petals, each of which has in the middle a motif resembling a jack-fruit (probably representing the pericarp of a lotus). On either side of this row is a beaded line. The motif on the third facet is very common on the door-jambs of the temples of Orissa, but nowhere else it is so boldly and beautifully drawn. Known as *ḍālī-māṅkuḍi* (playing like monkeys on a twig), *gelabai* and *manushya-kautukī* among the *śilpīns* of Orissa, this peopled creeper shows sportive boys, full of agility, enjoying themselves in various ways—some on swings, some climbing the twig, some again helping his companion in climbing and the like—on a meandering creeper which has a faint semblance of a succession of stylized *makaras*.

The motifs of the innermost and the middle facets of the jambs continue on the lintel as well which has, however, at the centre a beaded inset bearing the *abhisheka* (lustration) of Lakshmī (pl. CVI B). Seated in the *padmāsana* attitude on a *viśva-padma*, Lakshmī holds in her left hand a roundish object (*ghaṭa*?), her right hand being in the *vara-mudrā*. She is bathed by two elephants, each, with a pitcher in its rolled trunk, perched on a lotus. The topmost facet of the lintel has, in the place of the *manushya-kautukī*, a row of twelve *vidyādhara*s, of which the nimble legs alone are represented on the available part. The remaining portions of their bodies were carved on a separate stone which, along with the superstructure, is now missing. The member immediately above the lintel, to presume from the door-frames of Udayagiri (now in the Patna Museum) and Monastery 2 of this place, possibly had projections relieved with ornate *chaitya*-window motifs and recesses having figures in compartments.

The bottom of the lintel has a chase, 3.8 cm. deep and 6.35 cm. broad, which originally accommodated an iron beam. The back side of the lintel is in two facets (pl. CXIX A), the heights of the lower and upper facets being respectively 24.8 cm. and 26.7 cm. In

<sup>1</sup> If this presumption is correct, it is likely that the monastery or at least a substantial part of it was the donation of a king.



the upper facet, which projects over the lower by 19 cm., are two large circular holes which were provided for accommodating the top of the shafts of a double-leafed wooden door. There are corresponding round cavities on the floor of the passage edging the base of the chlorite door-sill.

The door-sill, 29·2 cm. high and 54 cm. wide, is plain, its middle portion smoothly concave (pl. CVIII) due to the wear it was subjected to by the brisk footsteps of the resident monks and pilgrims. This depression is suggestive of a prolonged use of the monastery.

FRONT PORCH OF PERIOD II.—In Period II was felt the necessity of converting this partly-open porch into a completely closed one. The pillars and pilasters of Period I were done away with, if they had not already disappeared earlier, and a stone wall was built in front. Though nothing of this wall now stands, its position is indicated by incised lines on the stone plinth of the earlier Period. The door-opening, as suggested by these incised lines, was 81·3 cm. wide. The sill of the door was 38·5 cm. wide. A socket with an iron capping for the shaft of a single-leafed wooden door now exists on the floor of the passage.

The existence of an elaborately-carved façade in this Period may be presumed from the find, amidst debris on the pavement of the forecourt in front of the porch, of a large number of carved architectural pieces, including a few fragments of a lintel bearing flying *vidyādhara*s. The majority of these loose pieces form a cognate group stylistically. The finds of L-shaped corner stones would indicate that the superstructure ran on the pylons as well. In view of the missing links,<sup>1</sup> it has not been possible to reconstruct this façade. A very small part of this façade has roughly been assembled (pl. CXIV). At the base of this assembled portion is a row of pot-bellied *yakshas*, each seated on a beaded abacus, in the attitude of supporting superstructure with their raised palms and heads. Over these *yakshas* projects an elaborate sloping member rising above three corbels. The lowest corbel is relieved with an ornate cable-motif, the middle with a row of inverted stepped patterns and the third with halves of flowers on the projected dentils and trellis-pattern of squarish perforations on the recesses. The base-band of the sloping member, which had *tri-ratha* projections at regular intervals, is embellished with a row of pendants capped by a beaded line. On the sloping parts of the central projections of this member are perched birds. Above the sloping member is a recess. The spaces above the central projections of the sloping member are most projected and bear the relief of a *pūrṇa-kumbha*, on either side of which is a receding facet decorated with a vertical row of four-petalled flowers having a beaded line on the outer edge. Beyond this facet is the most receding portion which is carved with a trellis-pattern of squarish perforations. Between the two sets of the trellis-patterns is a projected niche, its jambs, with a beaded line, capped by a *tri-ratha* capital shaped like an inverted *khurā*. Inside the niches are figures, both human and divine, in various postures. Over this are repetitions

<sup>1</sup> It is likely that some of these stones are yet buried within the unexcavated part in front of the exposed pavement of the forecourt of Monastery I.



of the combined sloping member and recess, the latter with *pūrṇa-kumbhas*, rows of flowers on the facets, niches with figures and trellis-patterns. Plates CXV-CXVIII illustrate some of the carved stones which formed the later façade of the front porch.

In later times this stone wall too collapsed and gave place to a brick one. This latter wall, with a fine brick facing but with a shabbily-executed core of brick-bats which hardly run coursewise, now exists. It is 1.245 m. in width and 1.448 m. in extant height and has a central opening directly opposite the chlorite door-frame.

Against the north side of the eastern flank of this later brick wall was built at a still later date a shabbily-built brick platform, curved at its north-western corner. Its use is uncertain.

#### (v) Passage

Opening from the portal is a narrow passage, 3.327 m. long and 1.73 m. wide, which leads to the rear or inner porch (pl. CXIX A). Its side walls are faced with ashlar masonry, the outer end of which is bonded with the brickwork. Most of the stones of the eastern side were found dislocated (pl. CXIX B). The floor of the passage is paved with stone slabs. Its ceiling, presumably flat, was made of long slabs, of which one, a chlorite slab (pl. CXIX B), was found almost near its original place. The west wall of the passage bordering the door-frame has a deep and spacious socket which used to receive the end of the bar that bolted the wooden door.

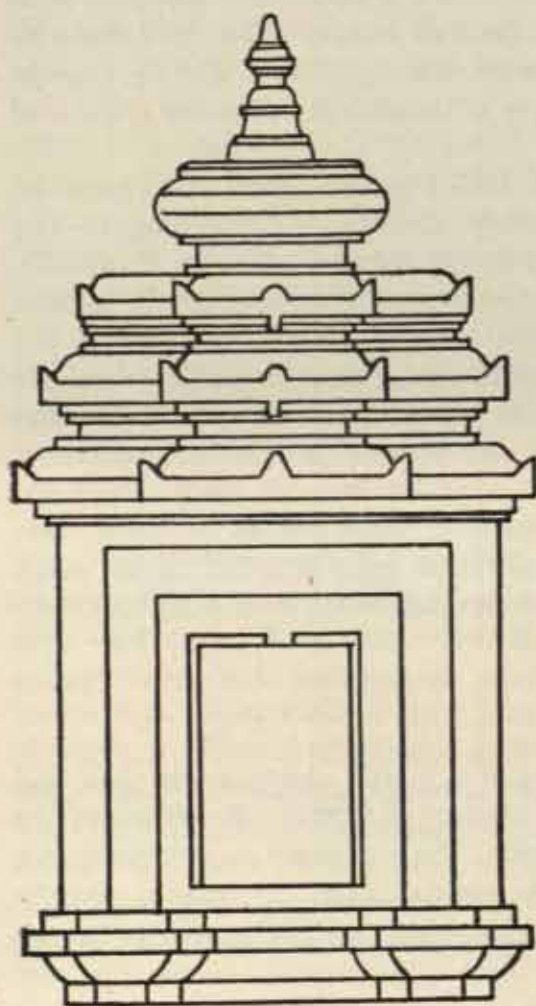
#### (vi) Rear porch

The rear porch, 5.994 m. long (east-west), is open on the north side. This side has monolithic pillars and pilasters (pls. CIII B and CLIX), two each, placed on a running khondalite base, 5.689 m. long, 1.117 m. wide and 26.7 cm. high, with bevelled top edges. One of the pillars is 49.5 cm. by 50.2 cm. at the base, while the other is 55.2 cm. square. Absolutely plain, both the pillars are tapering. Their top edges, like those of the verandah-pillars, are bevelled. Possibly the bevelled part went inside the bottom of the crowning member of the pillars. In the present state it is not possible to be definite if there were capitals over the pillars and pilasters or the architrave rested directly on them. In any case, there are chases for the ends of either the capitals or the architrave in the flanking walls. These chases are 66 cm. long and 36.8 cm. wide, the available height being 61 cm. As the height of the pillars and pilasters is only 2.22 m. and the extant maximum height of the eastern wall is 4.01 m., it is likely that there was a wall between the architrave and the ceiling. The height of the pillars and pilasters was evidently conditioned by that of the verandah-pillars, as these had also to support partly the ceiling of the verandah. The floor of the porch is made of tiny brick-bats and brick-dust, rammed hard, while the east and west walls are entirely of bricks. The central part of both these walls contains the representation of a miniature shrine which bears within its niche an image, remarkable both for their perfect state of preservation and fine workmanship. The images are appreciably smaller than the niches which might have been intended for images other than the present ones. Otherwise, there was a separate pedestal below the image. It is possible that the

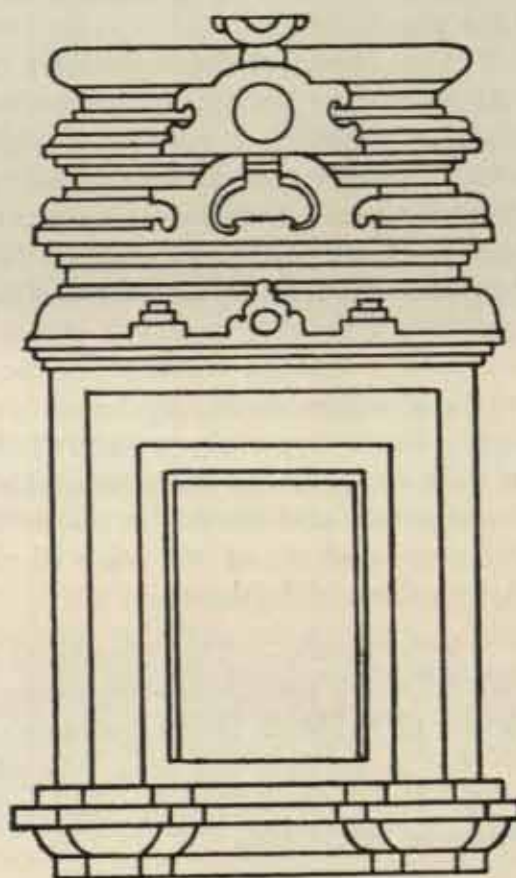


present flanking walls were restorations of the corresponding ones of Period I. For, they are not properly bonded with the southern walls of the porch.

EAST WALL.—As already noted, this wall (pl. CXX A) stands to a height of 4.01 m. The miniature shrine-replica (pl. CXX A), 2.95 m. high, simulates the form of a *piḍhā deul* with a faceted niche (fig. 11). The *piḍhā-muṇḍi* has a *tri-ratha* roof made of three *khurā*-shaped *piḍhās* having *ṭāṅkus*. The crowning members consist of a succession of a *beki*, a cushion-shaped member (not an *amlā*, as it is not fluted), a *khapuri* and a *stūpa*,



Piḍhā-muṇḍi



Khākharā-muṇḍi

FIG. 11



the last, complete in all respects, with its *chhatrāvali* (found damaged) as the finial. The opening between the faceted jambs of the niche is 84.5 cm. high and 47.6 cm. wide. The jambs rest on four projected brick courses, the middle two courses simulating the form of an inverted *khurā*.

Within the niche, the lintel of which is of khondalite, was found a chlorite image, 71.1 cm. high and 45.7 cm. wide, of Hārītī (pl. CXXI A). Clothed in a *śāṭī* and decked in anklets with bell-shaped pendants, rows of bangles, a broad beaded necklace of the *chhannavīra* type, beaded armlets with an ornate central projection, a *kuṇḍala* in her left ear and an ear-stud in her right ear, finger-rings, a chain-shaped girdle with a flower-shaped clasp and a *mukuṭa* (decorated with a row of flowers) with three ornate projections, she is seated in the *lalitāsana* attitude on a legged seat, below which, curiously enough, is a cock.<sup>1</sup> The bun-shaped coiffure is tied by beaded strings, while a few coiled locks fall on the sides. In her lap is her bejewelled child with a round object (*modaka*?) in his hand, while she carries in her right hand the branch of a tree. The neck-string of the boy has an amulet, tiger-nails and roundels. Behind the back of Hārītī is a plain oval halo. The sculpture preserves at places patches of brick-red colour on a base of lime slip.

The custom of the installation of the figures of Hārītī in the porch of monasteries was noticed by I-tsing, who also recorded the prevalent tradition.<sup>2</sup> According to this tradition, Hārītī, a *yakshī* of Rājagriha (married to Pāñchika, a *yaksha* of Gandhāra), used to devour the children of Rājagriha. Approached by the distressed parents, Buddha decided to cure her of cannibalism by making her feel and realize the suffering of the parents at the loss of the child. Thus, he concealed the most favourite of Hārītī's five hundred children. The disconsolate mother became soon converted when she had approached Buddha in search of her lost child. On her request for the subsistence of her family, Buddha enjoined, as the Chinese pilgrim narrates, that 'In every monastery, where Bhikshus dwell, thy family shall partake of sufficient food, offered by them every day'. 'For this reason', comments I-tsing, 'the image of Hārītī is found either in the porch or in a corner of the dining-hall of all Indian monasteries depicting her as holding a babe in her arms, and round her knees three or five children.' The reliefs of Hārītī with her consort occur on the walls of some of the rock-cut monasteries of Ajanta (District Aurangabad, Maharashtra).

WEST WALL.—The khondalite sculpture, which was in the niche of the west wall (pl. CXX B), presumably represents Pāñchika, the consort of Hārītī. It resembles the figures of Jambhala in the rear wall of the front porch. The similarity in attributes may be due to the fact that both Pāñchika and Jambhala are considered as *yakshas*. In the niche of the west wall of the rear porch of the oblong monastery of Sirpur also occurs an image of this *yaksha*.

<sup>1</sup> Perhaps the cock is introduced for the child.

<sup>2</sup> J. Takakusu, *A Record of the Buddhist Religion as practised in India and the Malay Archipelago* (A.D. 671-695) by I-tsing (Oxford, 1896), p. 37.



The image (pl. CXXI B), 71.1 cm. high and 50.8 cm. wide, of Pāñchika was found on the floor immediately beneath the niche. Adorned with beaded anklets, *valayas*, beaded armlets with an ornate central projection, a beaded *hāra*, a richly-embellished beaded broad necklace, *kuṇḍalas*, a *mukuta* with a row of flowers and three ornate projections, an *udara-bandha*, an *upavīta* of two beaded strings held by a flower-shaped clasp and a garland of *utpala* or *champakā* flowers, the pot-bellied figure, wearing an *antarīya* held by a chain-shaped girdle, is seated in the *lalitāsana* attitude on a *viśva-padma* placed on two lions. Tied by a string of cable-pattern, the major part of the hair is gathered on the top of the head in a bun, while a few coiled locks fall on the sides. The figure holds in its right hand an object resembling a jack-fruit. An animal (presumably a mongoose), with its hind part swollen on account of the jewels in its belly, disgorges jewels under the pressure of the left hand of the figure. On either side of the oval halo is a *kumbha* suspended by means of chains. Below the seat are six *nidhi-kumbhas*, of which one beneath the pendant right foot of the figure has fallen. The image was found covered with a very fine layer of lime plaster.

The flat lintel of this niche is made of bricks in three courses laid one behind the other. In each course there are three bricks, the central ones being wedge-shaped. The ceiling of the niche is spanned by five corbels, over which sits the sealing course. The opening of the niche is 86.36 cm. high and 57.8 cm. wide. An iron nail was found fixed on the dexter face of the lintel. Imitating roughly the form of a *khākharā-deul*, the shrine-replica, 2.642 m. high, has three *khurā*-shaped mouldings with reliefs of *chaitya*-window motifs, over which is a torus-shaped moulding crowned by a floral motif (pl. CXX B and fig. 11). The extant height of the west wall (pl. CXX B) is 3.912 m.

#### B. VERANDAH

The rear porch opens on a spacious verandah, which, separated from the courtyard by a raised stone kerb (pl. CXXII), runs in front of the cells, the antechamber of the shrine and the staircase leading to the upper storey. Originally, the verandah was 2.743 m. wide all round. The present width, however, varies from 2.515 m. to 2.667 m., these variations being due to the blocking of the cells with brickwork in Period II. It has four extensions oriented along the cardinal directions and ending only at the peripheral (back) walls of the monastery. This arrangement obviated the inconvenience of access to the corner cells, which in some other monasteries of the *chatuḥ-śāla* type without such extensions were either entered by a door through the adjoining cells or built disproportionately long to cover the space. While the extensions<sup>1</sup> at the south-eastern, north-eastern and north-western corners gave access to Cells 3, 10 and 16 respectively, the one at the south-western corner, in which was the staircase instead of any cells, led to a side door (below, p. 212), the only other ingress to the monastery leaving aside the main entrance (above, p. 163) on the southern side.

This spacious four-flanked verandah, apart from giving access to the cells, might have served as a promenade (*chaṅkrama*) for walking exercise of the resident monks. The Chinese pilgrim I-tsing, who had visited India in the second half of the seventh century A.D.



and recorded Buddhist religion and practices of India, furnished an account of this widely-practised exercise.<sup>1</sup>

(i) *Pillars and pilasters*

The roof of the verandah was held by sixty khondalite pillars (pl. CXXII), many of which are now missing, and four pilasters (pls. CXXIII A and CLVI A), edging the front walls of Cells 2, 9, 15 and 22 but in line with the rows of pillars. There were thus fifteen pillars, all plain, on each side with an intercolumniation of about 1.345 m. Mostly monolithic, these pillars, with a height of 2.21 m., are tapering with a square section, varying from 52.7 cm. to 54.6 cm. at the base and 39.4 cm. to 40.6 cm. at the top. Their top edges are bevelled. The pilasters with the same height and also with a similar beveling at the top stand each on a stone base, the latter's top edges being also bevelled. The walls immediately behind the pilasters provided each a chase (pl. CLVI A) which held the end of either a capital or more probably a beam.

(ii) *Kerb*

The pillars rest on a raised continuous kerb (pls. CXXII and CXXIII A), demarcating the verandah from the courtyard. The massive stones (each stone having one pillar on it) of this kerb, with fine joints and top edges bevelled, are clamped with the pillars and also the stones below by iron cramps. The width of the kerb, including an offset of 8.9 cm. on either side, varies from 1.295 m. to 1.321 m. The height above the offset is 29.2 cm. As the courtyard has a slope, the depth from the top of the outer offset varies from 8.9 cm. to 83.8 cm. (near the mouth of the drain).

(iii) *Floors*

In the verandah there are clear traces of two floors, the lower, contemporaneous with the initial construction, encountered at a depth of 21.5 cm. below the present top of the upper and 2.5 cm. below the top of the inner offset of the kerb. The lower floor, with its top in one level with the floor of the rear porch, is made of tiny brick-bats and brick-dust, rammed hard and turned into a mass. It exists to a thickness of 22.2 cm. Its top was found flush with the stone tread (pl. CXL B) below the lowest step with bevelled edge of the staircase near the south-western corner, where three stages in the ramming were noticed above the base of a compact filling of stone chips and grits and earth with an average thickness of 15.2 cm. On this early floor, exposed in a limited

<sup>1</sup> 'In India both priests and laymen are generally in the habit of taking walks, going backwards and forwards along a path, at suitable hours, and at their pleasure: they avoid noisy places. Firstly, it cures diseases, and secondly, it helps to digest food. The walking-hours are in the forenoon (before eleven o'clock) and late in the afternoon. They either go away (for a walk) from their monasteries, or stroll quietly along the corridors'; J. Takakusu, *A Record of the Buddhist Religion as practised in India and the Malay Archipelago (A.D. 671-695)* by I-tsing (Oxford, 1896), p. 114.



area of the western wing, were found embedded two stone slabs with a cavity giving the appearance of mortars.

The upper floor is less carefully laid. It is about 2.5 cm. thick and is made of rammed brick-grits laid over a packing of brick-bats (large and small) and earth which covers the inner offset of the kerb.

In the compartmented verandah-extensions close to the staircase and in front of Cell 16 were also found two such floors with identical composition and hardness. Evidently, the upper floor too preceded the bricking-up of the cell-doors.

#### C. COURTYARD

As already noted, the verandah flanks a vast square courtyard (pl. CXXII), each side being 27.025 m. The latter is laid out with flagstones. The slabs are placed on a base of compact packing of rubbles, large and small, stone chips and grits, rammed hard. Several of the slabs bear on their top face inscribed letters.

The courtyard sloped sharply towards the north-east corner, where started a drain of stone masonry to carry off water outside the monastery. Near the mouth of the drain a space, 2.59 m.  $\times$  2.40 m., was found enclosed by a dwarf wall, the ends of which join the northern and eastern kerbs. Rising to a height of 45.7 cm., the extant wall preserves only three khondalite courses. The enclosed area (pl. CXXIII A), which has a small opening for the flow of water from the courtyard, presumably served as a sort of washing-place. This small opening had been provided with a khondalite screen which was found lying near it. The washing-place, no doubt, used to have large jars containing water for cleansing purpose, as the monks, nuns and devotees were required to wash their hands and feet before entering the holy shrine bare-footed.

#### D. DRAIN

The drain runs below the eastern kerb, floor of the verandah (pl. CXXIII A) and floor of Cell 11 (pl. CLIV B), the door of the latter, unlike those of other cells, was left open even in Period II evidently for the occasional clearance of the inside of the drain. Beyond the back wall of Cell 11, it is traceable to a distance of 3.264 m. (pl. CIII B). While its side walls are made of dry stone courses, its top is covered by stone slabs which are not of uniform size. At the opening of the drain and fixed to the facing of the eastern kerb is a perforated khondalite screen (pl. CXXIII B) to act as a safeguard against the ingress of unwanted objects which may accumulate within the drain and hinder the normal flow of water. The bottom of the drain, which is fairly deep, has a very sharp slope towards the exterior of the monastery.

#### E. SHRINE-COMPLEX

The central cell on the northern flank constituted the shrine of the monastery. A narrow but long antechamber (or porch) edging the verandah distinguished it from the



# MONASTERY 1 : SHRINE-COMPLEX

PLAN

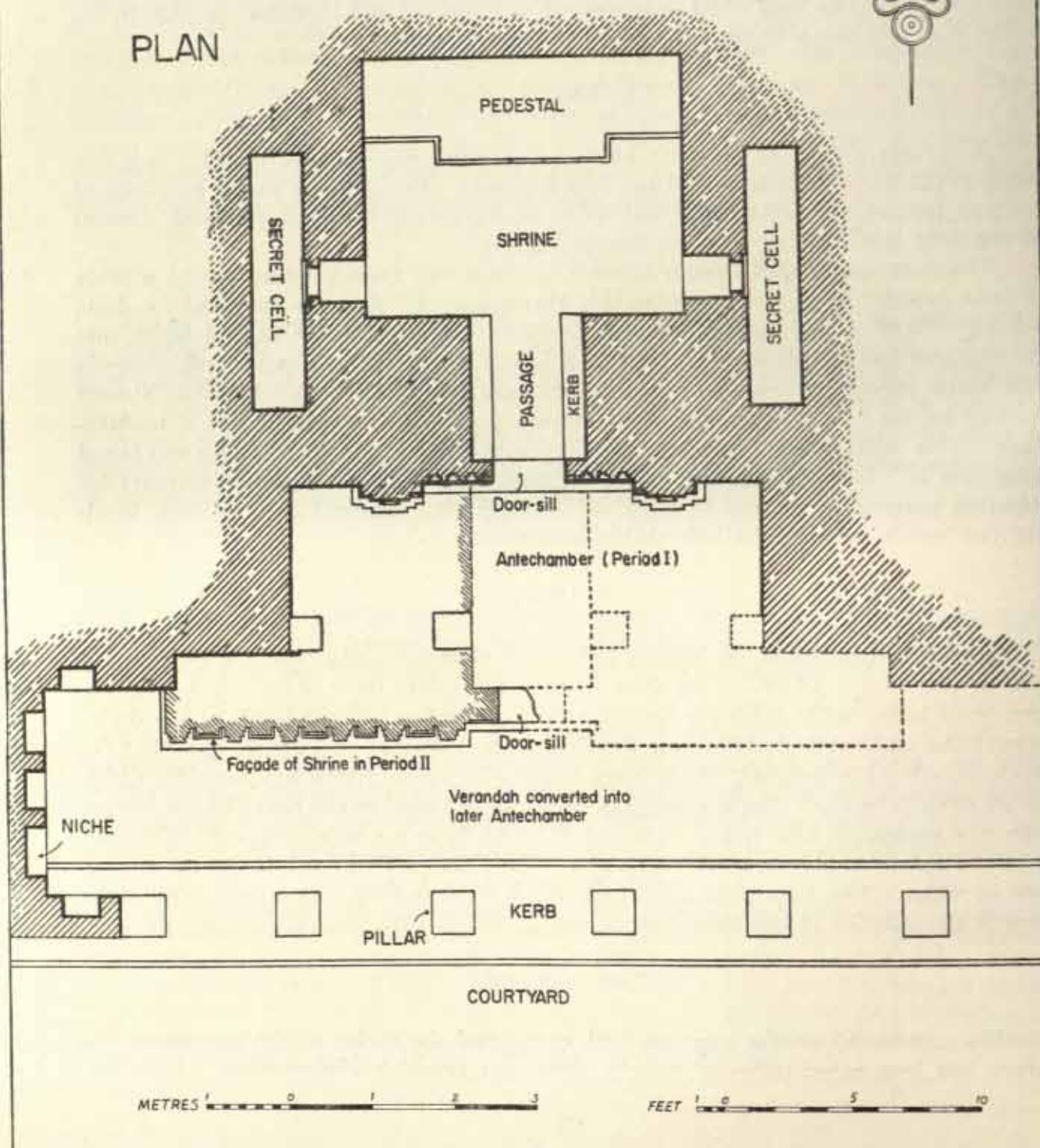


FIG. 12



other cells. Apart from a passage communicating the antechamber with the shrine, there are two secret cells forming part of the shrine-complex (fig. 12).

(i) *Antechamber*

The antechamber, 5.69 m. (east-west) by 1.943 m. (north-south), suffered much due to the construction of Period II. Its floor is paved with khondalite slabs. It had two pillars and two pilasters of the type used in the verandah, tapering and square in section. Only one pilaster and one pillar (pl. CXXIX) now stand, their extant heights being 1.956 m. and 2.057 m. respectively. The pillar is 43.2 cm. square at the base and 38.1 cm. at the top.

(ii) *Façade of the shrine*

The major part of the khondalite façade (pl. CXXIV and fig. 13), which forms the rear (north) wall of the antechamber, was found missing.

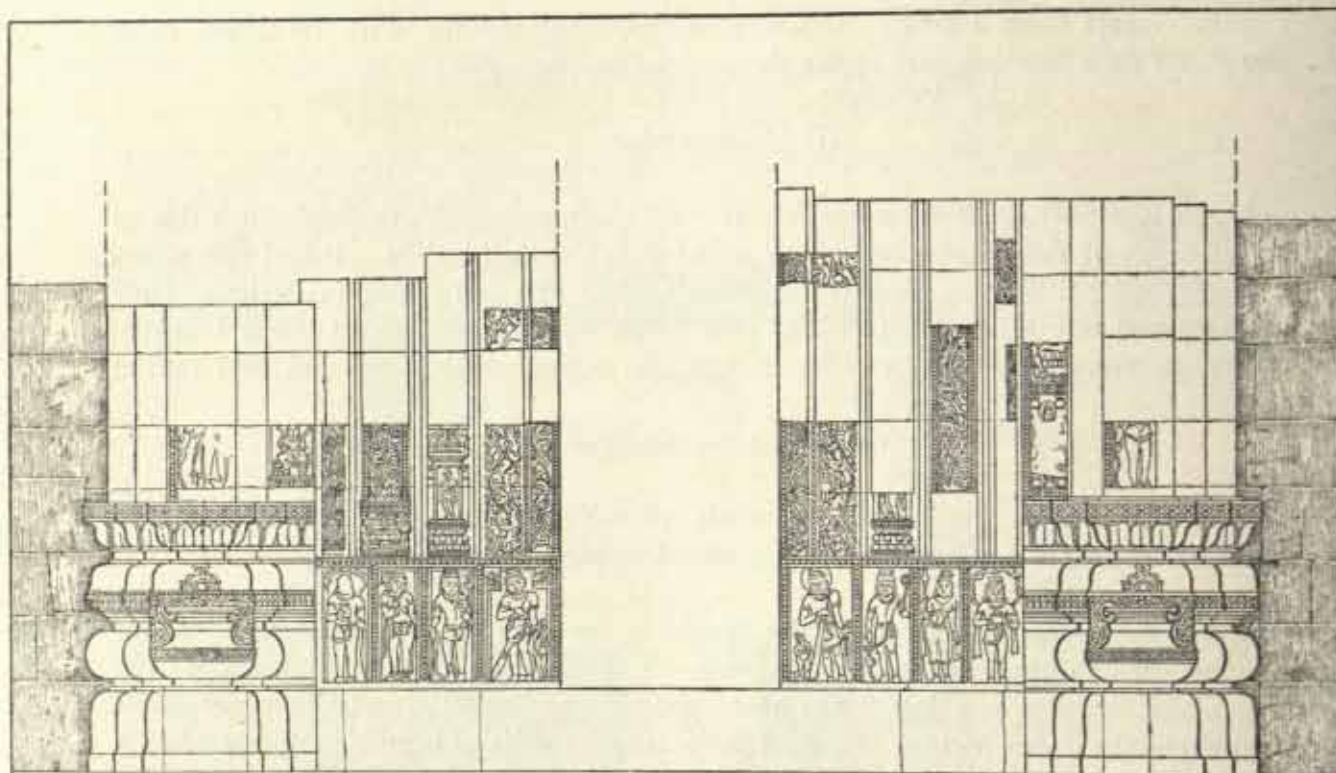
**DOOR-FRAME.**—In the centre of the façade is the door-frame (pl. CXXIV A), the opening between the jambs being 80 cm. wide. The door-sill, 29.2 cm. high and 47 cm. wide, is plain, but the two door-jambs above the sill are elegantly and richly decorated. Unfortunately, the upper portion of the jambs along with the lintel is missing, the maximum extant height of the jambs being only 96.5 cm. Even these small portions and the extant flanking walls, with the admirable poise, balance and subtlety of modelling of their figures, bespeak the high aesthetic vision of the master artist. In them and also those of the rear wall of the front porch is still perceptible the subdued glow of the late Gupta art-idiom. The decorative patterns carved on the facets are also of high artistic excellence.

At the base of each jamb is an oblong niche with a beaded raised border on three sides (pls. CXXIV and CXXV). Inside it is a *dvāra-pāla*, gracefully leaning against the staff with his right palm placed on the head of the staff. Clad in a short *antariya* tied by a girdle and decked in *valayas* (one around each wrist), armlets with an ornate central projection, a plain *upavīta*, a necklace of three strings held by a clasp, ear-rings and *jaṭā-mukuta*, each *dvāra-pāla* (the one on the sinister with an oval halo) holds with his left hand the central part of his folded *uttariya* or sash which encircles his thighs. The facial expression, with half-closed eyes, is charming. Near him is a standing smaller figure. The niche of the dexter jamb has a damaged peacock at top corners.

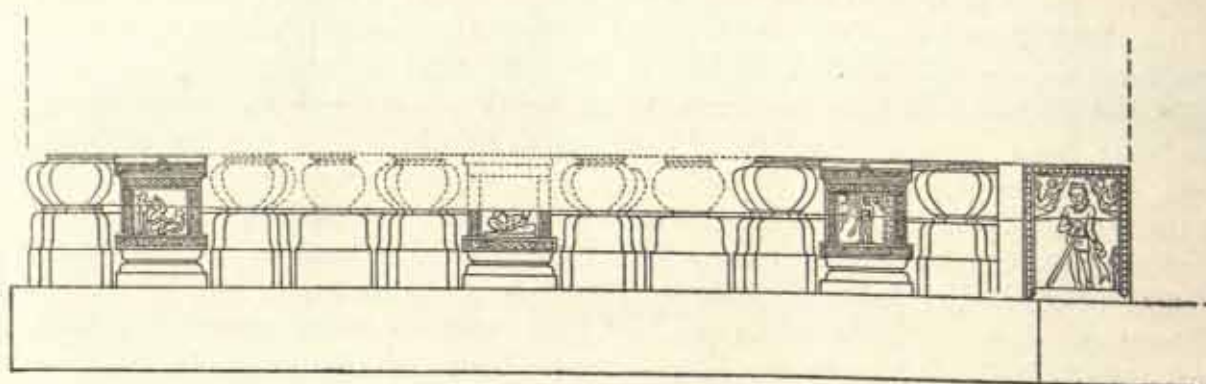
Above the niche the jambs are in two facets, the inner one being recessed to a depth of 5 cm. While the inner facet bears a foliated creeper of exquisite workmanship, the outer one is relieved with the motif known as *manushya-kautukī* (above, p. 164), both these motifs occurring on the already-noticed frame of the portal. Between the two motifs is a beaded line.

**FLANKING WALLS.**—The two walls flanking the jambs are also elegantly carved (pls. CXXIV and CXXV). A portion of both the flanks is in line with the jambs and is divided into three facets, each facet having an oblong niche below. These niches, like

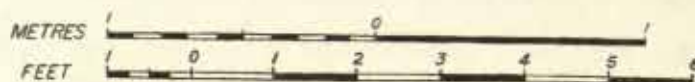




MONASTERY 1 : FAÇADE OF SHRINE IN PERIOD I



MONASTERY 1 : LOWER PART (Western flank) OF FAÇADE OF SHRINE IN PERIOD II





the one on the jambs, have each a beaded raised border on three sides. The niche immediately beyond the niche with a *dvāra-pāla* contains a Bodhisattva, standing with a slight flexion, with his right hand in the *vara-mudrā*. The Bodhisattva on the western flank is Maitreya (pl. CXXV A), as he carries a stalk with *nāga-kesara* flowers in his left hand. The one on the eastern flank, with an oval halo behind his head, holds the stalk of an *utpala* (pl. CXXV B) and possibly stands for Mañjuśrī. Both of them wear an *antarīya* and usual ornaments including a small crown at the base of the bun-shaped coiffure. In the next niche is a female *chāmara*-bearer (pl. CXXV), also standing with a slight flexion, clad in a long *śāṭī* and a dangling *uttarīya* and adorned with anklets, a decorated girdle, bangles (one around each wrist of the figure on the eastern flank and four around each wrist of the one on the western flank), armlets, a *hāra* of the *chhannavīra* type, ear-ornaments (ear-rings in the figure on the eastern flank and ear-studs in the case of the one on the western flank) and a tiara. The individualistic treatment of the coiffure of the two figures, both with half-closed eyes, is noteworthy. The figure in the third niche on both the flanks is a seven-hooded *nāga* with the body and face of a man, standing in the *sama-pāda* pose. Decked in usual ornaments and an *upavīta* and draped in an *antarīya* and an *uttarīya*, it holds with both hands against the chest a water-pot.

The innermost facet above these niches is extant to a height of 47 cm. On its face is depicted a niche with a bejewelled female *chāmara*-bearer, standing gracefully (pls. CXXIV and CXXV A). The pedestal below the niche has crouching elephants and lions, two each, between the *khurā* and inverted *khurā* mouldings decorated with lotus-petals, while the superstructure over the niche consists of a *khurā*-shaped moulding and a crowning *chaitya*-window motif. The next facet has at the base a richly-carved *kumbha* with overflowing foliage and flowers, and above a luxuriantly-foliated creeper (pls. CXXIV and CXXV A). On the third facet occurs the so-called *sapuriyā* (above, p. 161) found represented on the rear wall of the front porch.

Beyond these facets and niches is a *pañcha-ratha* projection (pl. CXXIV B). Its base is relieved with four mouldings (fig. 9)—a *khurā*, a *noli*, a *khurā* and an inverted *khurā* (this along with the wall above was found missing on the eastern flank),<sup>1</sup> the last decorated with lotus-petals below a border of four-petalled flowers. The third moulding (from the bottom) has a row of pendants at the bottom below a beaded border at the *anuratha* and *kaniha* and a *chaitya*-window motif at the *rāhā*. The base-band of the last and also the *rāhā* of the *noli* are decorated in such a manner that they create the impression of a *pūrṇa-kumbha* with foliage and flower. As already noted, a similar composition occurs on the *sapta-ratha* projection of the rear wall of the front porch, but there the *rāhā* of the second moulding is more ornamental. There is a central band of a row of four-petalled flowers on the central projection of the *noli*.

The wall, also *pañcha-ratha*, above the base-mouldings exists only to a height of 26·7 cm. in the western flank. The central projection, the broadest of all, has a standing female (?) figure wearing a long *śāṭī* and anklets within a niche having a beaded border (pl. CXXIV B).

<sup>1</sup> Their fragments, on recovery from debris, were reassembled during repairs.



Only the badly-defaced legs and the right palm, in the *vara-mudrā*, of this figure are extant. An image of Yamunā, the river goddess, occurs on the rear wall of the front porch in a similar position. The inner *kanika* shows a pot-bellied male figure, with a halo behind the head, seated in the *lalitāsana* attitude on a *viśva-padma*, its right foot resting on a *kumbha*. It holds in its raised hands a garland. Below the *viśva-padma* is a round object on a tripod. The corresponding part of the eastern flank has been reassembled with the fragments found inside debris. Here also in the central projection stands a female with her right hand in the *vara-mudrā*. At the base of the inner *kanika* is a seated male figure, similar to the one on the western flank. Over this is a band of four-petalled flowers, above which is the lower portion of a male figure, seated in the *lalitāsana* attitude on a *viśva-padma* with its right palm in the *vara-mudrā*.

### (iii) Passage

The door-opening gives access to a narrow passage, made in the thickness of the front wall of the shrine, which ends in the interior of the shrine. The floor and the two walls of the passage are of khondalite masonry. Along the base of the side walls of this passage runs a stone kerb, 25.4 cm. wide and 15.2 cm. high. The passage measures 1.702 m. long and 1.32 m. wide (including the width of the kerbs). On both the kerbs occurs a socket edging the door-sill, the western socket being deeper of the two. These sockets used to receive the bottom-ends of the two posts of a double-leafed wooden door.

### (iv) Interior of the shrine

To accommodate the antechamber, the shrine became narrower than other cells, even though its back wall had projected (pl. CIII B) beyond the general alignment of other cells of the northern flank by 1.03 m. The internal measurements of the shrine are 3.847 m. (east-west) and 2.997 m. (north-south). The treatment of the interior, in contrast with the lavishly-sculptured exterior, is austere. The front (south) wall above the floor, with the exception of a small section in the western flank, is entirely of stone and stands to a maximum height of 2.642 m. (11 courses) above the floor (in the west flank). Irregular recesses and projections were created for the bonding of this ashlar masonry with the brickwork of the side walls. The east, west and north walls are entirely of bricks. Four courses (30.5 cm. high) of the brickwork of the eastern wall (of which the lowest three courses form a footing) and also of the eastern flank of the southern wall were found embedded in the floor.

FLOOR.— The floor, 7.6 cm. thick, and the underlying filling of the shrine were dug to the surface of the undulating live rock, the latter met with at a depth varying from 28 cm. to 45.7 cm. The floor is made of brick-grits and brick-dust rammed hard.<sup>1</sup>

<sup>1</sup> During recent repairs, the floor has been paved with stone slabs.



It was laid over a compact packing, of small stone grits and chips, of an average depth of 10.2 cm., below which is again a rammed layer of brick-grits and brick-dust, 6.3 cm. thick. The filling below this consists of small stone pieces and chips. On the floor were found amidst debris a few fragments of bronze images together with a complete one. Evidently, these were in worship till the desertion of the sanctuary.

The absence of any channel<sup>1</sup> for draining out water from the shrine is rather curious, as ablution (*snāpana*) of enshrined images formed part of the rituals as is evident not only from inscriptions<sup>2</sup> but from the account of I-tsing. The description of this ritual by I-tsing is as follows: 'In Indian monasteries, when the monastics are going to bathe the image in the forenoon, the priest in charge (Karmadāna) strikes a Ghantā (a gong) for an announcement. After stretching a jewelled canopy over the court of the monastery, and ranging perfumed water-jars in rows at the side of the temple, an image either of gold, silver, copper, or stone is put in a basin of the same material, while a band of girls plays music there. The image having been anointed with scent,<sup>3</sup> water with perfume is poured over it. ... After having been washed, it is wiped with a clean white cloth; then it is set up in the temple, where all sorts of beautiful flowers are furnished.'<sup>4</sup>

This manner of bathing after bringing the image to the courtyard is possible only in the case of portable images and not in the case of a large permanently-fixed image like the one in the shrine. It is not known if a small portable image of Buddha was kept within the shrine for the daily ritual of ablution and the main image was bathed occasionally and not daily. According to I-tsing, 'A large image must be washed in the middle and the end of a month by the whole assembly of priests, and a small one every day, if possible, by individual priests. ... The washing of the holy image is a meritorious deed which leads to a meeting with the Buddha in every birth, and the offering of incense and flowers is a cause of riches and joy in every life to come.'<sup>5</sup>

PEDESTAL.—Edging the entire north wall of the shrine is a pedestal<sup>6</sup> (pl. CXXVI A) of stone masonry, *tri-ratha* on plan. It is thus 3.847 m. long, of which a length of 1.981 m. accounts for the *rāhā* (central projection) and 93.3 cm. for each *kanika*. Its width is 92 cm. at the ends and 1.18 m. at the centre, while the height is 81.3 cm., a part, 20.3 cm., being covered by the floor. The pedestal presents two sets of horizontal facets and bands with a spacious recess in between. In the recessed part of the central projection are two kneeling three-hooded *nāgas* (in human form) with folded hands, one each on either side

<sup>1</sup> The square hole which is now seen cut through the door-sill is a recent provision during conservation.

<sup>2</sup> Cf. Talcher charters of Śivakaradeva III; Binayak Misra, *Orissa under the Bhauma Kings* (Calcutta, 1934), pp. 40-51.

<sup>3</sup> 'The scent is prepared as follows: take any perfume-tree, such as sandal-wood or aloes-wood, and grind it with water on a flat stone until it becomes muddy, then anoint the image with it and next wash it with water'. J. Takakusu, *op. cit.*, p. 149.

<sup>4</sup> J. Takakusu, *op. cit.*, pp. 147-149.

<sup>5</sup> J. Takakusu, *op. cit.*, pp. 150-152.

<sup>6</sup> The missing portion of the pedestal has been restored with plain stonework.



of the foliated stem of a double-petalled lotus; beyond the *nāgas* and separated by a pilaster, relieved with half-flowers within wavy compartments, is a recumbent moustached lion, its tongue coming out as if under the heavy weight of the pedestal. Over the facet above the recess is a projected double-petalled lotus (partially-preserved), over which is again a receding facet.

**BUDDHA.**—On the central part of the pedestal is the chief object of worship—a large image of Buddha (pl. CXXVI A) seated straight in the *vajra-paryāṅkāsana* attitude, his right palm, in the *bhūmiśparśa-mudrā*, resting against the knee and left palm placed on the lap. The height of the image proper is 2.16 m., while that of the image along with back-slab and the *Bodhi* tree is 2.972 m. Robed in a transparent *antarvāsa* and an *uttarāsaṅga* which covers its left side leaving the right chest, shoulder and arm bare, the image, with auspicious lines round the neck and an effective expression of transcendental calm, bears the mark of a *chakra*, depicted as a circle, one of the signs of a *mahāpuruṣa*, on the soles of the feet and the visible left palm. The head, including the *uṣṇīṣa*, is covered by spiral curls which are *dakṣiṇāvarta*. The perforated ear-lobes are long and elongated. Behind the head is a plain elongated-oval halo. Over the back-slab, rounded at the top, is the representation of the *Bodhi* tree. As a work of art, the image does not compare well with the figures on the carved façade of the shrine. This may be partly due to the fact that the artist, in fashioning the hieratic image, was dictated by canonical prescriptions.

The sculpture was made of six courses of khondalite slabs, connected together by iron cramps and dowels. These slabs were found dislocated (pl. CXXVII A) on the floor of the sanctuary amidst debris. A portion of the pedestal was also in a similar state. Fortunately, all the parts of the image, except the nose which was evidently shattered to tiny pieces when the image had collapsed due to the rusting of the iron cramps and dowels and the fall of the superstructure, were recovered. The image was thus reinstated in its original position by reassembling all the available parts with cement mortar and copper dowels and cramps.

**ĀVALOKITEŚVARA AND VAJRAPĀṆI.**—On the same pedestal but away from the central projection are Padmapāṇi (i.e. Āvalokiteśvara; pls. CXXVI A and CXXVII B), 1.473 m. high, near the west wall and Vajrapāṇi (pls. CXXVI and CXXVII A), 1.448 m. high, near the east wall, in the role of the attending *chāmara*-bearers of Buddha. Both the images, covered with thin layers of white lime plaster, were found fallen on their chest partly above the pedestal and partly on the debris accumulated on the floor. Unlike the main image, they are fashioned out of a single khondalite slab. Both the figures, in high relief, stand with a slight flexion on a *viśva-padma* against a back-slab with a curved top. Clad in an *antarīya* held in position by a chain-shaped girdle with a central flower-shaped clasp, a loop and a pendant, they are elegantly decked in a *ratnopavīta* of two beaded strings with a flower-shaped clasp, thick plain *valayas* (one around each wrist), beaded armlets with ornate projections, a broad necklace with two beaded strings held by a clasp and pendants resembling tongues of flames (in the case of Āvalokiteśvara, Vajrapāṇi having



a beaded *hāra* and a necklace with pendants), *makara-kunḍalas* and a crown with a cable-pattern at the base and an ornate projection (three in the case of Vajrapāṇi). The crown of Avalokiteśvara is simpler; it is placed at the base of the *jaṭā-mukuṭa*, the latter containing the Dhyāni-Buddha Amitābha. Some coiled locks are seen falling on the sides. Besides the *chāmara* in their right hands, they hold in their left hands their distinctive attributes, the stalk of a full-blown lotus in the case of Padmapāṇi (Avalokiteśvara) and the stalk of an *utpala* with a thunderbolt on it in the case of Vajrapāṇi. Their halo resembles that of the main image. But for the tip of the nose in the case of Vajrapāṇi, both, of good workmanship, are in a perfect state of preservation.

#### (v) *Secret cells*

There are two secret cells, 66 cm. wide and 3.050 m. long, accommodated in the thickness of the east and west walls of the shrine. The ceiling of these cells is spanned by corbels (pl. CXXVIII B), ten in number excluding the capping course. The bottom of the capping course of the eastern cell is at a height of 1.778 cm. above the floor. The floor is paved with a single course of bricks, laid over the bed rock, the depressions of which were filled with stone chips and earth. The top of the floor is 22.86 cm. (height of the three courses of bricks) lower than that of the floor of the sanctum.

The entrance to these secret cells is gained through a corbelled opening (pls. CXXVI B and CXXVIII A), at the rear end of which is a khondalite frame of two jambs and a lintel (pl. CXXVIII A), their back side being almost flush with the inner side of the walls. The opening used to be closed originally by a single-leafed wooden door, as the hole and the cavity for the shaft of the door exist respectively in the projected part of the lintel and the floor near the base of one of the jambs. The opening, 54.6 cm. high and 36.2 cm. wide, scarcely admits even a very thin man. The bottom of the jamb in the eastern cell is at a height of 54.6 cm. (seven courses of bricks) above the floor. Nothing was left inside these cells, except a few sherds amidst debris.

#### (vi) *Façade of the shrine in Period II*

In Period II the front wall of the shrine was widened. The entire antechamber and a portion of the verandah (to a width of 1.473 m.) were blocked in this Period by khondalite masonry (pl. CXXIX B), leaving alone a central stone-paved narrow passage (for entrance to the shrine), 1.51 m. wide, so that the new façade of the shrine projected southward to a distance of 3.416 m. This resulted in the covering up of the original façade to a major extent. The door-frame alone was left open. The lower portion of this new masonry covering the earlier western flank beyond the western jamb of the door existed partially.<sup>1</sup> No necessity was felt to remove the left pilaster and pillar of the antechamber of Period I

<sup>1</sup> In order to expose the carved façade of Period I, the plain stone blocks of the masonry immediately edging the early façade have been removed.



which were left to form part of the core of the masonry. The eastern flank of this masonry has disappeared entirely but many of its dislocated stones lay near by. The basement below the *upāna*, on which the new façade was built, is still in position and is 9.004 m. long, the length of the entire façade including the door being 8.801 m. The width (80 cm.) of the opening of the new door-frame, which was built right in front of the early frame, followed that of the earlier one, while the height and width of the door-sill are respectively 29.2 cm. and 48.26 cm. The residents of the monastery in this Period had to pass through two doorways to reach the sanctum sanctorum.

PORTION OF THE FAÇADE IN SITU.—The new front wall of the sanctuary which was elaborately conceived, to judge by the number of loose stone slabs, both sculptured and plain, got dislodged mostly leaving only a few lower courses of the western flank. Of the facing (pl. CXXIX A and fig. 13) of the western flank, only two courses, above the plain *upāna*, rising to a height of 48.26 cm. above the level of the door-sill are *in situ* at two ends, the middle portion being even reduced to one course (28 cm. high). The extant portion of the western jamb bears within an oblong niche the relief of a *dvāra-pāla*<sup>1</sup> with his right hand placed on a staff, kept aslant, and left resting on the knot of his folded *uttarīya* which encircles his thighs. The figure is clad in an *antarīya* and decked in a plain girdle, plain *valayas* (one around each wrist), plain armlets, a beaded *hāra*, an ear-stud in its left ear and bun-shaped coiffure, the last being tied by a string. While there is a tiny standing figure by its side, a flying *vidyādhara* is seen at top corners. Nobody will fail to notice that this *dvāra-pāla* is made after the earlier one of the original door-jamb, but in it the fine workmanship and the noble bearing of the latter are wanted.

Beyond the *dvāra-pāla*, the extant façade, simulating the *pābhāga* of an Orissan temple, projects towards the south by 29.2 cm. and consists of eight undecorated *khurās*, capped by plain *kumbhas* (fig. 9) of equal number (of which three alone are extant), and three framed niches (extant height being 48.26 cm.). The niches, framed within borders of floral patterns and creepers, rest above two mouldings (a *khurā* and an inverted *khurā*) and are capped by a projecting sloping roof, also decorated with a floral motif. Of the three niches, the westernmost contains three figures, of which two — a man and a woman — are in an erotic pose and the third, holding the hair of the man with its right hand, hits him. In the central niche is a pot-bellied man (head missing), seated in the *mahārājatilā* posture. The easternmost presents a female standing under a tree. Not a single carved stone was found above the second course, though the core of the wall edging the early façade retained a few courses above the level of the extant facing.

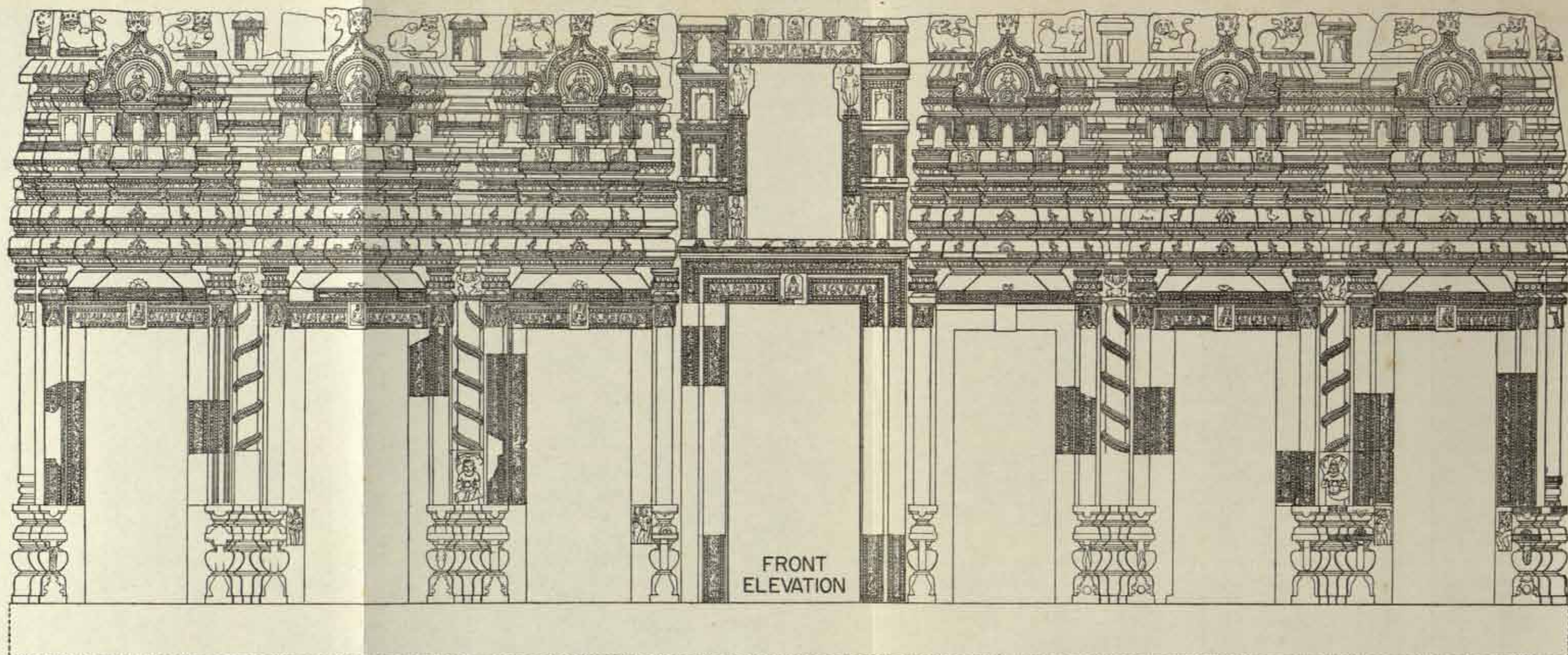
REASSEMBLED DISLODGED STONES OF THE FAÇADE.—A profuse number of dislodged stones (pl. CXXXI A), carved in the style of the portion *in situ*, and plain blocks, which formed the core, were found in front of the shrine and antechamber and amidst debris at

<sup>1</sup> The face of this figure resembles that of the two images of Tārā (pl. CXXX A) found on the ruined top of the wall (pl. CXXIX B) of this new façade.

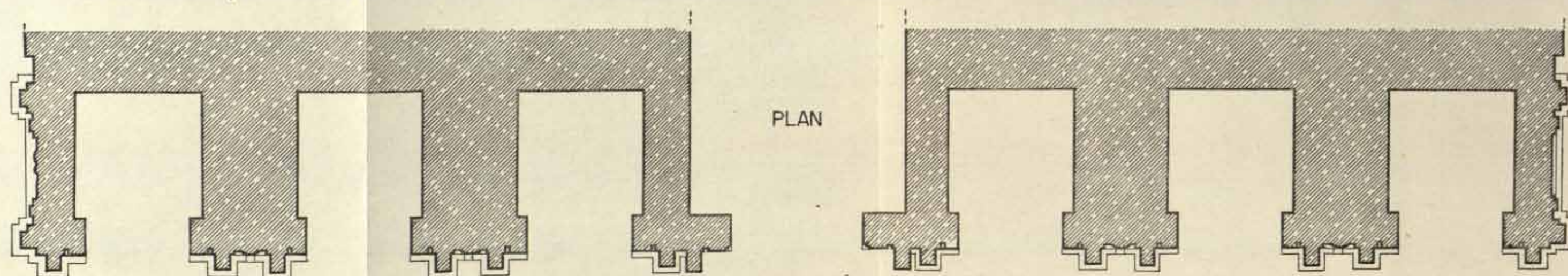








RATNAGIRI, MONASTERY 1: RE-ASSEMBLED DISLODGED STONES OF THE FAÇADE OF THE SHRINE IN PERIOD II





different heights. The carved pieces speak eloquently of the richness of the renovated façade of the shrine, which, however, notwithstanding the lavish carvings, failed to compete with the earlier façade of the shrine either in the dignified bearing of sensitively-modelled figures or in the workmanship of decorative patterns. Revelling in over-ornamentation, the new sculptors lacked to some extent the high aesthetic vision of their predecessors and following the contemporary tradition freely introduced indecent and even erotic figures in the façade of the sanctuary of one who had risen above the world of passions. Indeed, the figures present a dire contrast to the earlier ones not only in style but in taste, and the embellishment fell short of the standard achieved by the early builders and sculptors.

The large number of carved pieces prompted me to assemble them so that a partial, if not complete, idea of the elevation of the façade (of Period II) of the shrine may be had. The task, however, was not found an easy one, as there were some missing links and the layout of the decorative façade differed from that of the contemporary extant temples of Orissa known to me. After patient attempts I was able to assemble all the stones and also a few which were found outside the monastery and which belonged to the façade. Most of the stones forming part of the superstructure above the central door-opening and the niches were available in such a good condition that they fitted with one another perfectly. Some of the stones of the jambs of the niches and door were not traceable. Though the length of the assembled façade including the width of the door-opening conformed to the portion *in situ*, the stones were not erected over the available plinth, which, as already noted, stands to the height of the *kumbha*-moulding. Over this moulding there were at least two, if not three, mouldings, above which rose the reassembled part. With the permission of the then Director General of Archaeology, the stones of the fallen façade were built up in mortar on the courtyard;<sup>1</sup> the gaps caused by the missing stones were filled in with plain stonework. Plates 8, CXXXII and CXXXIII present the restored façade of the sanctuary.

The layout of the façade is rather simple. There is a central framed door-opening, which gave access to the passage leading to the early door-frame of the shrine, apart from six high framed cell-like recesses or deep niches which presumably contained an image each. Over the lintels of the niches were their superstructures in the form of several mouldings crowned by a prominent *chaitya*-window motif. The layout above the lintel of the door is individualistic. Below is a detailed description of the three sides of the reassembled part.

On the front side there are six deep cell-like niches, three each on either side of the door-frame. The outermost facets of the jambs of the central niche of both the flanks slightly project forward beyond the alignment of those of other niches. The scheme of embellishment of the frame of all the niches is identical. The base of the jambs is in two planes, the inner facet being recessed. The latter contains within an oblong niche a standing figure, male or female. These figures are in various roles; thus one, a female,

<sup>1</sup> Eventually, the stones of the façade have to be placed in the original position.



plays on a long flute and a second, also a female, carries a *chāmara*, while a third, a male *dvāra-pāla*, holds a staff.<sup>1</sup> The outer facet of the base of the jambs is carved into a succession of a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*. At the central part of the bottom *khurā* is the relief of a *chaitya*-window motif. From the mouth of the *kumbha* falls down a creeper, leaves or a branch of an *āsoka* tree with flowers. The base-band of the second *khurā* and the top-band of the inverted *khurā* are relieved variantly with creepers, scrolls of leaves, flowers or half-flowers within triangular borders; at the central part of the body of the *khurā* is a *chaitya*-window motif, while a triangular projection, usually with a half-flower, hangs from the band of the inverted *khurā*. The upper portion of the jambs is in three facets, in three different planes. The innermost, which is the most recessed, contains within a beaded border the so-called *manushya-kautukī* (above, p. 164), a debased and stylized version of the one carved on the jambs of the door of the shrine of Period I; in the foils of the foliated creeper are nude boys in different actions, some climbing it, others carrying baskets of flowers, some again on swings, some with a staff-like object, some again dancing and still others in indecent poses. Separated by a recess is the middle facet, which is the thinnest; it is decorated with the so-called *sapuriyā* (above, p. 161). The outermost, the most projected, is relieved with scrolls of foliated leaves within beaded borders.

The motif on the central facet of the jambs of the niches also continues on the lintel which has at the centre within a projected oblong niche a bejewelled two-armed figure of Tārā (extant in five niches, the sixth being broken). Seated in the *lalitāsana* attitude on a double-petalled lotus, the goddess displays the *vara-mudrā* with her right palm placed against her right knee, her left palm with the stalk of an *utpala* resting on the seat. The bottom facet of the lintel contains eight bejewelled *vidyādhara*s, four each on either side of the projected niche containing the figure of Tārā. These *vidyādhara*s, mostly carrying garlands or flowers and rarely playing on musical instruments, are flying through clouds towards the goddess. The projected ends of the lintels, each above the outermost facet of the jambs, are relieved with *kīrti-mukha*s spouting forth beaded loops and a chain ending in a flower-shaped pendant. The projected portion above the *kīrti-mukha* is carved into a *khurā* moulding with halves of flowers within triangular borders, a *paṭā* with either a row of flowers or half-flowers within wavy borders and an inverted *khurā*, its body relieved with petals and band with either halves of flowers within triangular borders or a beaded line (some even plain). Above the lintel is a projected *tri-ratha* sloping member between two sets of these three mouldings. The base-band of the sloping member is relieved with a row of diamonds, each with a four-petalled flower inside, within beaded borders. On the sloping parts are various motifs like a deer, a pair of birds, a stylized *makara* and the half of a flower.

The gap between the jambs is 58.4 cm. wide and 1.615 m. high. Cut in the bottom side of the lintels is a long chase, 5 cm. wide and 3.2 cm. deep, for an iron beam, now missing. Each niche or cell-like recess had originally a double-leafed wooden door; for,

<sup>1</sup> This figure has been left out during the erection in mortar.



there exist two sockets in the projected inner part of the lintel. The ceiling rested on corbelled walls.

All the six niches or cell-like recesses beyond their frames are roughly of one size. The easternmost niche, which preserves some of the stones of its east and back walls, is nearly 71 cm. square, the height being not less than 2.69 m. The images which were within the niches, to presume from the reliefs on the central inset of the lintels, most probably represented Tārā. Two complete khondalite images of Tārā were found on the extant top (pl. CXXIX B) of the masonry of the western flank of the later façade of the shrine. These two images (pl. CXXX A) are identical in treatment and pose. A khondalite head (Reg. no. RTR-2, 18; pl. CXXX B), 19 cm. high, exactly similar to the head of the two images and of the same size was also recovered from the debris in front of the western flank of the later façade. These three sculptures were apparently the products of one artist. One (Reg. no. RTR-2, 555) of the two complete sculptures of Tārā is 61.6 cm. high, 42 cm. wide and 33 cm. thick, the other (Reg. no. RTR-2, 556) being 61.6 cm. high, 40 cm. wide and 33 cm. thick. Draped in a *śāṭī* held by a plain girdle with a central flower-shaped clasp and an *uttarīya* worn in an *upavīti* fashion, Tārā is seated in the *lalitāsana* attitude on a double-petalled lotus, below which are a kneeling monk with folded hands on the dexter and a tulip-shaped vase with offerings arranged in a cone and a water-pot (spouted in Reg. no. RTR-2, 556) on the sinister. The right hand (with a circular pellet on the palm) of the goddess, placed on the knee, displays the *vara-mudrā*, while the left palm, with the stalk of an *utpala* between the thumb and the forefinger, rests on the seat. The deity is adorned with anklets, *valayas*, armlets of two different patterns, a beaded *hāra*, a stud in her left ear, a *makara-kunḍala* in her right ear, an *upavīta* (double string in Reg. no. RTR-2, 555 and cable-pattern in Reg. no. RTR-2, 556) and a short *mukuṭa* with three ornate projections. Crowned by a floral motif, the bun-shaped coiffure on the top of the head is tied by a roll of cable-pattern, on either side of which is a fan-shaped projection. Behind the head is an elongated-oval halo. At the top corners is a garland-bearing *vidyādhara*, with feet covered by socks, flying through clouds (these figures broken in Reg. no. RTR-2, 556) towards the goddess.

There are four *nāga*-pilasters, one each on either side of the central framed niche of the two flanks. The shafts of the pilasters between two facets, each of the latter of which recedes from the outermost carved facet of the frames of the niches, rest on a set of four mouldings, a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*. They are entwined by the tail of a three-hooded bejewelled *nāga* holding a *ghaṭa* with both hands. The upper part of the body, which is human, is at the base of the shaft, while its long tail encircles the shaft in five coils, the end of the tail reaching the top of the shaft. Over the shaft is a moulded abacus. On this abacus is a nude dwarfish figure seated in the attitude of supporting the superstructure either with the head or with hands. Two of these figures are in indecent poses. These figures are in line with the three mouldings above *kīrti-mukhas*, mentioned above, and the projected sloping member.

The superstructure (pl. CXXXIV A) over the sloping member above the lintel of the niches and flanking set of three mouldings is an elaborate one. It consists of (i) five mouldings, each *pañcha-ratha* on plan, (ii) a member with a row of five small *stūpa*-shaped



niches and (iii) a large *chaitya*-window motif with *kīrti-mukha* at the crown and with two mouldings, capped by a seated lion, on either side. The entire assemblage is faintly reminiscent of a developed *khākharā-muṇḍi*. The lowest two mouldings are each a combination of an inconspicuous inverted *khurā* and a pronounced *khurā*. Lotus-petals embellish the body of the inverted *khurā*. The base-band of the lower *khurā* is relieved with a luxuriant creeper, while that of the upper has eight-petalled flowers, each alternating with halves of two flowers placed one above the other. On the body of these *khurās*, in the middle of the *rāhā*, is a *chaitya*-window motif, that of the central superstructure of the dexter flank having a bird on either side in the upper *khurā* and an elephant on the dexter and a lion on the sinister in the lower *khurā*. The bodies of the *kanika* and *anuratha* of these *khurās* of the dexter flank and those of the lower *khurā* of the sinister flank have each the relief of a half *chaitya*-window, the motif on the *anurathas* and *kanikas* of the upper *khurā* of this flank being either a bird or a half *chaitya*-window motif. The curved *kanika* of the third moulding is decorated with a beaded line and lotus-petals, the petals of the corner superstructure being more elaborately carved. The *rāhā* and the *anuratha* of this moulding are relieved with foliated creepers emerging from the heads of *makaras*. The motif of the *rāhā* and *anuratha* of the third moulding occurs on the *kanika* of the fourth and that of the *kanika* of the third on the *rāhā* and *anuratha* of the fourth. The *kanika* of the fifth moulding is similar to that of the third, but there is a second member above; it is in three corbels, the topmost, broadest and relieved with either halves of flowers within triangular borders or oblique hatchings in triangles, forming the band of the *khurā* placed above. The *anuratha* and *rāhā* of the fifth moulding are in the form of *khurās*, their base-bands having halves of flowers within a double triangular border. On the body of the *khurās* are oblong or squarish insets, one on each *paga*. These insets contain various figures—Buddha (one in the *dhyāna-mudrā*, the other being in either *bhūmiśparśa-mudrā* or *vara-mudrā*), a teacher with a disciple, devotee either with offerings or with an incense-burner, dancers, erotic figures, pot-bellied dwarf in the attitude of supporting superstructure, etc. Above the fifth moulding is a row of five tiny niches with a strip of two *khurās*, one above the other at either end. These niches simulate the outline of *stūpas*. If they had contained any *stūpas* at all, the latter must have been in material other than stone, as not a single *stūpa* of this size was recovered in the debris. These framed tiny *stūpa*-shaped niches are also arrayed in five *paga*-divisions. The frame of the central niche is more elaborately treated. The jambs with a beaded line below rest on carved petals and are divided into two facets, the inner (which is thinner) being either plain or decorated with a beaded line and the outer relieved with scroll of leaves. The lintel is also in two facets, the plain inner having a carved inset at the centre and the outer beaded. Resting on a base similar to that below the central ones, the jambs of the *anuratha* are carved with either halves of flowers within triangular borders or oblique lines within triangular frames. These two motifs also occur on the upper facet of their lintels and again on the outer facet of the jambs of the *kanika*, the latter having a beaded line on some. Over the three framed *stūpa*-shaped niches, but separated by a recess, is an elaborately-carved *chaitya*-window motif, the bottom of its base being slightly curved and relieved with lotus-petals. Above the petals are flowers within diamond-



shaped compartments on the *anuratha*. The outer rim of the *chaitya*-window along with the beaded line edging the inner face of the rim issues from the mouth of a crowning lion's head. From the latter's mouth also falls down a chain with a pendant. Inside the *chaitya*-window is the faceted three-fourth of a medallion with a beaded edge. In the upper portion between the medallion and the beaded edge of the *chaitya*-window are two four-petalled flowers and four flying *vidyādhara*s (one each on either side of the pendant and one each below the flower). These *vidyādhara*s carry variously a garland, flower or an incense-burner. Projecting from the medallion is a small *chaitya*-window motif containing a smaller medallion. The six small medallions, starting from the dexter, bear respectively Buddha in the *dhyāna-mudrā*, Buddha in the *dharmachakrapravartana-mudrā*, a head with ear-rings, a grim-looking pot-bellied seated dwarf, a dancing figure and Buddha in the *bhūmiśparśa-mudrā*. The body of the two mouldings (lower curved and the upper sloping), which flank the large *chaitya*-window, is carved with petals. The band of the upper moulding bears either halves of flowers within triangular borders or a row of flowers (dexter flanking the door-frame), while there is a beaded line above the petals of the lower moulding. The recess between the mouldings is relieved with halves of flowers within perforated triangular borders. Above these two sets of mouldings is a lion resting on an abacus, its façade carved either with four-petalled flowers, each alternating with two leaves, or with halves of flowers within triangular borders (dexter flanking the door-frame). These lions, with open mouths, are recumbent, but one or both of their forepaws are raised in the attitude of jumping. The two recesses beyond the lions of the middle superstructure are fashioned into niches; their frame, carved with halves of flowers within wavy or triangular lines, is capped by a sloping member, its base-band relieved with halves of flowers within triangular borders or oblique lines arranged in triangles. Inside the niche is a *stūpa*-shaped recess.

The height of the superstructure at the dexter corner from the bottom of the lintel is 1.805 m., the total height from the bottom of the recess being 3.42 m.

The reassembled eastern and western façades (pl. CXXXIII) of the shrine are also exuberantly carved with slight deviations in the layout of the decoration. The deep cell-like niches of the front façade have here given place to ornamental *khākhara*-*muṇḍis*, one each on the two sides. These *muṇḍis* rest on a base, carved into a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā* as in the base-mouldings of the outer facet of the jambs of the niches of the front side. Over these mouldings is a frame; its jambs, above a base of a carved *khurā* and an inverted *khurā*, are decorated with scrolls of leaves within a beaded border, while the upper part of the lintel bears a row of diamond-shaped flowers in the western façade and halves of flowers within triangular border in the eastern. Inside the frame is a relief. The eastern one depicts a bejewelled man, with long hair tied behind his head and with a sheath of a dagger attached to his waist, in the act of cutting the hair of a kneeling woman who is trying to dissuade him by holding the right wrist of the latter (pl. CXXXIII B). With her left hand placed on the left leg of the man, she is imploring his forgiveness. Behind her is an old lady with dishevelled hair and emaciated body. With both arms raised she is presumably raising a hue and cry. The corresponding relief on the western façade depicts an amorous couple (pl. CXXXIII A). *Tri-ratha*



on plan, the roof of the *muṇḍi* is carved into a series of eight *khurās* with lacings of *chaitya*-window motifs and capped by a *khūra*-shaped *khākharā* on the *rāhā* and a *chaitya*-window motif on *kanikas*.

On either side of the *khākharā-muṇḍi* and separated by a recess is a pilaster, *tri-ratha* on plan. The shaft above a base of three mouldings—a *khurā* with a carved base-band, a *noli* and an inverted *khurā* with a carved band—bears a foliated creeper with scrolls within beaded borders and is crowned by a *kīrti-mukha* with beaded loops and pendants issuing from its mouth. Above the *kīrti-mukha* are three mouldings similar to those above the *kīrti-mukhas* over the jambs of the niches of the front side. The space between these two sets of mouldings is fashioned into a *khurā* and a *paṭā* which project over the *khākharā-muṇḍis*. On the base-band of the *khurā* are halves of flowers within triangular borders, while on the body occur a bird and two floral motifs (on the west side) or leaves (on the east side). The *paṭā* is decorated with a series of four-petalled flowers, each within an oblong frame on the west face and with similar flowers, each alternating with the head of a *makara*, on the east face.

The five mouldings above the sloping member of the corner framed deep niches of the front side continue above the *paṭā*. These mouldings are also arranged in *pañcha-ratha*. The central portion of masonry over the fifth moulding is fashioned into a fairly large niche, its lintel relieved with halves of flowers within triangular borders and sloping jambs, which rest above a base of lotus-petals edged with a beaded line above, with scrolls of leaves within beaded borders. The jambs of the western niche, which is smaller than the eastern, have an inner facet relieved like the lintel. This niche has a recess roughly simulating the outline of a *stūpa*. Over the western niche is a projected sloping member with lotus-petals on the sloping top and halves of flowers within triangular lines on the base-band. The entire arrangement of the *kanika* of the corner member of the front side above the fifth moulding is repeated on the *anuratha* of the east and west faces; the extremely narrow *kanika* of these faces is also similar to the *kanika* of the front side, but the *stūpa*-shaped niche is absent. Over the central framed niche of the eastern *rāhā* and over the sloping member of the western *rāhā* is a triangular member truncated at the top. It is relieved with a *chaitya*-window motif flanked by the half of the *chaitya*-window motif. On either side of this member is a lion as in the front side.

The door-opening is 80 cm. wide. The jambs of the door-frame are in two facets; while the recessed inner facet is decorated with the reliefs of *manushya-kautukī*, the projected outer facet has reliefs of scrolls of leaves. The lintel (pl. CXXXIV B), the bottom of which is at a height of 17·2 cm. above the bottom level of the lintel of the six cell-like niches, is in two broad facets or bands. At the centre of the inner facet, the recessed one with two corbels below, is a projected inset containing a relief of Buddha seated in the *bhūmiś-parśa-mudrā*. On either side of the inset are four flying *vidyādhara*s, with feet having socks, within beaded borders. Seven of the *vidyādhara*s carry a garland each, while the eighth (on the extreme sinister) is in the act of throwing flowers from a tray. Separated from the first facet by a recess, is the second facet with reliefs of scrolls of leaves within a beaded border. The projected architrave over the upper facet is in the form of a *khurā* with two corbel-like facets below. On the base-band of the *khurā* are halves of flowers within



triangular borders and on the body are three *chaitya*-windows, two halves of flowers, a cock, a damaged bird, a pig-like animal and a recumbent deer. The bottom side of the lintel has a chase, 5 cm. wide and 3.8 cm. deep, for the missing iron beam. The back side of the lintel is in two facets. In the bottom side of the projecting facet, which is at a height of 12.7 cm. from the base of the lower facet, are two circular sockets which received the top ends of the posts of a double-leafed wooden door.

Above the combined lintel and architrave, 37.5 cm. high, is a recessed niche (pl. CXXXIV B), 99 cm. high and 59 cm. wide, which evidently contained an image. At the base of the jambs of the niche is a bejewelled *dvāra-pāla*, standing with his left hand resting on a staff; the right hand of the figure on the dexter is in the *vāraṇa-mudrā*, that of the one on the sinister holding a flower (?). Above the *dvāra-pāla* is a scroll-work within a beaded border, over which, standing on a *viśva-padma*, is Buddha (the one on the dexter in the *vara-mudrā* and the other on the sinister in the *abhaya-mudrā*), clad in a lower garment and an *uttarāsaṅga*, holding the hem of the *uttarāsaṅga* with his left hand. In the central inset of the lintel over the niche is a figure of Mañjuśrī seated in the *lalitāsana* attitude on a *viśva-padma*, his right palm in the *vara-mudrā* and the left hand, with the stalk of an *utpala* bearing a book, resting on the seat. On either side of the inset are three flying *vidyādhara*s, with conical caps and feet covered by socks, holding variantly a garland, flower or an incense-burner. Below the *vidyādhara*s who are flying through clouds is a beaded line. Over the lintel is a projected member, its top in one line with that of the lion-heads over the *chaitya*-window motifs of the flanking walls. It has five niches, four *stūpa*-shaped and the fifth, the central, oblong with Buddha in the *dharmachakra-pravartana-mudrā*. Clad in an *antarvāsa* and an *uttarāsaṅga*, Buddha, with an elongated-oval halo, is seated in the *paryāṅkāsana* attitude on a plain seat, below which is a wheel flanked by a deer on either side. The jambs of the niches are relieved either with halves of flowers within wavy lines or with oblique lines arranged in triangles. The missing superstructure above these tiny niches was, presumably, an entablature similar to that over the course with five *stūpa*-shaped recesses of the flanking walls. Most probably this entablature was relieved with a large *chaitya*-window motif containing within a figure of Buddha.

Beyond the jambs of the large niche above the architrave over the door-lintel is a vertical succession of four framed *stūpa*-shaped niches, each capped by a *khurā*-shaped sloping member. The jambs and the lintels of the three lower niches of both the flanks are relieved with halves of flowers within triangular borders. The projecting frames around the jambs and lintels are also decorated, the bottom one with scroll-work, the second with flowers within diamond-shaped compartments and the third with a row of four-petalled flowers, each alternating with two leaves. The broad jambs of the top niche on the dexter and also the outer facet of the jambs of the top niche on the sinister bear halves of flowers within triangular borders of two lines with a central beaded row. Oblique hatchings, arranged in triangles, occur on the inner facet of the top niche on the sinister. The base-bands of the *khurā*-shaped members over the framed niches are relieved variously with creepers or halves of flowers within wavy or triangular borders. Over the bodies of the *khurās* are various motifs like birds, half-flowers and plants.



Patches of dark-red painted colour, which originally coated the entire façade, have survived at many places.

FAÇADE IN RELATION TO THE BRICKING-UP OF CELL-DOORS.— The reconstruction of the façade of the shrine is earlier than the bricking-up (pl. CXXXI B) of the cell-doors, as the lowest course of the later wall, covering the door and the decayed front wall of Cell 13, immediately to the east of the shrine, is 15·2 cm. higher than the floor-level of the renovated façade. When the accumulation of earth below the brick course in question was removed, actually the bottom of the wall was found overhanging, permitting a partial view of the early stone step (leading to the door-sill of Cell 13) below the course but 5 cm. recessed behind the facing of the course. This indicates that the door was open, if not the cell inhabited, at the time of the addition to the shrine. When the accumulation (or filling) rose to a height of 15·2 cm. above the top-level of the stone course below the *upāna* of the reconstructed façade or to a greater height, this brick wall was built over the accumulation. No doubt the floor-level of the verandah of Period II was higher and the lowest course, which rested on the accumulation, was covered by the verandah-floor. The verandah-floor got disturbed when the later antechamber was constructed.

(vii) *Later antechamber*

Following the extension of the façade of the shrine, but at a later date a new antechamber was built at the cost of the entire width of the verandah, by erecting brick walls against the southern wall of the blocked-up Cells 13 and 14 and transverse walls across the verandah on the eastern and western sides. The extant western wall almost abuts on the fifth pillar (from the west) on the kerb of the verandah and joins the sixth pillar (pl. CXXXV) by a return wall, 43·2 cm. long, so that the sixth pillar serves as a pilaster and the return wall as the western flank of the front wall of the antechamber. The eastern flank of the antechamber has disappeared leaving behind only two fragmentary courses of its foundation. The width of the northern wall of the western flank is 36·8 cm. including an offset of 5 cm. at about its middle height. The western wall, 81·3 cm. wide, is only 91·5 cm. away from the western face of the *upāna* and 1·016 m. away from the reconditioned western façade of the shrine, but the eastern wall was built 3·848 m. away from the east end of the stone course below the *upāna*. Evidently, the builders, whose main interest was to find some suitable resting-place for the already-existing images, did not care much for symmetry.

The antechamber is later than the bricking-up of the cell-doors, as the north wall of the extant western flank was found built against the later wall blocking the door of Cell 14 without any bonding. The purpose of the north wall was solely to accommodate an image of Buddha (below, p. 193). This also explains the step-like finish (pl. CXXXV) of the top of this wall. As the reconstructed wall (blocking the door of Cell 14) behind this had already been built high enough to support the roof of the verandah, there was no necessity to raise the height of this wall beyond the requirements for a niche.



That the eastern flank of the antechamber collapsed long before the desertion of the monastery is attested by a filling or an accumulation over the two bottom courses of its collapsed northern wall. Over this accumulation was found the khondalite base of a small *stūpa*, *tri-ratha* on plan and with four mouldings (pl. CXXXI B). It has a central socket, 10 cm. × 7.6 cm. × 17.8 cm. (deep), presumably for a deposit.

IMAGES OF THE WESTERN FLANK.—In the western wall were provided six niches (pl. CXXXV) — five with corbels and one, the smallest, oblong — in two rows of three each for images of different dates and varying artistic merit. Five of these niches bear images — one of chlorite and the rest of khondalite, the latter in high relief. All the five images represent Buddha or Akshobhya (in two cases). In the southern return-wall is an oblong niche with a khondalite figure of Vasudhārā. Beyond it and placed against the pilaster (actually pillar of Period I) is a khondalite image of Buddha resting on the kerb. In the northern wall, facing Vasudhārā, was fashioned another niche to accommodate an inscribed image of Buddha.

The khondalite image of Buddha (pl. CXXXVI A), kept against the pilaster, partly hides the image of Vasudhārā. Evidently, it was placed here later than the image of Vasudhārā. The sculpture, in high relief and covered with a thin coating of plaster of shell-lime, is the largest of the group, its height being 1.46 m. Buddha is robed in a transparent *antarvāsa* (with a frilled portion spread on the seat) and a folded *uttarāsaṅga*, which, with its folded end placed on his left shoulder, leaves his right chest, shoulder and arm bare. He is seated straight in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* in the *bhūmiṣpaśa-mudrā*. On the soles of his feet and the visible palm of his left hand, which rests on the lap, is a lotus-mark. The coiffure, arranged in rows of short spiral curls covering the *ushnīsha*, is stylized. The lowest row of curls has a downward curve on the middle part of the forehead. On the forehead is an *ūrṇā* in the form of a tiny pellet. The eye-balls and pupils of his eyes are depicted by incised lines. Above the oval halo (with a raised faceted edge) which has a border of flames (the flame at the crown pointed), are the luxuriant branches of the *Bodhi* tree, on either side of which is a garland-bearing bejewelled *vidyādhara*, with feet having socks, flying through clouds towards Buddha. The *viśva-padma*, which has rising stamens and a *vajra* (signifying *vajrāsana*) on it, is placed on a *tri-ratha* throne. The topmost part of the back-rest of the throne has three mouldings, the lowest having below a lion-on-elephant (resting on a base of *khurā* and inverted *khurā* mouldings) with a rider and the uppermost having above a peacock with a beaded garland in its beak at either end. The lower portion of the throne is in two storeys. The upper one is divided into compartments by moulded pilasters supporting a *khurā*-shaped member: the projected central compartment contains the foliated stem of the *viśva-padma* and two buds, the next two flanking ones have a roaring lion with the tail and one forepaw raised; and the two outermost contain each a cone-shaped object (offerings) on a bowl above a footed stand. The lower storey is *tri-ratha* on plan. In the central facet is an offering on a bowl flanked on either side by a burning lamp on a moulded stand and an incense-burner. In the outer ones is a kneeling devotee — a male (king ?) with a sword on the dexter and a female on the sinister. In front of the devotees with folded hands



are a lotus and an *utpala*, apparently the flowers with which they intend to worship. Behind the devotees are a spouted water-pot and a conch-shell on a tripod. Except for the tip of the nose and the thumb of the left hand, the image is in a perfect state of preservation. The sensitive modelling of the limbs of the main figure is specially noteworthy. The image does not appear to have been earlier than the eleventh century A.D.

The khondalite image, 77.5 cm. high, of Vasudhārā (pl. CXXXVII A) is in high relief. Clothed in a *śāṭī* and adorned with plain anklets, a beaded girdle, a beaded necklace of the *chhannavīra* type, a beaded *hāra*, two bangles around each wrist, beaded armlets with ornate projections, ornate *kuṇḍalas* and a short *mukuṭa* with three ornate projections at the base of the bun-shaped coiffure tied by a cord or ribbon, Vasudhārā is seated in the *lalitāsana* attitude on a cushion placed above a footed pedestal with her hanging right foot resting on a smaller cushion. The ends of the ribbon are seen on the sides of the bun. With half-closed eyes, she carries in her left hand ears of corn and in right palm, placed on the knee, a round object (citron or *maṇi*). On either side of the elongated-oval halo (conspicuously narrow towards the bottom) is a flying garland-bearing *vidyādhara* with a conical cap and feet covered by socks, hastening through clouds towards the central figure.

The khondalite image, 80.6 cm. high, of Buddha or Akshobhya (pl. CXXXVIII A) in the lower row of the niches of the western wall immediately beyond Vasudhārā appears to be the earliest of the group and is remarkable for the fine modelling of the face. Attired like the image of Buddha just described (but the end of the *uttarāsaṅga* not tucked up on the shoulder), the figure, with a raised circular *ūrṇā* on the forehead and half-closed eyes, is in the *bhūmiśparśa-mudrā* and seated in the *vajra-paryāṅkāsana* attitude on a double-petalled lotus. Around the head, which is covered with short spiral curls in *dakṣiṇāvarta*, is a plain oval halo, over which is an umbrella with a knob at the crown and a beaded border round the edge. Below the lotus-seat are a kneeling monk with folded hands and a conch-shell on a tripod respectively on the sinister and dexter of the lotus-stem with leaves and buds. There are eight two-armed Bodhisattvas in two vertical rows flanking the main image. Seated roughly in the *mahārājatīlā* attitude, each on a *viśva-padma*, all of them are decked in ornaments like a girdle, an *upavīta*, *valayas* (one around each wrist), armlets, a *hāra*, a short crown at the base of the *jaṭā-mukuṭa* (*śikhaṇḍaka-kākapakṣa* coiffure in the case of Mañjuśrī) and ear-ornaments (either ear-rings or ear-studs). The facial features of these figures are not as good as those of Buddha. All the Bodhisattvas of the row on the dexter have an oval halo behind their heads and right hands placed on their seat. Beginning with the topmost one are: (i) Samantabhadra holding in his raised left hand a branch with three round objects (jewels or buds) and in right hand the stalk (which issues from the gap between the thumb and the forefinger) of a flower on which is a sword placed aslant; (ii) Maitreya with a branch of the *nāga-kesara* flowers in his raised left hand; (iii) Lokeśvara with the stalk of a lotus issuing from the gap between the thumb and the forefinger of his right palm; and (iv) Bodhisattva (Kṣhitigarbha?) holding the stalk of a flower (?) (it looks like a bunch of three round objects, one, larger and somewhat conical, above and two below). The right hands of the Bodhisattvas of the row on the sinister are in the pose of paying homage (*vandanābhinayī*),



while their left palms rest on the seat. Their attributes are perched on a flower (mostly *utpala*), the stalk of which issues from the gap between the thumb and the forefinger of their left palm. The upper two have a halo round their heads. Beginning with the uppermost are: (i) Khagarbha with a jewel; (ii) Vajrapāṇi with a thunderbolt on an *utpala*; (iii) Mañjuśrī, distinguished by his *śikhaṇḍaka-kākapaksha* coiffure, with a book on an *utpala*; and (iv) Bodhisattva (Sarvanīvarāṇavishkāmbhin?) with an indistinct attribute. The sculpture is in a perfect state of preservation. Possibly, it represents Dhyāni-Buddha Akshobhya. An elaborate *maṇḍala* of this Dhyāni-Buddha with eight Bodhisattvas—Maitreya, Kṣitigarbha, Vajrapāṇi, Khagarbha, Lokeśvara, Mañjuśhoṣa, Sarvanīvarāṇavishkāmbhin and Samantabhadra—in the third circle is described in the *Nishpannayogāvalī*.<sup>1</sup>

The khondalite image (pl. CXXXVI B), 73.6 cm. high, in the central niche of the lower row appears to have been made after the main image in the sanctum, but the style is different. Draped and poised like the preceding, the figure of Buddha, with half-closed eyes and a calm contemplative facial expression, bears the mark of a four-petalled flower within a circle on the soles of the feet and the visible palm of the left hand. There is a raised circular *ūrṇā*-mark on the forehead. Behind the head is an elongated-oval halo, conspicuously narrow towards the bottom. Above the head is spread an umbrella, the latter's top carved like a lotus which has a beaded border round the edge. Buddha is seated in the *vajra-paryāṅkāśana* attitude in the *bhūmiśparśa-mudrā* on a double-petalled lotus with a foliated stem. Below the lotus-seat are two recumbent lions. Buddha is attended by two Bodhisattvas—Avalokiteśvara on the dexter and Vajrapāṇi on the sinister. These Bodhisattvas carry in their right hands a *chāmara* and in left hand the stalk of a flower, lotus in the case of Avalokiteśvara and *utpala* with a thunderbolt on it in the case of Vajrapāṇi. Clad in an *antarīya* and a folded *uttarīya* arranged in the *upavīti* fashion, both, with an elongated-oval halo, are richly adorned with ornaments. The *mukuta* of Vajrapāṇi is both high and elaborate, while that of Avalokiteśvara is a short one put on at the base of the *jaṭā-mukuta*, the latter containing the figure of his sire Amitābha. Both the figures have each a raised back-slab (relieved from the main slab itself) with a semi-circular top like their prototypes in the sanctum. Above Avalokiteśvara is the figure of Dhyāni-Buddha Ratnasambhava in the *vara-mudrā* seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma*. The corresponding figure above Vajrapāṇi is Amitābha in the *dhyāna-mudrā* and in the *vajra-paryāṅkāśana* attitude. The sculpture is placed on a *khurā*-shaped stone pedestal.

The last khondalite image, 77.5 cm. high, of this row bears a close affinity with the first of this row in composition but not in style and workmanship. The figure (pl. CXXXVIII B) of Buddha or Akshobhya, in the *bhūmiśparśa-mudrā* with a wheel-mark on soles and his left palm and a raised round *ūrṇā* on the forehead, is draped like the others of this row and is seated in the *vajra-paryāṅkāśana* attitude against a bolster on a double-petalled lotus. Above its elongated-oval halo, with a prominently-narrow bottom,

<sup>1</sup> Edited by Benoytosh Bhattacharyya, Gaekwad's Oriental Series, CIX (Baroda, 1949), p. 6.



is the representation of the *Bodhi*(?) tree, on either side of which is a flying *vidyādhara* with a garland in hands, a cap over the head and socks covering the feet. The eight two-armed Bodhisattvas, in two vertical rows, are poised in the *mahārājatilā* attitude, each on a *viśva-padma* and decked in usual ornaments. The right palms of the Bodhisattvas on the dexter rest on the seat, the characteristic attributes being in their left hands which rest on the knee. The grouping of the Bodhisattvas follows the order of the first sculpture of this row. Starting from the top is Samantabhadra (head broken) with a sword placed vertically on a double-petalled lotus. Next is Maitreya with a *stūpa* in his *jaṭā-mukūṭa* and the twig of the *nāga-kesara* flowers. The third is Lokeśvara (with head broken) carrying the stalk of a lotus. The bottom one holds the attribute held by his counterpart on the first sculpture of this row. The right hands of the Bodhisattvas on the sinister are in the *vara-mudrā*, the left hands with the stalk of a flower, resting on their seat. The top-most is Khagarbha with a jewel placed on a flower. Next is Vajrapāṇi with a thunder-bolt on an *utpala*. The third is Mañjuśrī with the *śikhaṇḍaka-kākapaksha* coiffure and a book on an *utpala*. The object on the flower in the case of the bottom figure is not certain. Below the lotus-seat of the main image are a kneeling monk with folded hands, a casket, an incense-burner, a bowl of offerings on a tripod and a spouted pot. The sculpture seems to have been later than the first and the middle ones of this row and is contemporaneous with the one (below, p. 193) in the north wall, which bears on it the Buddhist creed in characters of the tenth century A.D. Stylistically, both these sculptures are closely akin and might have been even the work of one artist.

In the dexter niche of the upper row is a small khondalite image, 28 cm. high, of Buddha (pl. CXXX C) seated in the *vajra-paryāṅkāśana* attitude and in the *bhūmiśparśa-mudrā* against a bolster on a double-petalled lotus, below which are now extant offerings on a tripod, lamps(?) and a conch-shell on a stand. On either side of the elongated halo, rounded at the top and conspicuously narrow near the bottom, is a *vidyādhara* with a garland in hands flying through clouds towards Buddha. The back-slab is oblong like that of the other images.

The central niche of the upper row was found slightly damaged and bereft of the image which it housed once.

The chlorite image (pl. CXXXIX) in the niche on the sinister brings a pleasing variety not only in material but in the pose of the Master who is depicted in the *dharma-chakrapravartana-mudrā* instead of the *bhūmiśparśa-mudrā* of the other images. The sculpture with its pedestal, which is a separate piece, is 43.2 cm. high and 29.2 cm. wide. Of superb workmanship, it is also in an excellent state of preservation. Robed in an *antarvāsa* with a portion spread on the seat in the form of a fan, and a diaphanous *uttarā-saṅga* which covers his body, Buddha, with half-closed eyes, serene facial expression and auspicious lines round the neck, is poised in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* above a *pañcha-ratha* throne. With a circular *ūrṇā* on the forehead, short spiral curls covering the head and the *uśṇīṣa* and wheel-marks on the palms and the soles of his feet, he shows the *dharma-chakrapravartana-mudrā* with both hands. Behind his head and resting on two moulded posts is a trefoil arch decorated with a beaded line and edged with closely-knit tongues of flames. Above the pointed top of the arch rise three



boldly-executed branches of the *Bodhi* tree. The body of the figure, cut out of the back-slab, is in the round, though the back side is left unfinished. At the top corners of the oblong back-slab is a booted *vidyādhara* flying through clouds towards Buddha. Clad in a short *antarīya* and ornamented with *valayas*, beaded armlets, a beaded *hāra* and ear-rings, both of them carry a garland of *champakā* or *utpala* flowers. The back-slab is relieved with four two-armed Bodhisattvas, two each on either side of Buddha. Seated gracefully in the *mahārājālīlā* attitude on a *viśva-padma*, these Bodhisattvas are elegantly decked in anklets, a girdle, *valayas*, beaded armlets, a beaded *upavīta*, *hāras*, ear-rings and a crown. The upper figure on the dexter, with the stalk of a lotus in its left hand, represents Avalokiteśvara with the *jaṭā-mukuṭa* containing a figure of Amitābha, while the lower figure on the same side, with the *śikhaṇḍaka-kākapaksha* coiffure and a *hāra* of amulets and pendants, stands for Mañjuśrī carrying the stalk of an *utpala* with a book perched on it. The upper figure on the sinister represents Vajrapāṇi, with a high *kirīṭa-mukuṭa*, holding the stalk of an *utpala* on which is a thunderbolt. Below Vajrapāṇi is Maitreya, also with a *kirīṭa-mukuṭa*, carrying a bunch of *nāga-kesara* flowers. In the five compartments made by the moulded posts of the throne are a wheel (*dharmachakra*) in the centre, a lion in the two adjoining compartments and a seated devotee in the outermost compartments. Below these are represented two deer (in the middle), incense-burners, stands with offering, a conch-shell on a tripod and a footed and handled basket of flowers. The sculpture was made of two pieces of stone joined by iron dowels, for which there are three squarish sockets in both the pieces.

The khondalite sculpture, 77.5 cm. high, in the niche of the north wall depicts Buddha (pl. CXXXVII B), again in the *bhūmiśparśa-mudrā*, seated in the *vajra-paryāṅkāśana* attitude on a double-petalled lotus. Draped and poised against a bolster like the one on the sinister of the lower row of the west wall, the main figure, has, however, an umbrella (with its top carved with a lotus motif), with a beaded border, over the head. Below the umbrella are the branches of the *Bodhi* tree. At the top corners is a garland-bearing *vidyādhara* with feet having socks carved against a background of clouds. The *chāmara*-bearing Avalokiteśvara and Vajrapāṇi hold respectively the stalk of a lotus and a thunderbolt perched as usual on an *utpala*; both of them stand against a raised background with one of their legs slightly bent. Below the lotus with a foliated stem are a seated bejewelled devotee with folded hands, an incense-burner, a conical object (flame?) on a decorated stand, a bowl of offerings and a conch-shell, the last two each on a tripod. The elongated-oval halo behind the head of Buddha is inscribed with the Buddhist creed in characters of the tenth century A.D.

#### F. STAIRCASE

In keeping with the magnitude of the monastery is its broad staircase (pls. CXL, CXLI B and CXLII A) in the south-western corner of the monastery. It is built of stone blocks laid over a base of brickwork, the latter with large bricks (mostly fragmentary) in mud, the joints being somewhat wide, like those of the lower courses of the foundation-walls of the cells. It consists of two flights of steps with a spacious stone-paved landing



(pl. CXLI B), 2.755 m. wide (north-south) and 8.84 m. long<sup>1</sup> (east-west), in between. The brick wall (pl. CXLI B), 3.302 m. wide (east-west), between the two flights is pleasingly curved at the south-eastern and south-western corners.

(i) *Lower flight*

The lower flight (pls. CXL and CXLII A), 3.302 m. long (north-south), 2.755 m. wide (east-west) and 1.83 m. high, was found almost intact with some stone slabs dislocated here and there (pl. CXL A) but without any stones missing, with the result that the flight could be repaired with the original stones. It consists of nine steps excluding the lowest stone tread (22.2 cm. high), the top of which was flush with the early floor of the verandah in front (pl. CXL B). All the steps, except the tread flush with the early floor, have their top edges bevelled like those of the kerb below the verandah-pillars. The length, width and height of the steps are respectively 2.755 m., 33.6 cm. (some 32.4 cm.) and 20.3 cm. The stone tread was later on covered by the later floor of the verandah.

(ii) *Pilasters*

Resting on the entire width of the lowest bevelled step and partly on the second step and also a *khurā*-shaped moulded stone base (pl. CXL B), 21.6 cm. high, placed on the bottom stone tread (converging with the early floor) are two slightly-tapering khondalite pilasters, one each at either end (pl. CXL). They edge the flanking brick walls, each of the latter having a chase, 52 cm. long, near the top level of the pilasters, to receive the end of the lintel which rested on the pilasters. Made of three pieces of stone (the topmost piece not in conformity with the general character and finish of the main shaft), the eastern and western pilasters are respectively 2.692 m. and 2.711 m. high, the former being 48.2 cm. (north-south) × 32.4 cm. (east-west) at the base and the latter 48.2 cm. (north-south) × 33 cm. (east-west) at the base. A tiny arched niche, pointed at the crown, occurs in the eastern pilaster. It was possibly meant for holding a lamp. A second half-finished niche exists also in the same pilaster. These pilasters or their predecessors were originally fixed on the *khurā*-shaped stone base (pl. CXL B), which is still in position, and the lowest bevelled step (the tops of both form one level) by iron dowels, the holes for which exist in both.

(iii) *Upper flight*

Only seven steps of the upper flight (pl. CXLI B) are preserved with indications of an eighth by an incised line (mason's mark) on the top of the extant topmost. It is likely that this flight, too, had the same number of steps as in the lower flight. Its steps are 29.2 cm. wide and 21 cm. high, the length most probably conforming to that of the lower set. The stones of the individual steps are joined by iron cramps.

<sup>1</sup> The length was increased to 15.2 cm. more in Period II.



## (iv) Restoration in Period II

The restoration of the staircase in Period II was mainly restricted to the southern and western walls behind the landing. Both these walls, no doubt constructed of bricks, appear to have been completely shattered before the reconstruction took place. At every other spot the peripheral brick wall of Period I survived to some extent, but here the entire back wall above the available foundation-footing,<sup>1</sup> which was encountered at a depth of 1.956 m. below the top-level of the landing, had vanished. Thus the entire back wall of the landing and a part of the foundation near the southern and western faces belong to Period II. The core (pls. CXLIII A and CXLIV A) of the new wall immediately below the floor-level of the landing is made of regular layers of boulders with the interstices in each layer compactly filled with small brick-bats, stone chips and flakes and clayey earth; five such layers of the southern side exist between the top-level of the landing and the top-level of the pavement of the forecourt and two more were exposed in the foundation. The outer facing of the south side is of ashlar masonry, the maximum available width of the latter being 2.185 m. (north-south) from the edge of the paved forecourt. The facing above the level of the paved forecourt has disappeared leaving some dislodged stones, but a few ashlar courses immediately below the forecourt-level were found still intact and running regularly. Out of the entire width (3.607 m.) of the west wall above the foundation-footing and below the floor-level of the landing, a stretch of about 1.525 m. was of dressed stones (a few carved pieces, one being *khurā*-shaped, were also found in the foundation), the remaining portion in the core being in boulder-courses. These boulder-courses, which stop before the west wall of Cell 22, are absent in other parts of the peripheral walls of the cells, where coursed masonry of dressed stones, though not always of uniform sizes and sometimes including carved architectural pieces of ruined temples and *stūpas*, was invariably used. The restricted use of the boulders in the core may be due to the fact that the builders felt that the strength of these walls would not be impaired, as the landing itself, laid on a solid brickwork, would act as a supporting buttress. But it did tell upon the strength of these walls which were the worst-affected part of the whole monastery. Indeed, unlike other parts, not a single facing stone of the wall of Period II, above the forecourt-level, was found *in situ*.

The two walls (southern and western) above the floor-level of the landing are 3.607 m. wide each. While the outer facing and the contiguous core were of ashlar masonry, the inner facing<sup>2</sup> and the adjoining core were of brickwork. With a maximum available width of 2.235 m., the brick part of the wall stands to a height of 91.5 cm. with thirteen courses. In the thickness of the walls were provided three brick-paved recesses, two in the southern wall—one (pl. CXXI A) facing the lower flight and the other the upper flight—and

<sup>1</sup> A portion of the foundation was opened at one spot on the southern side. Here three brick footings (two of two courses and third of three courses) above two stone courses were encountered (pl. CXLIV A).

<sup>2</sup> Its bottom is at a height of 2.235 m. above the inner edge of the paved forecourt.



one in the west wall, the first two at a height of 28 cm. (four courses of bricks) above the floor of the landing. The floor of these brick-paved recesses was found concreted with brick-grits, about 2.5 cm. thick, at places. The brick section of the wall separating the two southern recesses is 3.34 m. long (east-west), its available height and width being 63.5 cm. (nine courses) and 2.083 m. respectively. The east-west length of the eastern recess of the southern side, as evident from the flooring, is 1.79 m., that of the western one of this very side being about 1.83 m.

By the side of each of these recesses was a perforated stone window which pierced the southern and western walls of Period II and lighted the staircase. The stone bases, below the eastern and western windows of the south side and the window of the western side, exist to the lengths of 2.172 m., 1.13 m. and 1.397 m. respectively. All of these windows were made of perforated stones (pl. CXLII A) clamped together. These stones, most of which originally formed part of the *stūpa*-platforms, are carved into *khurā-noli*-inverted *khurā*, *khurā-paṭā*-inverted *khurā* or *khurā-kumbha*-inverted *khurā*. The heights of the windows, which were of trellis type with oblong perforations, could not be determined owing to the fact that not a single stone of the window was found *in situ*, though their existence is amply proved not only by the presence of a number of perforated stones amidst debris (pl. CXL A) but also by the existence of incised mason's lines (which guided the placing of the bottom course with two perforations) on the stone bases (pl. CXXI A) themselves. The maximum widths of the perforations of the eastern and western windows of the south side and the window on western side are respectively 10 cm. (separated by a solid part of 17.2 cm.), 12.5 cm. (separated by 22 cm.) and 11 cm. (separated by 32.4 cm.). The dislocated perforated stones, some with a single perforation and others with two, conform to these sizes. With these stones it is possible to reconstruct the windows to some height. Each of the windows had one and two perforations in alternate rows, the bottom row invariably having two.

#### G. CELLS

Apart from entrance-porches and shrine-complex, there are twenty-four cells in the ground floor, distributed on four sides, the eastern and western sides each having seven cells and the northern and southern side six and four cells respectively. The cells are spacious with a length (between the rear wall and the side facing the courtyard) of 3.86 m. and breadth above 3.66 m. in eighteen cells (some being square) and 3.30 m. in five, only one cell, Cell 11 (below, p. 208), being 2.74 m. wide.<sup>1</sup> The height of the cells above the top of their floors was 3.61 m. (the height above the topmost footing of the back side being 3.772 m.), as is evident in Cell 24, at which height are found in the rear (south) wall of the cell eight beam-holes (pl. CXLII B) at regular intervals of 20.3 cm. of brickwork for taking the ends of the wooden beams. The beam-holes are 19 cm. high except at the inner end where a length of 20.3 cm. is only 11.75 cm. high. The length of the holes,

<sup>1</sup> This width may be due to the rebuilding of the east and west walls of Cell 11 in Period II. It is not unlikely that Cell 11 was wider in Period I.



including 20.3 cm. at the inner end which is 11.75 cm. high, is 45.7 cm. The width varies from 21.6 cm. to 28 cm. Besides this cell there is only one other cell, Cell 16, where there are traces of beam-holes, 28 cm. wide at an interval of 25.4 cm. in one of the walls. Thus the ceiling of the cells was flat resting on a series of wooden beams. The solidity and thickness of the brick walls are striking. The back wall, which is also the peripheral wall of the monastery, is as thick as 3.66 m. and the front wall 2.21 m., while the average thickness of the walls partitioning the cells is 1.525 m. In front of the cells are their individual passages (made in the thickness of front walls) which were fronted by the door-frames.

In none of the cells were found any niche for a lamp or image, a platform for bed and a shelf for keeping scriptures and utensils. Neither do they contain any pegs or even holes for the insertion of the rods for keeping the clothes of the monks, as is found in some rock-cut monasteries. Presumably, the monks used to have portable beds, seats and mats. Not a single cell bears any evidence of an oven, though amidst the filling almost at the floor-level were found a few stone rotary-querns and some pieces of saddle-querns. Evidently, the kitchen-block with the refectory was outside the monastery. The rotary-querns were used for grinding corns, while saddle-querns were required for preparation of sandal-paste and grinding of medicinal herbs, spices and the like.

As the cells are fairly spacious, it is reasonable to infer that each cell was tenanted by more than one monk. This practice was in vogue in India as may be gathered from writings of the Chinese pilgrim I-tsing who noted as follows.

'As apartments (in a monastery) are not spacious in India, and the residents are numerous, the beds are removed after the occupants have risen. They are put aside in a corner of the room, or removed outside the doors. The width of a bed is two cubits (= 3 feet), and its length four cubits (= 6 feet). The mat is made of the same size, and is not heavy. The floor (of an apartment) is cleansed by strewing over it dry cow-dung. Next, chairs, blocks of wood, small mats, etc., are arranged. Then the priests take their seats according to rank, as usual. Necessary utensils are placed on the shelves. There is no such custom as screening one's bed with a cloth (as in China). For, if a man is unfit to sleep in the same apartment with others, he should not do so. And if all are equally qualified, why should one screen oneself from others?'

#### (i) Entrances

None of the cells had any window, though, as already noted above, all of them had their individual doors which opened directly on the verandah. Most of the doors have disappeared either partly or completely with the overhauling in Period II (above, p. 153), but, fortunately, the doors of the three corner cells, Cells 3, 10, and 16, were left almost undisturbed, which affords a complete idea not only of the door-frame but of the passage running between the cell proper and the door-frame. The details given below refer to the entrance of Cell 3 (fig. 14), which is one of the most beautiful of its kind.

<sup>1</sup> J. Takakusu, *op. cit.*, pp. 111 and 112.



MONASTERY 1: CELL 3

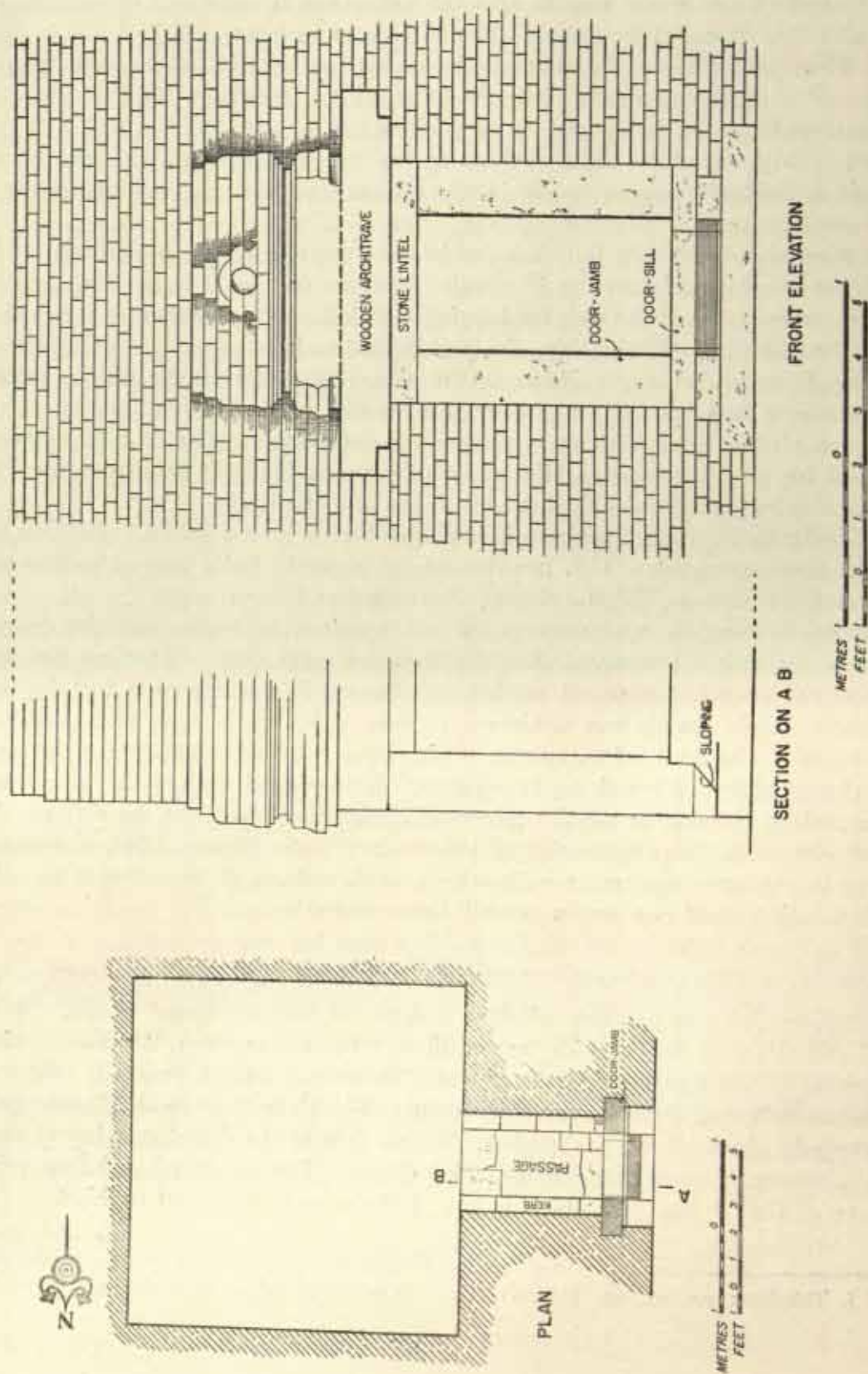


FIG. 14



The door-frame (pl. CXLV A) of Cell 3 with an opening, 1.473 m. high and 76.2 cm. wide, is of stone. The plain monolithic jambs are about 30.5 cm. wide on the outer face and 16.5 cm. wide on the visible inner face, 22.9 cm. deep and 1.473 m. high. The door-sill, 28 cm. high and 28.5 cm. wide at the top, has a projected sloping part (at a depth of 13.3 cm. from top) in front to a maximum width of 14 cm. Flanking the sloping part and also a narrow foot-rest (14 cm. wide) in front of it is a stone kerb, 14 cm. high, 28 cm. long and as much wide, edging the wall.<sup>1</sup> The level of the top of the foot-rest is the level of the top of the floor of the passage communicating the door with the cell, while that of the kerb is the top level of the passage-kerb. The top of the extant floor<sup>2</sup> of the verandah-extension in front of the door was found at a depth of 7.6 cm. below the top of the stone foot-rest; this may be due to the long use of the floor and it is likely that the original top of the floor converged with the top of the foot-rest. The stone door-lintel, plain like jambs, is 16.8 cm. high, but a portion of it above a height of 10.2 cm. projects towards the passage to a width of another 10.2 cm. At the south end of this projected part of the lintel is a perforation, which used to accommodate the top end of the timber shaft of a single-leaved wooden door. There is a corresponding round shallow cavity, 5 cm. in diameter and 2.5 cm. deep, in the south kerb of the passage to hold the bottom end of the shaft.

Above the lintel projected in front to a width of 35.5 cm. (i.e. to the limit of the outer facing of the plain brickwork of the front wall) a wooden architrave. This has disappeared in all cases, but the gap for it exists in the brickwork above all the three doors. The maximum length of the architrave, to judge by the gap above the lintel of the door-frame, was 2.185 m. long, of which 15.24 cm. at either end was 22.2 cm. high, the remaining portion being 29.8 cm. high. These details with slight deviations in measurements occur in all the available doors, but what distinguishes the façade of Cell 3 from others is the treatment of the brick façade above the architrave, which is particularly pleasing. A *chaitya*-window motif (pl. CXLV A) here forms the central device of the upper projected *khurā*-shaped moulding<sup>3</sup> which simulates roughly a barrel-vaulted roof. The surviving façade of the remaining two cells (Cells 10 and 16) has above the gaping space for the architrave only a plain moulding consisting of six projected courses, the second (from the top), third and the fourth of which, in one plumb, project most (pl. CLIV A and fig. 15).

#### (ii) Passage

Beyond the door-sill of Cell 3 is the passage, 1.638 m. long. Along the base of its

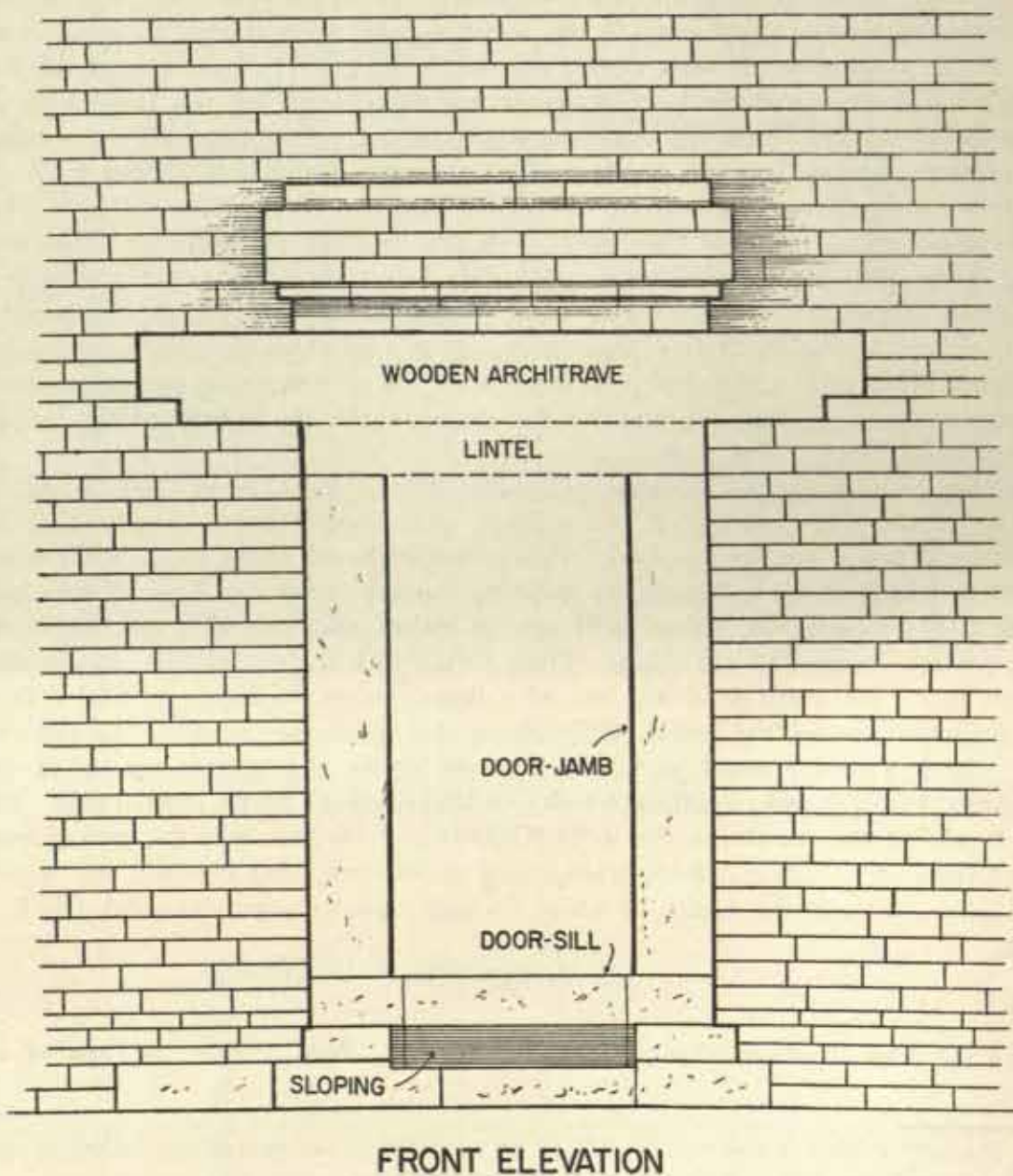
<sup>1</sup> The door-sill of this cell and that of Cell 10 are damaged on account of the rusting of iron cramps. The door-sill (pl. CXLV B) of Cell 16 is well-preserved.

<sup>2</sup> On this floor were found dilapidated remains of a small platform-like brick structure which was later than Period I of Monastery I and earlier than Period II.

<sup>3</sup> As the brickwork of the middle part of the lower *khurā*-shaped moulding was found utterly damaged, it could not be ascertained conclusively if there was another *chaitya*-window motif on the lower moulding immediately above the architrave.



MONASTERY 1: DOORWAY OF CELL 10



METRES 0 1 FEET 0 1 2

FIG. 15



side walls, and edging the floor is a kerb, the latter being the peculiar characteristic of the passages of the cells, shrine and side door of Period I of the monastery. Made partly of stone and partly of bricks, the kerb is 15.24 cm. (14 cm. above the rammed floor) high and 17.8 cm. wide. The floor of the passage is made partly of stones and partly of bricks, over which was spread a layer (1.25 cm. thick) of rammed brick-grits. The height and width of the passage above the kerb are respectively 1.778 m. and 1.092 m. In the north wall of the passage at a height of 78.8 cm. above the kerb and 3.8 cm. away from the adjoining jamb is an oblong socket (cut in two stone slabs and fixed in the wall), 7.6 cm. long, 6.35 cm. wide and 38 cm. deep, which used to receive the end of the bolt of the door. The flat ceiling of the passage was spanned by wooden beams in continuation of the wooden architrave. All of these beams have disappeared, leaving gaps in the flanking walls and also in the front (inner side) wall of the cell. The partially bricked-up passage (below, p. 207) of Cells 10 and 16 (pl. CXLVI A) has also preserved the kerbs.

### (iii) Floor

The floor has decayed in most of the cells. Made of rammed brick-grits and brick-dust, about 20 cm. thick, over a base (its top is about 3 cm. below the topmost footing of the back wall) of rammed stone chips and stone-dust mixed with a small quantity of earth, its top originally converged with that of the floor of the passage.

### (iv) Foundation

One is struck by the solidity of the foundation of the peripheral wall (back walls of the cells). Special attention was paid to the strength of the foundation-walls of the rear sides of the cells, particularly where they are situated on the slope of the hill far above the bed-rock and where they are not built on the bed-rock, as in the southern, eastern and a limited portion of the eastern flank of the northern wings. There the foundation-footings run to a considerable depth in six or seven offsets (pl. CXLVII A; fig. 16), of which the topmost is of one course, the second of three courses and the next three of one course each usually. A curious feature about the cells of these wings is the existence, below the filling underlying the floor, of small platforms (their length and breadth not uniform though each side is more than 1.22 m.), their back end being immediately below the inner face of the lowest foundation-footing of the cells. Behind these platforms (pl. CXLVII A) and running in a continuous line below the lowest brick footing but recessed from the inner face of the footing is a brick wall with two courses of stones at the bottom (pl. CXLVII A). The base of the lower stone course and the bottom of the platforms rest on one surface, perfectly levelled by ramming stone chips and stone grits. These platforms appeared enigmatic at first, but a closer study revealed that the platforms had been built first at regular intervals, so that one platform might serve as the foundation-post of the back wall of one cell. The builders, however, later on gave up the original scheme; evidently they could not rely on the strength of the small platforms placed at intervals and built up a continuous wall behind the platforms from the very base-level of the latter. The



RATNAGIRI: MONASTERY I  
SECTION OF THE EASTERN WALL OF CELL 3

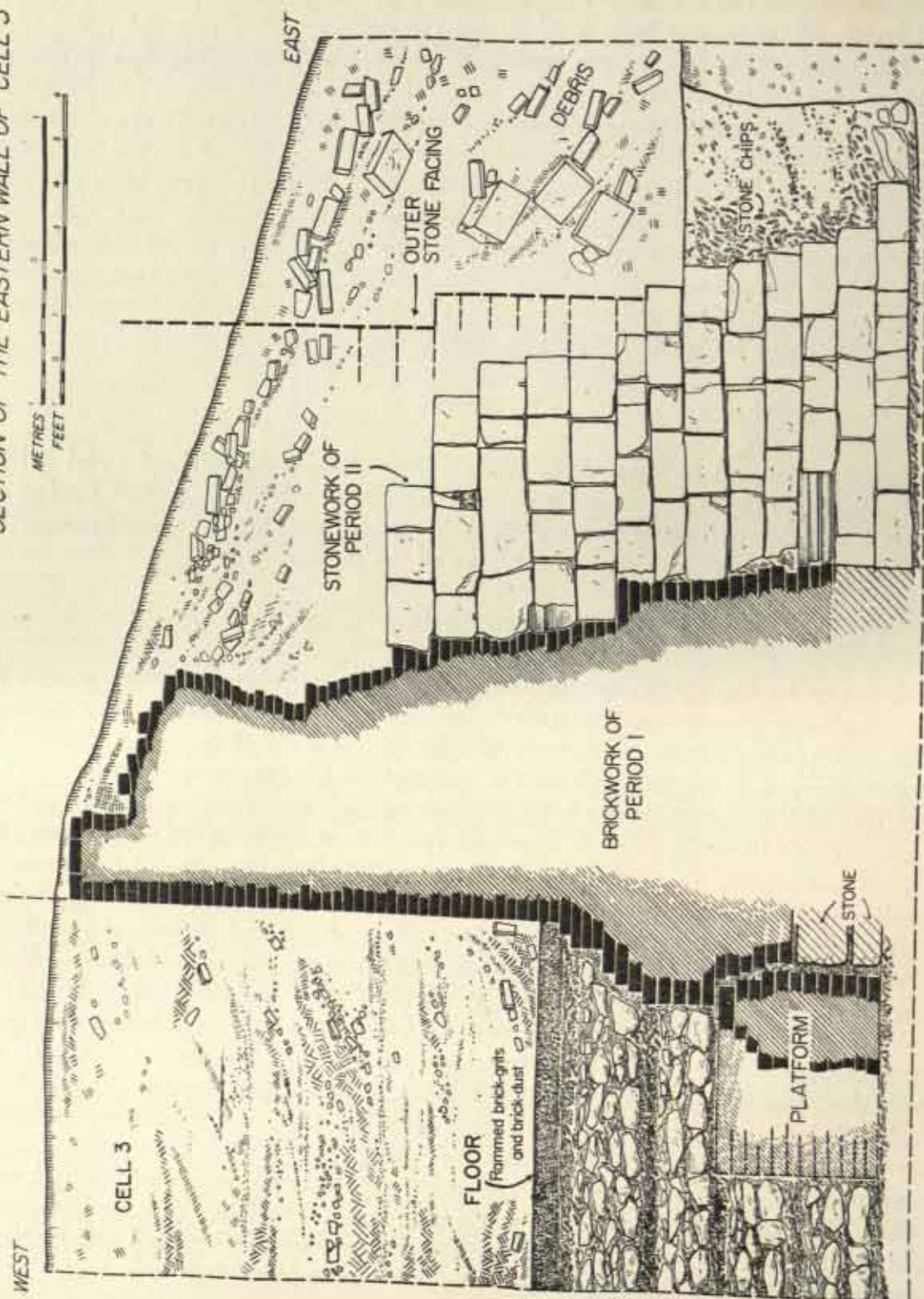


FIG. 16



maximum number of courses available in some of these platforms is sixteen with a height of 1.448 m. Most of these platforms are stripped of a number of bricks from their front portions, which do not underlie the foundation-footing, probably at the time when the wall behind it was built, as the utility of these platforms ended with the new scheme. The locations of the platforms vary in individual cells, but in the corner cells (Cells 3 and 10) the platform is at the junction of the two rear foundation-walls, the latter's footing resting on its two sides. The brickwork of these platforms and that of the foundation of the rear wall, except the two topmost footings of four courses, are somewhat rough, untouched by chisels after baking, with wide joints, the mud mortar being clayey. The bricks are generally of large sizes with average dimensions of 45.7 cm.  $\times$  26.7 cm.  $\times$  8.25 cm. In the two upper footings of the rear wall and also the footings of the remaining three walls chiselled bricks are used with their joints scarcely perceptible. The maximum height of the foundation-wall of the rear sides above the bottom rammed surface is 2.31 m. With such a foundation it is but natural that the rear walls do not show the slightest trace of settlement, but the wall-tops, specially where they are reduced to small sections, have tilted outwards due to the velocity of wind, presumably after the collapse of the roof.

In contradistinction with the foundations of the rear walls of these sides and flank, the foundations of other three walls of the cells are inadequate. They generally consist of a single narrow footing of three courses of chiselled bricks, merging unbonded with the second footing (from the top) of the rear sides, the topmost footing of the rear sides being above the level of the footings of other sides. Such an arrangement is perfectly all right when the walls are built on a solid foundation like bed-rock and *morum*-bed. The side walls of the cells, wherever they are on bed-rock, are thus found perfect near their bases, but in many cells of the east, south and part of the north sides, where the bed-rock is far away, the foundation had sagged, damaging the brickwork, specially near the base, which has a smashed appearance evidently after the roof had fallen. The filling below this single footing of three courses consists of boulders mixed with stone chips and grits and earth, laid at stages, each no doubt having its top rammed. However compact this filling might have been, it suffered from one defect due to the lack of suitable binding medium and the filling with large boulders allowing holes and crevices. So long water did not percolate, the safety of the walls was fairly ensured. But once water got in, the material got dislodged, leading to the settlement of the walls, as the interstices within the filling of large boulders led to the movement of the stuff like sandy earth and small grits with the ingress of water.

In the west side and also in a portion of the north side, the bed-rock is fairly high and the foundation-footings vary according to the rise of the bed-rock; in Cells 15, 16 and 17 the footings are reduced to one course (pl. CXLIX A) in the inner face and that too is dispensed with at places.

The foundation-wall of the peripheral walls up to their topmost footing was built first in continuous lines and that of the front walls followed next. The foundation-walls of the side walls were inserted afterwards without any bonding. The foundation-footings of the pylons also were unbonded with those of the peripheral wall. So also was the brickwork beneath the landing of the staircase.



The spaces enclosed by the four foundation-walls of the cells above the bottom-level of the already-noted platforms and below the base of the floors are solidly packed with boulders, large and small, stone chips and grits and earth (fig. 16); chunks of virgin clay were also used, but were mostly limited to the part adjoining the recessed brickwork below the bottom footing. This packing was effected in stages, each stage being finished with tiny stone pieces and *morum*-like particles, rammed hard. Four such stages are clearly visible between the bottom-level of the platform and the base beneath the floor of the cells; boulders were placed first and their crevices filled in with earth, stone pieces and stone chips, over which were spread *morum*-like stone grits finished with ramming.

(v) *Brickwork of the walls*

The persons who had built this monastery were experienced. Though bricks of different dimensions, often irregular, specially in the length and breadth, were used, their vertical joints are scarcely perceptible in the facing brickwork. The binding medium is invariably wet clay, but the joints are so fine that the mortar is almost invisible in the facing brickwork. The builders were not very particular about the sizes, except thickness. Any brick, including a fragmentary one, was good enough for them; for, they would chisel (and also possibly rub) every piece for facing, which accounts for the non-availability of full-size bricks in the facing brickwork. The maximum length of a brick in the facing is 45 cm. (evidently chiselled out of a brick with a length of about 45·7 cm.). In the core unchiselled bricks, mostly fragmentary, were used, care, however, being taken to follow the facing course by course. In the core, full-size bricks, wherever found, are of large sizes, the length being 45·7 cm. The side walls are bonded with rear and front walls generally at an interval of three to four courses. Except this defect, which is partly responsible for the side walls, particularly in the eastern flank, losing contact with the rear wall in many places, there is hardly any other defect.

(vi) *Cell 5*

On the floor of Cell 5 were found four circular post-holes (pl. CXLVIII A), arranged roughly in a square, which were most probably used for the erection of temporary structures like canopies or for supporting the ceiling in danger of collapse.

(vii) *Cell 17*

Among the cells, Cell 17 deserves special mention. Its north wall is distinguished by a line of stones (pl. CXLIX A). Originally a dwelling-cell, it was later on converted into the strong room of the monastery. Any object considered valuable or sacred was deposited on its floor, with the result that this room yielded the richest hoard of small antiquities discovered at Ratnagiri — metal objects including several images, glass pieces and myriads of clay and terracotta sealings of diverse shapes, sizes and legends. At a later date the passage of this cell was reduced to a narrow opening by building two dwarf brick



walls, one at the outer side and the other at the inner side (pl. CL A), and by filling the intervening space between the walls with earth and brick-bats. On the top of these walls and also in the space between the walls were found a few antiquities. Among them specially startling is the discovery of a badly-corroded but intact iron dagger (pl. CXLIX B) on the floor of the passage. The find of such a weapon among the community whose motto was *ahimsā* is rather intriguing.

This double-edged straight dagger (Reg. no. RTR-2, 377), 33 cm. long, presents a blade (23 cm. long, 11 cm. in maximum width and 0.5 cm. in maximum thickness), gradually tapering towards the tip which is now blunted. There is no sign of any mid-rib. The hilt (10 cm. high), in the shape of H, has a globular knob projecting from the top of the upper cross-guard (12 cm. long). The grip between the two cross-guards is cylindrical and slightly less than 6 cm. long. The quillons of the lower cross-guard (14.5 cm. long) are projecting beyond the blade.

#### (viii) Upper storey

The staircase (above, p. 193), coupled with the enormous thickness of walls, indicates that there was at least one more storey over the lower, but all traces of it have disappeared with the overhauling of Period II. The walls are preserved no doubt to a height of more than 4.267 m. in many cells and to the maximum height of 5.537 m. in Cell 16 (pl. CXLVI B), highest in the monastery (a height of 3.735 m. being of Period I), but nowhere, the original wall stands to more than 4.205 m. (that is 40.5 cm. above the top of the beam-holes) above the cell-floor, leaving us in the dark as to the thickness of the walls of the upper storey. Whether the widths of the walls of the ground-floor and the upper storey were identical or not is thus unknown. We are equally left in the dark if the exterior face of both was in one alignment or the upper recessed leaving a terrace with a cornice around.

#### (ix) Restoration in Period II

In Period II the decayed outer part of the peripheral walls was reconstructed to a varying width with stonework (pls. CXLIII B and CXLIV B). The latter has a fine ashlar facing which followed more or less the original alignment of the brick facing. The facing stones, with almost invisible joints, are connected with one another by iron cramps. The maximum extant height of the stone facing above an offset near the base is 2.45 m. The core (fig. 16) immediately behind the facing is made of courses of blocks, mostly of khondalite and rarely of laterite. Most of these blocks are dressed ones and some are damaged images<sup>1</sup> (pls. CLXVIII B and D and CLXXVI D) and carved architectural pieces<sup>2</sup> (pls. CLXXXIV B, CLXXXV, CLXXXVII and CLXXXVIII), collected from structures

<sup>1</sup> As for examples, Reg. nos. RTR-2, 594 (below, p. 220), RTR-2, 557 (p. 232) and RTR-2, 572 (p. 238).

<sup>2</sup> As for examples, Reg. nos. RTR-2, 573 (below, p. 241), RTR-2, 559 (p. 242), RTR-2, 560 (p. 243), RTR-2, 571 (p. 244) and RTR-2, 558 (p. 244).



including dilapidated *stūpas* and temples. The new masonry went deep into the foundation to the original depth; only at a few places a small slice of the early brick-foundation was noticed immediately outside the stonework of this Period (pl. CLII A). The stonework was roughly bonded with older brick core of varying extant width.

Not intending to occupy the lower cells, the builders filled in all the cells, except three (below, p. 208), after attending to the damaged portion of the walls and blocking the cell-doors by brickwork, so that the lower cells with their filling served as the firm base of the new cells constructed over them, the early staircase serving as the access to the new cells of the reconditioned monastery.

The lower cells were packed mainly with two types of fillings. One consists of typical debris of structures — brick-bats, brick-grits and earth (pl. CLVII B); but there were hardly any complete bricks, which had apparently been removed for re-use. The other presents ash, blackish earth, sometimes mixed with charcoal, and a profuse quantity of sherds — material evidently having been obtained from a refuse-dump. The second type of filling is particularly rich in sherds and sealings of Ratnagiri-mahāvihāra. A third kind of filling-material consists of stone flakes — refuse-chippings of the chiselled stones; but their quantity is rather insignificant.

Unlike the side walls of the lower cells, where, except in four cells, the repair was of minor nature and the new construction only affected the tops at the base of the new cells (the walls of the latter were built immediately on the top of the early walls in most cases, pl. CLIII A), the front walls of the lower cells were extensively rebuilt according to the damage due to the decay of the wooden architraves over the door-frames and the wooden beams of the passages. Their facing brickwork, which fronts the courtyard, except at some places (mostly near the pilasters), was renewed in a continuous line in each of the four flanks, thus wiping out all traces of the doors of Period I on the front face. The survival or otherwise of the early doors with passages behind the facing is in accordance with the extent of reconstruction. Thus, the doors of Cells 12 and 13, the latter with its jambs and sill, and also their passages (filled in with stone chips, earth, brick-grits and brick-bats) exist behind the facing of the later wall which here runs only on the outer face; the door-step of Cell 13 is only 5 cm. away from the later facing brickwork. The gap caused by the disappearance of the wooden beams (or planks) spanning the ceiling of the passages of Cells 12 and 13 is found filled in with earth, brick-grits and stone chips (pl. CL B); the presence of the last, which cannot be interpreted as debris, proves that the beams either had decayed before this time or were removed during reconstruction. The outlines of the passage of Cells 14 (pl. CLI A), 21 (pl. CLI B) and 24 are traceable on the rear side of the front walls from the vertical line caused by the unbonded brickwork blocking the passage. Here the new construction did not extend much to the rear side of the front wall. The partial outlines of the passage in Cells 5, 15, 18, 20 and 23 can be made out from the unbonded joints of the new brickwork, while merely the stones of the passage facing the cells survive in Cells 1, 19 and 22. All vestiges of the doors and passages have vanished in Cells 2, 6, 7, 8 and 9; the entire front walls of the last four cells were built up almost from their foundation.

As already noted (p. 197), three of the door-frames and passages (Cells 3, 10 and 16,



all at corners) were left almost untouched; among them those of Cells 10 (pl. CLIV A) and 16 (pl. CXLV B), with lintels missing, were most shabbily bricked up to a small thickness near the jambs. The necessity of wiping out these three doors by new brickwork was not felt, as the builders constructed near the four corners of the verandah a wall (pl. CLVI A) of small thickness partitioning the entire verandah-extensions which formerly gave access to the three corner-cells and the side door (below, p. 212). The facings of these partition-walls are in line with the walls blocking the cell-doors, but unbonded with the walls at right angles to the verandah-extensions (pl. CLVI A). The verandah-extensions, thus compartmented, were packed with the usual filling-materials (pl. CLII B) to serve as the base of the floor of the verandah of Period II. The filling-material with which the verandah-extension in front of Cell 3 was packed came from a dump of refuse. The ashy deposit is exceptionally rich in sealings of various types. Indeed, it yielded the largest number of the sealings of the community of monks of Ratnagiri-mahāvihāra.

A loving care was noticed in the new brickwork as well. Every attempt was made even in patch repair and in the renewing of the interior brickwork of the cells to achieve bonding (except where the old work has a vertical sharp edge unimpaired as in the door-passage in a few cells and the ends of the walls near the pilasters) and to follow meticulously the number of courses of old brickwork. Indeed, the distinction between the two works is perceptible to a keen observant only at those spots where the brickwork of Period I presents a comparatively decayed appearance and where there are irregular offsets or recesses in the new brickwork occasioned by the attempt to follow the old courses, some of which had lost about 0.63 cm. of their facing.

Curiously enough, even the repaired brickwork of the interior of the blocked early cells, which were not meant for habitation was done with chiselled bricks. Even in the core, which follows the facing course by course, were often used chiselled bricks, but fragmentary, evidently taken from the ruins of the early cells. It is difficult to pick up a full-size brick amidst the brickwork. Evidence regarding the plastering of the interior walls of the cells is lacking, but the exterior walls, blocking the cell-doors of Period I, were definitely coated with a very thin (0.16 cm.) and fine lime-plaster. Pillars were also found similarly covered with a rough lime-plaster of thick section, in which shells were not always finely powdered.

The cells of Period II, with wall-tops of Period I as foundation (pl. CLIII A), were planned after the earlier cells. Their passages and entrance-doors, too, were laid immediately above those of the lower cells. The dimensions of the cells of Period II are sometimes, but not always (not definitely in the south and west flanks, where the walls of Period II are roughly in one alignment with those of Period I), were made slightly larger (as in the cells of the north flank) by lessening the width of the side walls (the widths of the walls between Cells 14 and 15 and Cells 10 and 11 being respectively 1.333 m. and 1.435 m.). Sometimes the dimensions of the upper cells vary slightly from those of the lower, because the former were built over the slightly tilted (generally outward) walls of the latter. The width of the front walls was widened by a few centimetres.

The top of the floor (pl. CXLVIII B) of the cells of Period II is at a height of about 4.27 m. (slightly less in cells of the eastern flank) above the topmost footing of the back



walls of the cells of Period I. Laid over a base of earth mixed with brick-grits and brick-bats, the floor, made of rammed brick-grits, brick-dust and earth, is 5 cm. thick on an average and is finished with a thin (about 0.63 cm. thick) layer of lime-plaster on the top. Remnants of this floor existed in Cells 6, 9, 10, 15,<sup>1</sup> 20 (pl. CXLVIII B), and 22 and also on the verandah-extensions in front of Cells 3 (pl. CLVI A) and 10 (pl. CLII B).

The entrance-passage is preserved only in two cells, viz. Cells 15 and 10. The passage of Cell 15, made in the thickness of the south wall, is 78.7 cm. wide; its side walls (with only two facing courses available) exist to a length of 1.473 m. The passage is stripped of the flooring. The preservation of the passage of Cell 10 is better than this. One stone step (pls. CLII B and CLIV A), 21.5 cm. high, led from the rammed (with brick-grits and brick-dust) and plastered floor of the verandah (the top of which is at a height of 3.90 m. above the early floor of the verandah of Period I) to the stone door-sill, 24.1 cm. high, 31.8 cm. wide (excluding the recessed part) and 1.778 m. long, and then down to the passage (to a depth of 11.5 cm.). The door-opening was 82.5 cm. wide. The jambs have disappeared. The floor of the passage is of rammed brick-grits except a small section of stone, 14 cm. wide, immediately bordering the sill. The stone section, which is a part of the door-sill, contains at the eastern end a round cavity, about 10.2 cm. in diameter and 3.2 cm. deep, for holding the bottom end of the shaft of a single-leafed wooden door. The passage, 1.092 m. wide, is preserved to a length of 1.625 m.

Three of the lower cells of Period I were deliberately left open even after the reconstruction. One of them is Cell 17, the strong room of the monastery. Its door was partly reconditioned by heightening the gap towards the top. At the same time, as already noted (p. 204), the lower portion of the door-opening and the passage was blocked by partition-walls at the front (close to the door-frame) and at the inner side (pl. CL A) with intervening space filled in with earth and brick-bats with the result that a space, 1.055 m. high, was alone left open for entrance.

The other two cells, Cells 11 and 4, were in use even in Period II. Cell 11, the smallest one, is kept open for reasons of its own, as through its floor ran the drain (pl. CLIV B) of dry masonry (above, p. 171), which had to be cleared periodically of the accumulation of earth. Its east and west walls and a major part of the front wall with the passage were of new brickwork. The new stone door-frame and the passage (fig. 17) are of an entirely different tradition. The most striking departures are the arcuate spanning (pls. CLIV B and CLV A) of the ceiling of the passage and the absence of a kerb. Thus the horizontal beams of Period I gave way to a semicircular arch springing from a moulding (of two brick courses) curved at the bottom, which projects from the flanking walls of the passage. This arch, with an inner diameter of 92.7 cm., has semicircular courses placed side by side and spanning the entire length of the passage. Each course has seven wedge-shaped bricks; the side forming the bottom of the ceiling is specially cut to obtain the

<sup>1</sup> At the south-eastern corner of Cell 15 was found a small brick-lined storage-pit (pl. CLIII B), with its two brick walls joining the eastern and southern walls of the cell. Its floor, also made of bricks, goes deep below the floor (Period II) of the cell.



MONASTERY I: ARCHED PASSAGE OF CELL II

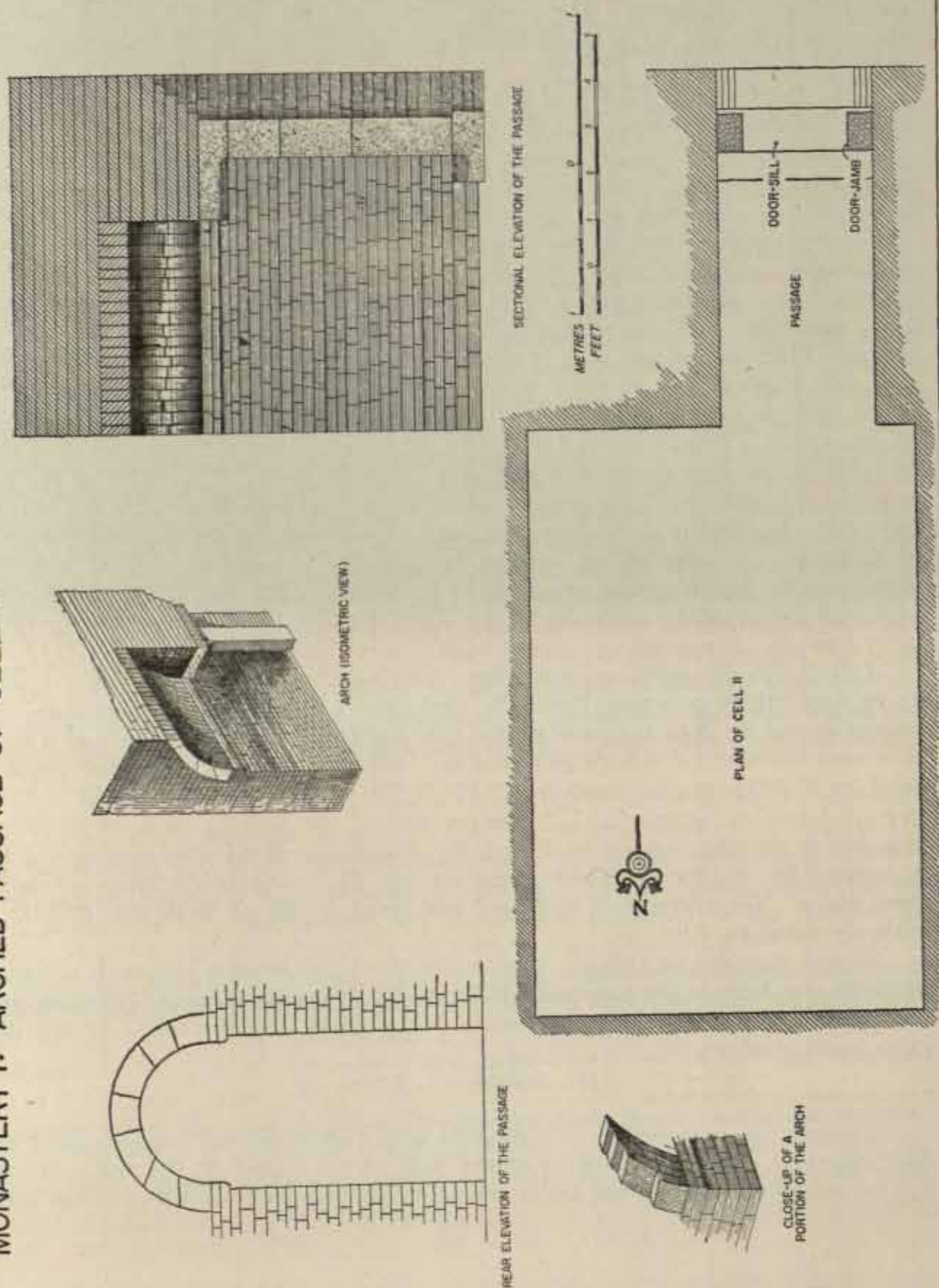


FIG 17



semicircular curvature. The brickwork above and also on the sides of the semi-circle runs in horizontal courses. The passage is 1.048 m. wide and 1.638 m. long beyond the projection of the sill, and its height from the top of the floor to the bottom of the moulding, which is 14 cm. high, is 1.778 m.

The door-frame (pl. CLV B) of Cell 11 with an opening, 1.49 m. high and 72.5 cm. wide inside, is of stone. The stone step, 26.5 cm. wide, in front of the sill is flanked by walls — the extensions of the walls of the passage — fashioned at the base in the form of a *khurā*. The plain stone door-sill, 21.5 cm. high and 28 cm. wide at the top, has at a depth of 11.5 cm. below its top on the inner side a projection, 15.2 cm. wide. The eastern end of the projection bears a cavity and the corresponding extension of the lintel a perforation, 8.5 cm. in diameter, to receive respectively the bottom and top ends of the shaft of a single-leafed wooden door. The lintel with a chase, 3.8 cm. wide, at the bottom for an iron beam, has a projection, 39.4 cm. wide and 14.6 cm. high, at a height of 9.2 cm. above its bottom. Fixed to the west wall of the passage at a height of 77.5 cm. above the base of the jamb, which is 1.49 m. high, 16 cm. wide and 24.8 cm. deep, and near the inner end of the jamb, is a stone slab (36.2 cm. × 14 cm.) with a socket, 5 cm. deep and roughly 5.7 cm. square. This socket used to receive the end of the bolt. There is a second socket, but shallow, cut into the brick immediately below the stone. The width of the jambs is, unlike that of Period I, the same in both the inner and outer faces. The wooden architrave over the lintel is absent here, but instead, projecting over the lintel are five corbels, of brickwork, the edge of the topmost being in one vertical line with the wall. The second and the fourth corbels are curved at the bottom. The floor of the passage, at one level with the top of the stone step, is at a depth of 10 cm. below the top of the projection of the door-sill. It was made of rammed brick grits, very thin in section, laid over brickwork.

Cell 4, with the north and west (front) walls rebuilt, was intended as a store-room, as on its floor, which goes with Period II, we've found a few bronze or copper objects. The passage beyond the door is similar to that of the reconditioned Cell 11 in that it has an one-ringed semicircular arch (largely missing), 1.003 m. in diameter. The stone jambs and lintel (pl. CLVI) have plain facets (pl. CLVII A) like those of the latest period of Monastery 2. A small niche (pl. CLVI B) was provided in the southern flank of the western wall during its reconstruction in Period II. The height of the door-opening was later on reduced by bricking up the lower portion (pls. CLVI and CLVII A) to a height of about 61 cm. On a later floor of the cell was found a pile of shells (pl. CLVIII A), evidently stored for lime.

Beyond the door of Cell 17, at a length of 1.81 m. towards the south is found a niche, 35 cm. deep, in the outer wall of Period II. It was found empty. Its ceiling resembles faintly a cusped arch due to the cutting of the bricks. Another niche of this shape exists by its southern side.

#### (x) Additions in Period III

Monastic life continued in this decaying period which saw the construction of some frail structures. With the blocking of the doors of the earlier cells in Period II, there was no necessity of leaving the entire verandah open, though it was left so in that Period



perhaps for the facility of walking exercises. The later residents, of Period III, however, tried to make the use of this space by erecting structures, still leaving the courtyard and the western flank of the southern verandah (connecting the rear porch with the staircase) free so that the monks might, without any obstruction, go up to their cells by the portion of the verandah connected with the main gate and staircase and come down to perform the worship in the shrine. These constructions took place in the days of decline, as is apparent from the shabby and careless brickwork, with wide joints, of the new constructions.

There are remains of four such structures built by erecting cross walls against the front walls of the blocked cells and also partition-walls between the verandah-pillars (pls. CXXII, CLVIII B and CLIX)—one each in the north and east wings of the verandah and two in the west. Among these, the brickwork of the first (pl. CLVIII B), Room 1, which was, presumably, earlier than the others, is somewhat better than that of the others, the mortar being uniformly clay and joints less gaping. The western wall of the later ante-chamber formed the eastern wall of this room, the latter internally 5.118 m. long and 3.048 m. wide. Access to this room was through a door-opening, 1.69 m. high and 81.3 cm. wide, pierced in the west wall, while in the south wall, made by covering the space between the pillars, are two oblong windows (pl. CLVIII B) facing the courtyard. The frames of the door and windows, which were presumably of wood, have disappeared, but the chases made in the side walls for the jambs and gaping space for the lintel are clearly visible at the time of the excavation. The better-preserved western window is 64.1 cm. high and 43.2 cm. wide. The width of the eastern one is the same, but its total height is not available due to the missing brickwork near the top. The lintel of the western window, to estimate from the gap in the brickwork, is 6.4 cm. high, 48.9 cm. wide (width of the wall) and 90.2 cm. long. The floor of the room is higher than that of the verandah. As the room is provided with windows, it may be presumed that it was intended for habitation initially. In the last days, however, it was used as a store-room, as dumped on its floor was found a heap of shells (pl. CLVIII B), both riverine and marine, evidently stored for the intended plaster-work. Amidst these shells was found a khondalite image of Buddha (pl. CLXV).

The brickwork of the remaining three rooms is as bad as can be conceived and presents a dire contrast to the fine work of chiselled bricks of the walls of the earlier Periods. The joints are not only gaping and the bricks fragmentary, but the mortar is in the nature of debris—earth, brick-grits and even tiny pot-sherds. Of the two rooms (pls. CXXII and CLIX) of the west wing, the northern one (Room 2) is entered by a gap between the verandah-pillars of the early Period, while the southern room (Room 3), 3.505 m. × 3.023 m., was approached through the northern room. The dimension of the northern room is not uniform; it is 3.023 m. wide, but its lengths at the back and front sides are respectively 4.623 m. and 5.155 m. Its wall stands to a maximum height of 2.235 m. above the raised floor. The width of their walls is slightly less than 61 cm. Room 4 on the eastern wing of the verandah is reduced to small parts of brick walls (pl. CLX).

Besides these, there are several shallow lime-pits made by partitioning the verandah with very low walls. The walls of the three in the east flank of the southern wing of the verandah are of bricks, rounded at the top (pl. CLVI B) and covered by plaster, while



the walls of the four in the north flank of the east verandah (pls. CXXIII A and CLX) near the entrance of Cell 11 are of stone (generally bases of small *stūpas*), constructed above some earlier brick walls. In these shallow pits were found remains of kneaded shell-lime for making lime-plaster.

On the courtyard was found, apart from a heap of shells (which were also found in Cell 4 and on the verandah beyond the southernmost lime-pit of the eastern wing), nicely stacked a pile of red terracotta tiles (pls. CXXII and CLXI A). These hand-made tiles are generally 32 cm. long, 11·5 cm. wide and 3·5 cm. to 4·5 cm. thick; one of their longer ends is semicircular and the other has a projection (2 cm. to 2·5 cm.) at right angles to the main body. The outer side of the projected part bears finger-marks. The earth, used for the purpose, was mixed with a fairly large quantity of rice-husk. These tiles were no doubt intended to be arrayed over a framework of wood or bamboo (as shown on pl. CLXI B) for roofing.

Evidently, there was an attempt to reconstruct and repair the monastery by collecting material, but it did not materialize for reasons obscure, so that the heaps of the building-materials — shells and tiles — remain to bear witness to the last contemplated endeavour, no doubt a very poor one, to repair the monastery.

#### H. SIDE DOOR

This private door (above, p. 169), close to the staircase, was located at the end of the south-western verandah-extension. Made in the thickness of the western peripheral wall, it was meant for the communication of the residents of Monastery 1 of Period I and the early monastery below Monastery 2 of Period III. The door-opening and the passage vanished in Period II which saw their blocking with brickwork internally (pl. CXLVII B) and stonework externally<sup>1</sup> with the rebuilding of the damaged wall. Indeed the bricking-up internally is so complete that one would not have suspected the presence of the door but for the existence of a step completely engulfed by the later floor of the verandah-extension. The stones forming part of the inner edge of the floor of the passage leading to the door are also partly covered by this later floor. The eastern faces of the two stone kerbs, 15·2 cm. high and separated by an interval of 86·4 cm., are alone visible in the bricked-up wall. The portion above was built up without leaving any vertical line. The step (pl. CXLVII B), made of three pieces of stones joined with one another by iron cramps, is 1·587 m. long, 43·2 cm. wide and 21·6 cm. high.

#### 5. TWO INSCRIBED STELAE

Fixed firmly into the ground and almost touching the stone peripheral wall of the

<sup>1</sup> The outer (western) face of this wall was of ashlar masonry with layers of boulders, as in the back wall of the landing (above, p. 195), packed with stone chips and earth in the core laid against the damaged brickwork of Period I.



eastern side (exterior) of Monastery 1 at its south-eastern corner were two khondalite stelae with a semicircular top. They stood side by side, almost touching each other.

The maximum height of the broader stele (pl. CLXII A), the southern one, is 1.44 m., the maximum width and thickness being 58.5 cm. and 29 cm. respectively. The lowest part (55 cm. high) which was meant for remaining buried below ground is roughly finished. The front side of the upper portion is divided into three registers. In the bottom panel there are two human figures, one behind the other. The one behind is seated in a somewhat squatting posture. In the oblong panel are two animals in erotic posture—an ass over a sow. In the top register is a ten-lined inscription (Inscription numbered A) covering the semicircular portion (pl. CLXIII). The inscription is partly damaged. It records a gift in favour of the *saṅgha* by Janānanda of the *kāyastha-kula* who hailed from Nālanda; one of the imprecatory verses contains the *gardabha-sūkarī* abuse.

The second stele (pl. CLXII B), located by the northern side of the first, is 1.54 m. high, the maximum width and thickness being 46 cm. and 34 cm. respectively. Its lowest portion is also roughly finished. The arrangement of the front side with panels containing the human figures and animals is similar to that of the preceding. In the top register covering the semicircular portion is a damaged eight-lined inscription (Inscription no. B; pl. CLXIV).

These two inscriptions have kindly been deciphered by Professor D. C. Sircar. His note along with the text and translation furnished by him is reproduced below.

“The preservation of the writing on both the records is unsatisfactory, Inscription B (pl. CLXIV) being more unsatisfactory than A (pl. CLXIII). The characters of the two epigraphs are Gaudīya (Bühler's Proto-Bengali) of about the twelfth century A.D. or later. The two records appear to have been incised more or less about the same period.

The language of the inscriptions is Sanskrit, the style of composition being poor. They are difficult to read and interpret not only for the unsatisfactory preservation especially of B, but also for the weakness of the language. Parts of B could not be deciphered, though the meaning has probably been correctly conjectured.

Inscription A (pl. CLXIII) consisting of five verses speaks of a Kāyastha of Nālanda named Janānanda as well as of a locality called Sūriyaṇaka lying to the east of Gobhālī and including Aśvarāta. Apparently in this Sūriyaṇaka-Aśvarāta, two *pravarta* measures of paddy were given from each *hala* measure of land, by the said Janānanda, in favour of the Buddhist monks no doubt associated with the Ratnagiri monastery. Janānanda, who was probably a landlord of the area, calls the present document a *śāsana*. There are three imprecatory and benedictory verses after the two stanzas giving details of the grant as discussed above.

Verse 3 says that the father and mother of the person who will be guilty of resuming the grant would become a donkey and a sow respectively. Verse 4 says that the protector of the grant would go to heaven together with his ancestors and relations. According to verse 5, the person who would nullify the grant would live in the Raurava hell together with his ancestors.

*Hala* was originally that area of land which could be cultivated by one with



one plough in a year. The land measure however, varied in area in different localities. *Pravarta* may be the same as *pravarti* which was equal to five *khārīs* according to Sarvānanda's *Ṭikāsarvasva* on the *Amarakosha* (Vaiśyavarga, verse 89) and is probably also identical with Oriya *pauṭi* which is equal to 10 mounds.<sup>1</sup>

As regards the geographical names, *Sūriyaṇaka*, *Aśvarāta* and *Gobhālī* were probably situated in the district around Ratnagiri, while *Nālanda* may be the famous Buddhist holy place (usually called *Nālandā*) in Bihar though more probably it was a locality in the Ratnagiri region itself.

Inscription B (pl. CLXIV) is written in four stanzas, all of which are damaged so that none could be fully deciphered. The reference is made in verse 1 to the grant apparently of some measures of paddy per *hala* measure of land, which could be made by any scion of a dead man's family for stopping his entry into hell. Verse 2 speaks of a pious person, who was dead and bore the name *Maṅgalarāja*, while the next stanza (verse 3) apparently mentions him as the owner (i.e. landlord) of a locality called *Chīrāvo-Siddhipura* and seems also to speak of something done for his *mukti* or salvation. No doubt the grant of some paddy was made for his salvation. This fact is reflected in the last stanza (item 4) which says that the father and mother of the people guilty of resumption of the grant would be a donkey and a sow respectively.

The locality called *Chīrāvo-Siddhipura* appears to have been situated in the district around Ratnagiri.

#### A. INSCRIPTION A

##### (i) Text<sup>2</sup>

1. Siddham Symbol.  
*Śrī-Nālande Janānandaḥ Kāyastha-kula-sambhavaḥ/*
2. *Gobhālī-pūrvakaḥ Sūriyaṇako=śvarātaiḥ saha// [1\*]*
3. *Vu(Bu)ddha-dharmm-ākhyā-mukhyebhyaḥ saṅghebhyaḥ=tu ha[le]le<sup>3</sup> hale/*
4. *dviḥ(dvi)-pravartta[n]=tato dhānyam sā(śā)sanīkṛitya dattavān// [2\*]*
5. *Kuryāc=cha chchha(yo)=nyathā dānam sabdhiḥ sanmā(mmā)na-vardhita[m](tam)/*
6. *[khu]ḍḍikā sūkarī mātā pitā tasy=aiva garḍḍabhaḥ// [3\*]*
7. *[Yah] pratipālayeta(yed) dānam=enata(nat) sarva-ārtha-sādhanaṁ(nam)/*
8. *sa[s]vargge(rgga)-rā[jye] ch=āyāti pitṛibhiḥ saha va(ba)ndhubhiḥ//[4\*]*
9. *Yo=nyathā kurute dānam kāraya[tī] cha yah [puna]h/*
10. *narake Raurav-ākhyā(khye)=sau pitri(tri)[bhi]ḥ saha pachyate// [5\*]*

##### (ii) Contents

*Verse 1.* There is [a person called] Janānanda born in a Kāyastha family at the

<sup>1</sup> Cf. *Epigraphia Indica*, vol. XXIX, 1951-52, pp. vii and 45, note 2. For a smaller *pravarta* known from a Bengal record, see D. C. Sircar, *Select Inscriptions*, vol. I (Calcutta, 1965), p. 369, note 1.

<sup>2</sup> From inked impressions.

<sup>3</sup> Read *hale*. The redundant *le* seems to have been erased by the engraver.



illustrious [locality of] Nālanda. There is [the village of] Sūriyaṇaka lying to the east of Gobhālī and joined with Aśvarāta.

*Verse 2.* For each *hala*<sup>1</sup> [of land in Sūriyaṇaka joined with Aśvarāta] two *pravartas*<sup>2</sup> of paddy are granted by mean of this document in favour of the Saṅgha<sup>3</sup> [of Buddhist monks] who are the leader of what is called Buddha-dharma.

*Verse 3.* Whoever nullifies this grant, which has been honoured by good people, his mother is a small (*khudḍikā*) sow and his father is indeed a donkey.

*Verse 4.* Whoever protects this grant, which is meant for fulfilling all desires [expected out of the religious merit] he comes to [live in] heaven together with his ancestors and relations.

*Verse 5.* Whoever nullifies this grant or again causes to do so, he rots in the hell called Raurava together with his forefathers.

## B. INSCRIPTION B

### (i) Text

1. .... prati *hala*[m\*] *tataḥ*/
2. [sv-a]muktam naraka-dvāram ken = āpi ku[la-sūnu]nā [/] [1\*]
3. Ta[thā?] Maṅgalarāja[na] [paralo]k-ātibhīruṇ[ā] /
4. muktā guṇa-sarīreṇa mu ..... [/] [2\*]
5. Tathā cha tasya Chīrā[vo]-Sī(Si)ddhipur-ādhikāriṇaḥ [/]
6. [mukt]āya<sup>4</sup> prakṛiti ..... [/] [3\*]
7. haranti [ye\*] dhruvaṁ te[shām] ... gada(rda)bhaḥ pitā [/]
8. teshā[m\*] kalmasha-[liptānām] mātā[bha]va[tī] sūkarī [/] [4\*]

### (ii) Contents

*Verse 1* ..... [by the gift of paddy] per *hala* measure [of land] the gate of hell may be kept well unopened (i.e. strongly closed) [for a dead person] by any scion of his family.

*Verse 2.* Thus Maṅgalarāja, who was greatly afraid of the future life (i.e. was very pious), having released ..... when he was living in the body made by means of his qualities (i.e. when he was dead) .....

*Verse 3.* Thus for the salvation of that owner of the [village of] Chīrāvo-Siddhipura (i.e. the said Maṅgalarāja).....

*Verse 4.* Those who resume [the grant] ..... their father is a donkey. The mother of those sinful people becomes a sow.<sup>5</sup>

<sup>1</sup> It is an indefinite land measure as noticed above.

<sup>2</sup> *Pravarta* is a measure of capacity as indicated above.

<sup>3</sup> The word is used in the plural either to indicate *gaurava* or because of confusion created by the fact that it was the body of a large number of monks. It is of course not also impossible that several local groups of monks were meant.

<sup>4</sup> The intended reading may be *muktaye*.



## 6. DISLOCATED STONE IMAGES AND SCULPTURED SLABS

Monastery 1 and its immediate precincts yielded a good crop of images, both of khondalite and chlorite. Besides these, there were numerous loose sculptured and carved slabs, most of which had formed part of the structures. The images which were found *in situ* and also two images of Tārā (above, p. 183; pl. CXXX A) and the head of a third (p. 183; pl. CXXX B) which could be connected with the later wall of the shrine have been described in their proper context along with the structural components of the monastery. The remaining images which were found loose, out of their context and mostly within debris, are noticed here. The better-preserved images and heads are described below in details. Apart from these, there are many small fragments representing different parts of images and sculptures, such as: (i) bust (Reg. no. RTR-2, 621); (ii) arms (Reg. nos. RTR-2, 583, 618, 619, 624 and 625; Reg. nos. 1961/37 and 1961/45); (iii) hands, both large and small, holding variously the stalk of an *utpala* (Reg. no. 1961/34), a citron (Reg. no. RTR-2, 93), staff-like lower part of a damaged *āyudha* (Reg. nos. RTR-2, 27, 94 and 139; Reg. no. 1961/35), a water-pot (Reg. no. 1961/52), garland (?) (Reg. no. 1961/50), stalk of a missing flower (Reg. no. RTR-2, 579) and two arrows (Reg. no. 1961/38) and displaying *vara-mudrā* (Reg. no. RTR-2, 567); (iv) waist (Reg. no. RTR-2, 622); (v) knee (Reg. nos. RTR-2, 136 and 590); (vi) feet and legs (Reg. nos. RTR-2, 95, 96 and 586); (vii) drapery (?) (Reg. no. RTR-2, 630); (viii) parts of back-slab (Reg. nos. RTR-2, 28, 135, 141, 584, 585, 588, 589, 595, 627 and 628); (ix) parts of pedestal (Reg. nos. RTR-2, 138, 587, 593 and 629); (x) lotus and lotus-seats (Reg. nos. RTR-2, 582, 620 and 623); (xi) *pīpal* branch with leaves (Reg. no. RTR-2, 626); and (xii) attending figure (Reg. no. RTR-2, 591).

With rare exceptions, the sculptured and carved slabs were architectural ones. Many carved architectural slabs were found in front of the shrine. No doubt, they had formed part of the later façade of the shrine. These have been assembled together and described in their proper context (above, p. 180). The slabs found in front of the front porch of the monastery, presumably, belonged to the wall pertaining to its later restoration. These could not be assembled for want of time. They are now lying on the unexcavated ground in front of the forecourt of the monastery. As already noted (above, p. 205), several carved and sculptured pieces of *stūpas* and structures were recovered from the core of the stone peripheral wall of the monastery of Period II. The number of slabs other than these three categories is limited. Only a few selected pieces among the carved and sculptured slabs are noticed here, as most of the types have been noticed in the description of the structures.

Unless otherwise stated, the images and carved and sculptured slabs which are described below are made of khondalite.

## A. IMAGES OF BUDDHA

(i) *Buddha in bhūmiśparśa-mudrā*

The image (Reg. no. RTR-2, 85) was found amidst a heap of shells (above, p. 211) deposited on the floor of Room 1 of Period III constructed on the north verandah of Monastery 1.



Robed in a diaphanous *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare and one folded end of which falls in front from his left shoulder, Buddha is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* above a *pañcha-ratha* pedestal with mouldings (pl. CLXV). With his left palm placed on the lap, he displays the *bhūmiśparśa-mudrā* with his right palm touching the stamens of the *viśva-padma*. The sole of his left foot bears a lotus-mark. Above the oval halo, inconspicuously pointed at the crown, are the luxuriant branches of the *Bodhi* tree. On either side of the halo is a garland-bearing bejewelled *vidyādhara*, with legs covered by socks, flying through clouds towards Buddha.

The recessed middle part of the moulded seat is divided into three compartments by four posts, the two outermost being moulded. In the compartment on the dexter is the bejewelled Vajrasattva seated in the *paryāṅkāsa* attitude with a bell in his left hand placed on his left thigh and a thunderbolt in his right palm held near the chest. In the central compartment is a bowl of offerings with two recumbent lions in front of the two oblong middle posts. In the compartment on the sinister are two kneeling figures (devotees or donors) with folded hands, one female and the other boyish.

The top of the back-slab is semicircular. The head of the image is missing; otherwise, the sculpture is in a perfect state of preservation. The modelling of the limbs is excellent. The image (53.3 cm. high and 30.5 cm. wide) is partly in the round and partly in high relief. Stylistically, the image does not appear to be earlier than the tenth century A.D.

#### (ii) *Buddha in bhūmiśparśa-mudrā*

The image (Reg. no. RTR-2, 83) was found amidst debris at a height of 30.5 cm. above the paved courtyard opposite Cell 19.

Attired in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, Buddha, with half-closed eyes, a serene facial expression and auspicious lines round the neck, is seated in the *vajra-paryāṅkāsa* attitude on a *viśva-padma* (pl. CLXVI A). With his left hand on the lap, he shows the *bhūmiśparśa-mudrā* with his right palm touching the pericarp of the *viśva-padma*. Above the head are the branches of the *Bodhi* tree carved against an oval halo which has a border. The back-slab has a semicircular top.

But for the tip of the nose, the image (17.2 cm. high and 11.5 cm. wide) is in a perfect state of preservation. On the back side of the image is the Buddhist creed in five lines inscribed in characters of the ninth-tenth century A.D.

#### (iii) *Buddha in bhūmiśparśa-mudrā*

The image (Reg. no. RTR-2, 11) was found within debris immediately behind the back wall of the shrine at a height of 45.7 cm. above the level of the first footing of the wall.

Clothed in an *antarvāsa* with a part spread in front in the form of a fan and a diaphanous *uttarāsaṅga* which has covered his left chest, shoulder and arm, Buddha, with auspicious lines round the neck, is seated in the *vajra-paryāṅkāsa* attitude on a lotus with a single



row of petals, with his right palm, in the *bhūmisparśa-mudrā*, on his right knee and left hand placed on the lap (pl. CLXVI B). His left palm and soles of the feet bear wheel-marks. A circular *ūrṇā* occurs on the forehead. The head and the *ushṇīṣa* are covered with short spiral curls. Around the head is an elongated-oval halo. The lotus is placed on a pedestal with mouldings in the form of a *khurā* and an inverted *khurā* with a recess in between. On the dexter-face of the pedestal is a kneeling figure with folded hands.

The image (51.5 cm. high and 27.3 cm. wide), in fairly high relief, displays good workmanship. The facial expression is marred by damage. On the back side of the sculpture is the Buddhist creed in four lines inscribed in characters of about the ninth century A.D.

(iv) *Buddha in bhūmisparśa-mudrā*

Clad in a long *antarvāsa* (with one end spread on the seat in the form of a fan) and an *uttarāsaṅga* (folded end falling in front from his left shoulder) which has covered his left side, Buddha (Reg. no. RTR-2, 1), with half-closed eyes and auspicious lines round the neck, is seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* placed on a *tri-ratha* throne (pl. CLXVII A). His right palm, touching the *viśva-padma*, is in the *bhūmisparśa-mudrā*, while his left palm, with a circular mark, rests on the lap. His hair is arranged in short spiral curls which cover the *ushṇīṣa* as well. The lower rows of curls have a downward curvature towards the centre of the forehead. Crowned by two triangular floral motifs, the back of the throne is relieved with creepers, beads and two *haṁsas* holding in their beaks beaded strings ending in bud-shaped pendants. Edged with tongues of flames, the oval halo, inconspicuously pointed at the crown, has a beaded decoration. Above the top of the halo is the representation of the branches of the *Bodhi* tree. At the top corners of the oblong back-slab is a *vidyādhara* flying through clouds towards Buddha, the one on the dexter holding flowers and the other on the sinister a garland.

The lower portion of the throne is divided into three compartments by four moulded posts. In the two outer compartments is a lion with its raised tail. In the central compartment are two female figures. One of them, with a full display of her youthful body, is dancing and presumably represents the daughter of Māra who tried to tempt Buddha. The other is in a half-kneeling posture, holding a vase in her left hand.

Made of chlorite, the image (32.7 cm. high and 20 cm. wide) is in high relief, the workmanship being fairly good. But for the slight damages near the mouth and back-slab, the sculpture is in a fair state of preservation. It was found in two fragments. Both the fragments lay amidst debris above the paved courtyard opposite Cell 22, one being at a height of 50.8 cm. above the pavement and the other 1.118 m. above the pavement.

(v) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 91a) was found amidst debris on the southern verandah in front of the rear porch, 91.5 cm. above the level of the kerb.

Draped in a diaphanous *antarvāsa* held by a double string and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare and the folded end of which falls in front



from his left shoulder, Buddha, with a circular mark on the right sole, is seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* placed on a *tri-ratha* throne (pl. CLXVII B).<sup>1</sup> With a pellet on the left palm which rests on the lap, he displays the *bhūmisparśa-mudrā* with his right palm (badly damaged), touching the *viśva-padma*.

The throne is elaborately conceived. Supported by two moulded posts, the back-rest is relieved with mouldings. The bottom moulding, a *khurā*, is supported by the bracket-figures of the lion-on-elephant, one each at either flank: the lion, carrying a rider with a whip and reins, is in the attitude of jumping over a crouching elephant.

The lower portion of the throne on which the *viśva-padma* is placed is two-storied, each storey being divided into three compartments by four moulded posts. In the central compartment of the upper storey is a bowl of offerings, while the flanking ones contain each a recumbent lion with the open mouth and one of the paws raised. In the central compartment of the lower one is a seated teacher reading a book placed on a stand apart from a kneeling disciple with folded hands. In the compartment on the dexter are depicted Māra threatening Buddha with a bow and arrow and two daughters of Māra in a tempting posture. The corresponding compartment on the sinister depicts the seated and dejected figures of discomfited Māra and his daughters.

The image is mostly in the round, the back portion being lightly connected with the back-slab. Made of chlorite, the image is of fine workmanship, but badly damaged. The upper portion along with the head is missing. The width of the image is 20 cm., the extant height being 27.3 cm.

This image and Reg. nos. RTR-2, 90, 92 and 1 seem to have been the work of the same school of artists, if not of one artist. Stylistically, they are ascribable to the tenth-eleventh century A.D.

(vi) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 15) was found amidst an accumulation of debris on the paved courtyard in front of Cell 8 at a depth 91.5 cm. below surface.

Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha, with half-closed eyes, is seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* (pl. CLXVIII A). With his left palm placed on the lap, he displays the *bhūmisparśa-mudrā* with his right palm. Behind his head is an elongated halo. The upper portion of the back-slab is missing and the face of the image is damaged.

On the back side of the sculpture (15.9 cm. wide, the available height being 18.5 cm.) is the Buddhist creed in four lines inscribed in characters of about the tenth century A.D. The image was painted in orange-red colour, patches of which linger at places.

(vii) *Buddha in bhūmisparśa-mudrā*

Attired in an *antarvāsa*, with a portion spread like a fan on the seat, and an *uttarāsaṅga*

<sup>1</sup> The upper portion of the back-slab together with a head (Reg. no. RTR-2, 91) seen in this plate does not belong to this image and is described below (p. 223).



covering his left chest, shoulder and arm, Buddha (Reg. no. RTR-2, 82) is seated in the *vajra-paryāṅkāśana* attitude on the pericarp of a *viśva-padma*, below which is a thunderbolt indicative of the *vajrāsana* (pl. CLXIX A). His right palm, touching the petals of the *viśva-padma*, is in the *bhūmiśparśa-mudrā*, his left palm placed on the lap. There is a circular *ūrṇā* on the forehead. The head and the *ushnīṣa* are covered with stylized spiral curls. Behind his back is the representation of a throne with triangular ornate projections above the horizontal band of the back-rest. Around the head is an elongated-oval halo relieved with petals, above which rise five branches of the *Bodhi* tree. On either side of the halo is the representation of a *stūpa*.

Made of chlorite, the image (17·8 cm. high), in fairly high relief, exhibits tolerably good workmanship and is in an excellent state of preservation. It was found amidst debris on the paved forecourt in front of the flight of steps.

(viii) *Buddha in bhūmiśparśa-mudrā*

The image (Reg. no. RTR-2, 359) was found amidst debris within the shrine at a height of 30·5 cm. above the floor. The sculpture represents an unfinished<sup>1</sup> figure of Buddha seated in the *vajra-paryāṅkāśana* attitude with his left palm placed on the lap and right palm in the *bhūmiśparśa-mudrā* (pl. CLXVIII C). The upper portion of the back-slab with the head, left shoulder, lower portion of the right palm and pedestal are missing. The image is 31·1 cm. wide, the extant height being 24·2 cm.

(ix) *Lower part of an image of Buddha in bhūmiśparśa-mudrā*

This image (Reg. no. RTR-2, 594) and the following one were found within the core of the eastern stone peripheral wall of Monastery 1 of Period II.

The image (24·2 cm. high) was made presumably of three slabs, of which the top and the bottom slabs are missing. Draped in an *antarvāsa* with a part of the frill on the seat, and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha (pl. CLXVIII D) is seated in the *vajra-paryāṅkāśana* attitude on a lotus (parts of upper petals alone are extant). As usual, his left palm rests on the lap, the right palm being in the *bhūmiśparśa-mudrā*. The soles and the left palm bear each a roundel in relief.

(x) *Buddha in bhūmiśparśa-mudrā*

The upper part of the image (pl. CLXVIII B) above the chest of Buddha and a part of the back-slab are missing. On the dexter of Buddha, who is seated in the *vajra-paryāṅkāśana* attitude on a lotus in the *bhūmiśparśa-mudrā*, is a bejewelled Bodhisattva seated in the *mahārājāḷilā* posture on a *viśva-padma* with folded palms. The fragment was found in the core of the stone peripheral wall of the monastery of Period II.

<sup>1</sup> It is not known if the finishing was done with plaster-work.



(xi) *Buddha in bhūmisparśa-mudrā*

This tiny image (Reg. no. RTR-2, 78), 4.5 cm. high, was found within Cell 17 at a depth of 3.81 m. below the top of the stone course of the northern wall of the cell. It lay amidst deposit below the late rammed earth. It is made of buff-coloured steatite or dolomite which is not available in the area around Ratnagiri. It is not unlikely that the image was brought by a pilgrim or a monk for offering at the shrine of Monastery 1. Afterwards, it was stored in Cell 17, the strong room of the monastery.

Of exquisite workmanship, the image (pl. CLXIX B) of Buddha, with a placid facial expression, is seated in the *vajra-paryāṅkāśana* attitude on a *viśva-padma* (with stylized stamens like a beaded line) placed above a pedestal with its front side being *pañcha-ratha*. He is attired in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. A folded end of the *uttarāsaṅga* falls in front from his left shoulder. His right palm is touching the *viśva-padma* in the *bhūmisparśa-mudrā*, the left palm resting on the lap. The rendering of the hair is stylized. Behind his back is a cushion. Around the head of Buddha is a halo edged by lotus-petals, while above the head is a bunch of the leaves of the *Bodhi* tree. The back-rest with horizontal bands and facets is crowned by two diamond-shaped motifs. From one of the bands of the back-rest hang down two beaded strings ending possibly in buds.

On either side of the upper part of the back-rest is a miniature *stūpa* with a plain base, a drum relieved with a *viśva-padma*, a shouldered dome, a *harmikā* and a *chhatrāvali* of gradually-diminishing discs. Around the edge of the back-slab, which is slightly pointed at the crown, is arrayed a row of lotus-petals. Stylistically, the image is ascribable to the eleventh century A.D.

(xii) *Buddha in abhaya-mudrā (?)*

The image (Reg. no. RTR-2, 86) was found amidst debris collected on the north wall of Cell 11 at a depth of 91.5 cm. below surface.

Robed in an *antarvāsa* and an *uttarāsaṅga* Buddha, with a circular *ūrṇā*, a placid smiling face and auspicious lines round the neck, is standing in the *sama-pāda* posture on a double-petalled lotus, his left hand holding the hem of his *uttarāsaṅga* which covers his body (pl. CLXIX C). The missing right hand seems to have been in the *abhaya-mudrā*. The head and the *ushnīsha* are covered by short spiral curls. At the crown of the circular halo, edged with a string of beads and tongues of flames, is a *kīrti-mukha*. The back-rest is a horizontal bar, resting on two moulded posts. The bar, carved into a *khurā* with petals on the body and roundels alternating with diamonds on the base-band, is crowned by two foliated leaves. At each of the top-corners of the rectangular back-slab is a garland-bearing bejewelled *vidyādhara*, with feet having socks, rushing through clouds towards the head of Buddha. Near the right leg of Buddha is a standing shaven-headed monk, clad in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. He holds a garland with both hands. The corresponding figure on the sinister represents a kneeling male devotee with folded hands.



The space flanking the lotus-stand contains a lamp (?), an incense-burner, three dishes-on-stands with offerings arranged in cones and a *vajra-ghaṇṭā*.

But for the tip of the nose and the missing right forearm, the image (38 cm. high and 19.7 cm. wide), made of chlorite, is in a perfect state of preservation and of fairly good workmanship. The image does not appear to be earlier than the eleventh century A.D. and may be even later.

(xiii) *Buddha in vara-mudrā*

The image (Reg. no. RTR-2, 92) was found within debris on the flight of steps leading to the front porch. It is 35 cm. high and 19.7 cm. wide.

Draped in a diaphanous *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare and one folded end of which falls on his left shoulder, Buddha, with half-closed eyes, a slightly smiling face, auspicious lines round the neck and a lotus-mark on palms and soles, is seated in the *vajra-paryāṅkāsa* attitude on the pericarp of a *viśva-padma* placed on a *tri-ratha* throne, his right hand being in the *vara-mudrā* and left palm placed on the lap (pl. CLXIX D). The head and the *ushṇīṣa* are covered with spiral curls, somewhat stylized. Around his head is an oval halo, inconspicuously pointed at the crown. Its beaded border is edged by tongues of flames. Above the halo are three luxuriant branches of the *Bodhi* tree. On either side of the halo is a garland-bearing *vidyādhara*, with feet wearing socks, flying through clouds towards Buddha.

Crowned by two halves of diamond-shaped flowers, the back-rest of the throne is carved into a *khurā* with a beaded base-band, a *paṭā* and an inverted *khurā* with a beaded band and is supported by two moulded posts. The base of the throne is divided into three compartments by four moulded posts. In the central compartment is a kneeling bejewelled male figure with folded hands in front of a stand with a manuscript, while in the outer compartments is a lion with the open mouth and raised paw. A part of the cloth which is spread on the throne below the lotus is seen hanging on the throne. Of fairly good workmanship, the image is of chlorite.

(xiv) *Buddha in vara-mudrā* (?)

The image (Reg. no. RTR-2, 87) was found amidst debris accumulated on the kerb of the verandah at a height of 91.5 cm. above the basement.

Clad in an *antarvāsa*, Buddha is seated in the *vajra-paryāṅkāsa* attitude on a double-petalled lotus against a plain back-rest, with the damaged right hand possibly in the *vara-mudrā* against the knee and left palm placed on the lap (pl. CLXX A). The head and the *ushṇīṣa* are covered with short spiral curls. The plain halo is pointed at the crown. Below the lotus-seat is a devotee with folded hands on the dexter of the foliated stem apart from a bowl of offerings on the sinister. The major portion of the face is broken. The image (24.2 cm. high and 13.3 cm. wide) is badly defaced.

(xv) *Head of an image of Buddha*

The fragmentary image (Reg. no. RTR-2, 91) was recovered on the rammed floor of the verandah in front of Cell 22.



The image is reduced to its head and upper part of the back-slab (pl. CLXVII B, upper part). The head of Buddha is detached from the back-slab. The image was similar to RTR-2, 91a in workmanship, width and material. Spiral curls cover the head and the *ushnīsha*. Buddha was apparently seated on a throne, the back-rest of which is partly preserved. The back-rest is carved into a *khurā*, a *paṭā* and an inverted *khurā* and is crowned by two halves of diamond-shaped flowers and two *hamsas* (with a crest like that of a peacock) holding beaded strings ending in buds in their bills. Around the head of Buddha is an oval halo with a beaded border, inconspicuously pointed at the crown and edged with tongues of flames. Above it are the luxuriant branches of the *Bodhi* tree. At the two top corners is the representation of a *stūpa* with a square base, a plain drum and dome, a plain *harmikā* and a *chhatrāvali* of gradually-diminishing discs. The *stūpa* on the sinister is badly damaged.

Made of chlorite, the image is 20.3 cm. wide, the available height being 15 cm. The head is considerably defaced.

(xvi) *Bust of an image of Buddha*

The fragment (Reg. no. RTR-2, 360) of the image was found on the paved forecourt in front of Monastery 1. Its extant height is 22.2 cm.

The image (pl. CLXX C) is badly damaged. The damaged head, left chest and shoulder and a part of the elongated halo are alone preserved. The hair is arranged in spiral curls. The image was possibly seated, as there is a bolster behind its back.

(xvii) *Lower part of a figure of Buddha (?)*

The fragment (Reg. no. RTR-2, 121) was found in the debris within the western pylon at a depth of 61 cm. below the top of its back wall.

Only the legs of the image are preserved. Clad in an *antarvāsa* and an *uttarāsaṅga*, the figure stands with a slight flexion on a pedestal with a *khurā* and an inverted *khurā* mouldings, both relieved with petals (pl. CLXX B). On the dexter is a beaded line. The stone slab (28 cm. high) most probably formed an architectural member. It is covered with a deep-red paint.

(xviii) *Feet of a standing figure of Buddha (?)*

The fragmentary image (Reg. no. RTR-2, 564) was found on the paved forecourt in front of Monastery 1. The fragment is 18.5 cm. high.

Only the feet standing in the *sama-pāda* posture (pl. CLXX D) are preserved. The pedestal (with curved corners) on which the image stands is divided into five compartments by plain pilasters. In the central compartment is a wheel with spokes shaped like petals. The two compartments immediately flanking it are occupied by kneeling monks with folded hands. The remaining two (on the sides of the pedestal) are empty.



(xix) *Fragment of an image of Buddha*

The fragment (Reg. no. RTR-2, 580) was found on the paved forecourt in front of Monastery 1. Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, Buddha is seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus with his left palm on the lap. The fragment, 14 cm. high, is of fairly good workmanship.

## B. IMAGE OF AKSHOBHYA (?)

The image (Reg. no. RTR-2, 12) was found amidst debris at a height of 45.7 cm. above the rammed floor of the rear porch.

Clad in an *antarvāsa* with a portion spread like a fan on the seat and an *uttarāsaṅga* which has covered the left part of his body, leaving the right chest, shoulder and arm bare, Akshobhya (?), with auspicious lines round the neck and a placid face, is seated in the *vajra-paryāṅkāsaṇa* attitude on the pericarp of a fully-blossomed double-petalled lotus (pl. CLXXI A). His right palm, touching the pericarp of the lotus, is in the *bhūmisparśa-mudrā*, while his left palm, with a circular mark, rests on the lap. His right sole also bears a circular mark. The hair and the *ushnīsha* are covered with short spiral curls. The upper portion of the oval halo is relieved with the branches of the *Bodhi* tree. At each of the two top corners of the oblong back-slab is a flying *vidyādhara* carrying a garland in hands. Below the lotus-seat are two elephants, one each on either side of the foliated lotus-stem. The presence of this pair of elephants is in favour of the identification of the image with the Dhyāni-Buddha Akshobhya.

The back side of the sculpture is inscribed in four lines with the Buddhist creed in characters of the tenth-eleventh century A.D.

Made of chlorite, the image (21.5 cm. high), in high relief, exhibits good modelling. But for the damaged tip of the nose, it is in an excellent state of preservation.

## C. IMAGE OF VAJRADHARA (?)

The image (Reg. no. RTR-2, 33), in two fragments, was found amidst debris above the paved courtyard in front of the shrine.

Clothed in an *antarīya* held by a waist-band and a folded *uttarīya* worn in an *upavīti* fashion, the figure is seated in the *vajra-paryāṅkāsaṇa* attitude on a double-petalled lotus with a foliated stem, leaves and flowers (pl. CLXXII A). A part of the frill of the *antarīya* is spread on the seat in the form of a fan, while the ends of the *uttarīya* flutter on the sides. The palm of the left arm (akimbo) rests on the chest. Both the palms are missing. But the breakage on the chest suggests that they were placed on the chest, possibly in the *vajrahūṅkāra-mudrā* with a thunderbolt and a bell in hands. The figure is adorned with bangles, beaded armlets with a flower-shaped central piece, a beaded *upavīta* of two strings, a *hāra* of two beaded strings, ear-rings and a high conical crown (mostly broken). On either side of the crown is a fan-shaped projection of the ribbon. A few coiled locks are seen falling on the shoulders. The oval halo is slightly pointed at its crown. On its either



side is a garland-bearing bejewelled *vidyādhara* rushing through clouds towards the main figure. Below the lotus are a kneeling devotee and a bowl of offerings on a tripod on the dexter and an incense-burner and a damaged bowl of offerings (?) on the sinister.

The back-slab on either side of the main figure is inscribed with the Buddhist creed in characters of about the tenth century A.D. Fashioned out of chlorite, the image is 38.7 cm. high and 20.3 cm. wide.

#### D. BUST OF AN IMAGE OF VAJRASATTVA

The fragment (Reg. no. RTR-2, 21) was found within debris inside the shrine at a height of 1.524 m. above the rammed floor.

The lower half of the image is missing. Richly bedecked in beaded bracelets, beaded armlets with a flower-shaped central piece, an *upavīta* of two beaded strings held by a clasp, a beaded *hāra*, *makara-kunḍalas* and a highly-embellished conical crown, the two-armed Vajrasattva, with a folded *uttariya* having dangling ends, carries a thunderbolt in his right hand with palm upwards against the chest (pl. CLXXII C). His left hand, akimbo, is broken; it most probably rested against the thigh and held a bell. On either side of the crown is a fan-shaped projection of the ribbon. Flanking the plain halo, inconspicuously pointed at the crown, is a garland-bearing *vidyādhara* flying through clouds at the top corners. The *vidyādhara* on the dexter is partially damaged. Made of chlorite, the image is 16.5 cm. wide, the extant height being 16.5 cm.

#### E. IMAGES OF MAITREYA

##### (i) *Maitreya in dharmachakra-mudrā*

The image (Reg. no. RTR-2, 84) was found amidst debris at a height of 91.5 cm. above the rammed floor of the verandah in front of Cell 8.

Attired in an *antariya* with one end spread on the seat like a fan, the two-armed Maitreya is seated in the *lalitāsana* attitude on a double-petalled lotus with his left foot resting on a lotus-leaf (pl. CLXXI B). Richly adorned with a beaded girdle having a flower-shaped clasp, beaded *valayas*, armlets, a beaded *upavīta*, three beaded *hāras* and a high ornate crown, the Bodhisattva, with a slightly smiling face, displays the *dharmachakra-mudrā* with his two palms placed near the chest. On his left side and passing over his left arm is a *nāga-kesara* twig with luxuriant bunches of leaves amidst which appears to be a water-pot. Behind his head and shoulders is an elongated halo, pointed at the crown. At the top corners of the oblong back-slab is a four-petalled flower. Flanking the lotus-stem are three kneeling devotees or donors with folded hands, one on the dexter and two on the sinister.

The image, a somewhat late specimen, is in a perfect state of preservation. The speckled character of the khondalite has considerably undermined the beauty of the image (38.1 cm. high and 23.5 cm. wide).



(ii) *Maitreya in vyākhyāna-mudrā*

The image (Reg. no. RTR-2, 9) was found on the upper flight of the staircase at a depth of 1.22 m. below surface.

Draped in a short *antarīya* held by a band and decked in anklets, bangles, armlets, a *hāra* with beaded pendants and a crown, the Bodhisattva is seated in the *lalitāsana* attitude on a *viśva-padma* with his left foot resting on a lotus (pl. CLXXII D). His left palm, with a twig of the missing *nāga-kesara* flower between the thumb and forefinger, rests on the seat, while the damaged right palm is placed on the chest in the *vyākhyāna-mudrā*. There is a fan-shaped extension of the ribbon on either side of the head. On the dexter of the Bodhisattva is a flower with a long stalk rising vertically. The image (18.5 cm. high and 11.5 cm. wide) is badly damaged.

There is a short dedicatory inscription in two lines in characters of the eleventh-twelfth century A.D.

## F. IMAGES OF MAÑJUŚRĪ

(i) *Mañjuśrī*

The sculpture (Reg. no. RTR-2, 8) was recovered in two fragments, the lower part below the neck found at a depth of 3.05 m. below the top of the wall of Cell 11 and the upper part with the head at a height of 61 cm. above the rammed floor of the verandah in front of Cell 11. The face is partially damaged.

Draped in a short *antarīya* held by a band with a flower-shaped clasp, the two-armed Mañjuśrī, with the *śikhaṇḍaka-kākapaksha* coiffure having two coiled locks falling on the sides, is seated in the *lalitāsana* attitude on a double-petalled lotus with a foliated stem (pl. CLXXII B). Adorned with anklets, *valayas* (one around each wrist), armlets having a beaded line and a projected central piece, a beaded *upavīta*, a neck-string having pendants, tiger-nails and a central amulet and large ear-studs, the Bodhisattva displays the *vara-mudrā* with his right palm which has a lotus-mark, the left palm, with the stalk of an *utpala* between his thumb and forefinger, resting on the seat. Perched on the *utpala* is a manuscript carefully tied by a string. Around his head is an oval halo, on either side of which is a garland-bearing *vidyādhara* rushing through clouds towards the head of the Bodhisattva. Below the seat is a kneeling monk with folded hands on the dexter, apart from a bowl of offerings on a tripod on the sinister.

On the back side of the image (36.8 cm. high and 22.8 cm. wide) is the Buddhist creed in four lines inscribed in characters of the eleventh century A.D.

(ii) *Mañjuśrī*

The two fragments (Reg. nos. RTR-2, 24 and 131) of this image were recovered from two different spots. The lower half was found on the floor of the front porch, while the sinister-part of the upper half lay amidst debris at a height of 30.5 cm. from the paved courtyard in front of Cell 22.



The upper part of the image proper is missing. Clad in an *antarīya* with one end falling on the seat, the figure is seated in the *lalitāsana* attitude on the pericarp of a double-petalled lotus on a moulded seat resting on posts, also moulded (pl. CLXXIII A). Its right foot is perched on a second lotus. Of the ornaments, beaded anklets with bell-shaped pendants, an *upavīta* of two beaded strings and a girdle with three long pendants are alone extant. Among the attributes only the manuscript which is perched on an *utpala* is preserved.

The back-slab has a beaded border, beyond which are tongues of flames. Below the moulded seat are the foliated stem of the lotus and two bowls of offerings. Made of chlorite, the extant portion (13.3 cm. wide) is of fine workmanship.

#### G. IMAGES OF AVALOKITESVARA

##### (i) *Two-armed Lokeśvara*

The image (Reg. no. RTR-2, 14) was found amidst debris accumulated on the floor of the verandah in front of Cell 22 at a depth of 1.574 m. below surface. It is 23.5 cm. high and 15.9 cm. wide.

Clothed in an *antarīya* held by a string and decked in anklets, bracelets, armlets, a beaded *upavīta*, a beaded necklace, ear-rings and a conical crown at the base of the high and stylized *jaṭā-mukuṭa*, the two-armed Lokeśvara is seated in the *lalitāsana* attitude on a double-petalled lotus with a foliated stem, his right foot resting on a second lotus (pl. CLXXIII B). With the stalk of a fully-blossomed lotus between the thumb and forefinger of his left palm which rests on the seat, the Bodhisattva displays the *vara-mudrā* with his right palm placed on the knee.

The semicircular top of the back-slab is inconspicuously pointed at the crown. Below the lotus-seat is a bowl of offerings, besides two indistinct objects. The image is of rather crude workmanship. The lower part of the face is missing.

##### (ii) *Two-armed Lokeśvara*

The image (Reg. no. RTR-2, 19) was found at a height of 15.2 cm. above the kerb of the verandah near its south-west corner. It is 26 cm. high and 17.2 cm. wide.

Clad in an *antarīya* held by a beaded band and a folded *uttarīya* worn in an *upavīti* fashion, the two-armed Lokeśvara, with open eyes and a somewhat triangular face, is seated in the *lalitāsana* attitude on a *viśva-padma* placed above a moulded *tri-ratha* pedestal (pl. CLXXIII C). Decked in anklets, bangles, armlets, an *upavīta*, a necklace, ear-rings and a short crown at the base of the high and stylized *jaṭā-mukuṭa*, the Bodhisattva, with his right palm in the *vara-mudrā* on the knee, holds in his slightly-raised left hand the stalk of a fully-blossomed lotus. On either side of the head is a garland-bearing flying figure, the one on the sinister being a *vidyādhari*. On the left side of the Bodhisattva is the four-armed standing Bhṛikuṭī, bereft of ornaments and with attributes defaced. Near the right foot of the Bodhisattva is a kneeling devotee, badly defaced.



## RATNAGIRI

The back-slab has a semicircular top, the edge being relieved with tongues of flames. Made of khondalite of poor quality, the image is not earlier than the eleventh century A.D.

### (iii) Four-armed Lokeśvara

The image (Reg. no. RTR-2, 3) was found amidst debris at a height of 71 cm. above the floor of the verandah in front of Cell 22. It is 55.8 cm. high.

Draped in a long *antarīya* with one end falling on the lotus-seat and a folded *uttarīya* worn in an *upavīti* fashion, Lokeśvara is seated in the *lalitāsana* attitude on the pericarp of a fully-blossomed double-petalled lotus with his right foot perched on a second lotus (pl. CLXXIV A). From the stem of the lotus (with stamens displayed) have issued stalks, arranged in scrolls, ending in lotuses. He is richly adorned with beaded anklets, two girdles, *valayas* having a central floral motif, armlets having a triangular floral motif, a beaded *upavīta*, a beaded *hāra*, a necklace, ear-ornaments (damaged) and a short beaded crown with two triangular ornate projections of a ribbon at the sides and a lotus-motif at the centre. At the base of his *jaṭā-mukuṭa* is the Dhyāni-Buddha Amitābha. With half-closed eyes and a smiling face, the three-eyed Bodhisattva holds in his lower left hand a decorated spouted pot (*kamaṇḍalu*) of the sprinkler type, in upper left hand the stalk of a lotus (damaged) and in the upper right hand a rosary, the lower right palm, with a circular mark at the centre of the palm, being in the *vara-mudrā*. The attributes in the hands thus conform to those of Jaṭāmukuta-Lokeśvara. The rounded halo, slightly pointed at the crown, is richly embellished with beaded lines, flowers and tongues of flames, the last being at the edge.

The back-slab is slightly pointed at the crown. Near the two rounded top corners of the back-slab is a bejewelled Bodhisattva seated in the *lalitāsana* attitude on a lotus with his right hand in the *vara-mudrā*. Both of them are draped in long *antarīyas* and folded *uttarīyas* worn in an *upavīti* fashion. The one on the dexter, with the stalk of an *utpala* in his left hand (resting on the lotus-seat) and the *śikhaṇḍaka-kākapaksha* coiffure, is Mañjuśrī, while the one on the sinister, with the stalk of a damaged flower in his left hand and a *stūpa* on the *jaṭā-mukuṭa*, stands for Maitreya.

To the right of Lokeśvara is the two-armed bejewelled Tārā, seated on a cushion above a lotus, holding in her left hand the stalk of an *utpala*, her right hand being in the attitude of blossoming forth a flower. The corresponding figure on his left is the four-armed Bhṛīkuṭī, seated also on a cushion above a lotus; with matted hair, she is holding a water-pot in her lower left hand, a *tridaṇḍa* in upper left hand and a rosary in upper right hand, the lower right palm being in the attitude of paying homage. Near the right foot of the Bodhisattva is Sūchīmukha with a protruding belly, seated in the attitude of receiving nectar from the right palm of the deity.

The figure of Lokeśvara is partly in relief and partly in round, though the cut-out back portion of the figure is roughly finished. On the pedestal below the lotus-scroll is the Buddhist creed in two lines in characters of the tenth-eleventh century A.D. Made of chlorite, the sculpture displays good workmanship.



(iv) *Four-armed Lokeśvara (?)*

The image (Reg. no. RTR-2, 17) was found amidst debris on the top of Cell 20 at a depth of 15.2 cm. below surface.

The top portion of this badly-defaced image is missing. Attired in an *antarīya* held by a band and a folded *uttarīya* worn in an *upavītī* fashion, the four-armed Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus with the foliated stem and leaves (pl. CLXXIV B). Of the hands, his lower right palm, in the *vara-mudrā*, is placed on the knee and the lower left hand, with the stalk of a missing flower between the thumb and the forefinger, rests on the lotus-seat. The attributes in the upper hands are broken. The Bodhisattva wears bangles (two around each wrist), armlets with a central beaded line, an *upavīta* of two strands, a *hāra* with a central piece, ear-rings and a crown, all badly defaced. On either side of the stylized conical *jaṭā-mukūṭa* is the end of the ribbon. The plain halo behind the head is broken. Below the seat is a bowl of offerings. Made of khondalite of poor quality, the image is 12.7 cm. wide, the extant height being 17.2 cm.

(v) *Head of an image of Lokeśvara (?)*

The fragment (Reg. no. RTR-2, 116), made of soft stone (slate?) of blackish colour and 3.8 cm. high, was found near the pedestal of the image of Avalokiteśvara within the shrine of Monastery 1. The lower portion of the image below the head is missing. The available part contains the head with a high *jaṭā-mukūṭa* and a leaf-shaped halo (pointed at the crown) carved out of a back-slab with an arched upper portion (pl. CLXXIII D). Of the ornaments, a short crown and an ear-stud in the left ear are alone preserved. By the side of the head is a fully-blossomed lotus, the stalk of which was presumably in the left hand of the Bodhisattva. From the stalk have issued a leaf and a bud. The back-slab has a moulding at the border, by the side of which are two incised lines. The workmanship of the figure is far from satisfactory.

## H. IMAGES OF JAMBHALA

(i) *Two-armed Jambhala*

This highly interesting image (Reg. no. RTR-2, 89), 67.3 cm. high, was found on the stone basement (supporting the pillars and pilasters) of the rear porch. It was found leaning against the eastern pilaster.

Seated in the *lalitāsana* attitude on a double-petalled lotus, the two-armed and pot-bellied (*lambodara*) Jambhala (pl. CLXXV), with a circular mark on the left sole, holds in his right hand, placed in the *vara-mudrā* against his knee, a *mātulaṅga*. His left hand is placed on a mongoose disgorging pearls. Clad in an *antarīya* with a folded part spread on the seat, he is adorned with plain rounded anklets, an *udara-bandha*, thick *valayas* (one around each wrist) with a central floral piece, beaded armlets with an ornate triangular projection, a necklace with a flower-shaped central piece, a garland having *utpalas*



or *champakas* at intervals, large ear-studs and a high conical *mukuta*. On the *mukuta* are six seated figures — five Dhyāni-Buddhas in their characteristic *mudrās* and a sixth figure (Nāma-saṅgīti?) in the *vajra-paryāṅkāśana* attitude with hands in the *mudrā* of *kshepaṇa*. There is a raised circular mark on the forehead. Coiled locks of hair fall on the shoulders. Over the head is spread an umbrella. On either side of the head is a female figure rushing through clouds, the one on the dexter carrying a pot and the other on the sinister a banner. The back-slab has a central upward projection at the top.

Below the seat are four *nidhi-kumbhas*; the one below his right foot is fallen on its side and from it have issued several *nidhis*. Also below the seat are two seated figures, the one on the dexter holding a bowl of fire (?) and the other on the sinister a bowl of offerings (?).

Except for the damaged tip of the nose, the image, made of chlorite, is in an excellent state of preservation. The workmanship of the image, which was found besmeared with white sandal-paste, is not very good.

On the back side of the sculpture is incised a *maṇḍala*-diagram<sup>1</sup> which successively contains two concentric circles at the centre (diameters being 5 cm. and 8.3 cm.), the rough outline of an eight-petalled lotus (diameter from one outer edge to the opposite one being 20.3 cm.) beyond the circles and two more larger concentric circles (diameters being 30.5 cm. and 37.5 cm.). Between the last pair of circles are depicted seventeen lotus-petals. On the top of the diagram is the Buddhist creed inscribed in characters of the ninth-tenth century A.D. and bordered by an oblong. Above this is an inscription, recording a *mantra*, the text of which is *om ā hūm svāhā*.

At the centre of the innermost circle is the inscribed letter *Jam*,<sup>2</sup> and around the edge the inscription reads *om Jambhala-Jalendr[ā]ya svāhā*. Between the innermost circle and the next outer circle is an inscription, the text of which is *om Vasudhāre mahāvasu-vṛṣṭīnīpātīni vasu svāhā*.

Beyond this circle and enclosed by rough outlines of eight petals of the lotus are eight inscriptions, all in two lines except (vi) and (viii), which are each in three lines. These inscriptions read, clockwise, as follows:

- (i) *om Pūrṇabhadrāya svāhā*;
- (ii) *om Chilikuṇḍali svāhā*;
- (iii) *om Vaiśrama(va)ṇāya svāhā*;
- (iv) *om Kelimāli svāhā*;
- (v) *om Dhanadāya svāhā*;
- (vi) *om Jambhala-Mukhendrāya svāhā*;
- (vii) *om Māṇibhadrāya svāhā*; and
- (viii) *om Jambhala-Charaṇendrāya svāhā*.

<sup>1</sup> *Journal of the Asiatic Society*, III, no. 1, 1961, pl. II.

<sup>2</sup> Jambhala is described as *Jamkārāja* (originating from the germ syllable *Jam*); cf. *Sādhana-mālā*, edited by Benoytosh Bhattacharyya, II (Baroda, 1928), pp. 560 ff.



Between the rough outline of a lotus and the next circle are eight compound letters, one each above the crown of the petals, placed in eight directions. Most of them possibly read *kshim*.

Sixteen petals between this circle and the outermost circle contain each an inscription. Starting from the top and going clockwise the inscriptions read as under:

- (i) *Jah*;
- (ii) *Vam*;
- (iii) *Lāśya*;
- (iv) *Dhūpa*;
- (v) *Hūm*;
- (vi) *Vi* (?);
- (vii) *Mālā*;
- (viii) *Pū(u)shpa*;
- (ix) *Vam*;
- (x) *Mū* (?);
- (xi) *Gītā*;
- (xii) *Dīpa*;
- (xiii) Blank;
- (xiv) *Hroh* or *hloh*;
- (xv) Indistinct;
- (xvi) *Nṛitya*; and
- (xvii) *Gandha*.

All the inscriptions are in characters of the ninth-tenth century A.D.

On an analysis of the *maṇḍala*-inscriptions the following interesting facts have emerged.

In the innermost circle is the *mantra* of the principal deity, i.e. Jambhala, to whom the *maṇḍala* pertains, and who is also the deity represented on the obverse of the slab. The next circle mentions the name of the *śakti* of Jambhala, i.e. Vasudhārā. In the next outer row on the eight petals are the names of the eight *yaksha* companions of the Jambhala-*maṇḍala*.<sup>1</sup>

The inscriptions in the outer petals are interesting. While *Jah* and *Vam*<sup>2</sup> (nos. i and ii or ix) may stand for Jambhala and Vasudhārā respectively, nos. (v) and (xiv) are mystic syllables. *Lāśya*, *Mālā*, *Gītā* and *Nṛitya* (nos. iii, vii, xi and xvi) represent the dance-

<sup>1</sup> Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), p. 238. They also form a standard list of *yakshas*; cf. *Nishpānnayogāvalī*, edited by the same author, Gaekwad's Oriental Series, no. CIX (Baroda, 1949), p. 63 of the text. The minor differences in the names of the text and this *maṇḍala* are Chivikundalī or Vichitrakundalī for Chilikundalī, Chalendra or Charendra for Jambhala-Charaṇendra and Sukhendra or Mukhendra for Jambhala-Mukhendra.

<sup>2</sup> Vasudhārā is noted as *Vam-kāraparīṇatām* (originating from the germ syllable *Vam*); cf. *The Indian Buddhist Iconography*, p. 245.



deities mentioned in the *Sādhnamālā* and the *Nishpannayogāvalī*<sup>1</sup>, and Dhūpa, Pū(u)shpa, Dīpa and Gandha (nos. iv, viii, xii and xvii) frequently form a group of goddesses (deified *pūjopakarāṇas*: *dhūpa*, i.e. incense; *pushpa*, i.e. flower; *dīpa*, i.e. lamp; and *gandha*, i.e. perfume like sandal-paste) in Buddhist iconography.<sup>2</sup> Out of the remaining four inscriptions, one (xv) is indistinct, while the remaining three read *vaṁ*, *vi* (?) and *mū* (?) which may stand for the deified musical instruments, *Vaṁśā*, *Viṇā* and *Mukundā*, the fourth being *Murajā*.<sup>3</sup>

(ii) *Two-armed Jambhala*

The image (Reg. no. RTR-2, 102) was found in Cell 17 at a depth of 3.30 m. below the stone course of the north wall. Made of steatite of greyish colour, this headless figure is in the round, the extant height being 4.5 cm.

Clad in an *antariya* worn with a *kachchha*, the pot-bellied Jambhala with an *udara-bandha* is seated in the *lalitāsana* attitude on a *viśva-padma*, below which are six *nidhi-kumbhas* (pl. CLXXVI C). Decked in anklets, *valayas*, armlets, an *upavīta* and a *hāra*, all of which are beaded, he holds in his right palm, placed on the knee, a *mātuluṅga*, his left hand pressing a mongoose with a swollen body.

(iii) *Two-armed Jambhala*

The image (Reg. no. RTR-2, 80) was found on the kerb edging the verandah in front of Cell 19. It is 56 cm. high and 35.5 cm. wide.

Seated in the *lalitāsana* attitude on a *viśva-padma* with his right foot resting on a lotus-leaf (?), the pot-bellied Jambhala, with a *mātuluṅga* in his right palm placed on the knee, presses with his left palm a mongoose which disgorges three beaded strings under pressure (pl. CLXXVI A). Draped in a short *antariya*, he is decked in anklets with pendant bells, beaded bracelets, beaded armlets, an *upavīta* of beads and reels, a beaded *hāra*, a necklace of two beaded strings with a pendant, an *udara-bandha*, ear-rings and a richly-embellished high *kirīṭa-mukuṭa*. On either side of the *mukuṭa* there are ends of a ribbon. A few coiled locks of hair are seen falling on the shoulders. Behind the back is a plain cushion. Around his head is an oval halo. At the top corners of the oblong back-slab is the representation of a four-petalled flower.

Below the *viśva-padma* are seven *nidhi-kumbhas*, one of which is partly fallen. The image is in a perfect state of preservation.

(iv) *Two-armed Jambhala*

This fragmentary relief (Reg. no. RTR-2, 557) was found in the filling of the stone peripheral wall of Monastery 1 of Period II.

<sup>1</sup> *The Indian Buddhist Iconography*, pp. 312-14.

<sup>2</sup> *Ibid.*, p. 256; *Nishpannayogāvalī*, p. 67, etc.

<sup>3</sup> *The Indian Buddhist Iconography*, pp. 314 and 315.



The left half of the body and the head of the figure are missing. Clad in an *antariya*, Jambhala is seated in the *lalitāsana* attitude on a footed seat, below which are extant four *nidhi-kumbhas*, one fallen beneath the right foot of the deity (pl. CLXXVI D). Wearing a garland of *champakas* or *utpalas*, he holds a *mātuluṅga* with his right palm placed on the knee. Of the ornaments, a bangle, an armlet and a beaded *hāra* are preserved. The piece (19 cm. high) might have formed part of an architectural stone which has two receding corbels below the seat of Jambhala.

#### (v) Two-armed Jambhala

The image (Reg. no. RTR-2, 7) was found on the paved courtyard in front of Cell 1. Made of chlorite, the image is considerably defaced.

Draped in an *antariya*, the two-armed and pot-bellied Jambhala is seated in the *lalitāsana* attitude on a seat, below which are seven *nidhi-kumbhas*, the one below his pendant right foot being fallen (pl. CLXXVI B). With his right palm, in the *vara-mudrā*, on his right knee, he, with his left palm, presses a mongoose disgorging jewels. The god of wealth, with a plain *udara-bandha*, is richly adorned with anklets, bangles, armlets, two beaded *hāras*, a garland of *champakas* or *utpalas*, ear-rings and a richly-embellished high *mukuta*. Behind his head is a plain halo, slightly pointed at the crown. The image (19.7 cm. high and 10.8 cm. wide) is of poor workmanship.

#### I. LOWER PORTION OF A COUPLE

The fragment (Reg. no. RTR-2, 16) was found amidst debris within Cell 11 at a depth of 1.22 m. below the top of the wall of the cell. The upper portion of the sculpture is missing.

The extant part of the sculpture shows the lower portions of two figures, seated side by side in the *lalitāsana* attitude, each on a *viśva-padma*, with their right leg pendant (pl. CLXXVII A). Both the figures wear a lower cloth held by a band. The right palm of the left figure, which preserves bangles, an armlet and a part of the beaded *upavīta*, is in the *vara-mudrā* on the knee. The corresponding hand (damaged) of the other figure possibly displayed the same *mudrā*.

Below the seats are four seated devotees (or donors) with folded hands and two bowls of offerings (?). The badly-mutilated sculpture is 21 cm. wide, the extant height being 16.5 cm.

#### J. IMAGE OF TĀRĀ

The image (Reg. no. RTR-2, 6) was found amidst debris above the paved courtyard in front of the western flank of the later porch of the shrine.

Dressed in a *śāṭī* with one folded end resting on the seat and an *uttariya* which has partly covered her chest and left shoulder, the two-armed Tārā is seated in the *lalitāsana* attitude on a double-petalled lotus (with a foliated stem), her right foot resting on a second lotus (pl. CLXXVII B). With half-closed eyes and a smiling face, she carries in her



slightly-raised left hand the stalk of an *utpala*, her right palm, with a tiny circular mark, resting on the knee in the *vara-mudrā*. She is decked in beaded anklets, bangles, beaded armlets with a flower-shaped central piece, an *upavīta* of cable-pattern, two beaded *hāras*, a girdle, a *pushpa-kunḍala* in her right ear, an ear-stud in her left ear and a beaded crown with three flower-shaped projections. Tied by a ribbon of cable-pattern, the hair is arranged in the form of a large bun on the crown. The ends of a ribbon are seen projecting roughly in the form of a fan by the sides of the head. The plain oval halo is pointed at the crown. Near the dexter-corner of the oblong back-slab is the Dhyāni-Buddha Amitābha, in the *dhyāna-mudrā*, seated on a double-petalled lotus, the stalk of which has issued from the lotus-seat of Tārā. The other corner is occupied by a flying *vidyādhara* holding a garland in hands.

Below the seat of Tārā is a couple, the man at the dexter-corner and the woman at the sinister. Both of them are seated with folded palms in front of a bowl of offerings on a tripod. The man is not only bedecked in ornaments but keeps long hair which is tied by a string.

But for the tip of the nose which is broken, the image (28.5 cm. high), made of chlorite and carved in high relief, is in a perfect state of preservation. The facial expression is not very pleasing, though the modelling is fairly tolerable.

The back side of the sculpture is inscribed with the Buddhist creed in three lines in characters of the ninth-tenth century A.D.

#### K. IMAGE OF ĀRYA-SARASVATĪ

The image (Reg. no. RTR-2, 88) was recovered in two fragments, the lower portion found amidst debris at a height of 1.525 m. above the paved courtyard in front of Cell 15 and the upper part on the pavement immediately outside the south-western corner of the monastery.

Clothed in a diaphanous *śāṭī* worn with a *kachchha* and a folded *uttarīya* which, worn in an *upavīti* fashion, partially covers her chest, Ārya-Sarasvatī with a pleasing face is seated in the *lalitāsana* attitude on a double-petalled lotus placed above a *sapta-ratha* pedestal supported on moulded posts, her pendant right foot resting on a full-blossomed lotus (pl. CLXXVIII A). Her left hand, with the stalk of a lotus, supporting a book, between her thumb and forefinger, rests on the seat, while her right palm, with a circular mark, in the *vara-mudrā* is placed on the right knee. She is richly decked in beaded anklets with bell-shaped pendants, finger-rings, a girdle of two strings with a flower-shaped clasp, an *upavīta* of two beaded strings held by a clasp, an ornate necklace, a beaded *hāra*, ear-rings, beaded bracelets, beaded armlets with an ornate central piece and a lavishly-embellished conical crown. On either side of the crown is a fan-shaped projection of the ribbon. A few coiled locks of hair fall on the shoulders. The trefoil halo (partly preserved), decorated with a beaded string, is edged by tongues of flames. On the sinister-corner of the oblong back-slab is a garland-bearing *vidyādhara*, with feet having socks, flying in haste through clouds.

On either side of the image is an attendant standing on a *viśva-padma*. The feet of



the one on the dexter are alone preserved. The figure on the sinister, a female, holds a *chāmara* in her right hand, the left palm resting on the thigh. She is decked in anklets, bangles, beaded armlets, a beaded *upavīta*, two beaded *hāras*, ear-rings and a short crown. The coiled locks of hair are held by a string. In the compartments made by the moulded posts of the pedestal are two seated lions, a lotus-stem, a combined lamp and incense-burner and a bowl-on-stand with offerings.

The major portion of the body of the main image is in the round, though the back-portion is roughly finished. A considerable part of the back-slab is missing. Of fine workmanship and made of chlorite, the image (43.8 cm. high and 28.5 cm. wide) is stylistically ascribable to about the eleventh century A.D. The image was found covered with a fine paste of sandal-wood.

#### L. IMAGE OF ĀRYA-SARASVATĪ (?)

The image (Reg. no. RTR-2, 20) was also recovered in two fragments, the torso found on the floor of the rear porch below the niche of Pāñchika and the lower portion amidst debris, 61 cm. above the central part of the courtyard. Though the attributes in the hands of the image are missing, the image, in view of its close similarity with the preceding, might have represented Ārya-Sarasvatī. However, the possibility of the image having been Tārā cannot be ruled out. Both the images appear to have been the products of one sculptor.

Dressed in a diaphanous *śāṭī* with the folded end falling on the seat and a folded *uttarīya* partly covering her chest and shoulder, the goddess is gracefully seated in the *lalitāsana* attitude on a double-petalled lotus placed on a *sapta-ratha* pedestal carved into a *khurā* and an inverted *khurā* (pl. CLXXVIII B). Below the pedestal are the foliated stem of the lotus, two recumbent lions (the one on the sinister missing) with a raised paw and open mouth and four moulded posts supporting the pedestal. These posts rest on a second *sapta-ratha* pedestal. The right palm of the goddess, to judge by the breakage on the knee, was in the *vara-mudrā*, while the left held a flower-stalk, a portion of the stem of which is alone extant. The image is elegantly bedecked in anklets with a central beaded line and a four-petalled flower, an *upavīta* of two beaded strings held by a clasp, a plaited necklace with an ornate central piece, a beaded *hāra*, a close-fitting neck-ornament of three beaded strings held by a square clasp and a girdle of two strings with a flower-shaped clasp from which fall three long strings—the two flanking ones beaded and ending in buds and the central one chain-shaped and ending in a pendant, shaped like the half of a thunderbolt. The head, back-slab and the hands of the image are missing. The two attending figures have also disappeared leaving their feet with anklets on the *sapta-ratha* pedestal.

The back portion of the image proper is in the round and free of the back-slab. Despite its damaged state, the sculpture displays high workmanship. The image was found covered with a paste of sandal-wood. Fashioned out of chlorite, the image is 29.8 cm. wide, the available height being 31.7 cm.



## M. IMAGES OF VASUDHARA

One (Reg. no. RTR-2, 2) of the two images was found amidst debris at a height of 2.135 m. above the courtyard in front of the shrine-complex.

Draped in a long *śāṭī*, held by a chain-shaped girdle with a central flower-shaped clasp, the two-armed Vasudhārā is seated in the *lalitāsana* attitude on a plain footed seat (pl. CLXXIX A). She carries in her slightly-raised left hand ears of corn (*dhānya-mañjarī*), her right palm, with a *mātulaṅga*, resting on the knee. She is elegantly bedecked in anklets, bangles (five around each wrist), beaded armlets with a central ornate projection, a beaded *hāra*, an elaborate necklace of the *chhannavīra* type, *makara-kunḍalas*, a finger-ring and a short beaded *mukuṭa* with three ornate projections. Tied by beaded strings, her hair is neatly arranged in a bun on the crown of the head. Behind her head is an elongated halo rounded at the top. At the top corners of the oblong back-slab is a *vidyādhara*, with a garland in hands, flying through clouds towards the goddess.

The image (64.8 cm. high) is in high relief, the execution being good. But for the tip of the nose, the sculpture is in a perfect state of preservation. Stylistically, it is ascribable to about the ninth century A.D. Traces of the paste of the sandal-wood with which the image was besmeared are extant at places.

The second image (Reg. no. RTR-2, 81) lay on the stone kerb edging the verandah in front of Cell 19. The chest portion is partially damaged.

Dressed in a *śāṭī* held by a girdle of two beaded strings, the two-armed Vasudhārā, with half-closed eyes and a slightly smiling face, is seated in the *lalitāsana* attitude on a double-petalled lotus with her right foot resting on a lotus-leaf (pl. CLXXIX B). She holds in her raised left hand ears of corn (*dhānya-mañjarī*), the right palm with a citron resting on the knee. She is adorned with anklets having bell-shaped pendants, bracelets with a beaded central line, finger-rings, armlets with three beaded strings clasped by an ornate triangular piece, an *upavīta* of two beaded strings, *kunḍalas* of several beaded strings clasped by a floral motif and a short *mukuṭa* of three beaded strings held together by three ornate triangular pieces. The hair is artistically arranged on the crown of the head in the form of a bun. At the top corners of the oblong back-slab (56 cm. high and 36.8 cm. wide) are garland-bearing bejewelled figures — a *vidyādhara* on the dexter and a *vidyādhari* on the sinister — both flying through clouds towards the goddess. Below the seat is a kneeling figure (monk?) with folded hands apart from a bowl of offerings. The image does not appear to be later than the ninth century A.D.

## N. FRAGMENTS OF SCULPTURES

## (i) Bust of a goddess

Found on the paved forecourt of Monastery 1, the bust (Reg. no. RTR-2, 565) is badly defaced. The two-armed goddess, with an *uttarīya* worn in an *upavīti* fashion, was probably seated, as behind her back is a throne with moulded back-rest (pl. CLXXX A). The head is tilted to her right. Of the ornaments, a beaded armlet with an ornate



central piece, a beaded *upavīta*, a necklace of beaded strings, a beaded *hāra*, elaborate earrings composed of several beaded strings, ear-ornaments in the upper part of the ears and a richly-embellished conical crown are preserved. On either side of the crown is the fan-shaped end of a ribbon. The back side of the figure is cut out of the back-slab. The fragment is nearly 16 cm. high.

(ii) *Bust of a four-armed goddess*

The fragmentary bust (Reg. no. RTR-2, 566) was found on the paved forecourt of Monastery 1. It (10.2 cm. high) is badly damaged. Of the ornaments, an armlet and an *upavīta* are alone extant. The image was presumably seated (pl. CLXXX B). The back-rest is carved into a *khurā*, a *paṭā* and an inverted *khurā* with a beaded line. The halo has a beaded border edged by tongues of flames.

(iii) *Head of an attending figure*

The head (Reg. no. RTR-2, 561) was found on the paved forecourt of Monastery 1. It is shown in the three-fourth profile (pl. CLXXXI B). The hair is rolled at the back. Of the ornaments, a short crown with two strings held by an ornate projected clasp and a large ear-stud in the right ear of the figure are extant. Of good workmanship, the head (9.5 cm. high) formed part of a figure attending, presumably, a large icon.

(iv) *Head of a Bodhisattva*

The head (Reg. no. RTR-2, 90) was found at a depth of 86.3 cm. below the top of the western parapet of the flight of steps leading to the front porch of Monastery 1. But for the damaged nose, the head is in a good state of preservation.

Remarkable for its sensitive modelling, the face, with half-closed eyes and slightly-smiling lips, presents a benign expression (pl. CLXXXI C). Above the head is a high conical *mukūṭa*, richly embellished with leaves, four-petalled flowers, buds, beaded lines, diamonds and roundels. On either side of the crown is the fan-shaped projection of the ribbon, below which are a flower and hanging leaves. The ears are decorated with two kinds of ornaments—*kuṇḍalas* with four beaded strings (one ending in a bud) at the ear-lobes and ornaments with bead-like projections at the base and at the top in the upper part of the ears.

The head, made of chlorite, does not appear to have been earlier than the tenth-eleventh century A.D. It is 10.8 cm. high.

(v) *Head of a Bodhisattva*

The head (Reg. no. RTR-2, 98) was found on the paved courtyard in front of the rear porch of Monastery 1 at a depth of 1.83 m. below surface. Made of chlorite, the extant part (12.7 cm. high) is not as finished as the preceding.



Though smiling, the expression of the broad face is not pleasing (pl. CLXXXI D). The eyes are open and there is a circular mark on the forehead. Tied by beaded strings, the hair is gathered in a bun-shaped coiffure on the crown of the head, allowing a lock rising above the crown. The ends of the ribbon are arranged like fans. The short *mukuta* is decorated with a beaded line and three projections having flower-shaped motifs. The ears are decorated with two types of ornaments as in the preceding, the lower one with one of the beaded strings ending in a flower.

(vi) *Head*

The tiny head (Reg. no. RTR-2, 581), 4.5 cm. high, was found on the paved forecourt of Monastery 1. Tied by a string the hair is gathered on the crown of the head in the form of a bun.

(vii) *Fragments of an image*

Only portions of this chlorite image (Reg. no. 1961/36) were recovered in seventy-five fragments. The image (of a goddess?), to judge by the fragments, was a large one and displayed good workmanship. The fragments were found amidst debris on the paved forecourt of Monastery 1. The pieces include a forearm (with three beaded bracelets and a ring around the little finger) holding a long bow, a palm (with rings around two fingers) in the *vara-mudrā*, lower part of a palm holding a wheel, fragments of limbs, fragments of two bejewelled *vidyādhārīs* and possibly a noose. The image does not appear to be earlier than the eleventh century A. D.

(viii) *Torso of a Bodhisattva*

This fragment of an image (Reg. no. RTR-2, 568) was found on the paved forecourt of Monastery 1. The torso represents a seated two-armed Bodhisattva wearing an *upavīta* of cable-pattern. The missing left palm, presumably, rested on the seat. Of the ornaments, a plain girdle and a necklace with a flower-shaped central piece are alone preserved. The extant part is 23.5 cm. high, the modelling being fairly good.

(ix) *Middle part of an image of a goddess (?)*

The fragment (Reg. no. RTR-2, 572) was found in the filling of the stone peripheral wall of Monastery 1 of Period II. The upper portion above the waist and the lower portion below the knee are missing. The diaphanous *śāṭī* is held by a girdle of two strings of beads and discs. Of the necklace, only the lowest part of the beaded pendant is preserved. Executed in a fairly high relief, the fragment (30.5 cm. high) displays good workmanship. On the dexter of the figure is a luxuriant plant.

(x) *Lower part of an image*

Made of sandstone, the fragment of the image (Reg. no. RTR-2, 2235) is 3 cm. high. The body above the waist and arms are missing. Clad in an *antarīya* held by a beaded



girdle, the figure (pl. CLXXVII C) is seated in the *mahārājāḷilā* attitude on a beaded pedestal. The bottom side of the pedestal is decorated with a four-petalled flower (pl. CLXXVII D). The fragment was found on the pavement of the forecourt of Monastery 1.

(xi) *Fragment of an image*

This image (Reg. no. 1961/103), 20 cm. high, was found amidst debris on the paved forecourt of Monastery 1. The upper portion above the waist and the sinister-part of the back-slab along with the left leg of the Bodhisattva are missing.

The Bodhisattva is draped in an *antarīya* and an *uttarīya* worn in an *upavīti* fashion. Of the ornaments, an anklet with bell-shaped pendants, a *valaya* and a part of the beaded *upavīta* are preserved. The right palm on the knee shows the *vara-mudrā*. The Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus, the right foot resting on a second lotus. Near the right foot is a kneeling devotee holding the stalk of a flower with two hands. In front of him is a circular bowl covered by a lid with a convex top and a conical knob at the crown.

O. IMAGE OF GANESA

The tiny image (Reg. no. RTR-2, 632) was found amidst debris on the top of a square brick-lined storage-pit (above, p. 208) at a depth of 50·8 cm. below the top of the southern wall of Cell 15. Made of chlorite, the image (3·8 cm. high) is crudely executed and shorn of ornaments. Seated in the *mahārājāḷilā* attitude on a plain seat, the pot-bellied god, with large ears, carries in his left palm, which rests on the knee, a bowl on which his trunk rests (pl. CLXXXII, top left). The defaced right palm possibly held a rosary. Below the seat are a crude figure of a mouse, the mount of Gaṇeśa, and a bowl of offerings (?). The back-slab presents a semicircular top.

P. IMAGE OF VAISHNAVI

The oblong plaque (Reg. no. RTR-2, 631), 5·4 cm. high, was found on the paved forecourt of Monastery 1. The figure of Vaishṇavī (pl. CLXXXII, top right) is in low relief. Standing in the *samāpāda* attitude, the goddess carries in her upper left and right hands respectively a conch-shell and a wheel. The lower left palm rests on a mace, while the corresponding right displays the *vara-mudrā*. The drapery, ornaments and hair are rendered with incised strokes. The parting of the hair is prominently shown by two incised lines.

Made of chlorite, the crudely-executed figure is not earlier than the thirteenth century A.D. and may even be much later.

Q. FEMALE FIGURE

The plaque (Reg. no. RTR-2, 376), 7·3 cm. high, was found on the top of the verandah of Cell 3 (of Period II) at a depth of 45·7 cm. below the top of the east wall.



The relief (pl. CLXXXII, bottom left) depicts a crudely-executed female figurine seated almost on her haunches. While the feet are placed side by side, palms hold each other. Nestling on the lap and supported by the forearms is an unidentified object. Though it is tempting to take the object for a representation of a child, it is difficult to be definite on this point, as the object does not present human features.<sup>1</sup> The *śāṭī*, bangles, armlets, ear-studs and halo are rendered by incised lines. There is a semblance of a back-rest, above which rises the halo. The upper part of the back-slab is damaged.

Made of phyllite, the figure is not earlier than the thirteenth century A.D. and may be much later. A similar figure (pl. CLXXXII, bottom right) was found in Monastery 2.

#### R. SLAB WITH RELIEFS OF A STŪPA AND FIGURE OF BUDDHA

The slab (Reg. no. RTR-2, 13) was found on the passage between Monastery 1 and Monastery 2 at a depth of 1.83 m. from the top of the back wall of Cell 4 of Monastery 2.

The *stūpa* (pl. CLXXXIII), in fairly high relief, consists of (i) a drum (*medhi*) with two rows of petals, arranged as in a *viśva-padma*, at the base, (ii) a hemispherical dome (*aṇḍa*) flattened at the top, (iii) a *tri-ratha harmikā*, with a facet at the base and three facets below the crowning *khurā*-shaped member with petal-shaped projections and (iv) an umbrella (*chhatra*) with a faceted staff (*yashṭi*). From the umbrella falls a garland in wavy lines.

On the drum and the dome is carved the outline of the roof of a shrine resting on moulded pillars. The roof is composed of three gradually-diminishing *piṭhās* and is crowned by a succession of a *beki*, an *amlā*, a flattish *khapuri* and a *stūpa*. Within its trefoil niche is Buddha, robed in an *antarvāsa* and a folded *uttarāsaṅga*. With palms, in the *dharmachakrapravartana-mudrā*, near the chest, he is seated in the *vajra-paryāṅkāsana* attitude on a *viśva-padma*. The head and the *ushṇīsha* are covered by rows of curls. Below the *viśva-padma* is carved a wheel flanked by a deer on either side; these would indicate that the image represents Buddha preaching his sermon at Mṛigadāva (Sarnath). Above the head of Buddha is a garland, above which is a lotus-drop.

Near the *harmikā* and the staff of the umbrella are two garland-bearing bejewelled *vidyādhari*s, flying in haste through clouds towards the *stūpa*.

On either side of the drum of the *stūpa* is a Bodhisattva seated in the *vīrāsana* on a *viśva-padma*. Clad in an *antarīya*, both are decked in bangles, an *upavīta*, a *hāra*, ear-studs and a high *kirīṭa-mukuta*. The Bodhisattva on the dexter is Mañjuvara, with palms in the *dharmachakra-mudrā* near the chest. A book is perched on an *utpala*, the stalk of which passes round his left arm, while a stalk of a full-blossomed lotus comes out from the space below his right armpit. The figure (Mañjuśrī?) on the sinister holds in the left hand the stalk of an *utpala* on which also rests a book, the right palm, with the thumb and the forefinger joined, raised near the right shoulder.

Made of chlorite, the slab (31 cm. high and 26 cm. wide) was evidently fixed into a wall. There is a chase with two sockets for iron dowels or cramps on the bottom side.

<sup>1</sup> This may be due to the child being covered by a cloth.



## S. ROOF OF A NICHE

The piece (Reg. no. RTR-2, 29) along with missing parts presumably simulated a *piḍhā deul* and held an image. The available portion (pl. CLXXXVI A) resembles the roof-part of the shrine carved on the drum and dome of the preceding. The *tri-ratha* roof is made of four gradually-diminishing *khurā*-shaped *piḍhās*, each with a small vertical projection at either extremity. Flanking the bottom *khurā*, on either side, is the forepart of a *makara*, over which is a winged *kinnara* with the lower part of the body resembling an animal. The figure on the sinister most probably blows a conch-shell. The head of the figure (a female) on the dexter is broken. This figure plays on cymbals.

Against the three lower *piḍhās* is carved a trefoil arch. The face of the latter is decorated with roundels, each alternating with a diamond, a beaded line and tongues of flames, the last at the outer edge. Each end of the trefoil arch springs from a band relieved with a diamond flanked by two roundels. At either end of the band are a *khurā* and an inverted *khurā*. Immediately above the crown of the arch is a small scooping, presumably meant for a detached miniature figure of a Dhyāni-Buddha.

Made of chlorite, the available portion (39.3 cm. high) rested above two broad pillars or jambs and supported a *mastaka*, presumably consisting of a *beki*, an *amlā*, a *khapuri* and a miniature *stūpa*.

## T. SCULPTURED AND CARVED ARCHITECTURAL PIECES

(i) *Bust of a divine chāmara-bearer*

The piece (Reg. no. RTR-2, 31) was found amidst debris at a depth of 91.5 cm. below the top of the wall of Cell 18. It obviously formed part of some edifice. The figure itself was made in several pieces. The border of the niche is decorated with a row of four-petalled flowers, each alternating with a pair of petals (pl. CLXXXIV A).

With half-closed eyes, a placid countenance and a beautiful benign expression, the figure, wearing an *upavīta* of two beaded strings, holds in its left hand a *chāmara* and in right a long stalk from which bifurcate three more stalks ending in buds. Tied by a string the hair is arrayed on the crown in the form of a large bun. Of the ornaments, a part of a beaded armlet, a beaded necklace of two strings held by a squarish clasp, decorated ear-rings and a short crown with three ornate projections are preserved. Around the head is an elongated halo.

Made of khondalite, the piece is 24.8 cm. high and 44.5 cm. wide and does not appear to be later than the ninth century A.D.

(ii) *Middle part of a figure*

Found in the core of the stone peripheral wall of Monastery 1 of Period II, the slab (Reg. no. RTR-2, 573), 27.3 cm. high, formed part of the facing of a structure. The bust and lower part of the legs of the figure were carved on separate slabs. Clad in an



*antariya* held by a chain-shaped belt with a flower-shaped clasp, the figure wears a *ratnopavita* of two beaded strings (pl. CLXXXIV B). On the dexter is the stalk of a flower. The border of the niche is relieved with a row of four-petalled flowers, each punctuated by a pair of petals as in the preceding.

(iii) *Fragment of a frieze*

Found in the core of the stone peripheral wall of Monastery 1 of Period II, the khondalite slab (Reg. no. RTR-2, 559) is an architectural piece which most probably formed part of the *kāṇṭhi* of the façade of a structure. Two of its faces bear reliefs (pl. CLXXXV A and B). The slab is 61 cm. long, 43.2 cm. wide and 18.5 cm. high.

One of the two longer faces bears the reliefs of six figures, very artistically arrayed. On the extreme dexter is a dwarfish male attendant with a sword in his right hand, the left palm resting on the slightly-bent left thigh. He wears a short cloth, a plain belt, plain *valayas*, a beaded *hāra*, an ear-stud in his left ear, an ear-ring in right ear and a short beaded crown at the base of the elaborate coiffure. Next is a bejewelled female *chāmara*-bearer with damaged head. With her left palm on the thigh, she holds a *chāmara* (damaged) in her raised right hand. Standing in a graceful *tribhaṅga* posture, she wears a long *śāṭī* held by a beaded girdle with a flower-shaped clasp and a dangling folded *uttariya* which passing over the shoulders falls on the sides. The rolled hair rests on the nape of her left shoulder. Next is possibly Ārya-Sarasvatī, clad like the preceding, with her right palm in the *vara-mudrā* and left holding the stalk of a lotus on which rests a manuscript. With coiffure similar to that of the preceding, she wears a beaded girdle with a flower-shaped clasp, plain *valayas*, a beaded necklace with a flower-shaped central piece, an ear-stud (shown almost vertically) in her right ear, an ear-ring in left ear and a beaded crown. She also stands in a graceful *tribhaṅga* pose. The next figure, also a female, is similar to the preceding in dress, standing posture, coiffure and ornaments, but the ear-stud is shown horizontally. With her right palm in the *vara-mudrā*, she holds in her left hand an eight-petalled flower within a circle which presents the appearance of a wheel. Next is Mañjuśrī, clad like the preceding, with his right palm in the *vara-mudrā*, the left palm, with the stalk of a flower with damaged top, resting on the thigh. Standing in the *tribhaṅga* pose, he wears a plain waist-band with an oval clasp, *valayas*, an *upavīta*, a neck-string of pendants and amulets, an ear-stud in his left ear, an ear-ring in right ear, a crown of cable-pattern and the *śikhaṇḍaka-kākapaksha* coiffure. The left hand of the last figure, possibly a Bodhisattva, is missing. With his right palm in the *vara-mudrā*, he is clad like the preceding and wears a plain waist-band with an oval clasp, an *upavīta*, plain *valayas*, a beaded necklace with a flower-shaped central piece, a *makara-kunḍala* in his right ear (ornament in left ear broken) and a beaded crown.

On one of the remaining sides of the slab are two trotting elephants, one behind the other (pl. CLXXXV A).

(iv) *Fragment of a frieze*

Found in the core of the stone peripheral wall of Monastery 1 of Period II, the



khondalite slab (Reg. no. RTR-2, 560) is 54.5 cm. long, 34.3 cm. wide and 18.5 cm. high. It, too, is an architectural piece, possibly forming the *kāṇṭi* of the façade of a structure. The carved face is divided into three compartments (pl. CLXXXVII B). In the dexter compartment, which is the most projected one, are three male figures — two seated and one standing. The one on the extreme dexter is partially damaged: seated on a footed seat with folded hands (presumably before a revered person like a teacher), it is bereft of ornaments and wears an *upavīta*. The next, a sturdy male, is seated with one leg above the other: it holds a bunch of flowers (*nāga-kesaras*?) in its right hand, the left palm resting on the knee; it wears beaded *valayas*, a beaded *hāra* and an ear-ring in its left ear, the knotted hair being near the nape. Behind the figure is a standing male, wearing ornaments, with a sword in his left hand, the object in the raised right hand being damaged.

In the next compartment is seen a royal figure mounting on an elephant. On the extreme dexter is a standing male, with *valayas* and ear-ornaments, holding an umbrella, above which rests a leonine figure. Next is a dwarfish figure helping the king to mount the kneeling elephant. The bejewelled figure of the king is partially damaged: in its belt is a dagger; the left palm of the king rests on the cushion spread on the back of the elephant, while his right hand is held by a damaged figure (queen?) already mounted on the elephant. With one foot on the thigh of the dwarf and the other near the back of the elephant, the king is in the attitude of mounting the elephant. Beyond the damaged figure on the elephant is a male elephant-driver holding an elephant-goad.

In the third compartment, which is the most receding one, is a standing male figure wearing *valayas* and ear-ornaments, holding a curved sword in its right hand and a damaged object in its raised left hand.

(v) *Fragment of a frieze*

Found in front of the entrance of Monastery 1, the slab (Reg. no. RTR-2, 576), 20.3 cm. high, formed part of the *kāṇṭi* of the façade of an edifice. The focus of the frieze is a pot-bellied personage, possibly a religious teacher (pl. CLXXXVI B, right). Sparsely ornamented and with the *jaṭā-bhāra*, he is seated on a cushion with his back leaning against a bolster. In front of him is a group of five submissive male figures — two seated and three standing. Behind the teacher are three standing male figures, one carrying a floral offering (?), the second with a jack-fruit (?) in its hanging left hand and a *chāmara* or a sack in his slightly raised right hand and the third with a large shield, curved like a bow. Of good workmanship, the fragment is of about the eighth century A.D.

(vi) *Fragment of a frieze*

This khondalite fragment (Reg. no. RTR-2, 577), 20.3 cm. high, too, formed part of the *kāṇṭi* of a structure. It preserves only two archers, both armed with bows and arrows, apart from a damaged figure (pl. CLXXXVI B, left).



(vii) *Lower part of a door-jamb*

Found in the core of the stone peripheral wall of Monastery 1 of Period II, the slab (Reg. no. RTR-2, 571) formed part of a door-jamb which was made of several slabs.

At the base of the jamb and within a somewhat ogee-shaped niche is a *dvāra-pāla* (door-keeper) standing with the bent left leg behind the outstretched right one (pl. CLXXXVIII A). Clothed in an *antarīya* held by a chain-shaped belt with a flower-shaped clasp, he is decked in thick *valayas*, an *upavīta* of two beaded strings, a beaded armlet with an ornate central piece around his left arm, a *hāra* of two beaded strings, a *kunḍala* in his right ear, an ear-stud (with floral pattern) in left ear and a *mukuta* with three ornate projections. His left hand is placed on the left thigh and right (palm somewhat distorted) on the chest. The elbow of the right arm rests on the knob of a thick staff which is placed in a somewhat slanting position. Tied by a string, the major portion of the hair is gathered on the crown of the head in the form of a large bun, while a few coiled locks of hair are allowed to fall by the sides. Around the head is an oval halo.

The portion of the jamb above the niche is in three facets. The innermost, which is the most receding, is relieved with a row of four-petalled flowers, each punctuated by a pair of petals. The middle facet also contains a row of four-petalled flowers, but each within a squarish compartment. The outermost, which is the broadest and most projecting, is relieved with a creeper-cum-scroll emanating from a foliated stem.

Stylistically, the relief is of about the seventh-eighth century A.D. The door-jamb is 29.2 cm. wide and 26.7 cm. thick, the available height being 55.2 cm.

(viii) *Inscribed architectural slab*

Found in the core of the eastern stone peripheral wall of Monastery 1 of Period II, the slab (Reg. no. RTR-2, 558), 29.2 cm. high and 59.2 cm. long, is carved into a *noli* with a facet below and above (pl. CLXXXVII A). The slab is important, as it furnishes the names of two *sūtradhāras* (architect, mason) in an inscription of about the eighth century A.D. The tail-portion of the one-lined inscription is unfortunately missing. The reading of the available part is as follows:

*om Vuḍhi-sūtradhāra Devachandra-sūtradhāra rūpakāya ḍa (?)...*

(ix) *Carved architectural pieces*

As already noted, a number of carved and moulded architectural pieces were recovered from the core of the stone peripheral wall of Monastery 1 of Period II. Two of these, apart from the important ones described above, are illustrated here. One (pl. CLXXXVIII B) of these two bears the figures of flying *vidyādhāras* holding garlands and the other a decorative motif of half-flowers (pl. CLXXXVIII C). Both the pieces are of excellent workmanship.

## 7. IVORY IMAGE

This tiny image (Reg. no. RTR-2, 37), 4.8 cm. high, was found immediately above



a ruined brick structure, the top of which is on a level with the top footing of the stone peripheral wall of Monastery 1 immediately on the back side of its shrine.

Dressed in a *śāṭī* and adorned with *valayas*, armlets, a necklace, large ear-rings and a *mukuta* with projections, the four-armed goddess (Chundā?) is seated in the *vajra-paryāṅkāsa* attitude on a lotus with a single row of petals (pl. CLXXXI A). Resting on the lap are her two palms bearing a bowl (*pātra*). Her upper right palm carries a rosary, while her left holds a *kamaṇḍalu* with a long neck. The hair is gathered on the crown of the head in a neat bun. Behind the head is a broad halo. Stylistically, the image is ascribable to about the ninth century A.D.







## GLOSSARY

- ābhāṅga*: bodily flexion; bent or curved part.
- abhaya-mudrā*: hand-posture, indicative of the assurance of safety and protection. The hand showing this *mudrā* shows the raised palm with its inner surface turned outwards and the stretched fingers.
- abhisheka*: lustration.
- āchārya*: preceptor; spiritual guide or teacher.
- ahiṃsā*: not injuring anything; non-violence.
- aksha-sūtra*: rosary; string of beads, usually *rudrākshas* (berries of *Elaeocarpus ganitrus*).
- amlā*: gadrooned or fluted oblate spheroid, resembling an *āmalaka* fruit (fruit of *Emblic myrobalan*), which, resting on a *beki*, forms an important component of the crowning elements of the *rekha* or *piḍhā* temples of Orissa.
- aṇḍa*: 'egg'; domical member of a *stūpa*.
- añjali-mudrā*: hand-posture, indicative of reverence and salutation. In this *mudrā* both the forearms rest against the chest and the slightly-hollowed palms, with fingers stretched or slightly-bent, touch the inner surface of each other.
- antariya*: unstitched cloth wrapped around the waist and legs of a male person.
- antarvāsa*: long cloth wrapped around the lower part of the body of Buddha and Buddhist monks.
- anuratha*: projected vertical segment next to *kanika*.
- ardha-paryāṅka*: posture in which one leg, folded, is kept horizontally and the other is straight (when standing) or hanging down from the seat (when seated).
- ārya-saṅgha*: community of venerable persons; community of Buddhist monks.
- āsana*: seat; sitting posture.
- asoka*: kind of tree (*Jonesia asoka* Roxb, *Saraca indica*) which blossoms forth red flowers.
- āyaka*: projected part of the drum of a *stūpa*.
- āyudha*: weapon; attribute or emblem of a deity.
- balī*: oblation; offering of food to gods.
- basanta*: name of the top moulding of a set of a succession of mouldings adorning parts of temples, structures etc.
- beki*: neck-part of a temple; cylindrical member forming the lowest component of the crowning elements of a temple.
- bhadrāsana*: sitting posture in which the lower parts of both the legs from knees come down from the raised seat and the feet rest on the ground or foot-rest.
- bhikṣhu*: Buddhist mendicant or monk; fem. *bhikṣuṇī*.
- bhikṣhu-saṅgha*: community of Buddhist monks.
- bhūmisparśa-mudrā*: earth-touching hand-posture associated with Buddha who, having been challenged by Māra, invoked Earth goddess to bear witness to his right to the seat under the *Bodhi* tree and thereafter attained enlightenment. In this *mudrā*, the right palm, with fingers stretched, touches the ground or seat and the left palm rests on the lap.
- Bodhi* tree: tree at the foot of which a person attains enlightenment. In the case of Buddha the tree is *pīṭal* (*Ficus religiosa*).
- chaitya*: funeral mound or monument. Usually used in the sense of a *stūpa* (see *stūpa*), though in its wider connotation, it denotes a temple, a sacred tree and even an image of Buddha.
- chaitya-vandanā*: adoration or worship of a *stūpa*.
- chaitya-window* motif: ornamental motif, in the form of a stylized horseshoe, resembling the front window of a rock-cut Buddhist *chaitya*-hall of the early period.
- chakra*: wheel.
- chāmara*: fly-whisk or fan made from the yak's hair.
- champaka*: kind of yellow fragrant flower. The tree blossoming forth this flower is known as *Michelia champaka*.
- chaṅkrama*: promenade; walk taken for exercise.



## RATNAGIRI

- chapeṭadāna*: striking with palm of hand. The palm showing this *mudrā* is menacingly raised upwards for giving a slap.
- charu*: oblation (of rice, barley and pulse boiled with butter and milk) for offering to gods or manes.
- chatuḥ-sūla*: having four halls; cells arrayed on four sides of a quadrangle.
- chhatra*: parasol; umbrella.
- chhatrāvali*: succession of umbrellas.
- chīvara*: cloth or rags of monks.
- dakṣiṇāvarta*: turning (from the left) to the right; lines winding spirally clockwise; lock of hair curling clockwise.
- ḍālī-māṅkuḍī*: meandering creeper with frolicking boys on its branches, used as a decorative motif (also known as *gelabai* and *manushya-kautukī*).
- dānapati*: donor.
- daṇḍa*: stick; staff; mace.
- dhānya-mañjarī*: ear of corn.
- dhāraṇī*: strings of words or *mantras* supposed to give protection and used as a prayer or charm.
- dharma*: religion; doctrine; law; ethical precepts.
- dharmachakra*: wheel of law.
- dharmachakrapravartana-mudrā*: hand-posture primarily associated with Buddha's first preaching of sermon (turning the wheel or range of law) at Sarnath. This *mudrā* is a combination of *jñāna* (wisdom)-*mudrā* and *vyākhyāna* (exposition)-*mudrā*. In this *mudrā* the two hands are held near the chest, the right palm (inner surface), turned outwards, with the tips of the thumb and the index finger joined and the left palm turned inwards.
- dharmavijaya*: conquest through religion or ethical precepts.
- dhūpa*: incense.
- dhyāna*: profound religious meditation; part of the *sādhana* revealing the form and attributes of a deity.
- dhyāna-mudrā*: hand-posture, indicative of meditation. In this *mudrā* two palms (inner surface upwards), with fingers stretched, are placed one upon the other above the lap; also called *samādhi-mudrā*.
- digvijaya*: conquest of all directions; extensive conquest.
- diṭṭha*: lamp.
- dvāra-pāla*: male door-keeper; guardian of a door. Such figures are usually carved by the side of a door.
- fakīr*: religious mendicant.
- fanam*: kind of coin.
- gandha*: perfume; paste made out of pounded scented wood like sandal-wood.
- gāthā*: verse. The Buddhist creed is known as *gāthā*.
- gelabai*: same as *ḍālī-māṅkuḍī*.
- ghaṭa*: water-pot; pitcher.
- glāna-bhaishajya*: medicine for curing sickness.
- gotra*: lineage; family claiming descent from or named after a celebrated teacher.
- gumphā*: cave.
- hala*: plough; land-measure (see pp. 213 and 214).
- haṁsa*: goose; swan.
- hāra*: kind of necklace, usually of thin variety.
- harmikā*: small pavilion; cubical member at the base of the shaft of an umbrella and at the crown of the dome of a *stūpa*.
- jaṭā*: matted locks of hair.
- jaṭā-bhāra*: mass of matted hair.
- jaṭā-mukuṭa*: crown made of matted locks of hair. The matted locks are arrayed on the head in a way to resemble a crown.



- kachchha*: hem or end of a lower cloth gathered up behind and tucked into the waist-band or cloth itself.
- kamaṇḍalu*: spouted water-pot used by ascetics and religious students.
- kanika*: corner vertical segment of a temple, usually running from the base to the superstructure below the crowning elements.
- kāṇṭi*: recess between mouldings, two projected members etc.
- kapāla*: cup made of human skull.
- kartri*: kind of knife with a curved body; chopper.
- kāyastha-kula*: belonging to the caste of scribes or writers.
- khākharā*: semicylindrical member resembling somewhat a *kakhāru* or *vaitā-kakhāru* (Oriya name for a variety of pumpkin gourd).
- khākharā-deul*: temple having a *khākharā*-shaped roof.
- khākharā-muṇḍi*: miniature representation of a *khākharā* temple on the wall.
- khapuri*: 'skull'; flattish bell-shaped member forming one of the components of the crowning elements of a temple.
- khatvāṅga*: staff or long bone with a human skull at the top.
- khudḍikā*: small.
- khurā*: architectural moulding with a somewhat S-shaped profile and a projected fillet at the base.
- kinnara*: mythical being with a figure partly human and partly animal.
- kirīṭa-mukula*: kind of high and somewhat conical crown.
- kīrti-mukha*: 'face of glory'; decorative motif showing the grinning face of a lion from the mouth of which drip pearls or beaded strings.
- kshepaṇa-mudrā*: hand-posture of sprinkling, exhibited by Nāmasaṁgīti.
- kucha-bandha*: breast-band.
- kumbha*: pitcher; name of a moulding resembling the profile of a pitcher.
- kuṇḍala*: ear-ring.
- kuṇḍī*: kind of small water-pot.
- kuñja-latā*: kind of creeper.
- lalitāsana*: sitting posture of ease in which one leg, folded, rests flat on the seat and the other gracefully hangs down from the seat.
- lambodara*: having a large or protuberant belly.
- madhya-deśa*: middle country. Madhyadeśa of the Brahmanical texts was the extent of land between the Himalayas and the Vindhya and bounded on the east by Prayāga (Allahabad) and on the west by Vinasana (in Rajasthan). The eastern limit according to the Buddhist texts extended up to the border of West Bengal and included Magadha (Districts Gaya and Patna) and Aṅga (Districts Monghyr and Bhagalpur).
- mahāpuruṣa*: great man.
- mahārājālīlā*: sitting posture of princely ease in which both the legs are on the same seat, one of the knees raised and the other leg, folded, rests flat on the seat.
- makara*: crocodile-like creature; legendary or fabulous creature with the head of a crocodile and the body in the form of a fish or beast, used as an art-motif.
- makara-kuṇḍala*: ear-ring with the *makara*-motif.
- maṇḍala*: mystic circle (single or multiple) or diagram in which a number of deities are visualized or their figures arrayed in a circle (or concentric circles) around the central deity.
- maṇi*: jewel; gem.
- mantra*: sacred text or speech; sacred formula addressed to any individual deity; mystical verse or syllables; magical formula; spell.
- manuṣya-kautukī*: same as *dālī-maṅkuḍī*.
- mastaka*: 'head'; crowning elements of a temple.
- maṭha*: cloister; monastery (generally Brahmanical).



## RATNAGIRI

- mātulūṅga*: citron.  
*medhi*: drum of a *stūpa*.  
*modaka*: round sweetmeat.  
*mudrā*: hand-posture signifying something.  
*mukti*: salvation; release; final liberation or emancipation.  
*mukuta*: crown; tiara.  
*muṇḍi*: miniature temple-replica fashioned on the wall.  
*nāga*: serpent; fabulous creature with a human bust, serpent-tail and hood over the head.  
*nāga-kesara*: kind of tree (*Mesua ferrea* L., *Mesua roxburghii*) bearing fragrant white flowers.  
*nava-ratha*: see *ratha*.  
*nidhi*: treasures.  
*nidhi-kumbha*: pot with treasures.  
*nirodha*: cessation; control.  
*nivedya*: offerings.  
*noli*: moulding with a semicircular profile; torus-moulding.  
*pābhāga*: division corresponding to foot; lowest part of the body of a temple, marked by a set of mouldings.  
*padmāsana*: lotus-seat; sitting posture in which legs are crossed and feet (with soles visible) rest on thighs.  
*paga*: segment produced on the outer side of a temple which has been subjected to projection.  
*pañcha-ratha*: see *ratha*.  
*pañchāyatana*: complex of five shrines with the main shrine in the centre and four minor ones at four corners. A *pañchāyatana stūpa* is a quincunx with four small *stūpas* at the corners of the main *stūpa*.  
*parama-māheśvara*: great devotee of Maheśvara.  
*parama-saṅgata*: great devotee of Saṅgata (i.e. Buddha).  
*parama-tāthāgata*: great devotee of Tathāgata.  
*paramopāsaka*: devout layman or worshipper.  
*paryāṅkāśana*: sitting posture on couch or seat; in this *āsana* generally the legs are placed one upon the other with both the soles almost invisible.  
*pāśa*: noose.  
*paṭā*: fillet-like moulding; band.  
*pātra*: pot; bowl.  
*patra-latā*: creeper with foliage.  
*piḍhā*: flattish wooden seat; projecting member or mildly-curved moulding forming part of the pyramidal roof of a temple or porch.  
*piḍhā-deul*: temple with roof made of a succession of *piḍhās*.  
*piḍhā-muṇḍi*: miniature representation of a *piḍhā* temple on a wall.  
*piṇḍapāta*: food; giving alms.  
*piṇḍa-pātra*: alms-dish; alms-bowl.  
*pīpal*: kind of tree (*Ficus religiosa*).  
*pradakṣiṇa*: moving to the right; circumambulation from left to right.  
*pradakṣiṇa-pātha*: circumambulatory path.  
*pradīpa*: lamp.  
*pratyālīḍha*: standing posture in which the left leg is advanced and the right leg is slightly bent at knee and drawn back.  
*pūjopakarana*: requisites for ceremonial worship.  
*pukhuri*: tank; pond.



*pūrṇa-kumbha*: jar or pitcher full of water; full water-pot with young twigs and leaves coming out from its mouth.

*pushpa*: flower.

*pushpa-kundala*: ear-ring of flowers; ear-ring with floral decoration.

*rāhā*: central vertical projection on the body of a temple, porch, structure, pedestal etc.

*ratha*: segment produced on the outer face of a temple, pedestal, *harmikā* or any member which has been subjected to projection. In *tri-ratha* a central exterior projection (*rāhā*) produces *tri-rathas*, the two on the sides flanking the central projection being on the same plane and known as *kanika*. Temples and others with five, seven and nine such *rathas*, the result of the increase in projections (three, five and seven) are known as *pañcha-ratha*, *sapta-ratha* and *nava-ratha* respectively.

*ratna*: jewel; gem; precious thing.

*ratnopavīta*: bejewelled *upavīta*; beaded *upavīta* of pearls.

*rekha*: line. *Rekha deul* denotes an order of temple characterized by a curvilinear tower which presents the appearance of a continuous line.

*sādhana*: process or means of invoking, visualizing or worshipping a deity.

*śakti*: strength; energy or active power of a deity personified as his wife; female counterpart of a Bodhisattva.

*samādhi-mudrā*: see *dhyāna-mudrā*.

*sama-pāda*: standing posture in which legs are firm and straight without any bend and two vertical halves of the body are symmetrically disposed with the plumb line along the middle of the body corresponding to its vertical axis.

*saṅgha*: community of monks.

*sapta-ratha*: see *ratha*.

*śapuriyā*: decorative motif resembling pineapples.

*śārīrika*: corporeal.

*śārīrika stūpa*: *stūpa* within which are deposited corporeal relics.

*śāsana*: charter granting land or privileges.

*śāstra*: religious text; sacred book; scientific treatise; manual of rules etc.

*śāfi*: long unstitched cloth worn by Indian women. Secured at the waist, this (or part of it) hangs down to the lower part of the legs or ankles.

*śayanāsana*: bed; sleeping or resting place.

*śikhaṇḍaka*: style of coiffure in which hair in the central part of the head is gathered and tied by a cord and arrayed in a sort of ovoid crest.

*śikhaṇḍaka-kākapaksha*: style of coiffure with the hair in the central part of the head arrayed in a sort of an ovoid crest and the hair on the sides and back being tied near the root and arranged in side-locks (*kāka-paksha*: crow's wings) on the shoulders.

*śilpa*-texts: texts on architecture, art, sculpture and the like.

*śilpī-goshṭhis*: guilds of artists, sculptors, craftsmen etc.

*śilpin*: artist; sculptor; craftsman.

*śnapana*: lustration; bathing.

*śrāddha*: rites performed in honour of the dead.

*śramaṇa*: recluse; Buddhist monk.

*stūpa*: derived from the root *stūp* (to heap), the *stūpa* is a mound or structure. The Buddhist *stūpas* are of four broad categories: (i) *śārīrika* (erected over corporeal relics); (ii) *pāribhogika* (built over the objects used by Buddha); (iii) *uddesiika* (commemorative of the events in Buddha's life) and (iv) votive (erected by devotees for attaining religious merit).

*stūpi*: *stūpa*-shaped finial.

*sugatāśraya*: one whose shelter is Sugata (i.e. Buddha).

*sūtra*: manual of teaching in philosophy, ritual etc.; manual consisting of strings of aphoristic rules.

*sūtradhāra*: 'thread-holder'; architect; carpenter.



## RATNAGIRI

- lāṅku*: small projection in the form of a semi-circle, quadrant of a circle or triangle at the edge of architectural members.
- tantra*: text prescribing psychic exercises in order to experience certain supernatural phenomena; work teaching magical and mystical formularies.
- tarjanī*: index finger.
- tarjanī-mudrā*: hand-posture in which the index finger is raised in a threatening attitude and other fingers are locked in the fist.
- tribhaṅga*: body with three bends.
- tridaṇḍa*: three staves tied together; staff with three offshoots.
- Tripiṭaka*: three baskets or collections of sacred Buddhist writings (*Sūtra-piṭaka*, *Vinaya-piṭaka* and *Abhidharma-piṭaka*).
- tri-ratha*: see *ratha*.
- tulasī*: kind of plant (*Ocimum sanctum*), considered holy.
- udara-bandha*: band or belt for tying the belly.
- upāna*: low plinth of a structure; projected footing immediately below the *pābhāga*-mouldings of a temple.
- upa-paga*: subsidiary projection or *paga* or *ratha*.
- upavīta*: sacred thread.
- upavīlī*: mode of wearing a sacred thread over the left shoulder and under the right arm.
- ūrṇā*: circle of hair; tiny circular protuberance or mark between eyebrows.
- ushṇīsha*: turban; excrescence on the head of Buddha; coping of a railing.
- utpala*: blossom of *Nymphaea caerulea*.
- uttarāsaṅga*: cloth which covers the upper part of the body of Buddha and monks.
- uttarīya*: cloth for the upper part of the body; scarf.
- vajra*: thunderbolt. When two thunderbolts are arranged like a cross, it is called *viśva-vajra*.
- vajra-ghanṭā*: combined thunderbolt and bell; bell tipped by a thunderbolt.
- vajrahūṅkāra-mudrā*: *mudrā* in which the wrists are crossed in front of the chest, the right palm holds a thunderbolt and the left a bell.
- vajra-paryāṅkāsaṇa*: sitting posture in which both the legs are firmly crossed so that the feet (with soles visible) rest on the thighs.
- vajrāsana*: adamant seat; seat marked by the emblem of a thunderbolt. This seat refers to the one occupied by Buddha at the time of his enlightenment under the *Bodhi* tree.
- valaya*: thick circular bangle.
- vandanā*: worship; adoration.
- vandanābhīnayī*, *vanadanā-mudrā*: hand-posture expressing homage. In this *mudrā*, the right hand is raised and right palm (inner surface visible) extended in the attitude of paying homage.
- vara-mudrā*: hand-posture indicative of conferring boon. The hand showing this *mudrā* is held downwards with the inner surface of its palm outwards and fingers stretched.
- vāraṇa-mudrā*: hand-posture indicative of forbidding or restraining.
- vidyādhara*: semi-divine being generally seen, on images, flying towards the central deity and carrying garlands, showering flowers etc.
- vidyādhavī*: female counterpart of *vidyādhara*.
- vihāra*: monastery.
- viśva-padma*: fully-blossomed lotus showing petals in both the upper and lower directions.
- viśva-vajra*: see *vajra*.
- vitarka-mudrā*: hand-posture indicative of argumentation or discussion. In this *mudrā* the forepart of the right hand is raised and the tip of the thumb touches the tip of the index or ring finger, the other fingers being more or less straight.
- vyākhyāna-mudrā*: hand-posture expressing exposition of *dharma*. In this *mudrā* the right hand is held up, with the inner surface of the palm outwards, the thumb and the index finger joined at their tips and other fingers stretched.



## GLOSSARY

*yaksha*: semi-divine being, usually of benevolent disposition.

*yakshī*: female counterpart of *yaksha*.

*yashṭi*: staff; stick of an umbrella.



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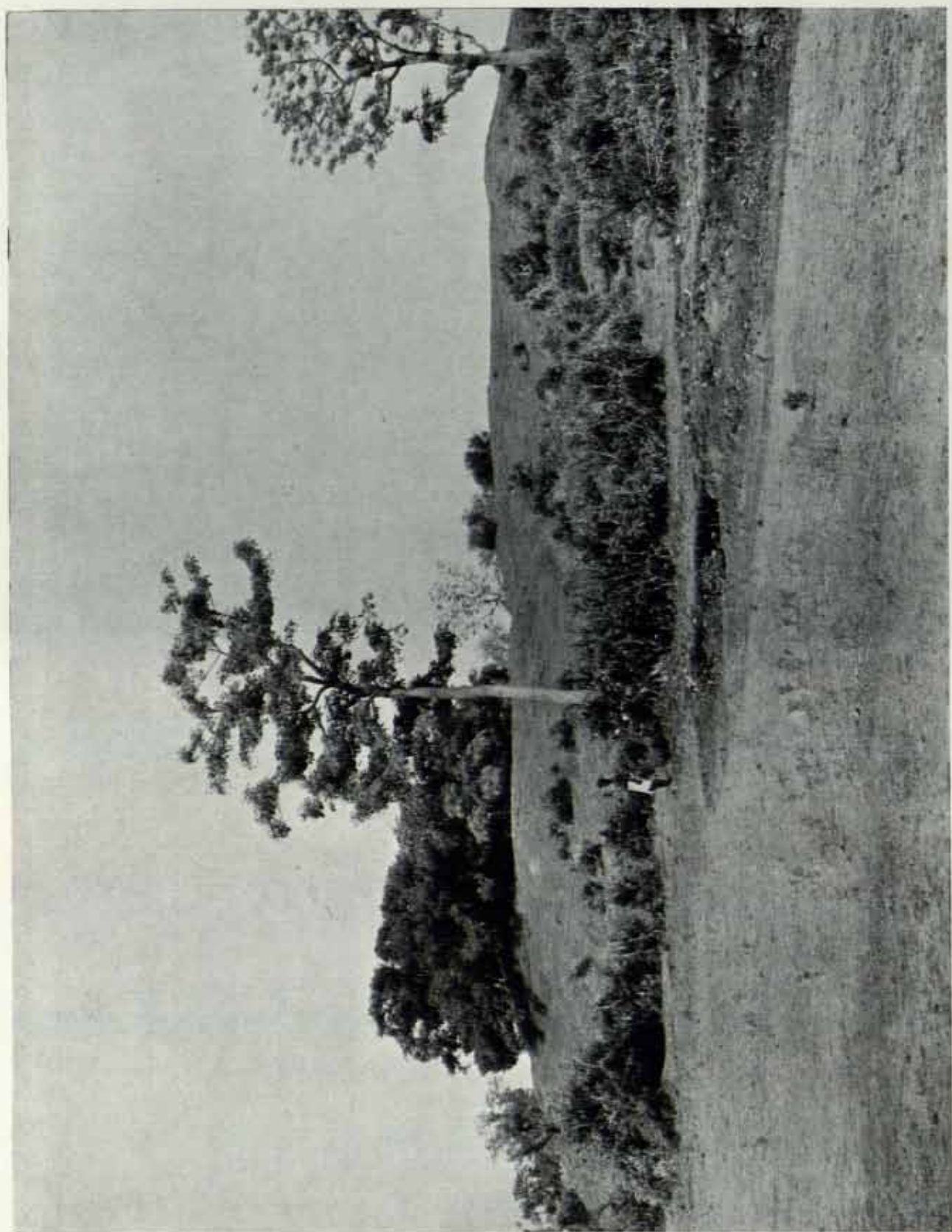
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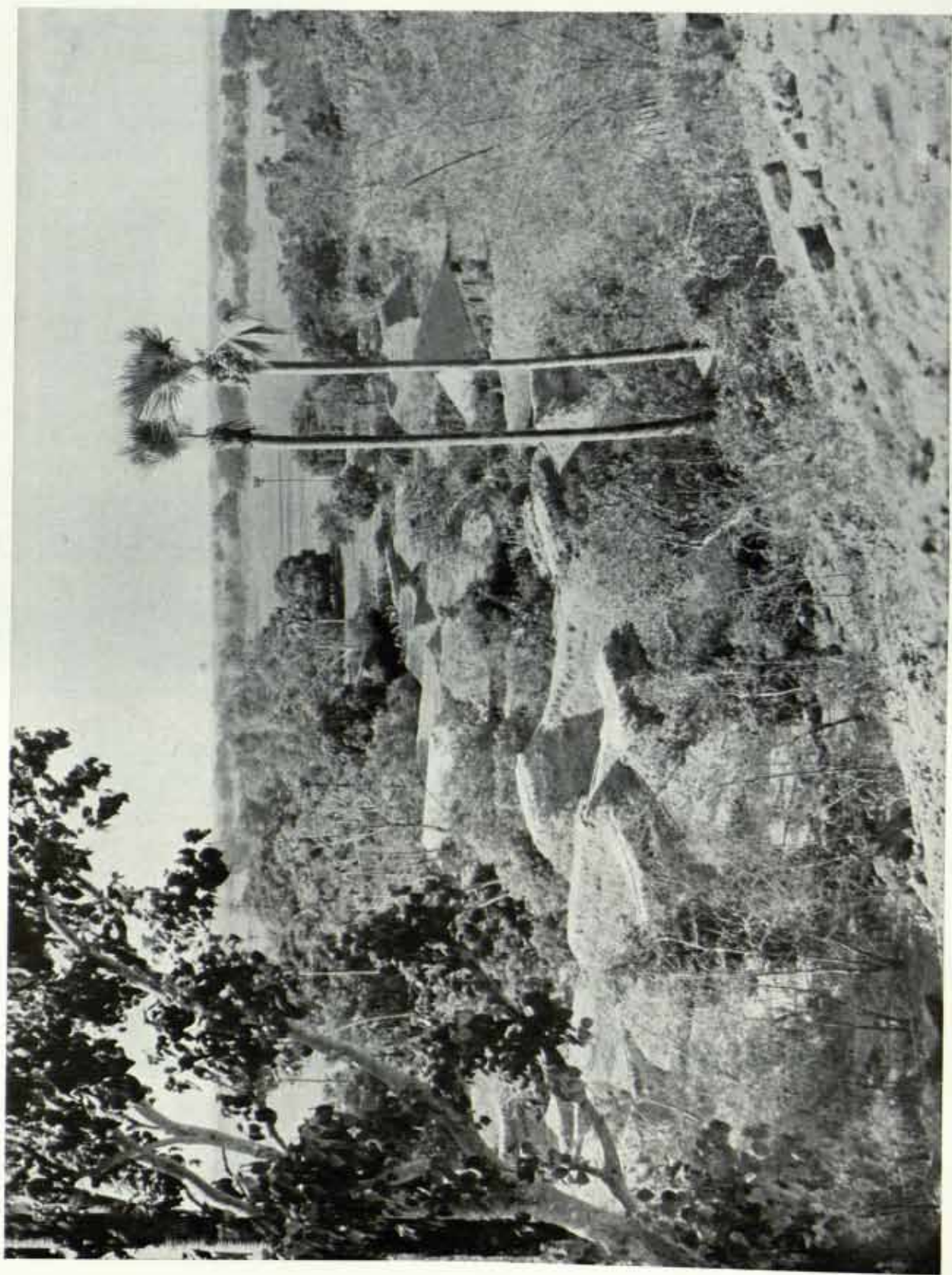




Part of Ramagiri hill. See p. 5

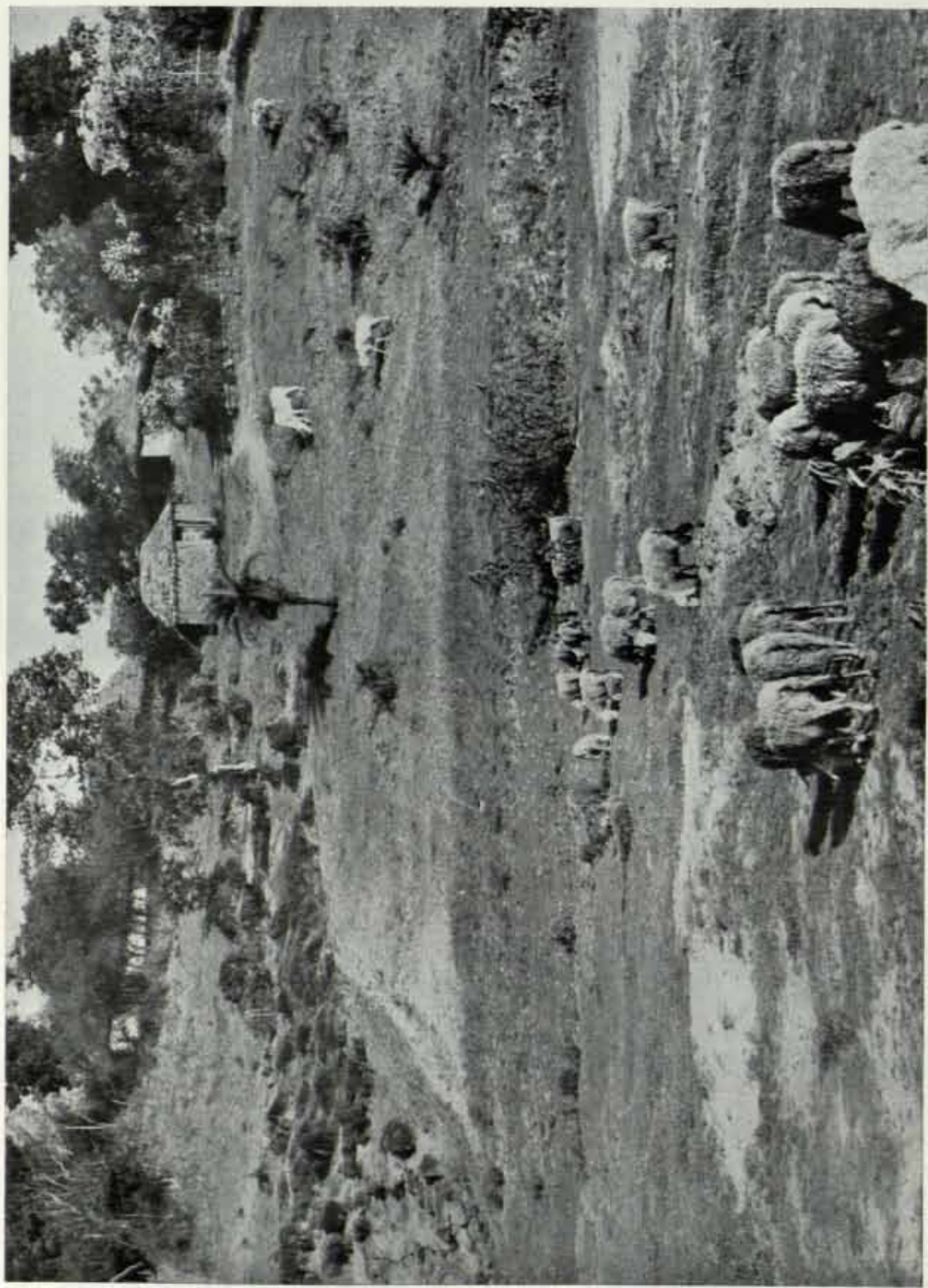


PLATE II



Part of Ramagiri village by eastern side of the hill. See p. 5

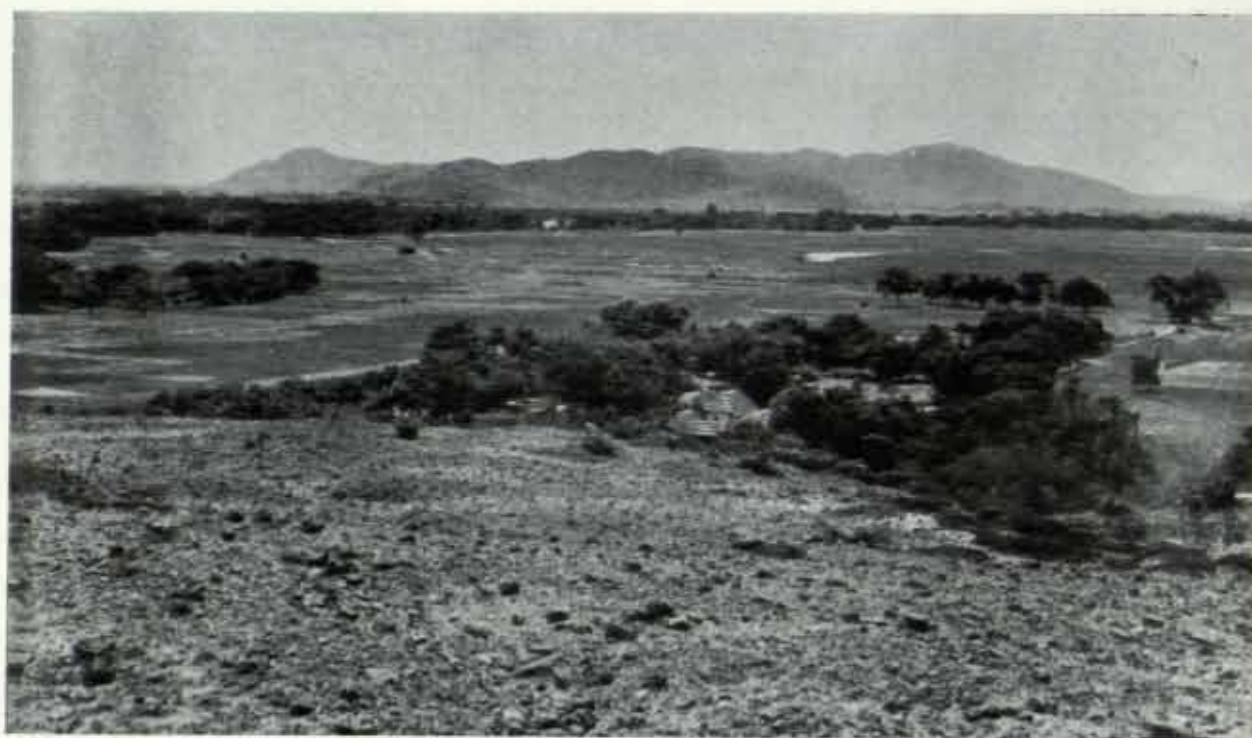




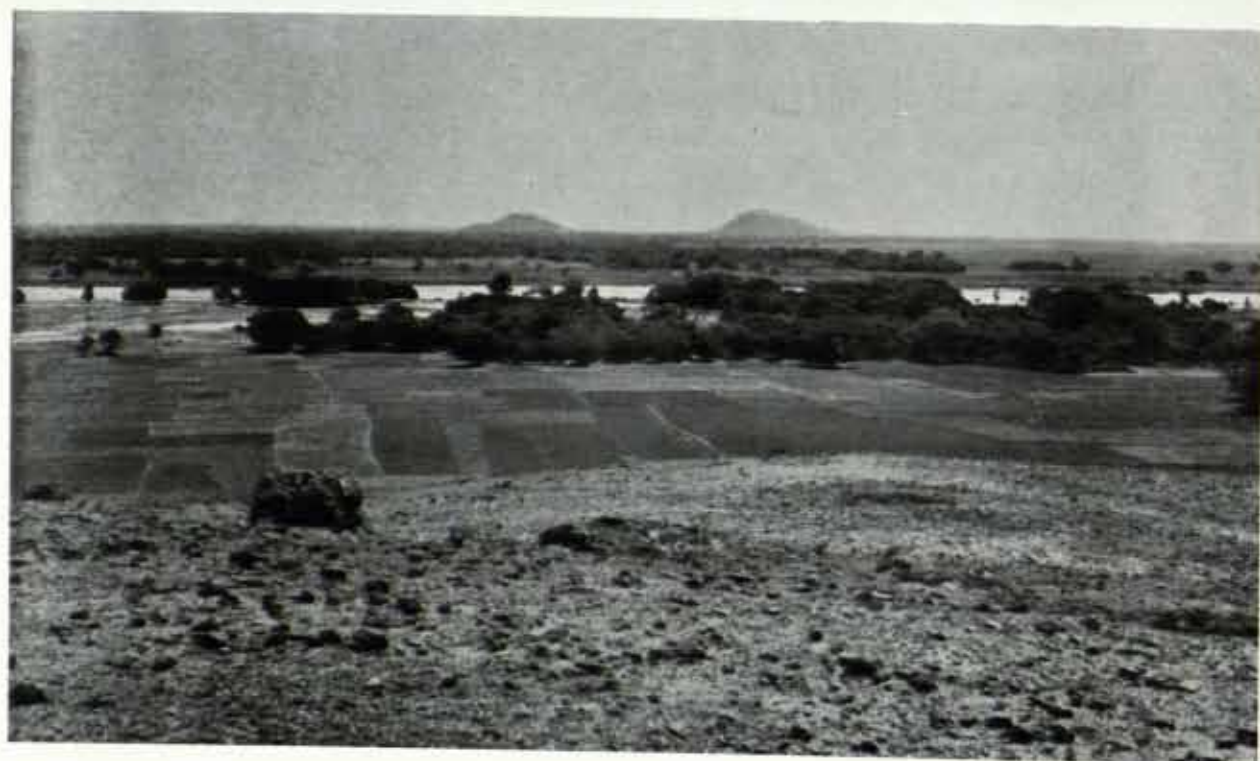
Pasture with huts of the village in the background. See p. 5.



PLATE IV



A. Part of Ratnagiri hill-top (foreground), paddy-fields, trees and Udayagiri hill (background). See p. 7



B. Part of Ratnagiri hill-top (foreground), paddy-fields, trees, the river Birupa and hills of Lalitagiri (background). See p. 7





A. Mound between Stūpa-mound and Rāṇī-pukhuri mound on top of Ratnagiri hill; beyond banyan-grove is Rāṇī-pukhuri mound. See p. 8

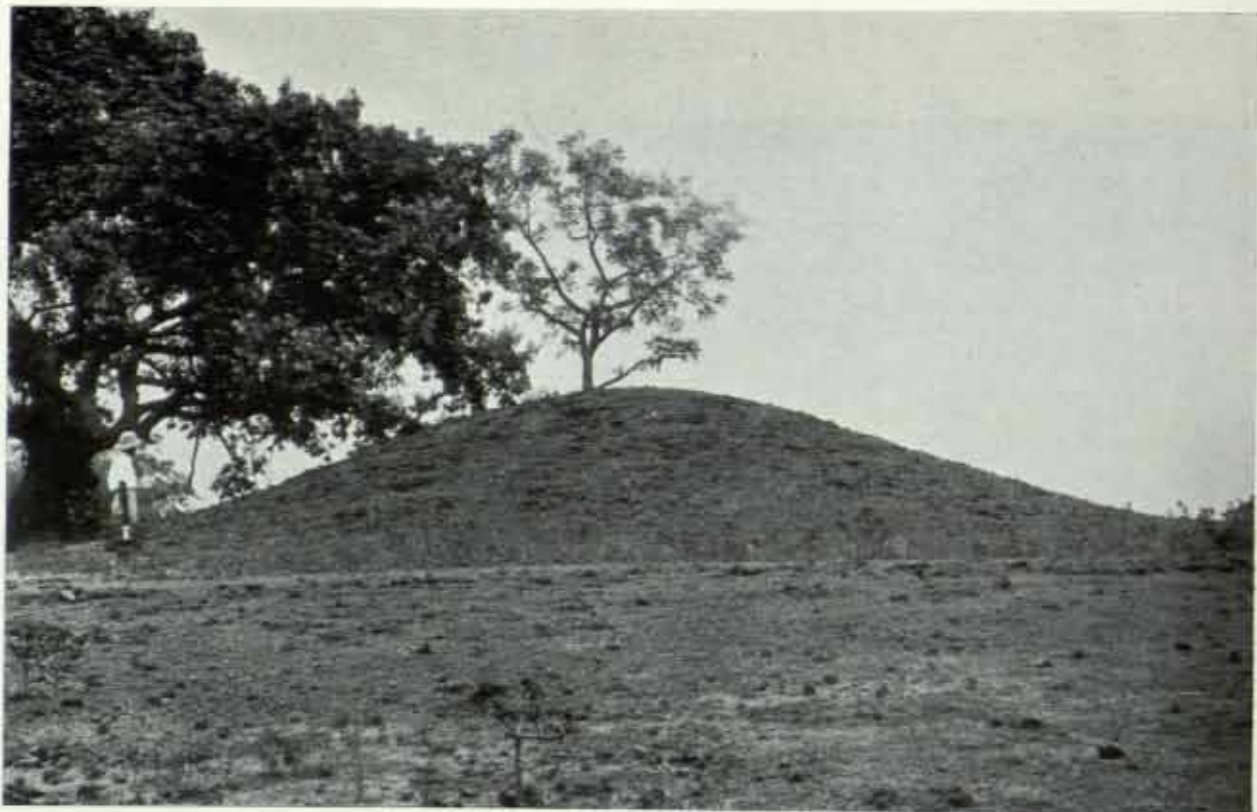


B. Mahākāla temple. See p. 8



C. Image of Mahākāla. See p. 8





A. Mound (before excavation) containing remains of Stūpa 1 (main *stūpa*):  
view from south. See p. 7

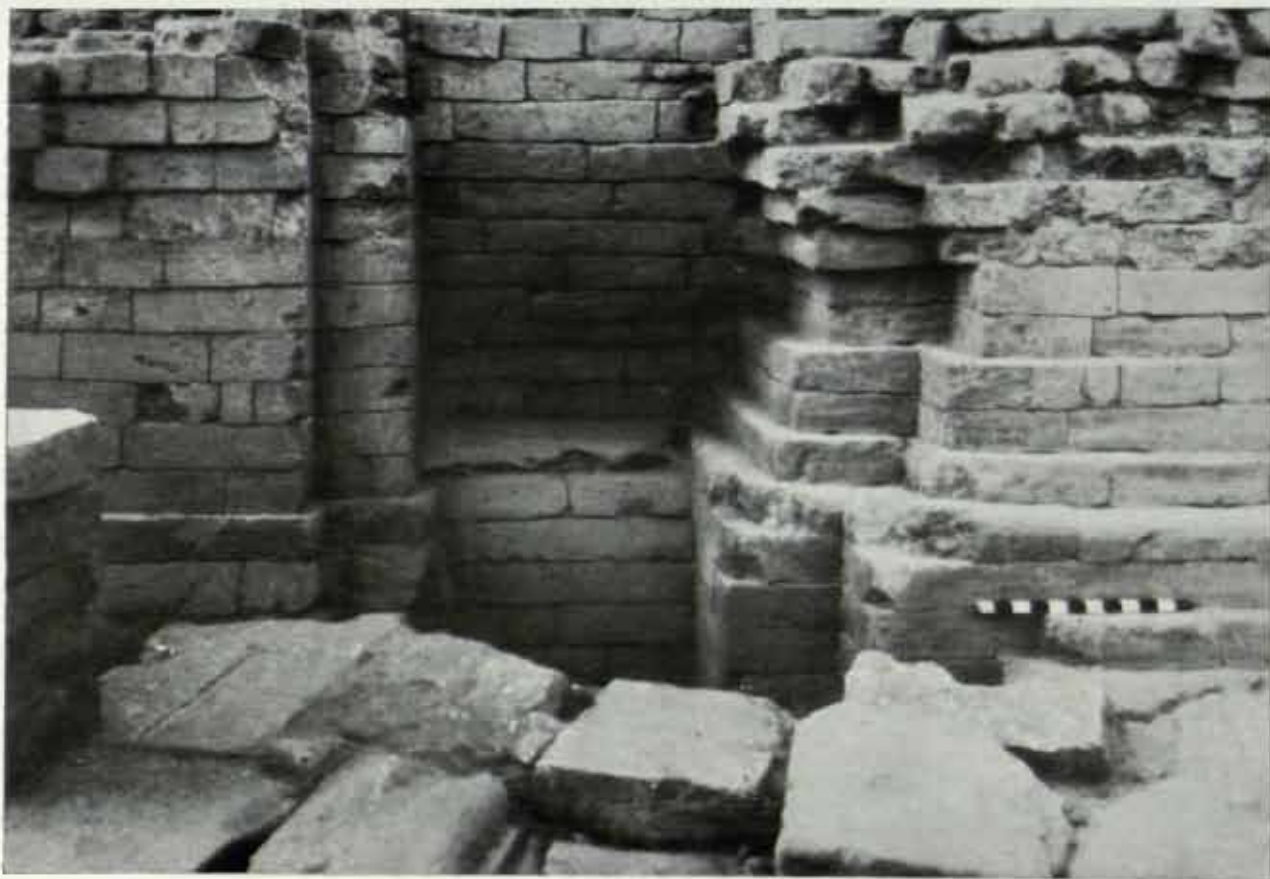


B. Stūpa 1 (partly excavated): view from south. The stone slabs abutting the lower brick wall  
(forming the drum of the *stūpa* of Period II) formed a platform. See p. 41





A. Part of south face of Stūpa 1 showing drum-wall of Period II running over damaged corner of the platform of Period I and debris accumulated in front of the platform. On the extreme left are remains of steps. See pp. 35, 37 and 43



B. Part of south face of Stūpa 1 with moulded recess between projections. In the foreground are seen stones of the platform of Period II. See pp. 35, 37 and 41



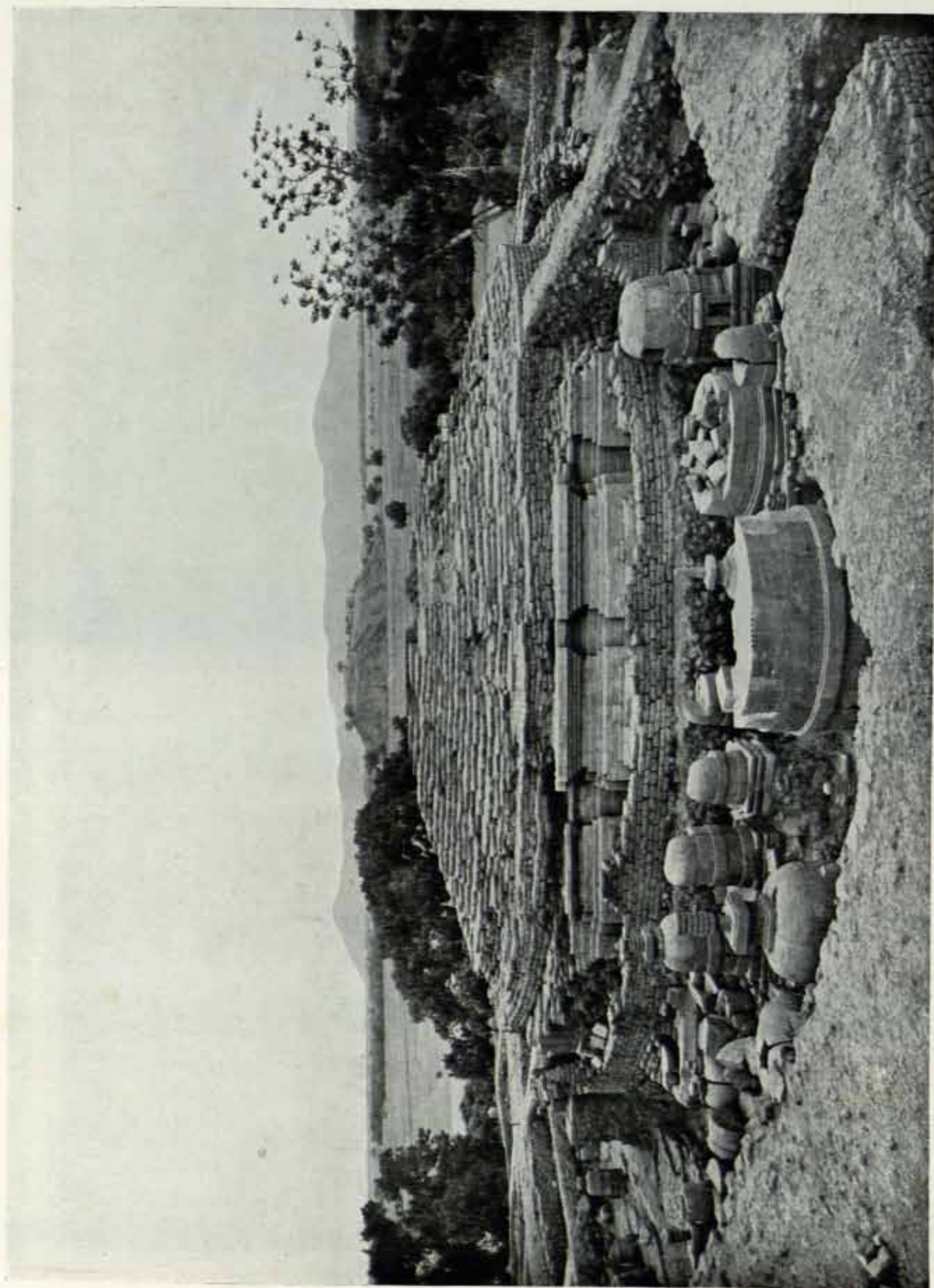


A. Part of east face of Stūpa 1 with drum-wall of Period II running over debris and corner of the platform of Period I. Beyond drum-wall is a part of the façade of platform of Period I. Dislocated slabs of minor *stūpas* in the foreground. See p. 40.



B. Part of Stūpa 1 showing the dome-wall of Period II built over damaged platform of Period I and drum-wall of Period II. The intervening space between drum-wall and platform was found filled in with earth and brick-bats. See p. 40

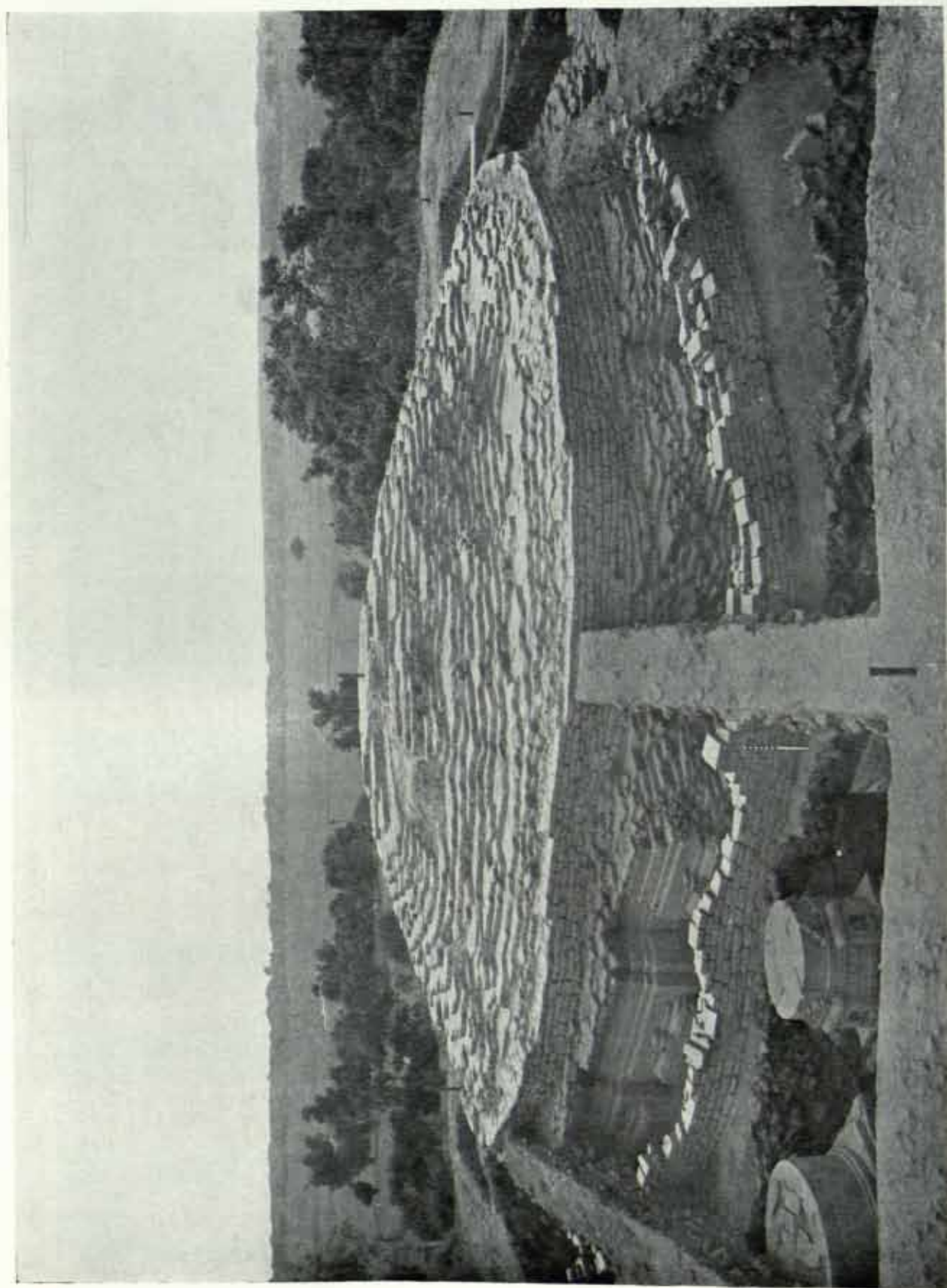




Stūpa I with minor *stūpas* on its eastern side and compound-wall of Period II (in the foreground). In the background are Kulangiri and Udayagiri hills. See pp. 33 and 41

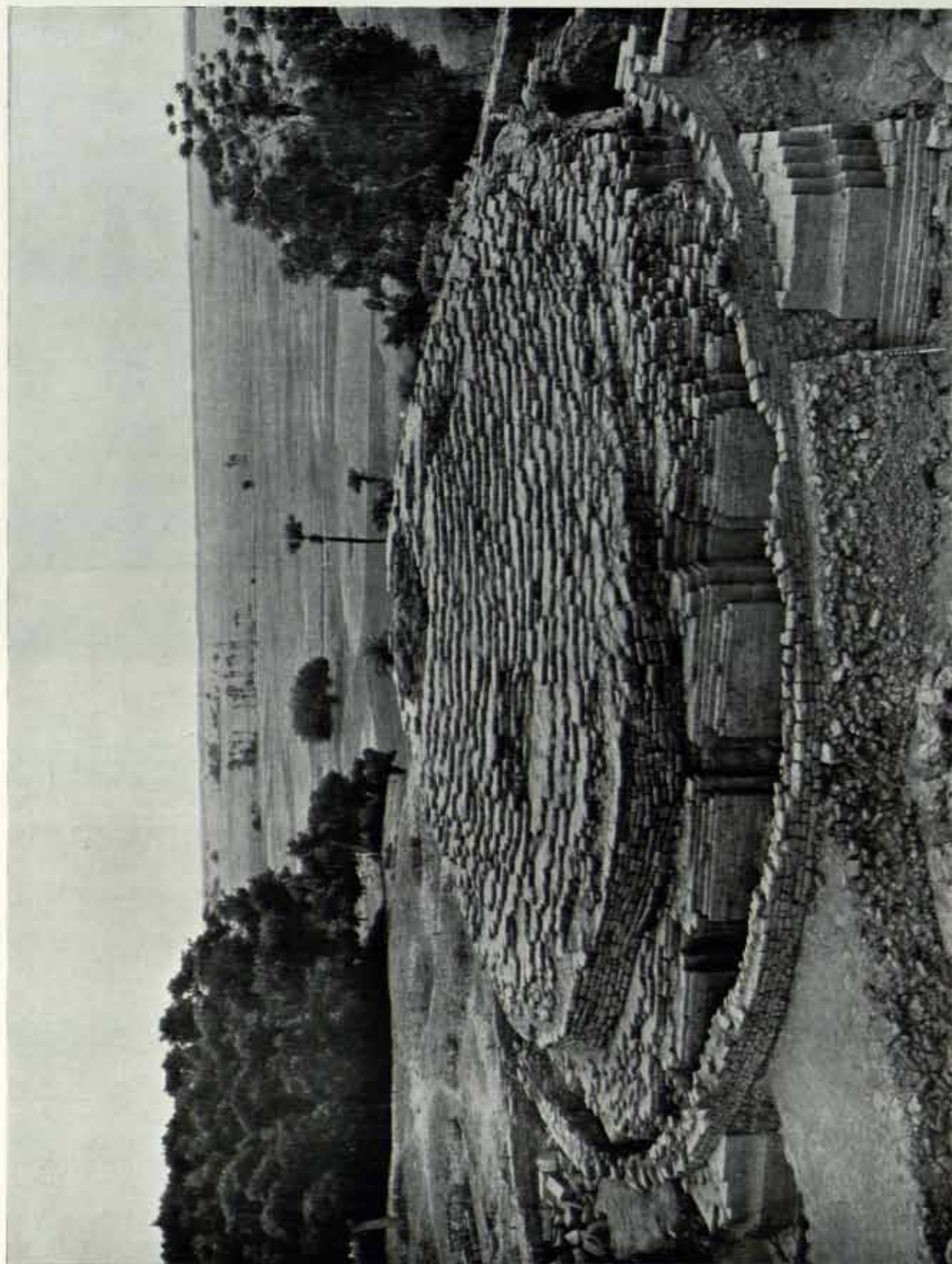


PLATE X



Stupa 1: view from north-east showing parts of northern and eastern sides. See pp. 33 and 40





Stūpa 1: view from west. See pp. 33 and 40





A. Part of eastern façade of platform of Stūpa 1 (Period I). Below this is the plinth of an earlier structure. See pp. 35 and 39



B. Plinth of an earlier structure below platform of Stūpa 1. See p. 39





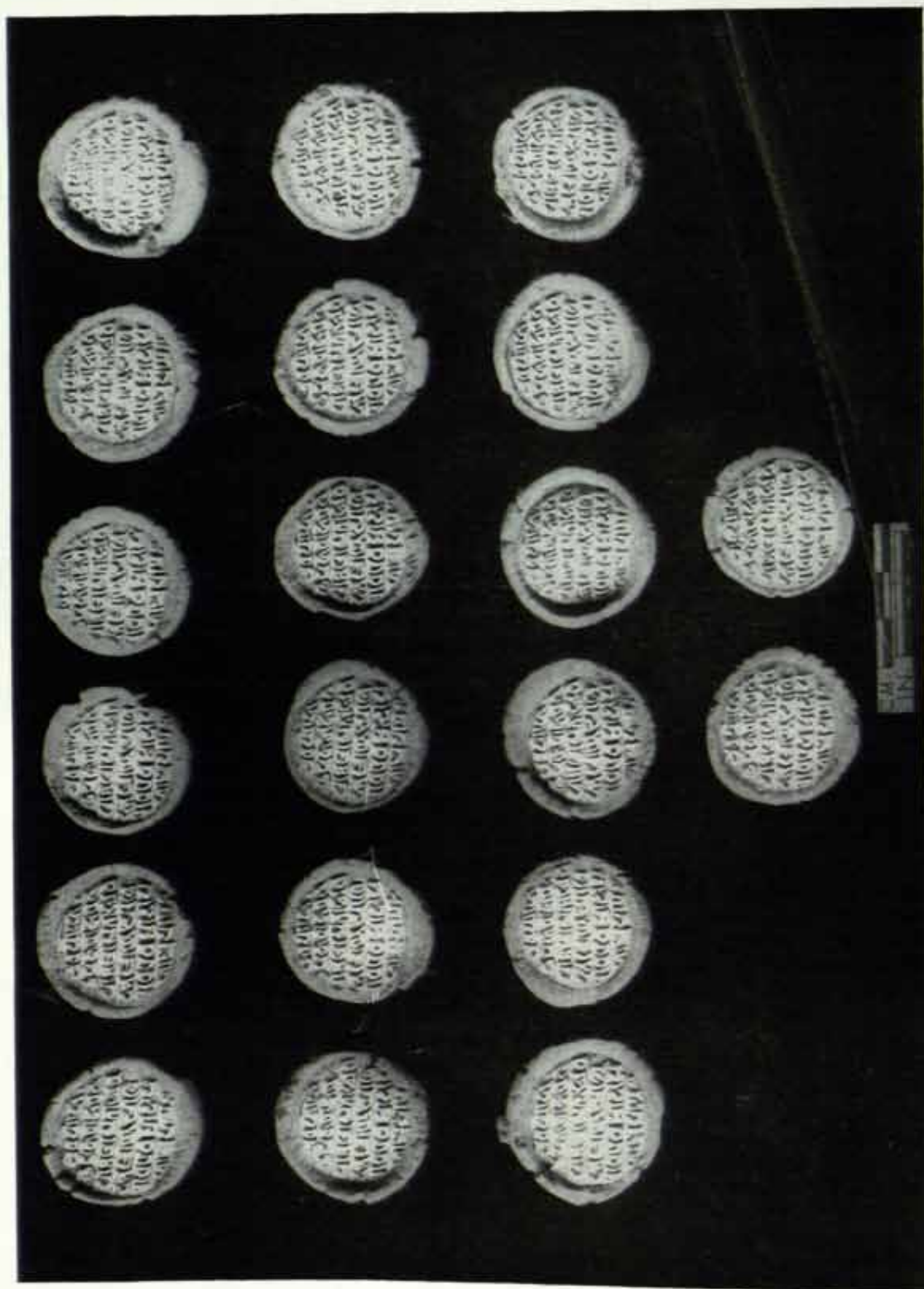
A. Extant top of Stūpa 1. Damaged spokes of drum are seen radiating from circular hub. See p. 35



B. East façade of Stūpa 1 after removal of drum-wall of Period II and conservation. Some minor stūpas are seen in the foreground. See pp. 35, 51, 52 and 53

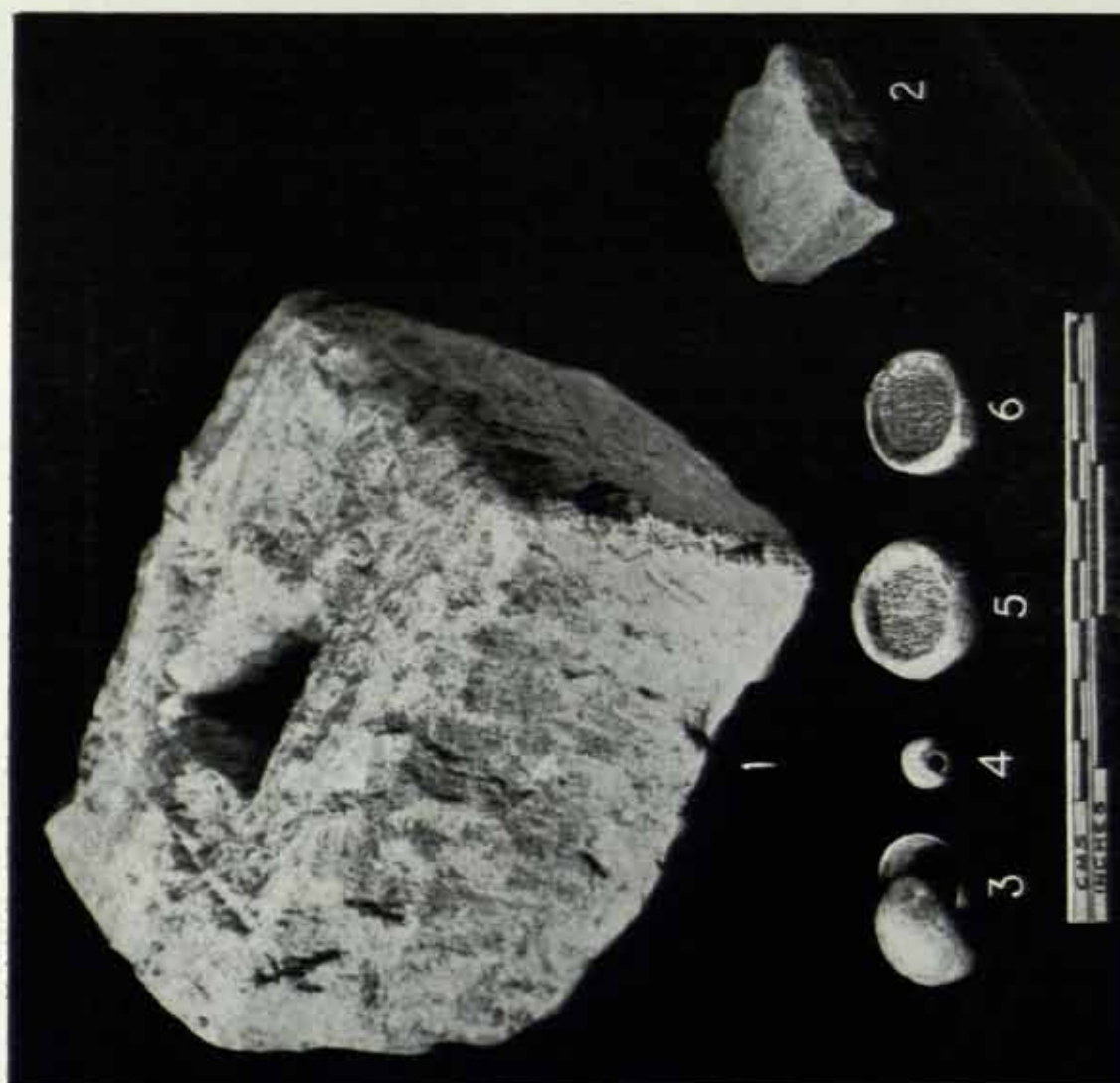


PLATE XIV



Terracotta tablets with Buddhist creed. See p. 27





A. Stone reliquary with its contents: 1, reliquary; 2, stopper; 3, silver casket; 4, gold hollow ball; 5 and 6, copper discs with Buddhist creed. See p. 29

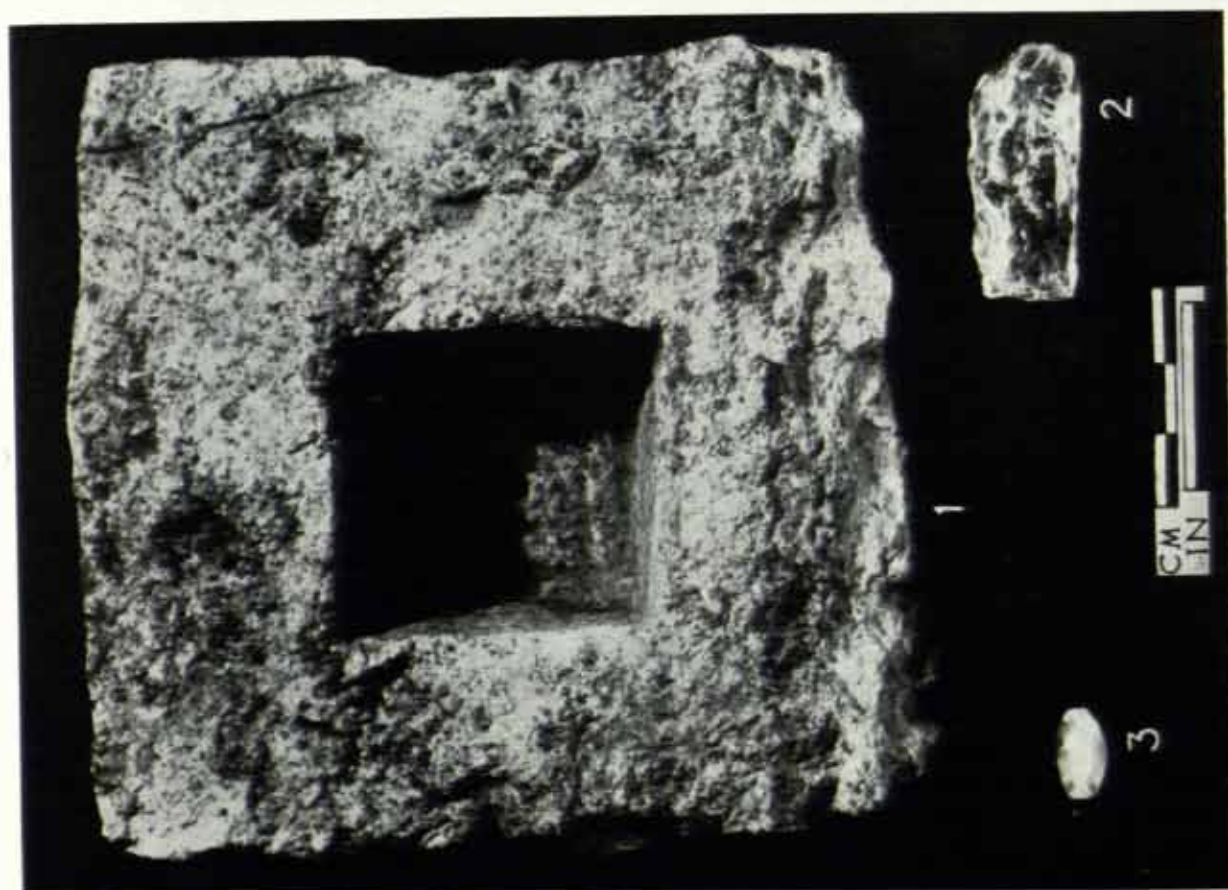


B. Coins. See p. 33





B. Reliquary (made of two bricks) found inside Stupa 3. Within the reliquary is a partly-charred bone covered by a sherd.  
See pp. 28 and 44



A. 1, stone reliquary; 2, piece of rock-crystal found within 1; 3, bead of crystalline quartz found within a socket inside drum of Stupa 62.  
See pp. 29 and 64





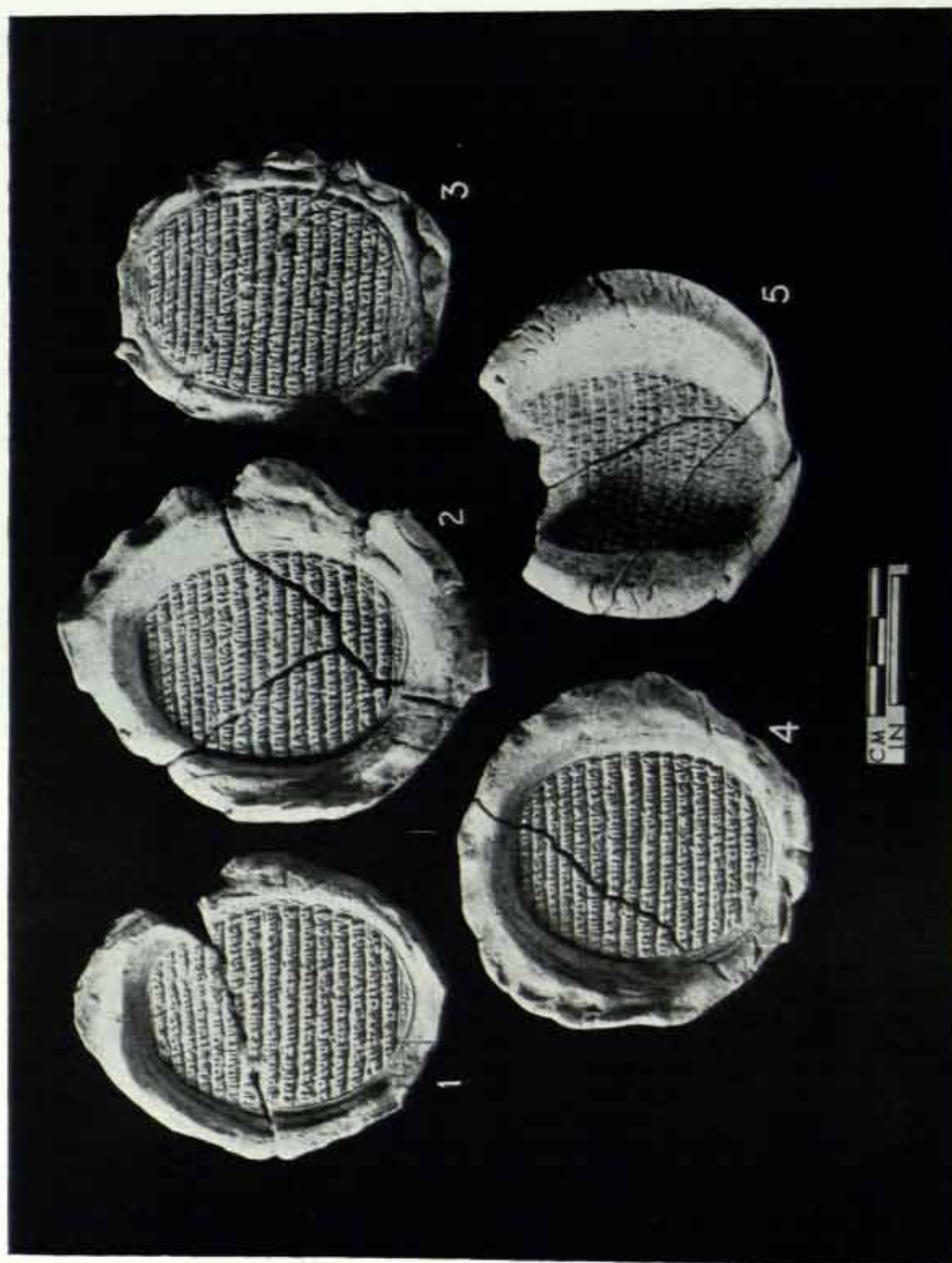
A. Earthen reliquary (below) and partly-burnt pieces of bone. See p. 29



B. Chamber within core of platform of Stūpa 2. On its floor were found five terracotta plaques with *dhāraṇī*. See p. 43

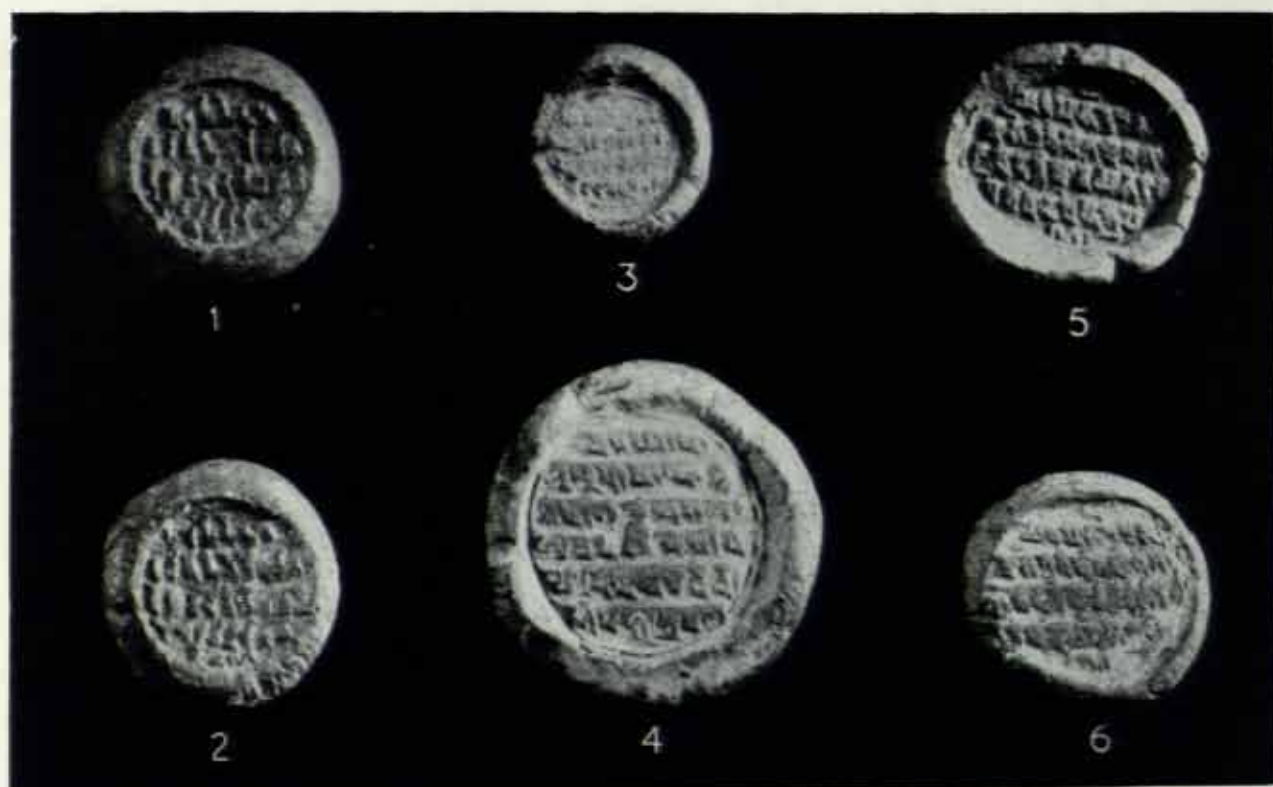


PLATE XVIII

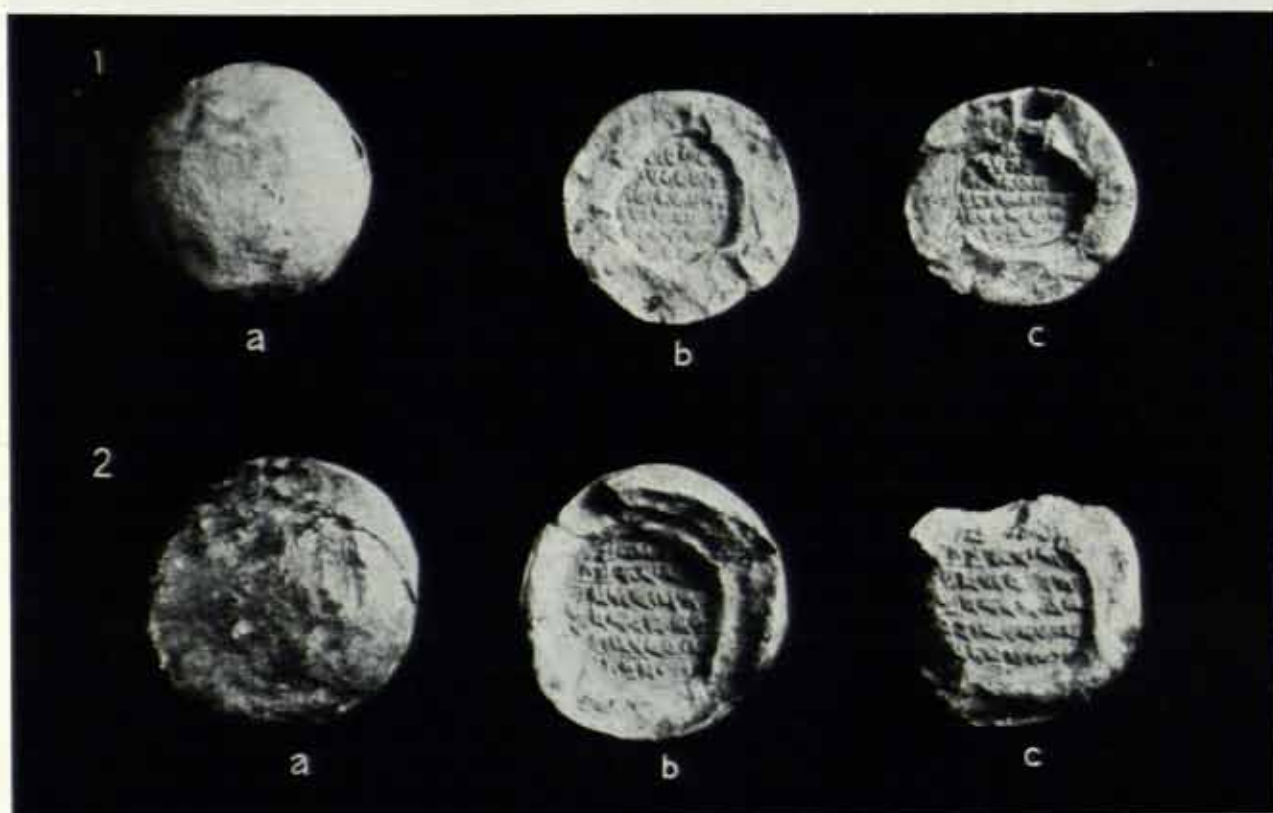


Terracotta plaques with *dharaṇī*. See pp. 31 and 43





A. Terracotta tablets with Buddhist creed. See pp. 44, 45 and 104



B. Terracotta balls made of two plano-convex discs with Buddhist creed. See pp. 31, 44 and 64



PLATE XX



A. Stūpa 3 with compound-wall running partly over it. See pp. 41 and 44



B. Stūpa-area: minor stūpas. See pp. 44, 45, 51, 70, 71, 73 and 95-98





A. Stūpa-area: minor *stūpas*. See pp. 44-47, 70 and 71



B. Stūpa-area: minor *stūpas* with the main *stūpa* (Stūpa 1) in the background.  
See pp. 44-46, 51, 70, 71 and 73-75



PLATE XXII



A. Stūpa-area: minor stūpas and compound-wall. See pp. 41, 46-49, 51 and 68



B. Stūpa-area: minor stūpas. See pp. 46 and 48-51





A. Lower part of an image of Bodhisattva.  
See p. 46



B. Back side of the image illustrated at A.  
See p. 46



C. Bronze figure of a devotee. See p. 46



D. Plaque relieved with figure of Buddha, See p. 47



PLATE XXIV



A. Tārā. See p. 49



B. Ārya-Sarasvatī (?). See p. 50



C. Aparājītā. See p. 50



D. Mañjuśrī. See p. 48



E. Buddha. See p. 60





A. Stūpa-area: minor *stūpas*. See pp. 46, 48, 49, 51, 53, 64 and 67



B. Stūpa-area: minor *stūpas*. See pp. 46, 48-51 and 64-66





A. Stūpa-area: minor *stūpas*. See pp. 52, 53, 59 and 60



B. Earthen reliquary found within Stūpa 25. See pp. 28 and 53

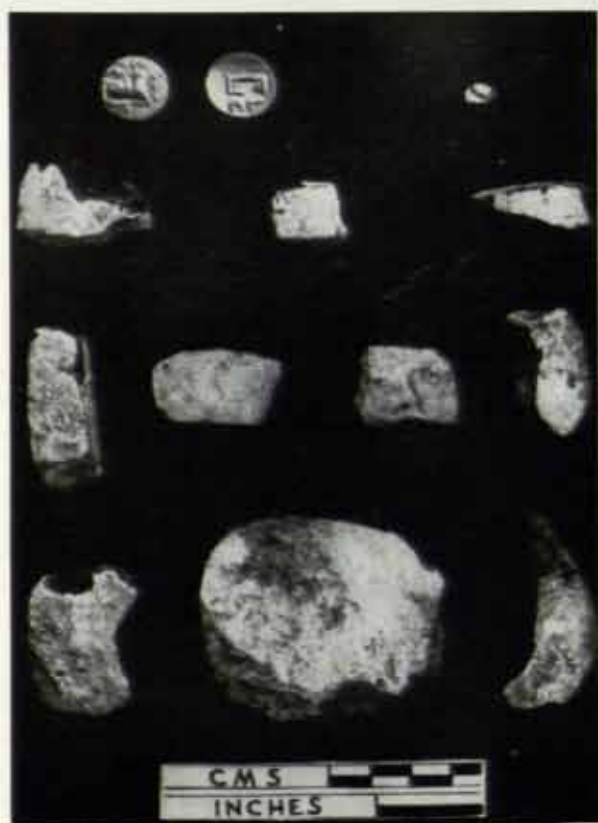


C. Pieces of bone and a gold bead found within reliquary of Stūpa 25. See p. 53





A. Earthen reliquary found within Stūpa 24.  
See pp. 28 and 52



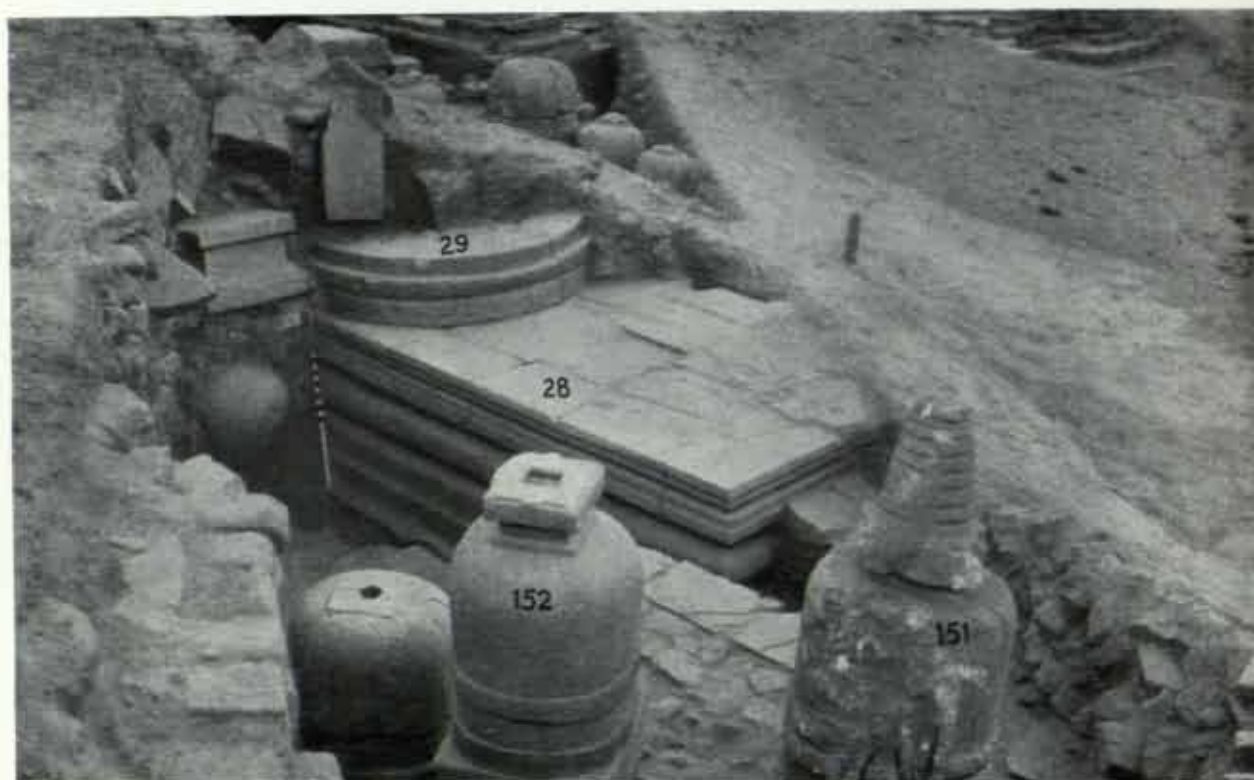
B. Gaṅga fanam, gold bead and pieces of bone found within reliquary of Stūpa 24. See p. 53



C. Gaṅga fanam (?) and pieces of bone found within Stūpa 23. See p. 52



PLATE XXVIII



A. Stūpa-area: minor *stūpas*. See pp. 54, 78 and 79



B. Stūpa-area: minor *stūpas*. See pp. 54-59, 78 and 79





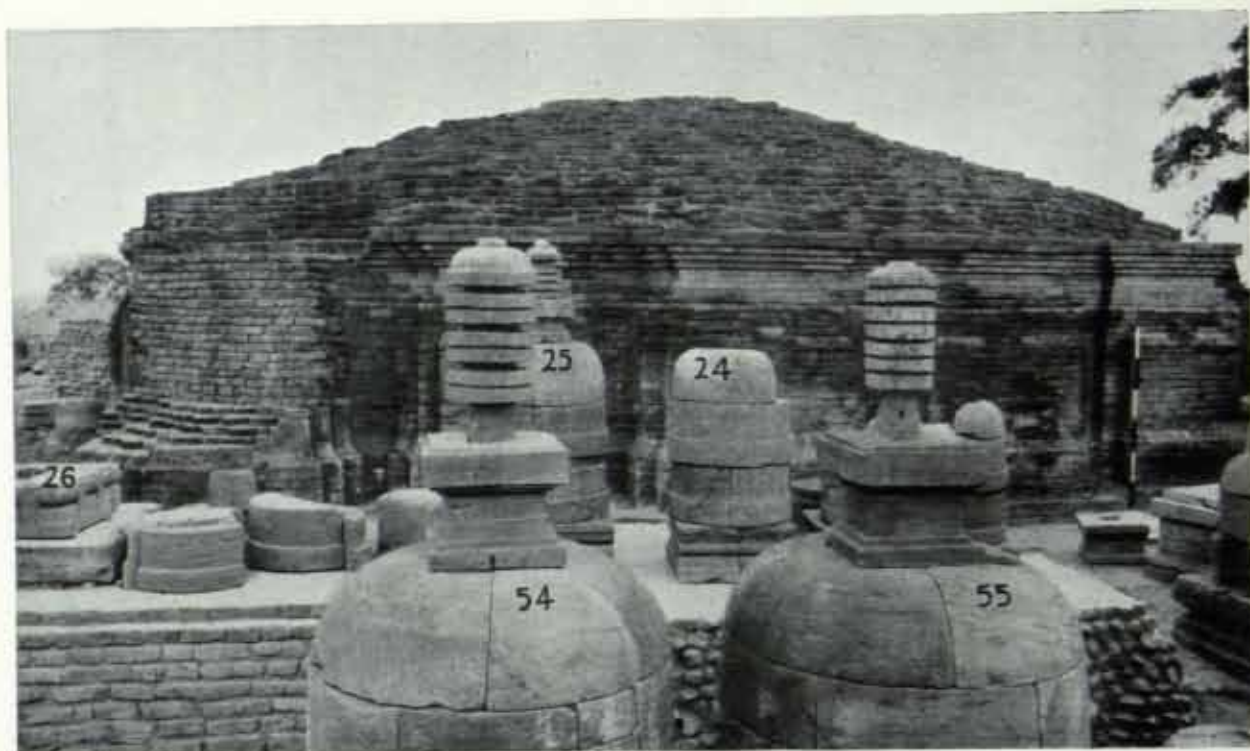
A. Stūpa-area: minor *stūpas*. See pp. 56-59



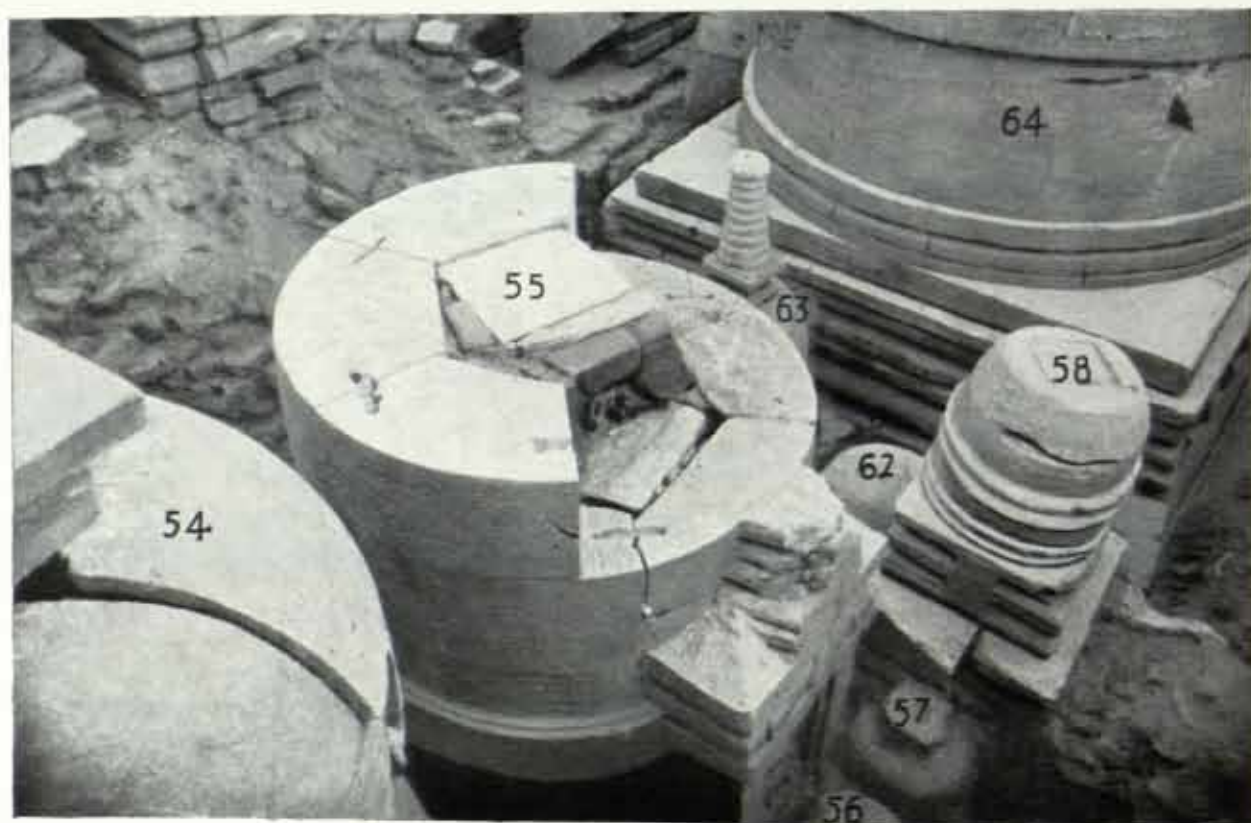
B. Stūpa-area: fallen stones of Stūpa 64. See p. 64



PLATE XXX



A. Stūpa-area: minor *stūpas* to the east of Stūpa 1. See pp. 52, 53 and 60



B. Stūpa-area: minor *stūpas*. See pp. 31 and 60-64





A. Stūpa-area: bronze images within Stūpa 55. See p. 61

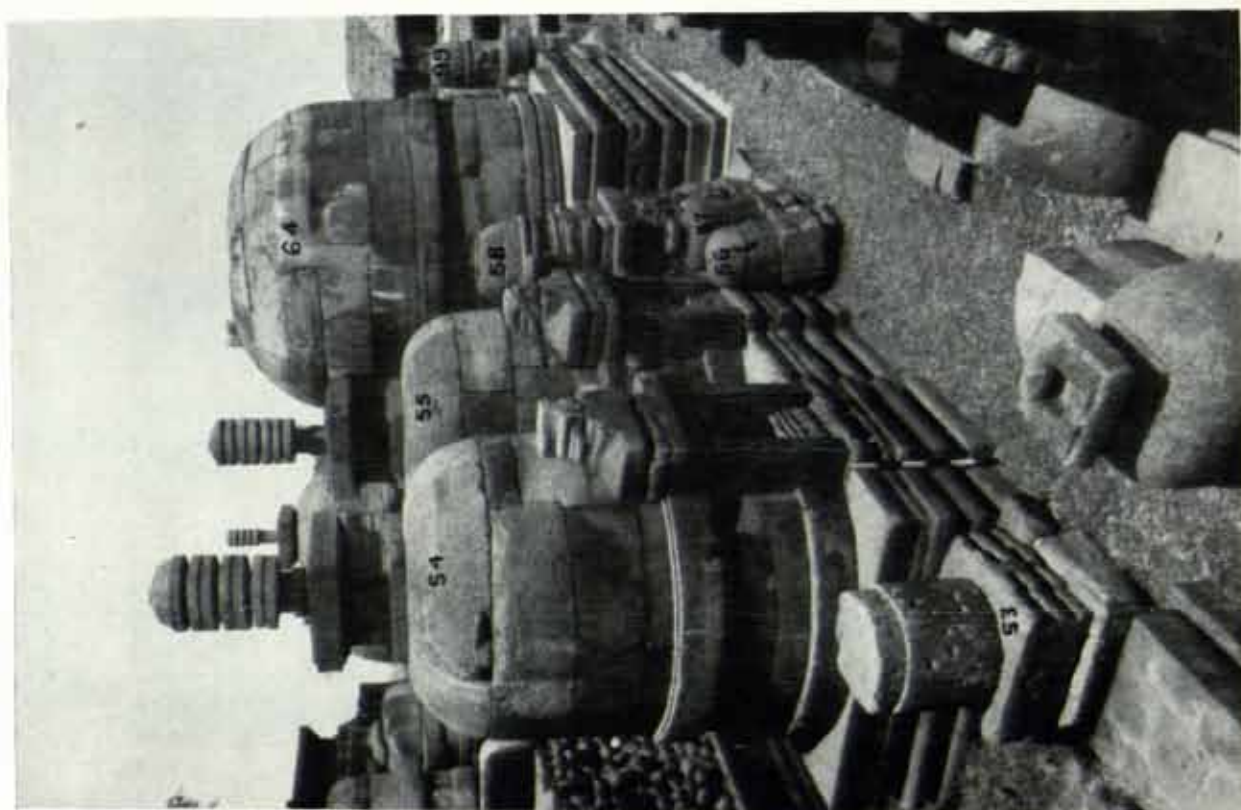


B. Stone slab inscribed with Buddhist creed. See pp. 31 and 61





B. Jambhala. See pp. 31, 61 and 62



A. Stupa-area: minor stupas. See pp. 60 and 62-64





A. Maitreya. See pp. 31 and 62



B. Lokeśvara. See pp. 31 and 62



C. Tārā. See pp. 31 and 61



D. Akshobhya (?). See p. 94



PLATE XXXIV



A. Stūpa-area: minor stūpas. See pp. 46, 65, 67-69, 71, 73, 95 and 96

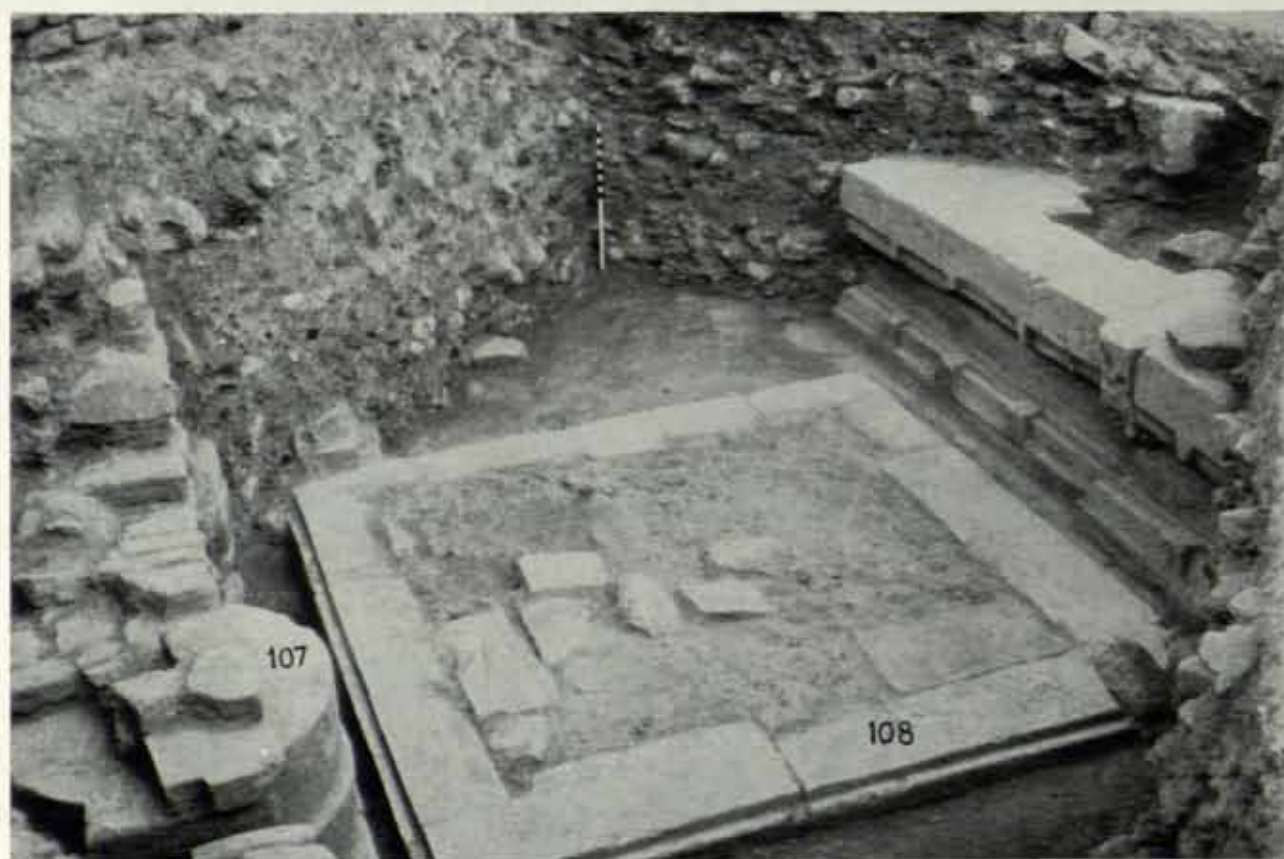


B. Stūpa-area: minor stūpas. See pp. 46 and 65-69





A. Stūpa-area: minor stūpas. See pp. 46, 68, 70, 92-94 and 101



B. Stūpa-area: minor stūpas. See p. 71



PLATE XXXVI



A. Stūpa-area: minor *stūpas*. See pp. 45, 46, 68 and 70-76



B. Stūpa-area: minor *stūpas*. See pp. 71-73



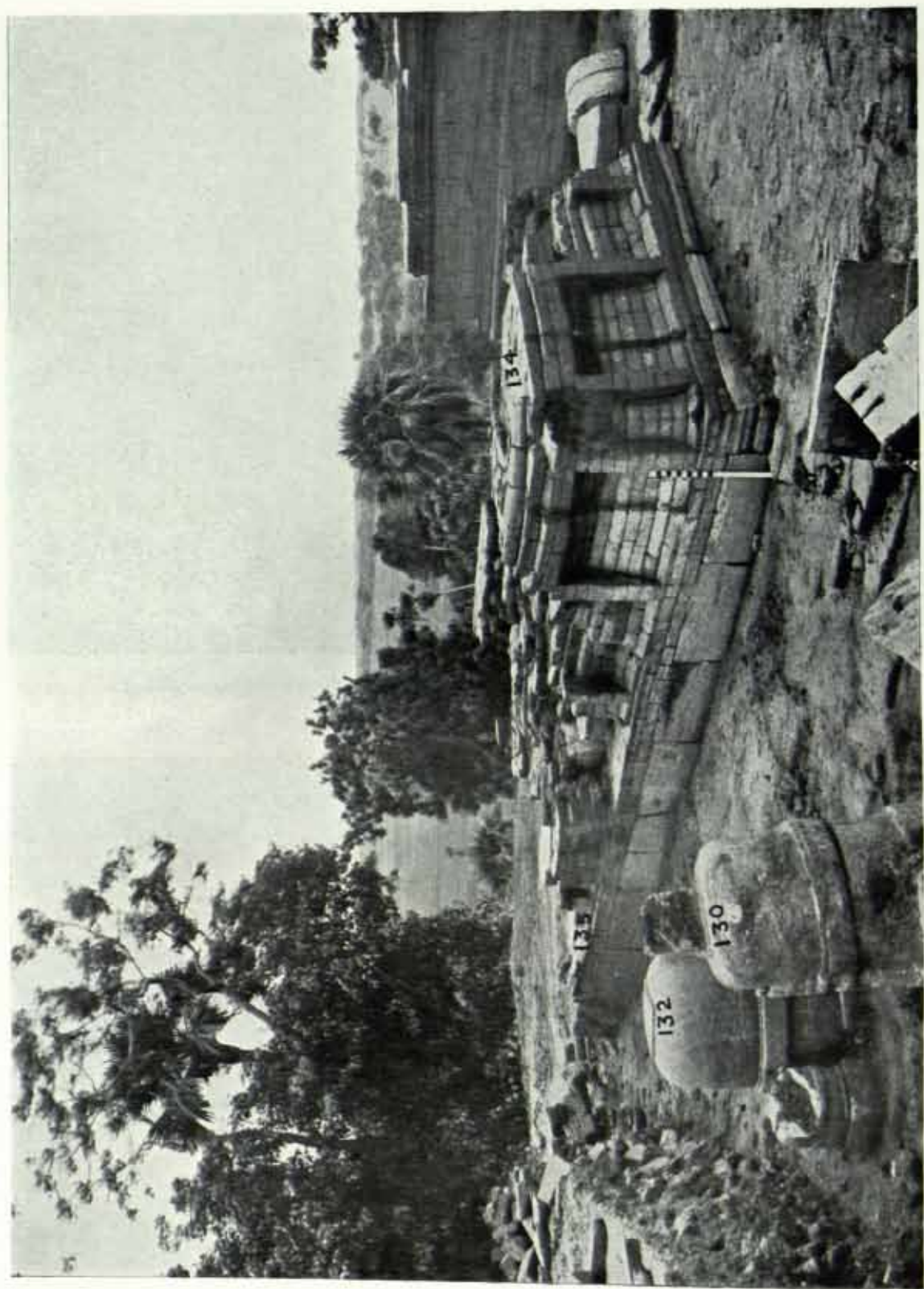


A. Stūpa-area: minor *stūpas* (The reliquary within Stūpa 115 was found during conservation). See pp. 28, 41, 72 and 73



B. Stūpa-area: minor *stūpas*. See p. 74





Stupa-area; minor *stūpas*. See p. 75





A. Ruins of Temple 7. See p. 103



B. Lokeśvara. See p. 103

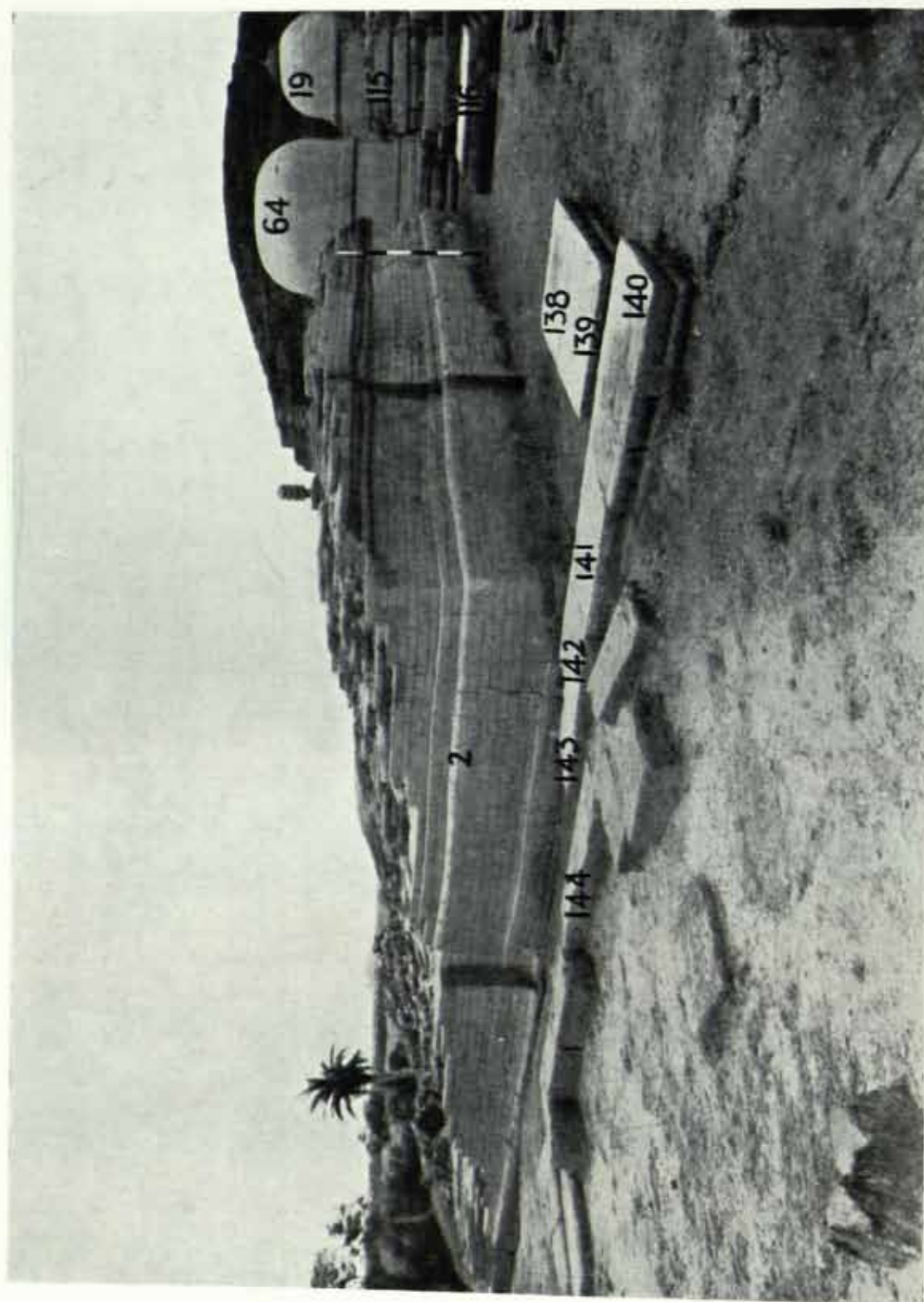


C. Dislocated stones of a structure. See p. 76



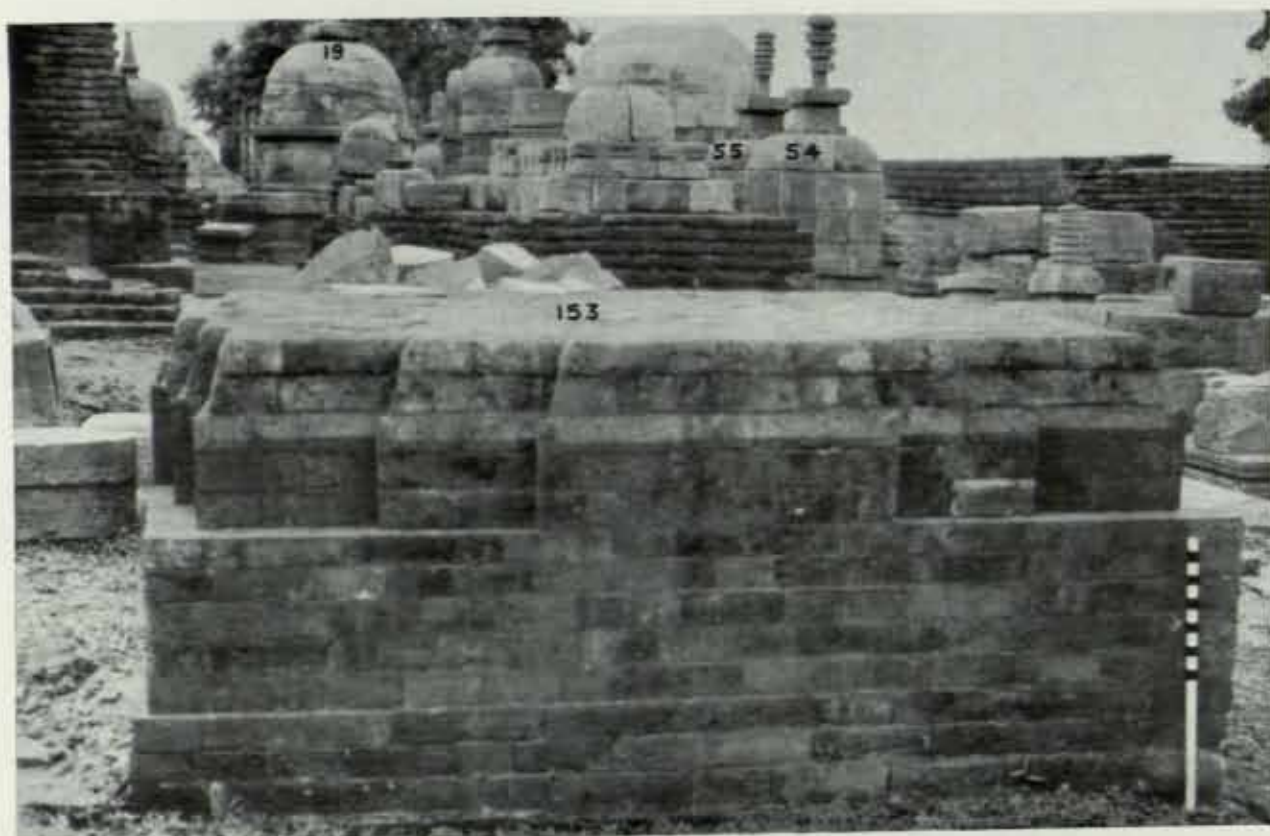
D. Dislocated stones of a structure. See p. 76





Stūpa-area: Stūpa 2 and minor *stūpas*. See pp. 41, 64, 76 and 77





A. Stūpa-area: minor *stūpas*. See p. 79



B. Stūpa-area: minor *stūpas*. See pp. 79-81



PLATE XLII



A. Stūpa-area: compound-wall and minor *stūpas*. See pp. 41, 53, 54, 83 and 84



B. Stūpa-area: minor *stūpas*. See pp. 83-86



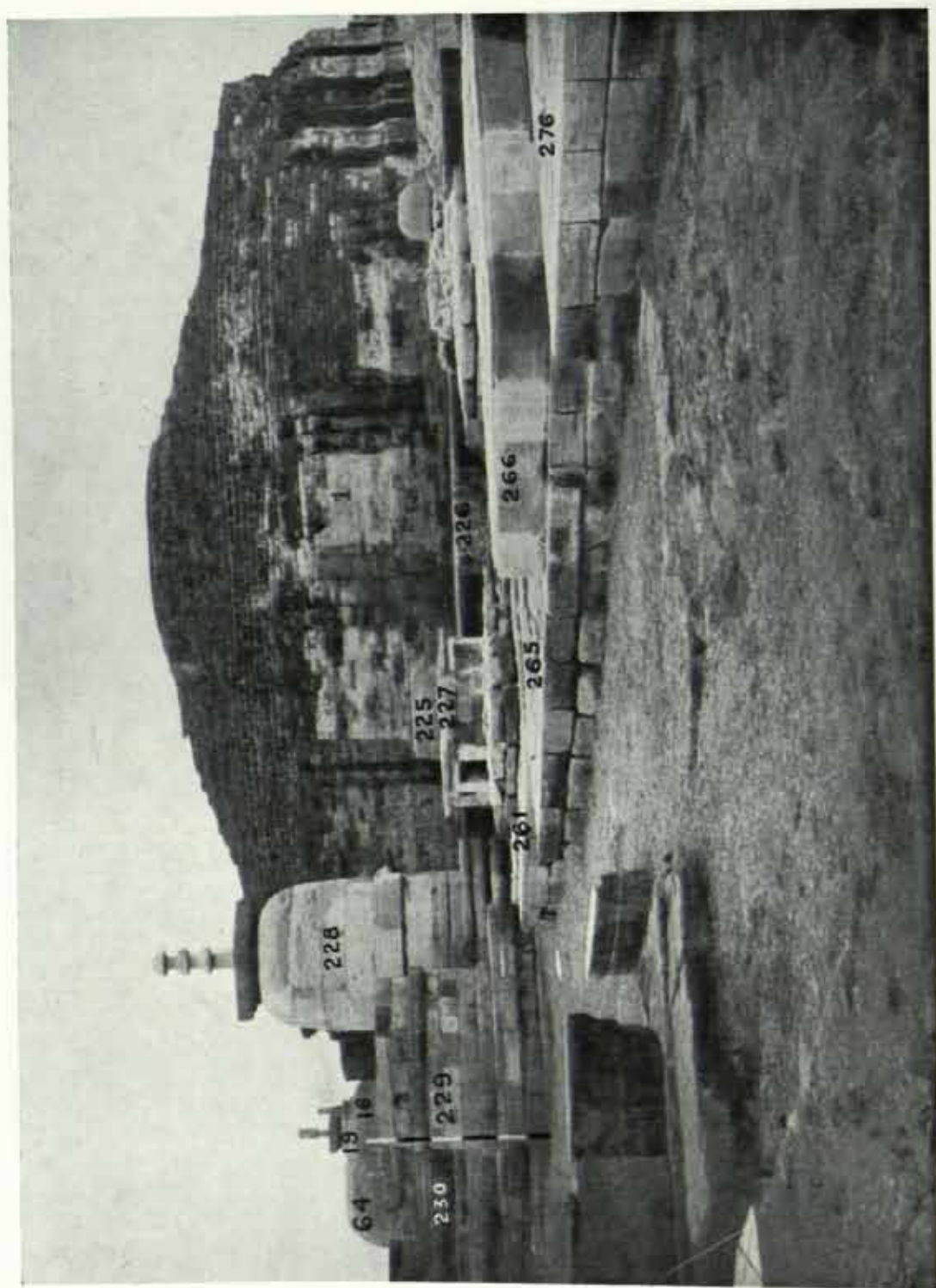


A. Stūpa-area: minor *stūpas*. See pp. 85 and 86



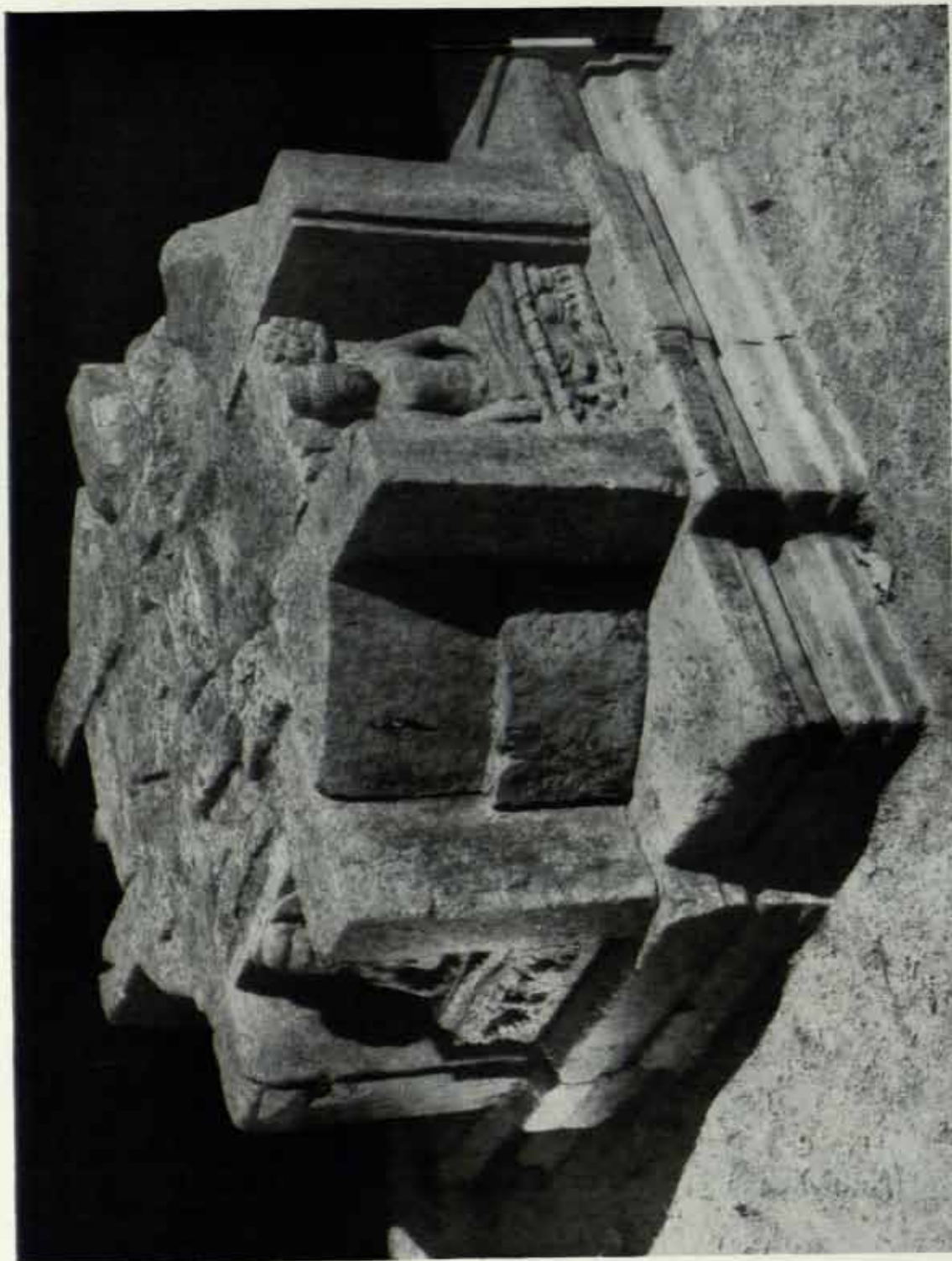
B. Stūpa-area: compound-wall and minor *stūpas*. See pp. 41, 86 and 87





Stūpa-area: minor *stūpas* with main *stūpa* (Stūpa 1) in the background. See pp. 92-94, 101 and 102





Stūpa-area: Stūpa 226. See p. 92



PLATE XLVI



A. Buddha. See p. 92



B. Chundā (?). See p. 92



C. Jambhala. See p. 93



D. Lokeśvara. See p. 93





A. Stūpa-area: minor stūpas. See pp. 93, 94, 101 and 102



B. Stūpa-area: late wall running over Stūpas 236 and 242. See pp. 95, 96, 149 and 151



PLATE XLVIII

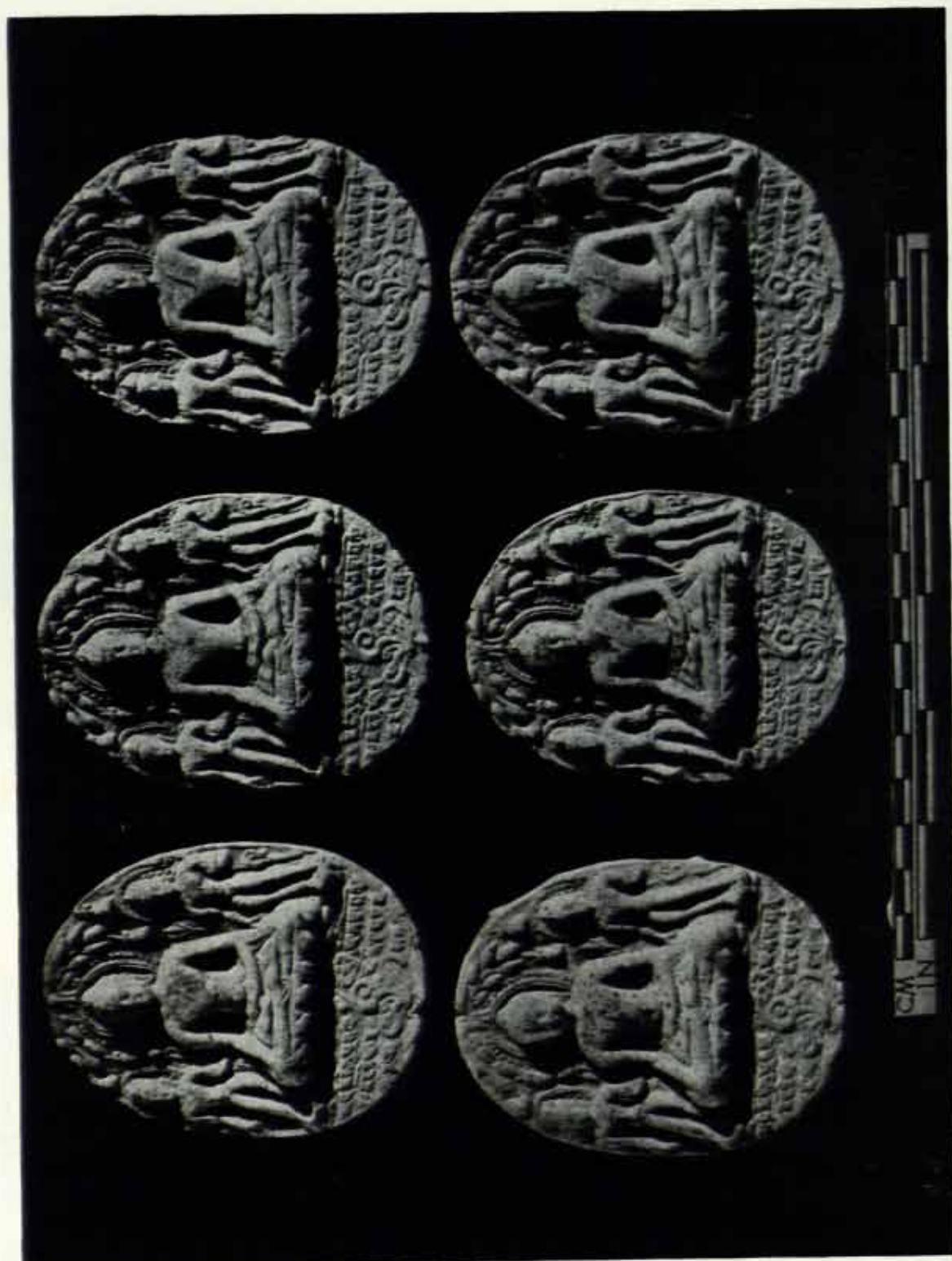


A. Stūpa-area: minor *stūpas*. See pp. 44, 45 and 95-98



B. Stūpa-area: minor *stūpas*. See pp. 97, 98, 100 and 101

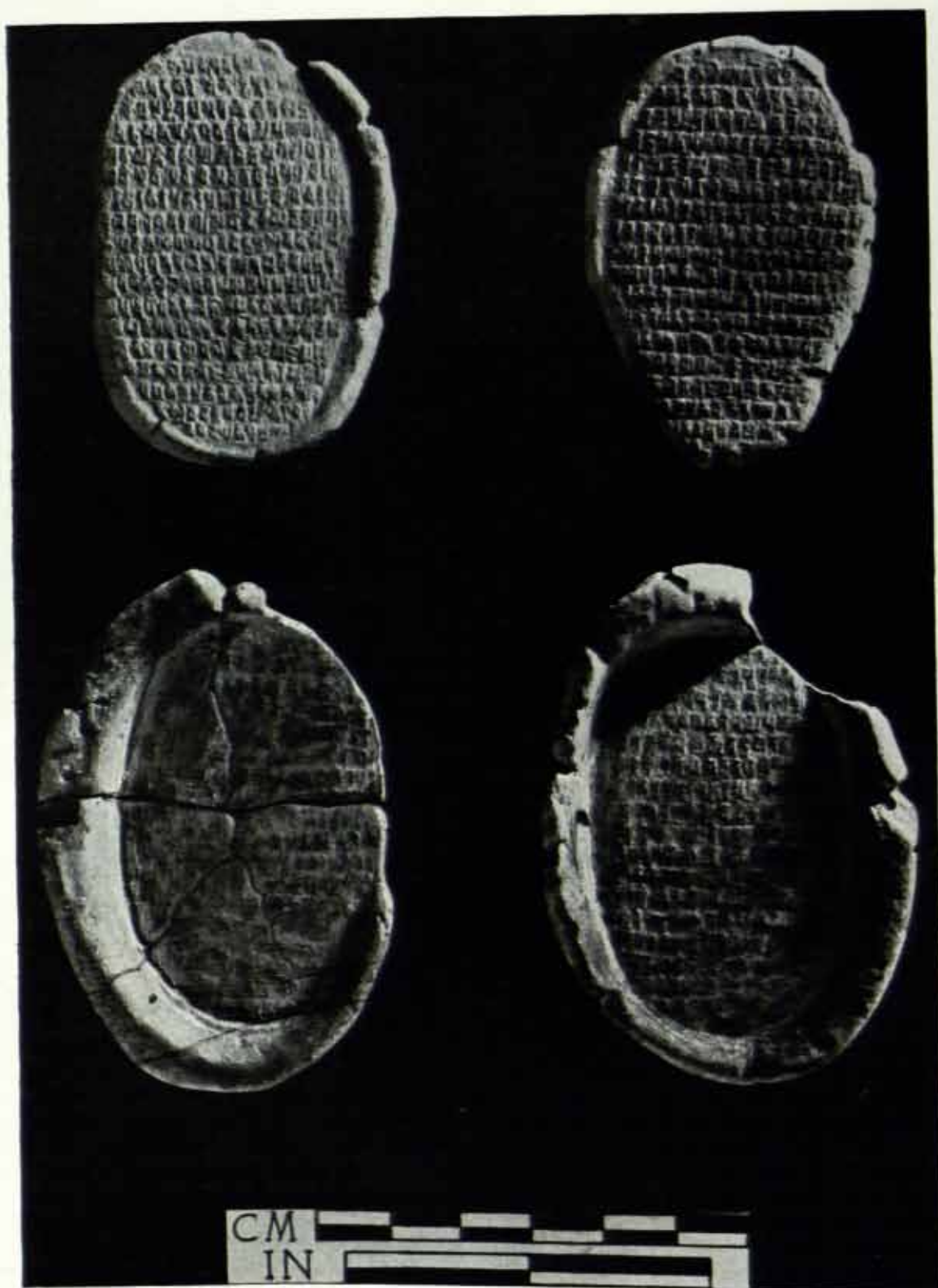




Terracotta plaques relieved with figure of Buddha. See pp. 31 and 98



PLATE L



Terracotta plaques with *dhāraṇī*. See pp. 31 and 99





A. Stūpa-area: minor *stūpas*. See pp. 101 and 102



B. Drum-slab with Mārīchī. See p. 108



C. Drum-slab with Chundā (?). See p. 108





A. Drum-slab with Buddha in *bhūmisparśa-mudrā*. See p. 104



B. Drum-slab with Buddha in *dhyāna-mudrā*. See p. 105



C. Drum-slab with Vajrasattva. See p. 105



D. Drum-slab with Manjushri. See p. 105





A. Drum-slab with Avalokiteśvara. See p. 106



C. Drum-slab with Vajradharma-Lokeśvara. See p. 106



B. Drum-slab with Avalokiteśvara. See p. 106



D. Drum-slab with Tārā. See p. 107





A. Drum-slab with Mārīchī. See p. 107



B. Drum-slab with Mārīchī. See p. 107

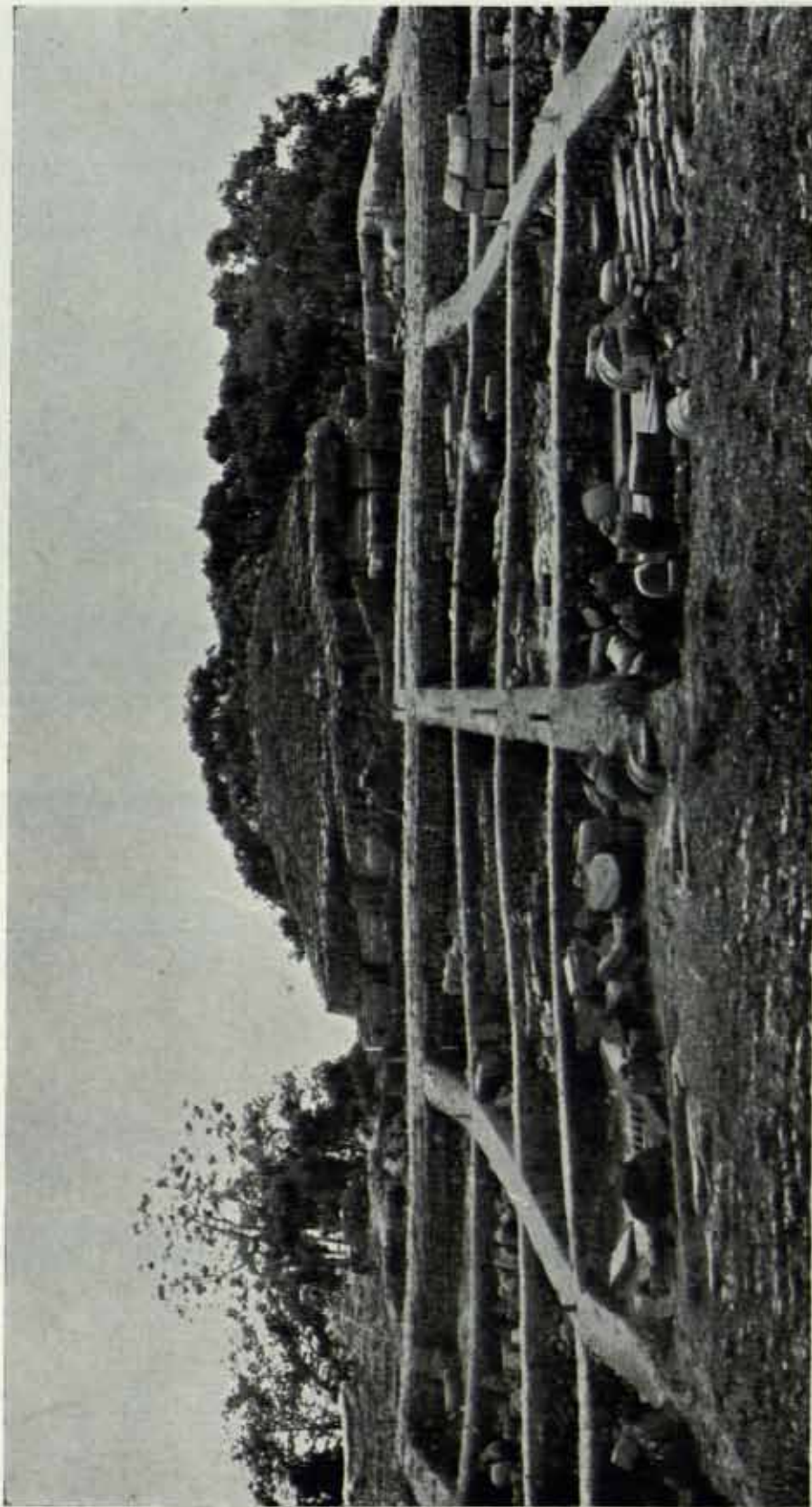


C. Drum-slab with Mārīchī. See p. 107



D. Drum-slab with Mārīchī. See p. 108





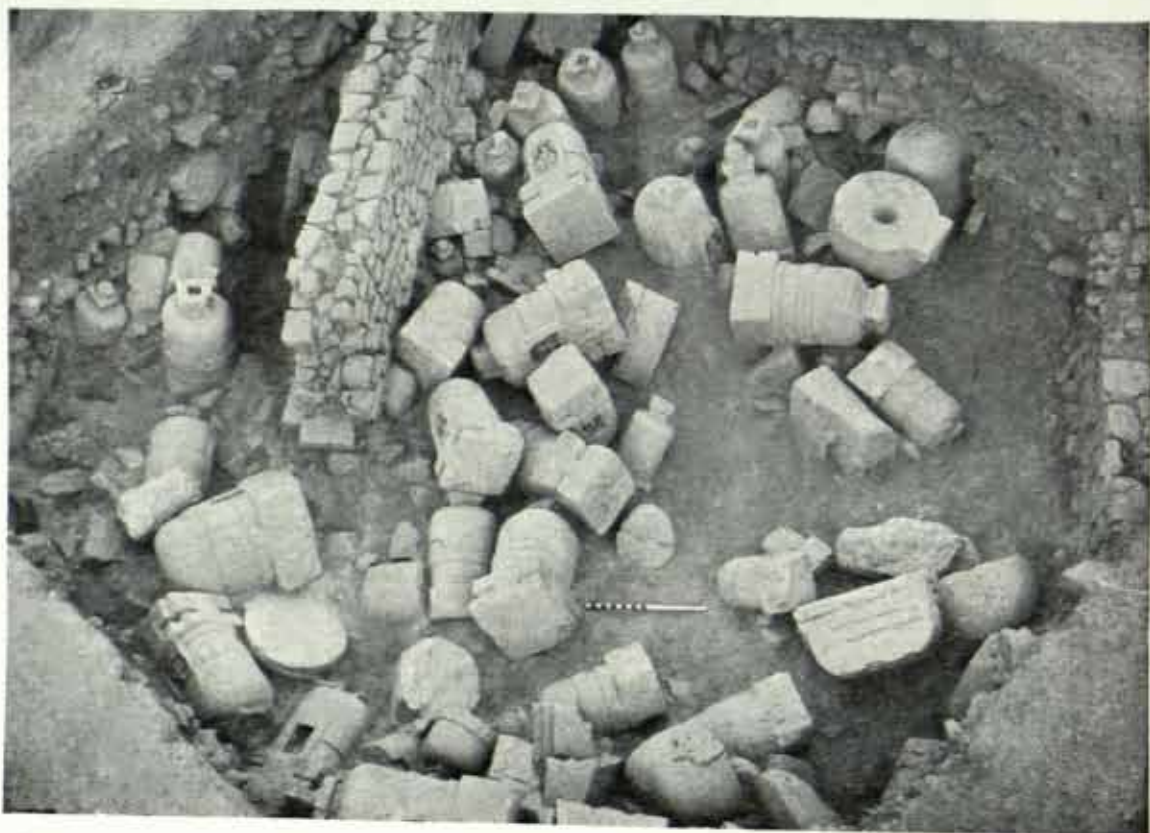
Stūpa 1 (background), compound-wall (in the middle) and trenches containing monolithic and fragmentary stone *stūpas* and decayed brick structures. See p. 108



PLATE LVI



A. Monolithic and fragmentary *stūpas* at the south-western corner of Stūpa 1.  
See pp. 108 and 109



B. Monolithic fragmentary *stūpas*, some being below a brick wall. See pp. 108 and 109





A. Monolithic *stūpas* (three forming part of a platform) and *stūpa*-fragments. See pp. 108 and 109



B. Monolithic *stūpas* huddled together. See p. 108



PLATE LVIII



A. Monolithic *stūpas* huddled together. See p. 108



B. Monolithic *stūpas* and decayed structures. See p. 108





A. Unfinished monolithic *stūpa*.  
See pp. 32 and 109



B. Unfinished monolithic *stūpa*.  
See pp. 32 and 109



C. Monolithic *stūpa*. See p. 110



D. Monolithic *stūpa*. See p. 110





A. Monolithic *stūpa*. See p. 110



B. *Stūpa* with reliefs of pillars. See p. 110



C. *Stūpa* with a projection meant to be carved into a niche. See pp. 32 and 110



D. *Stūpa* with a partly-finished niche for an image. See p. 110





A. *Stūpa* with a niche for a detachable image. See p. 110



B. Monolithic *stūpa* with a niche for a detachable image. See p. 110



C. *Pañchāyatana stūpa*. See p. 110



D. Monolithic *stūpa* with relief of Buddha in *dhyāna-mudrā*. See p. 111





A. *Stūpa* with relief of Buddha in *dhyāna-mudrā*. See p. 112



B. *Stūpa* with relief of Buddha in *dhyāna-mudrā*. See p. 112



C. Monolithic *stūpa* with relief of Buddha in *bhūmisparśa-mudrā*. See p. 112



D. *Stūpa* with relief of Buddha in *bhūmisparśa-mudrā*. See p. 113





A. Monolithic *stūpa* with relief of Buddha in *bhūmisparśa-mudrā*. See p. 113



B. Monolithic *stūpa* with relief of Buddha in *bhūmisparśa-mudrā*. See p. 113



C. *Stūpa* with relief of Buddha in *bhūmisparśa-mudrā*. See p. 113



D. *Stūpa* with relief of Buddha in *abhaya-mudrā*. See p. 114





A. *Stūpa* with relief of Buddha in *varā-mudrā*. See pp. 110 and 114



B. Monolithic *stūpa* with relief of Buddha in *varā-mudrā*. See p. 114



C. Monolithic *stūpa* with relief of Buddha in *varā-mudrā*.  
See p. 114



D. *Stūpa* with relief of bejewelled Buddha (?) in *dharmachakra-mudrā*.  
See p. 115





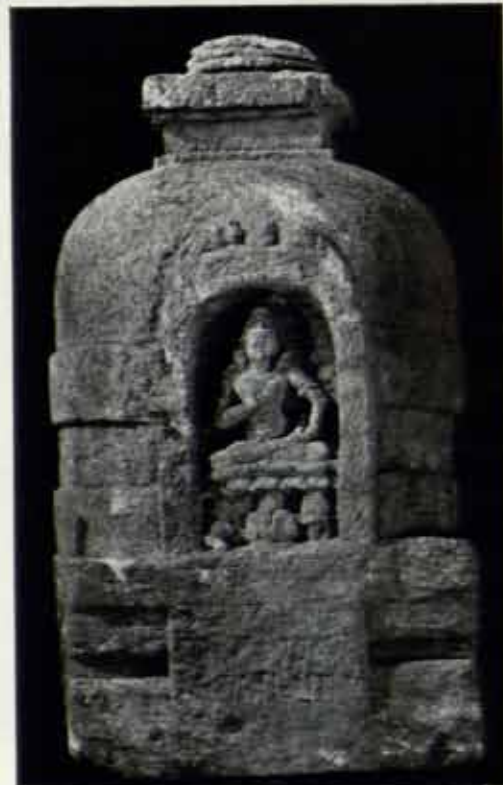
A. Monolithic *stūpa* with relief of bejewelled Buddha (?) in *dharmachakra-mudrā*. See p. 115



B. *Stūpa* with relief of bejewelled Buddha (?) in *dharmachakra-mudrā*. See p. 115



C. *Stūpa* with relief of Vajrasattva. See p. 116



D. Monolithic *stūpa* with relief of Vajrasattva. See p. 116





A. *Stūpa* with relief of Vajrasattva.  
See p. 116



B. *Stūpa* with relief of Vajrasattva.  
See p. 117



C. *Stūpa* with relief of Vajrasattva.  
See p. 117



D. *Stūpa* with relief of Mañjuśrī.  
See p. 118





A. *Stūpa* with relief of Mañjuśrī.  
See p. 118



B. *Stūpa* with relief of Mañjuśrī.  
See p. 118



C. *Stūpa* with relief of Mañjuśrī.  
See p. 118



D. *Stūpa* with relief of Mañjuśrī.  
See p. 119



PLATE LXVIII



A. Monolithic *stūpa* with image of Mañjuśrī. See pp. 110 and 119



B. *Stūpa* with relief of Mañjuvara. See p. 119



C. *Stūpa* with relief of Mañjuvara. See p. 119



D. *Stūpa* with relief of Mañjuvara. See p. 120





A. *Stūpa* with relief of Mañjuvara.  
See p. 120



B. *Stūpa* with relief of Mañjughosha.  
See p. 120



C. *Stūpa* with relief of Arapachana (?).  
See p. 121



D. *Stūpa* with relief of Arapachana (?).  
See p. 121





A. *Stūpa* with relief of Arapachana (?). See p. 121



B. Monolithic *stūpa* with relief of Siddhaikavīra. See p. 121



C. Monolithic *stūpa* with relief of Shadāksharī Lokeśvara. See p. 122



D. *Stūpa* with relief of Jaṭāmukuta-Lokeśvara. See p. 122





A. Monolithic *stūpa* with relief of Lokeśvara. See p. 123



B. Monolithic *stūpa* with relief of Lokeśvara. See p. 123



C. *Stūpa* with relief of Vajradharma. See p. 123



D. Monolithic *stūpa* with relief of Vajradharma or Rakta-Lokeśvara. See p. 124





A. *Stūpa* with relief of Vajrapāṇi.  
See p. 124



B. Monolithic *stūpa* with relief of  
Maitreya. See p. 125



C. Monolithic *stūpa* with relief  
of Maitreya. See p. 125



D. Monolithic *stūpa* with relief  
of Bodhisattva. See p. 125





A. *Stūpa* with relief of Chandaroshana.  
See p. 125



B. Monolithic *stūpa* with relief of  
Heruka. See p. 126



C. *Stūpa* with relief of Jambhala.  
See p. 126



D. *Stūpa* with relief of Bodhisattva.  
See pp. 109, 110 and 127



PLATE LXXIV



A. *Stūpa* with relief of Lokeśvara.  
See pp. 110 and 127



B. *Stūpa* with relief of Tārā.  
See pp. 110 and 127



C. Monolithic *stūpa* with relief  
of Tārā. See p. 128



D. *Stūpa* with relief of Tārā. See p. 128





A. *Stūpa* with relief of Tārā.  
See p. 129



B. Monolithic *stūpa* with relief  
of Tārā. See pp. 110 and 129



C. Monolithic *stūpa* with relief of  
Tārā. See p. 129



D. *Stūpa* with relief of Tārodbhava-  
Kurukullā. See p. 130





A. *Stūpa* with relief of Tārodbhava-  
Kurukullā. See p. 130



B. *Stūpa* with relief of Parṇasābarī.  
See p. 130



C. Monolithic *stūpa* with relief of  
Mārīchī. See p. 131



D. Monolithic *stūpa* with relief  
of Mārīchī. See p. 132





A. *Stūpa* with relief of Mārīchī.  
See p. 132



B. Monolithic *stūpa* with relief  
of Mārīchī. See p. 132



C. *Stūpa* with relief of Mārīchī.  
See p. 132



D. Monolithic *stūpa* with relief  
of Mārīchī. See p. 132



PLATE LXXVIII



A. Monolithic *stūpa* with relief of Mārīchī. See p. 133



B. *Stūpa* with relief of Mārīchī. See p. 133



C. *Stūpa* with relief of Mārīchī. See p. 133



D. *Stūpa* with relief of Mārīchī. See p. 134





A. *Stūpa* with relief of Aśoka-  
kāntā. See p. 134



B. *Stūpa* with relief of Aśokakāntā.  
See p. 134



C. Monolithic *stūpa* with relief of  
Vasudhārā. See pp. 134 and 135



D. *Stūpa* with relief of Vasudhārā.  
See p. 135



PLATE LXXX



A. *Stūpa* with relief of Ārya-Sarasvatī.  
See p. 135



B. *Stūpa* with relief of Chundā (?).  
See p. 136



C. *Stūpa* with relief of Chundā (?).  
See p. 136



D. *Stūpa* with relief of Chundā (?). See p. 137





A. Monolithic *stūpa* with relief of Chundā (?). See p. 137



B. Monolithic *stūpa* with relief of four-armed goddess. See pp. 109 and 138



C. Monolithic *stūpa* with relief of four-armed goddess. See p. 138



D. *Stūpa* with relief of two-armed goddess. See p. 138





Buddha in *dhyāna-mudrā*. See p. 139





B. Buddha in *bhūmiśparśa-mudrā*. See p. 141



A. Buddha in *bhūmiśparśa-mudrā*. See p. 140





B. Buddha. See p. 141



A. Buddha in *bhūmiśparśa-mudrā*. See p. 140





A. Buddha in *bhūmiśparśa-mudrā*. See p. 141

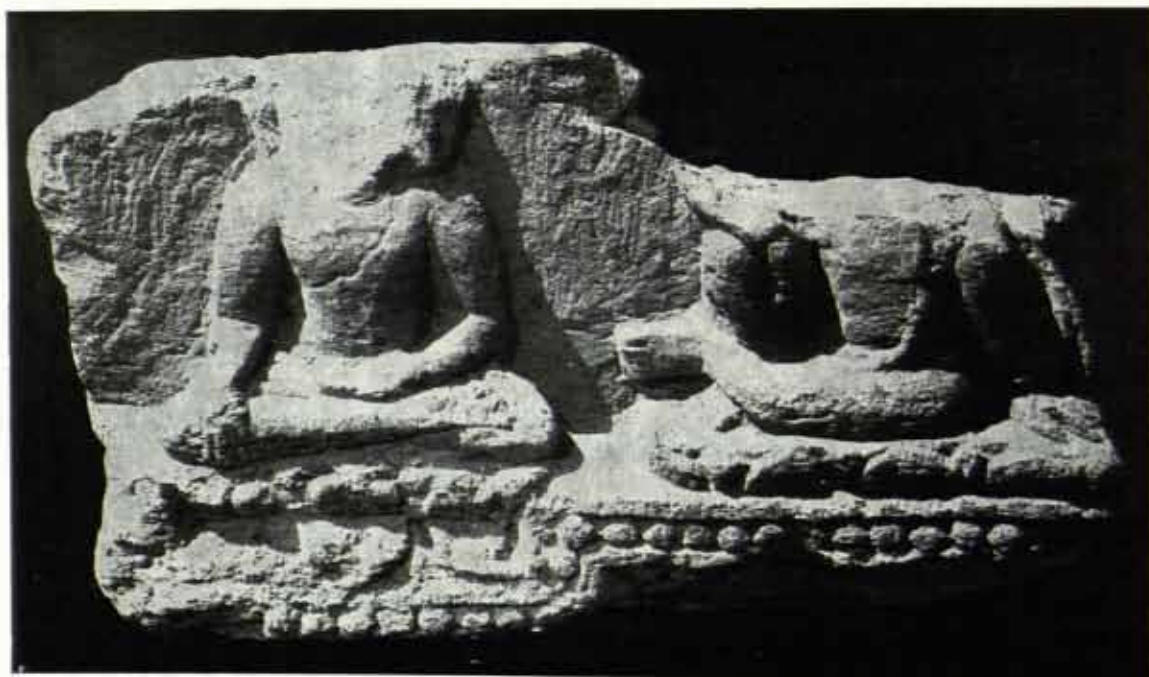


B. Buddha in *abhaya-mudrā*. See p. 142





A. Buddha in *vara-mudrā*. See p. 142



B. Buddha with a Bodhisattva. See p. 142





B. Upper part of Buddha. See p. 143



A. Torso of Buddha. See p. 142



PLATE LXXXVIII



A. Head of Buddha. See p. 143



B. Head of Buddha. See p. 143



C. Head of Buddha. See p. 143





A. Amoghasiddhi(?). See pp. 93 and 143



B. Akshobhya(?). See p. 143





B. Mañjuvara. See p. 144



A. Vajrasattva. See p. 144





B. Lokeshvara. See p. 144



A. Head of Mañjuśrī. See p. 144





B. Lokēśvara. See p. 145



A. Lokēśvara. See p. 145





A. Bust of a Bodhisattva. See p. 146



B. Lokeśvara with Tārā and Bhṛīkuṭī. See p. 145



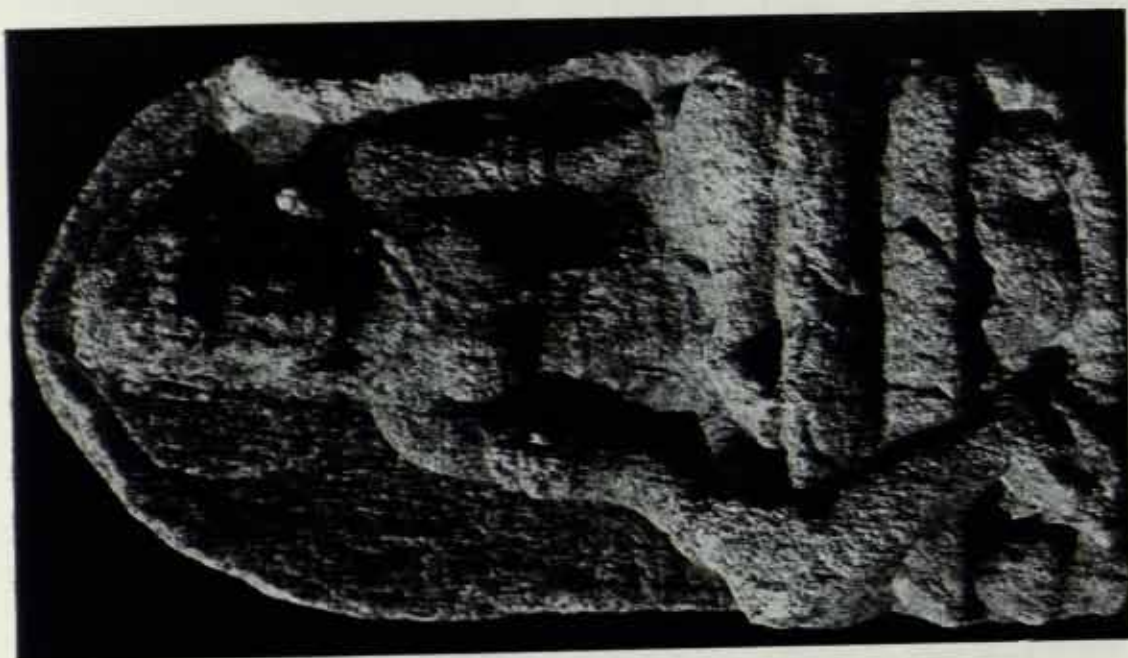


A. Tārā. See p. 146



B. Tārā. See p. 147





B. Tārā. See p. 147



A. Tārā. See p. 147





A. Mahattarī Tārā. See p. 147



B. Lower part of an image of Khadiravanī Tārā (?).  
See p. 148





A. Vajra-Tārā. See p. 148



B. Prajñāpāramitā. See p. 148





Four-armed goddess (Chundā?). See pp. 97 and 149





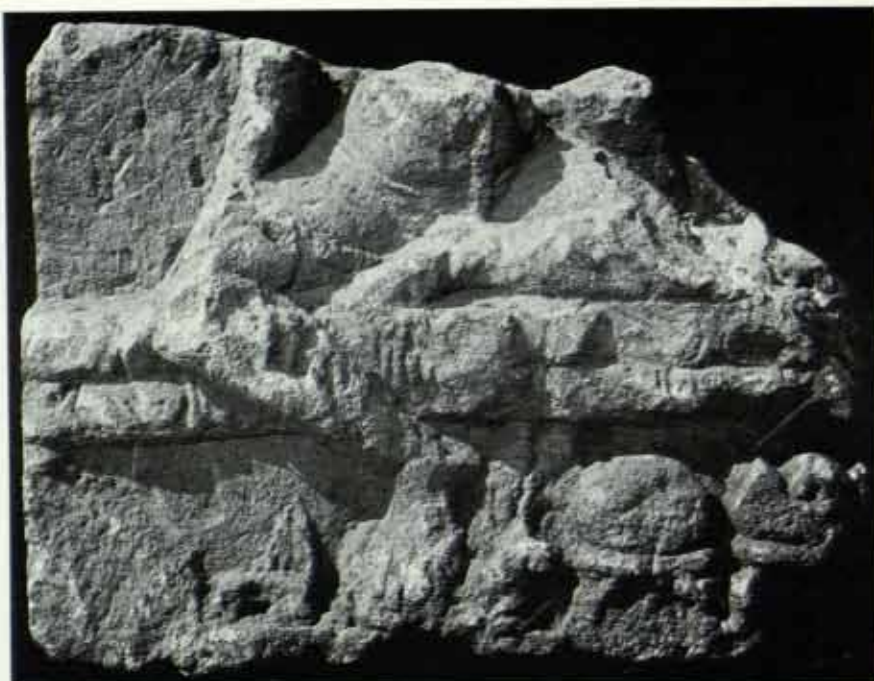
A. Bust of a two-armed goddess. See p. 149



B. Head of a *nāga*. See pp. 97 and 150



PLATE C



A. Lower part of an image. See p. 150



B. Lower part of an image. See p. 150





A. Head of a Bodhisattva. See p. 150

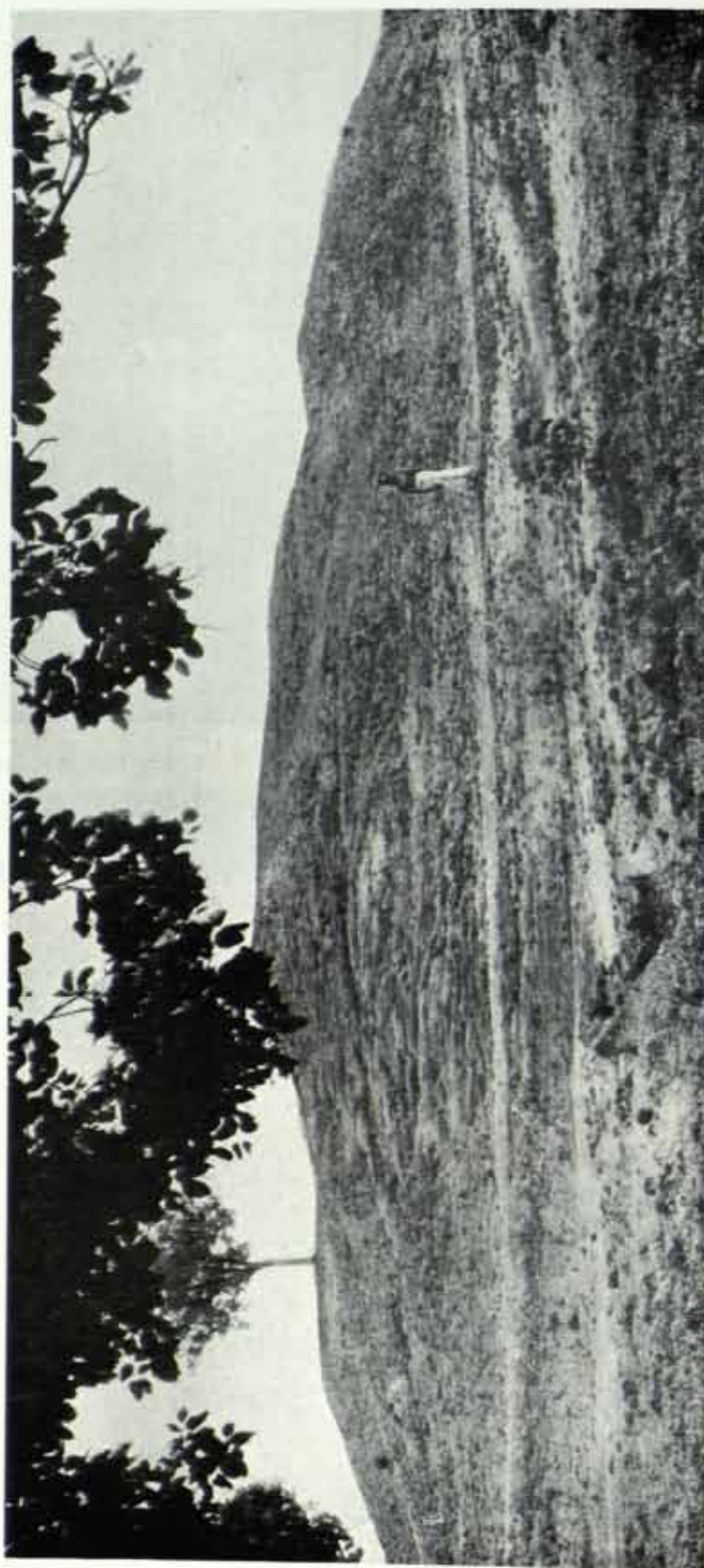


B. Hayagrīva (?). See p. 150



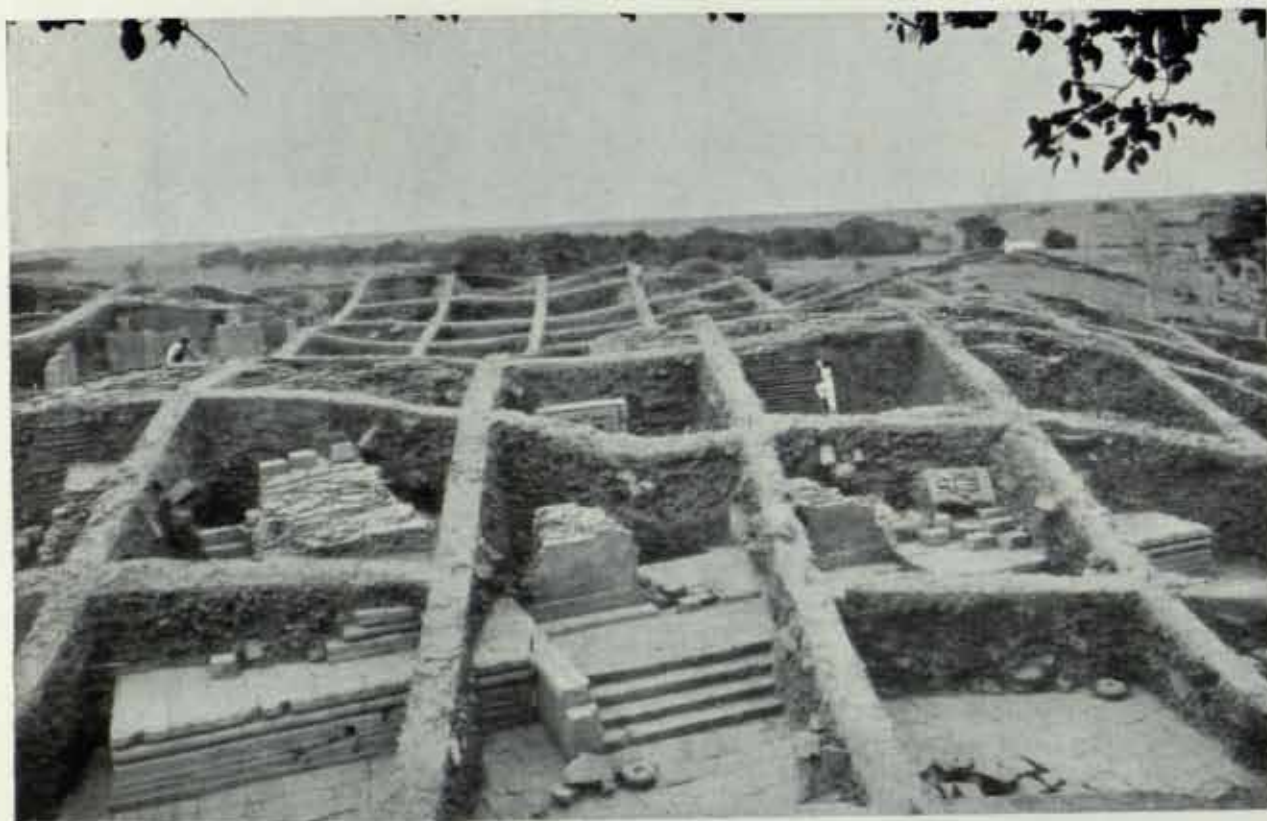
C. Head of Ganeśa. See p. 151



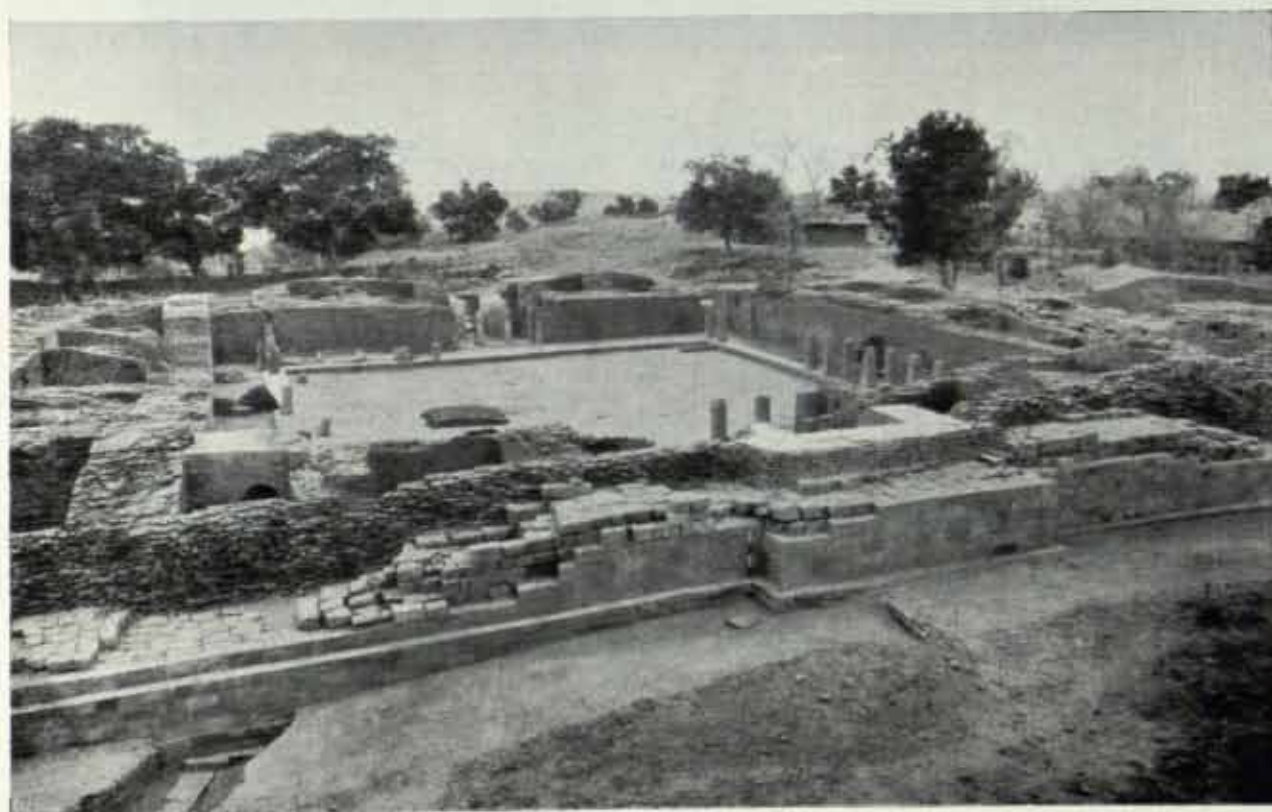


Rānī-pukhuri mound (before excavation); view from south. See p. 152



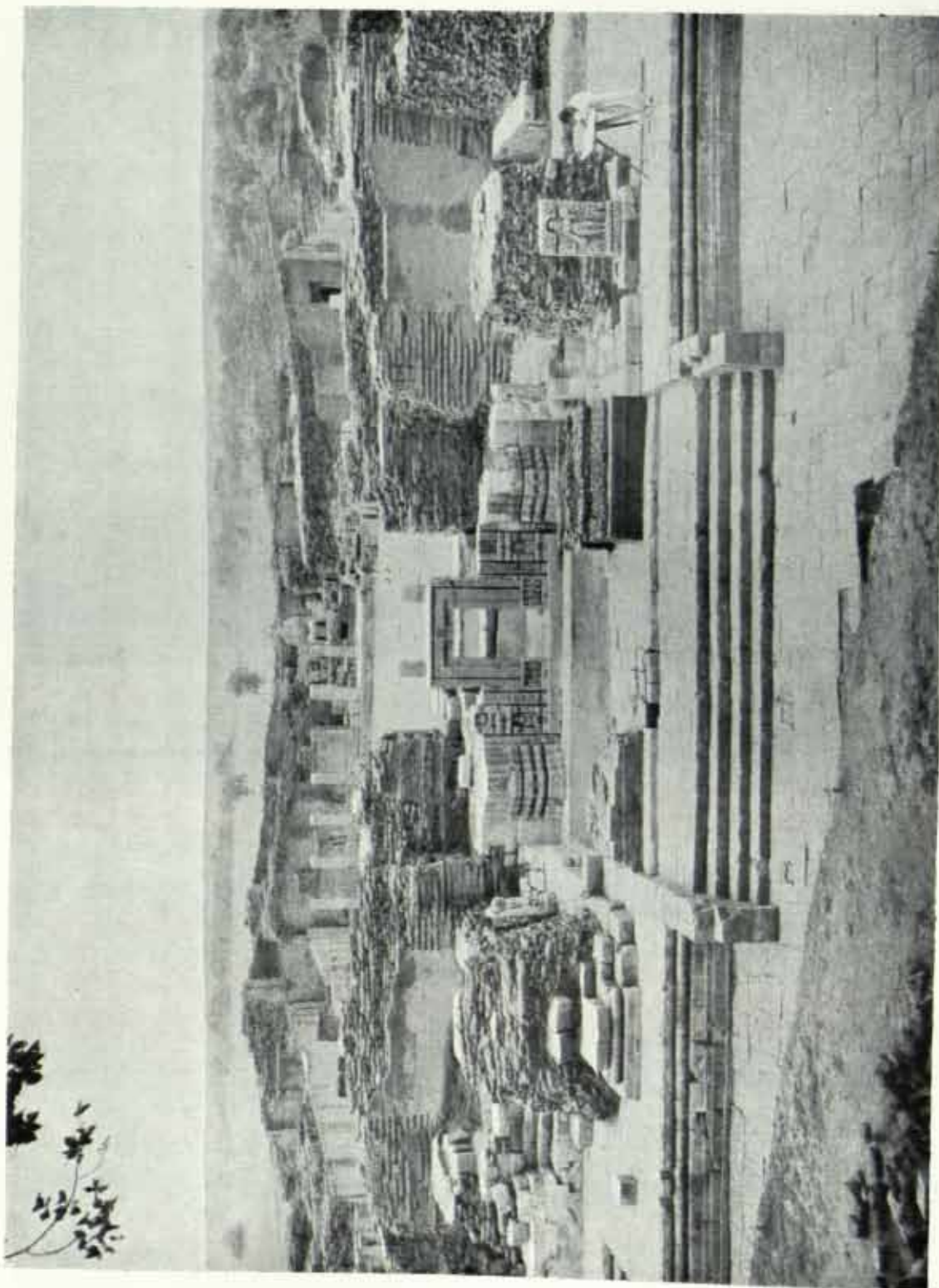


A. Rāṇī-pukhuri mound during excavation. See pp. 152 and 157



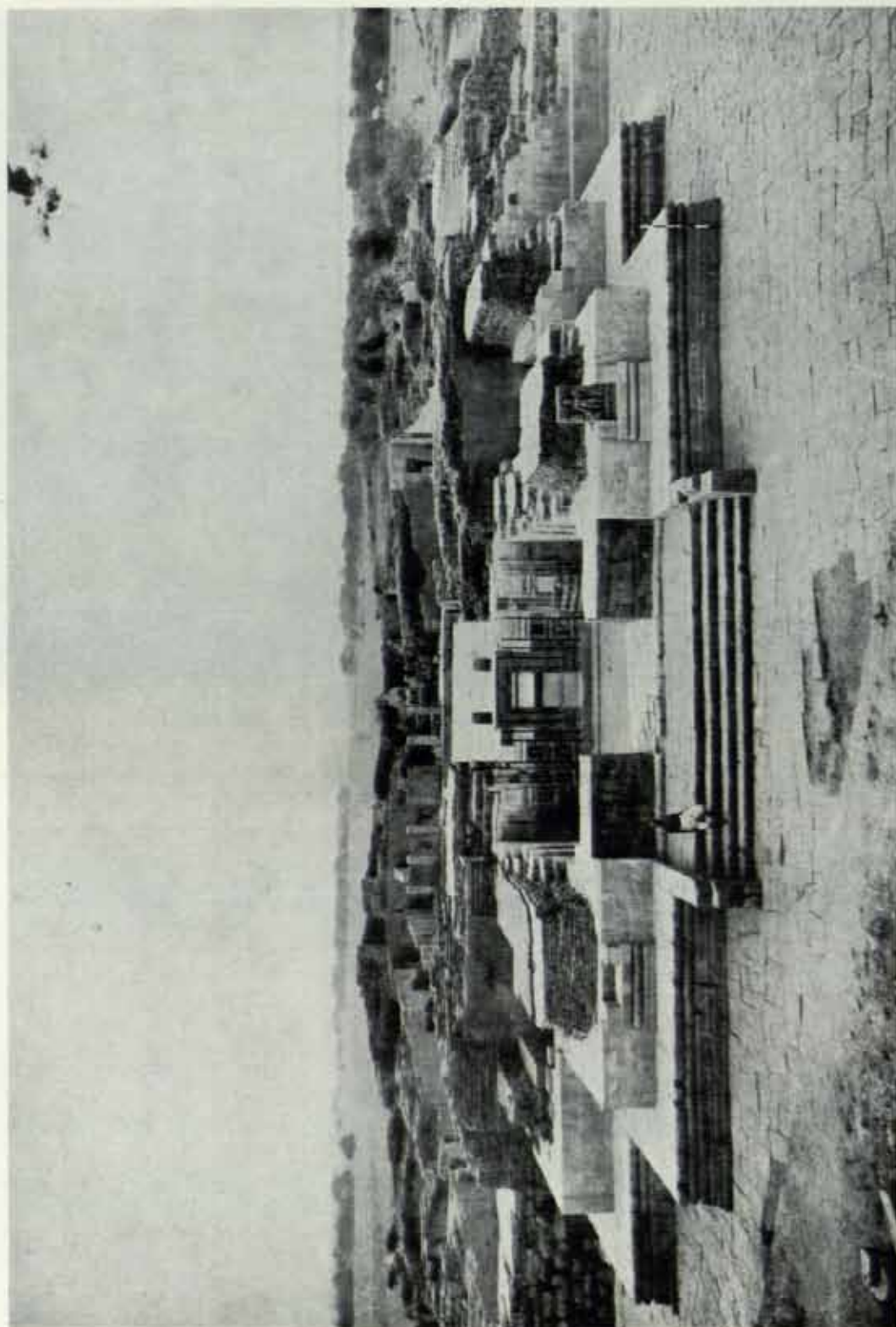
B. General view of Monastery 1 after excavation: view from north.  
See pp. 152, 155, 166, 171 and 176





General view of Monastery 1 after excavation: view from south. See pp. 152, 155, 157 and 158





General view of Monastery 1 after partial restoration. See pp. 152, 155, 157 and 160



PLATE CVI



A. Part of front portion of Monastery I. See pp. 155 and 157



B. Monastery I: rear wall of front porch and portal. See pp. 160, 163 and 164





B. Monastery I: interior of eastern pylon. See p. 158



A. Monastery I: interior of eastern pylon. See p. 158



PLATE CVIII



A. Monastery 1: partial view of front porch and eastern pylon. See pp. 159 and 165



B. Monastery 1: partial view of front porch and western pylon. See pp. 159 and 165



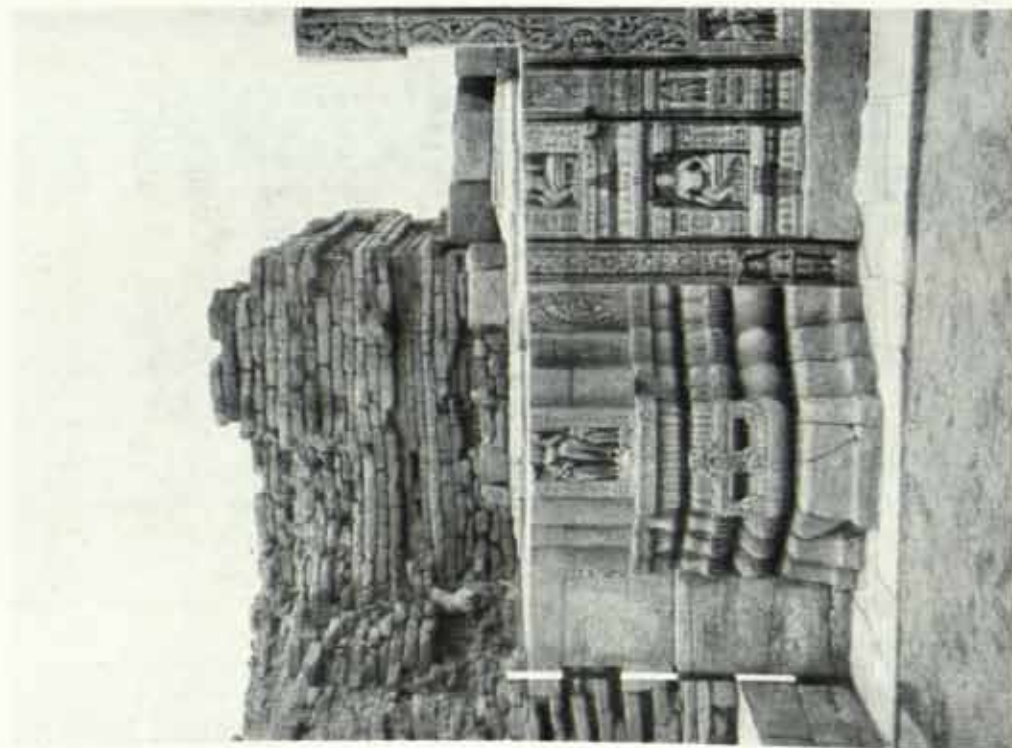


A. Monastery I; Vajrapāṇi. See p. 159

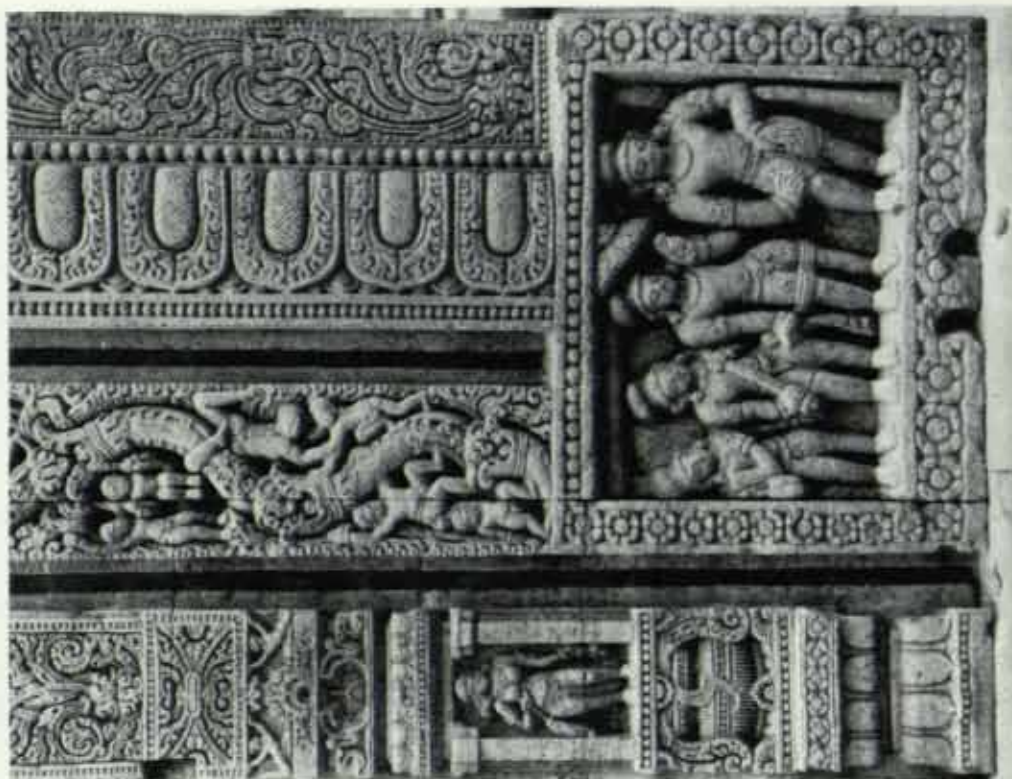


B. Monastery I; Avalokiteśvara. See p. 160



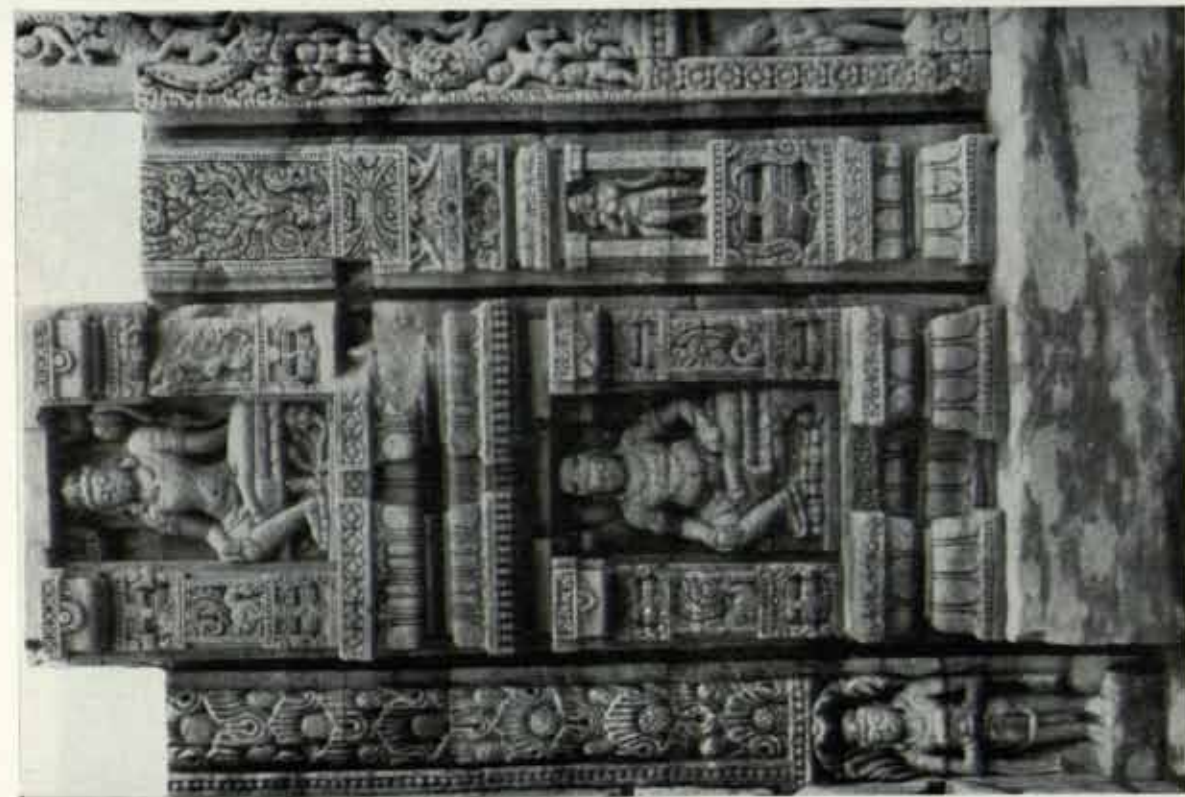


A. Monastery I: west flank of rear wall of front porch.  
See pp. 160, 161 and 163

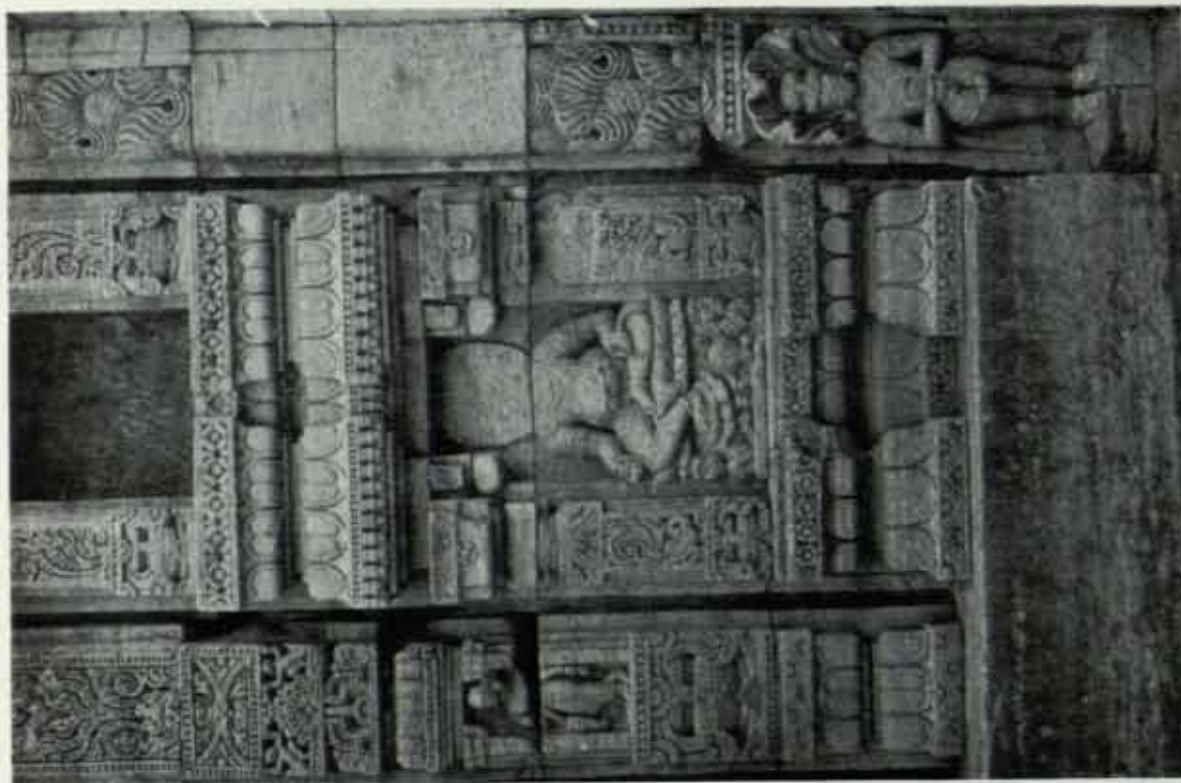


B. Monastery I: lower part of west door-jamb and pilaster-like  
facet of rear wall of front porch. See pp. 160, 163 and 164





A. Monastery 1: part of west flank of rear wall of front porch.  
See pp. 160 and 161



B. Monastery 1: part of east flank of rear wall of front porch.  
See pp. 160 and 161





A. Monastery 1: Yamunā. See p. 163



B. Monastery 1: female divinity within niche of eastern pylon. See p. 157



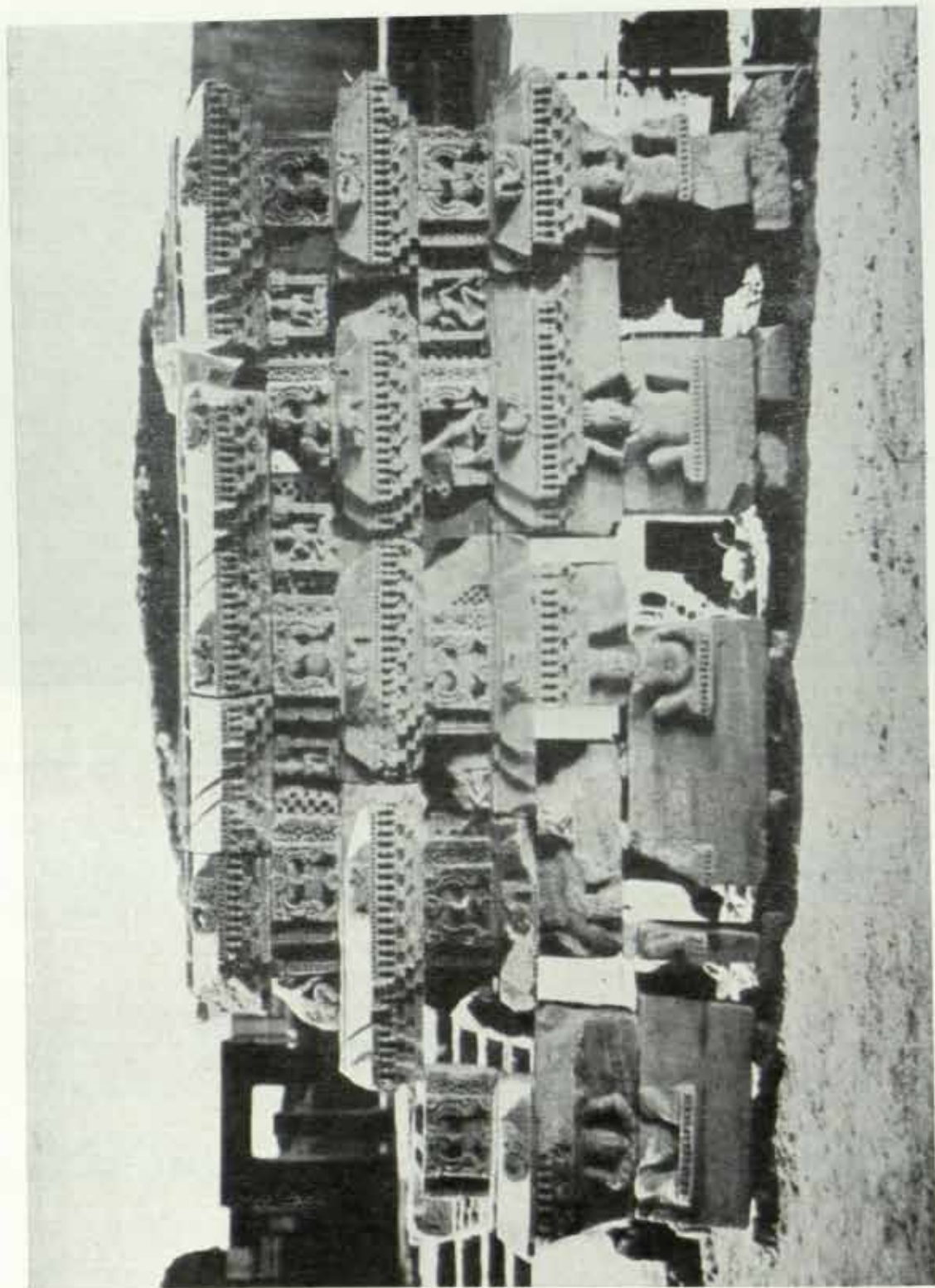


A. Monastery 1: bottom panel of western door-jamb. See p. 163



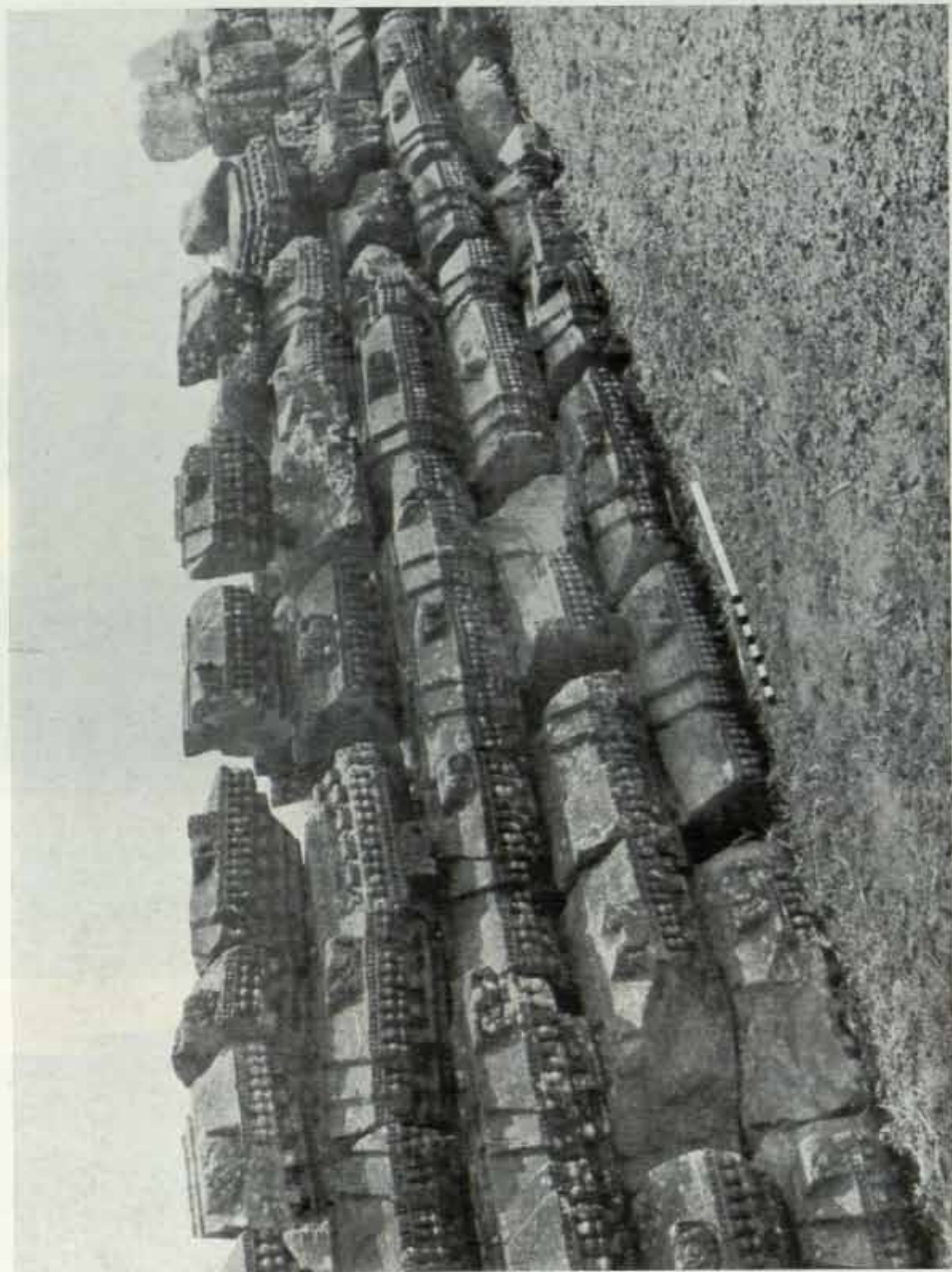
B. Monastery 1: bottom panel of eastern door-jamb. See p. 163





Monastery 1: assemblage of some dislocated stone slabs which formed later façade of front porch. See p. 165

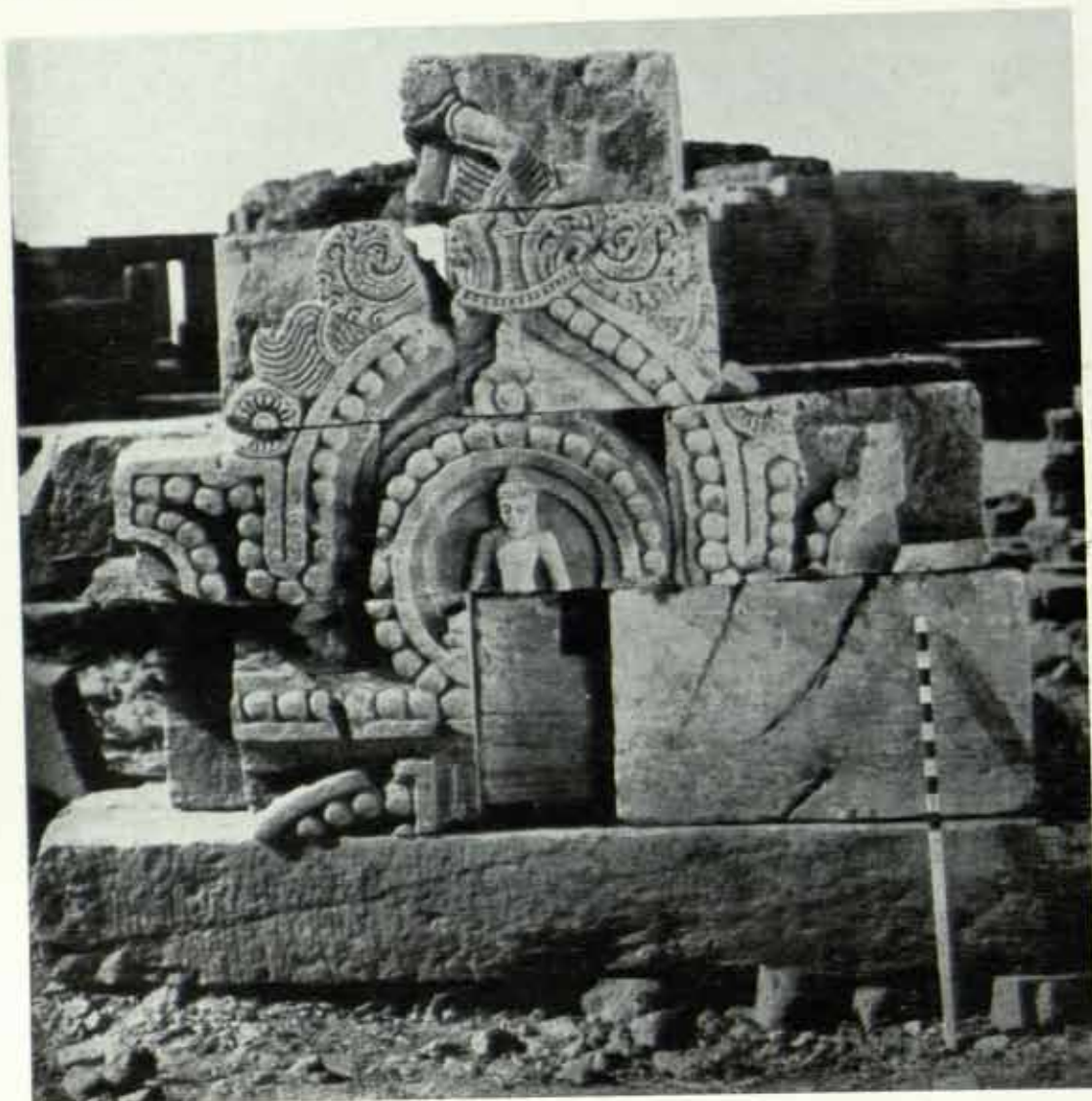




Monastery I: stack of some dislocated stone slabs which formed later facade of front porch. See p. 166



PLATE CXVI

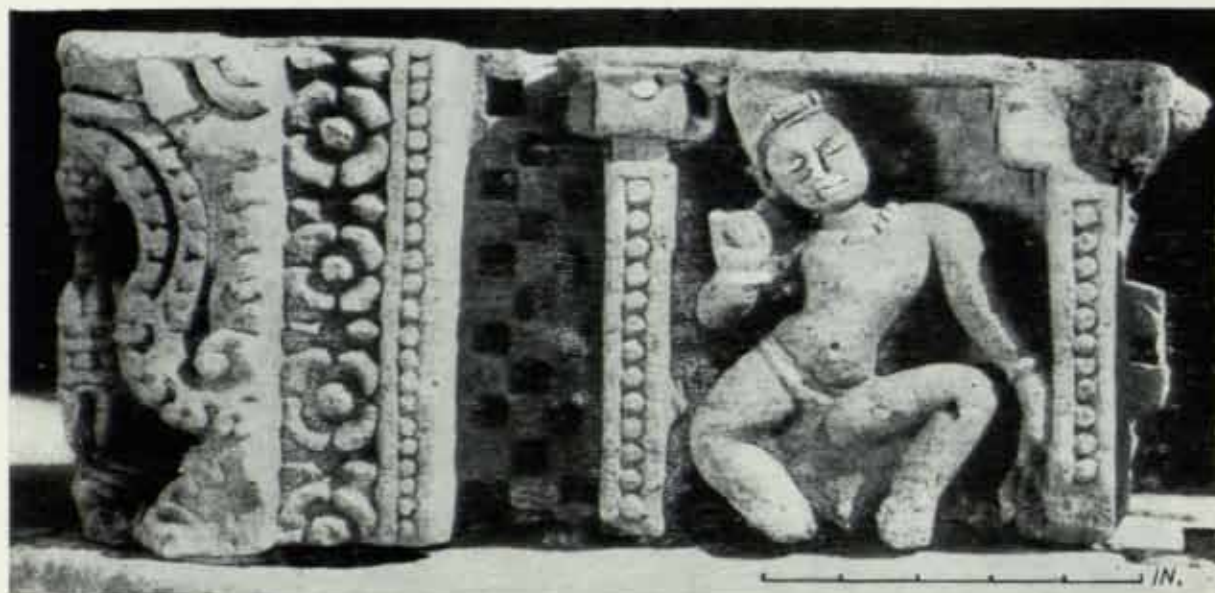


A. Monastery 1: partially-assembled stone slabs of later façade of front porch. See p. 166



B. Monastery 1: dislocated stone slab of later façade of front porch.  
See p. 166





A



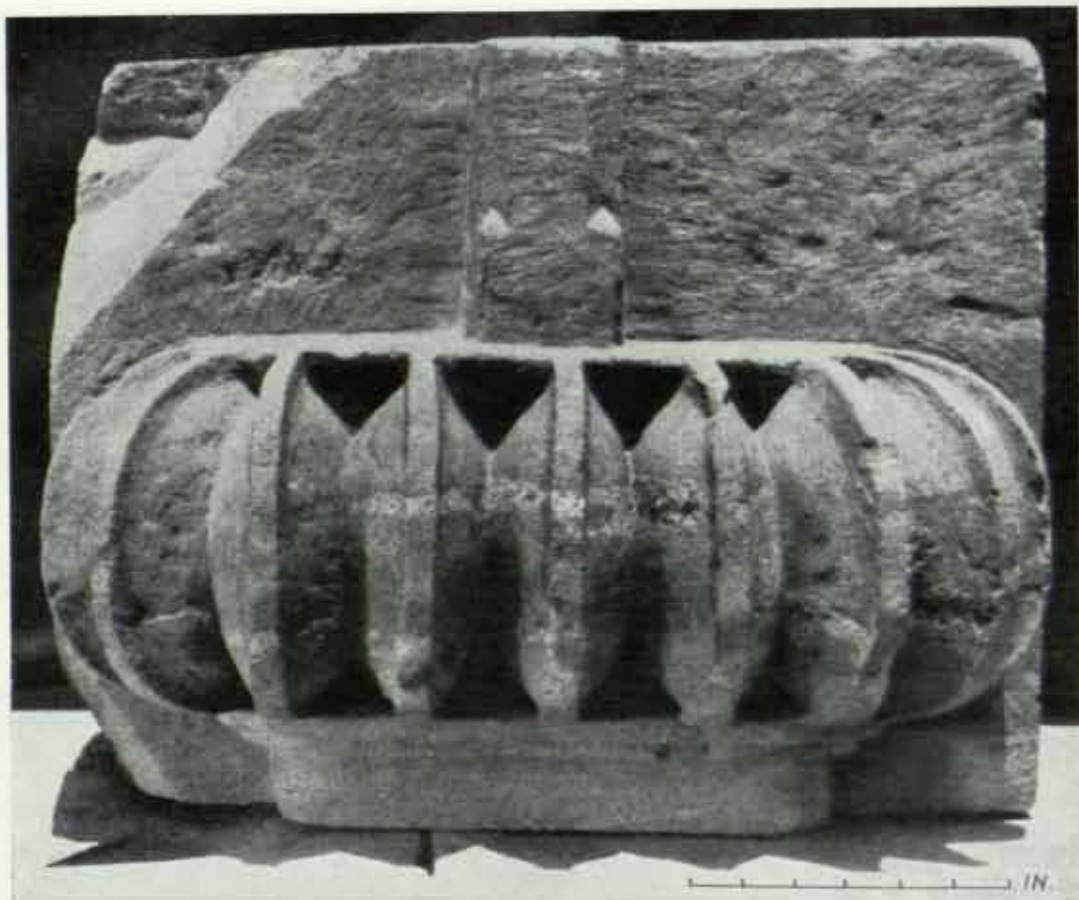
B



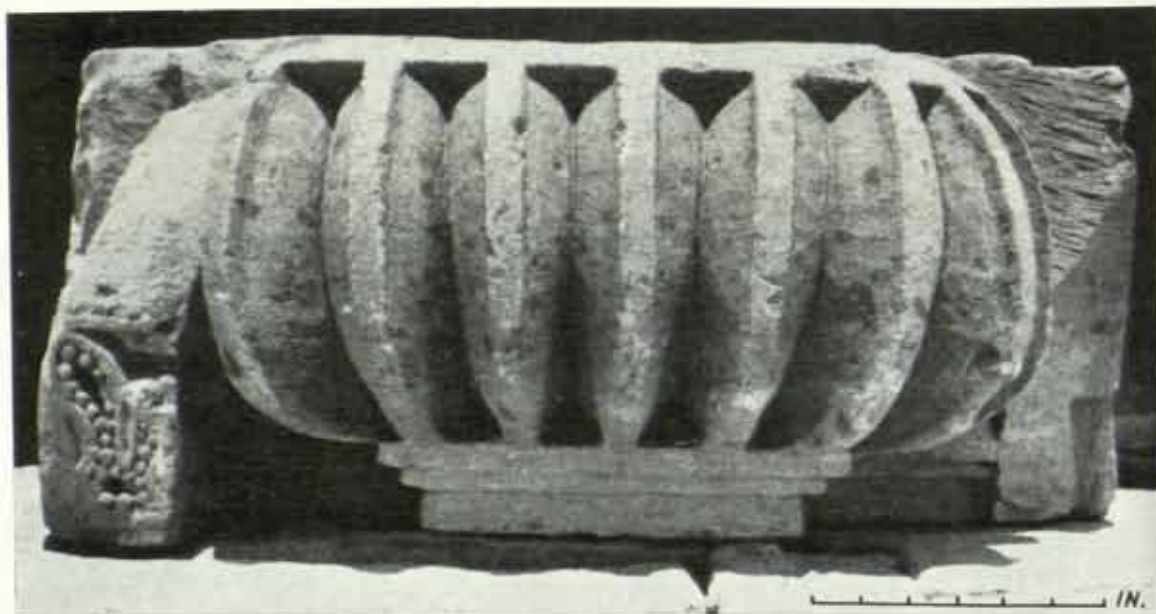
C

A, B and C. Monastery 1: dislocated stone slabs of later façade of front porch. See p. 166



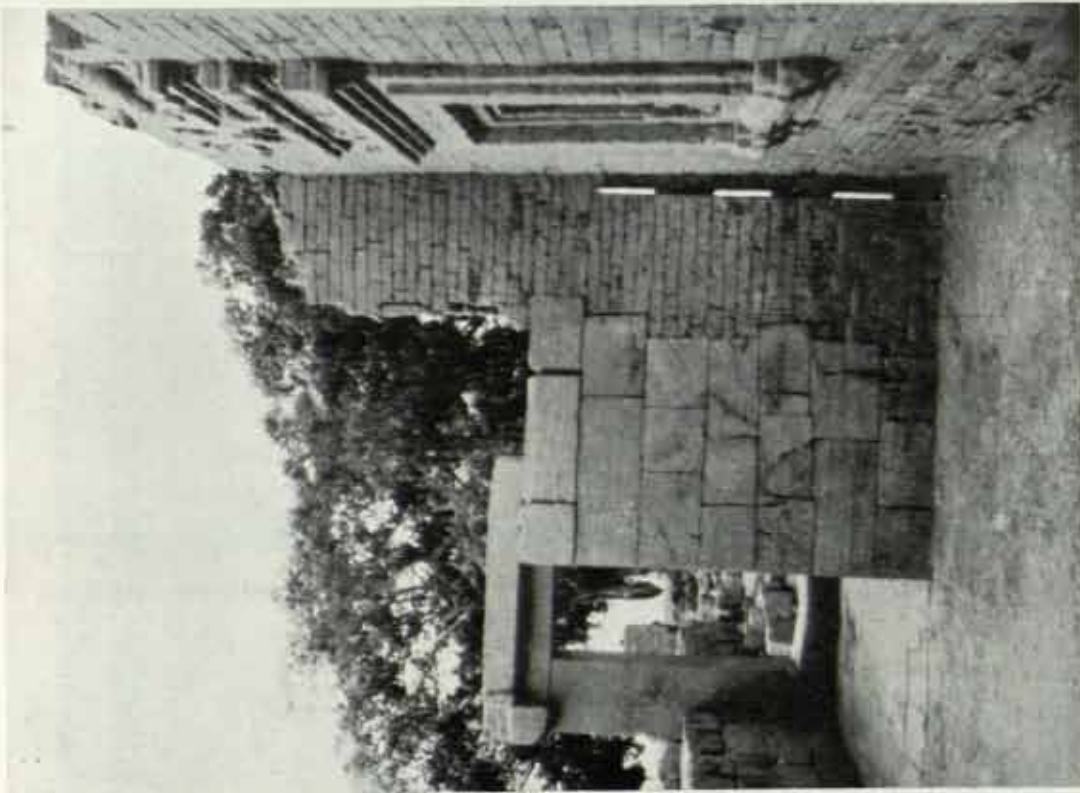


A. Monastery 1: architectural stone with *amalaka*-motif found near front porch.  
See p. 166

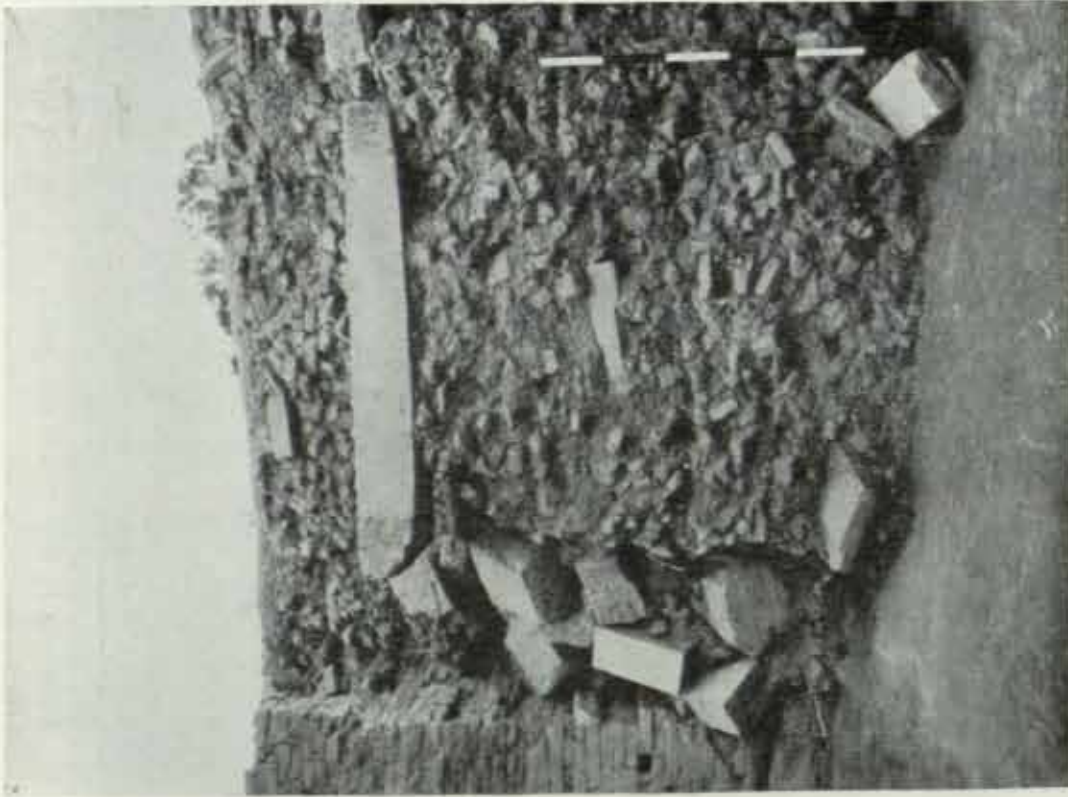


B. Monastery 1: architectural stone with *amalaka*-motif found near front porch. See p. 166



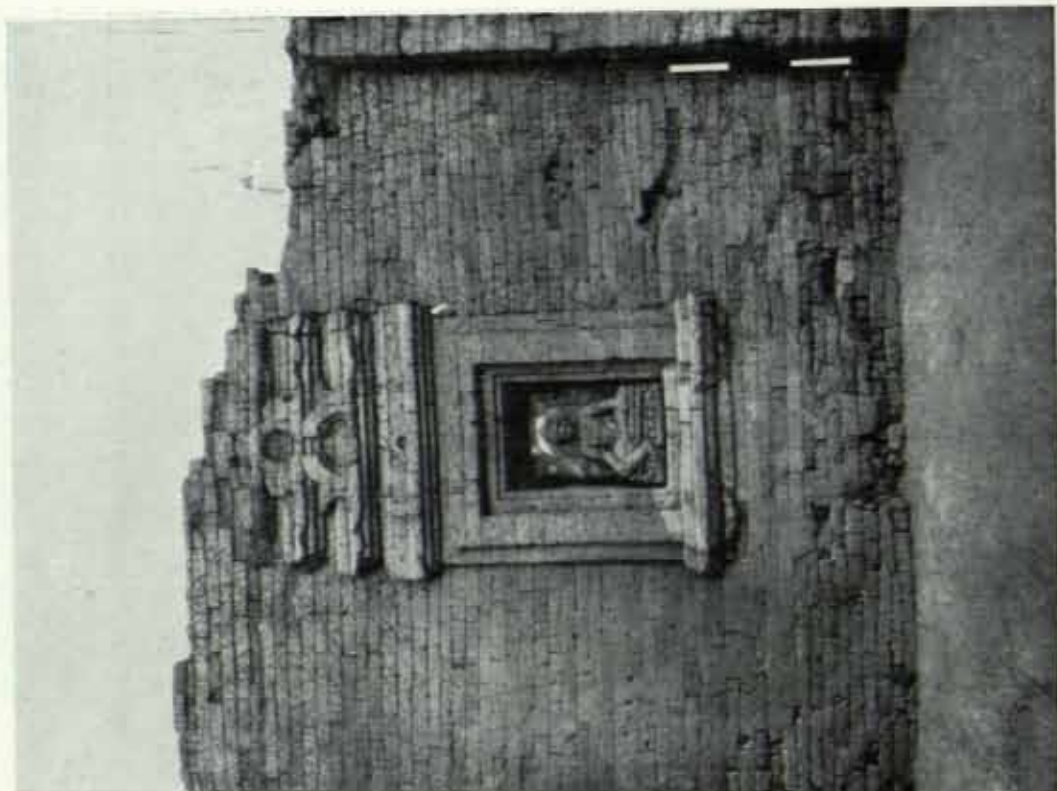


A. Monastery 1: view of back side of portal, passage and west flank of south wall and west wall of rear porch.  
See pp. 164 and 166

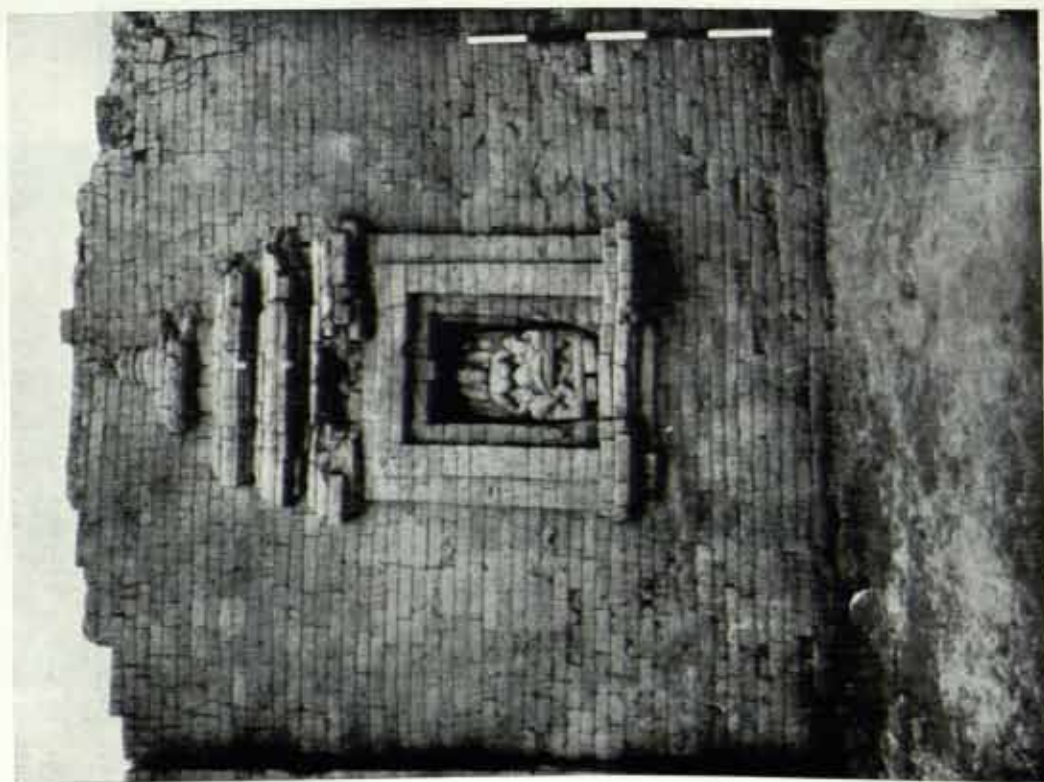


B. Monastery 1: dislocated stones of eastern wall of passage.  
Below long horizontal stone which formed part of ceiling  
of passage is accumulation of debris. See p. 166





B. Monastery I: west wall of rear porch. See pp. 168 and 169



A. Monastery I: east wall of rear porch. See p. 167



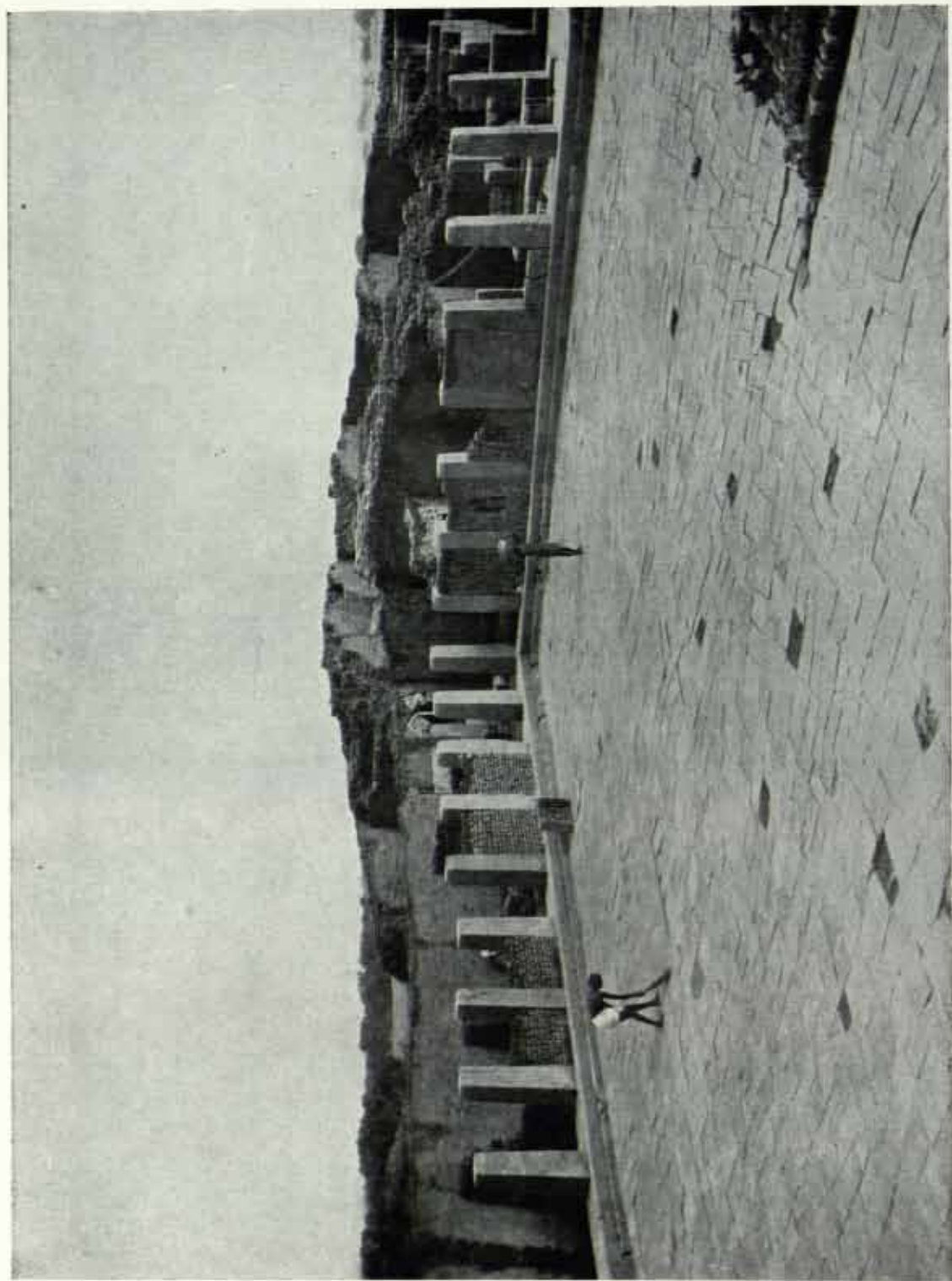


A. Monastery 1: Hārīti. See p. 168



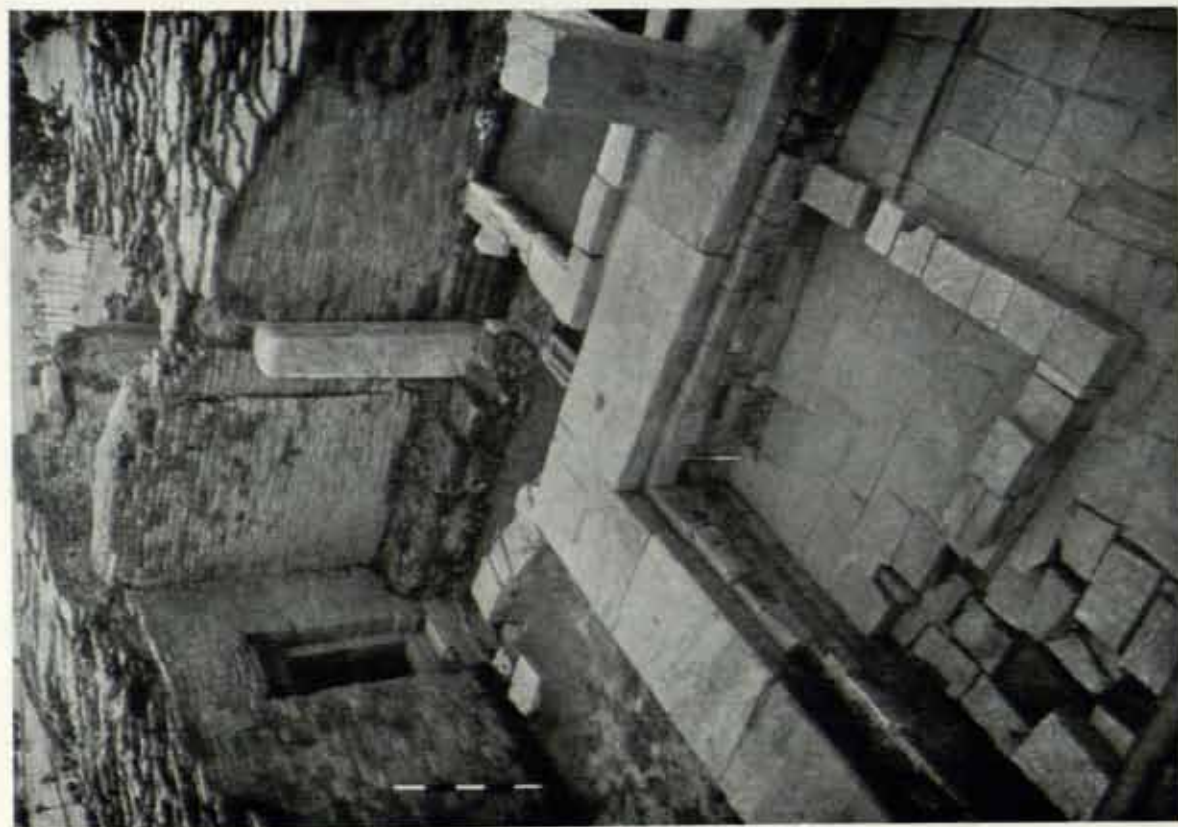
B. Monastery 1: Pāñchika. See p. 169



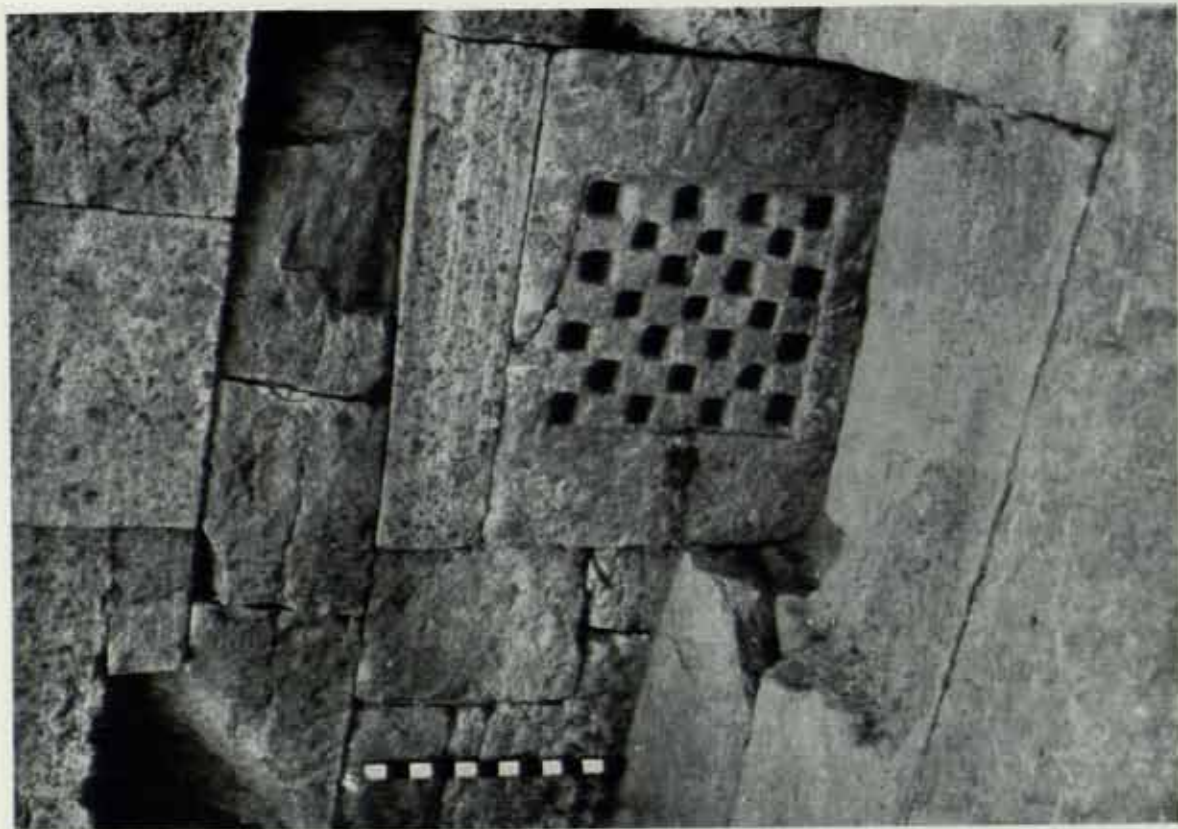


Monastery 1: part of courtyard and pillared verandah fronting cells and antechamber.  
On right is a stack of tiles. See pp. 169, 170, 171, 211 and 212





A. Monastery 1: washing-place enclosed by dwarf wall at north-east corner of courtyard. Row of slabs in front of door of Cell 11 forms covering slabs of drain. See pp. 170, 171 and 212



B. Monastery 1: stone screen at the opening of the drain. See p. 171





A. Monastery 1: part of shrine. See pp. 173 and 175

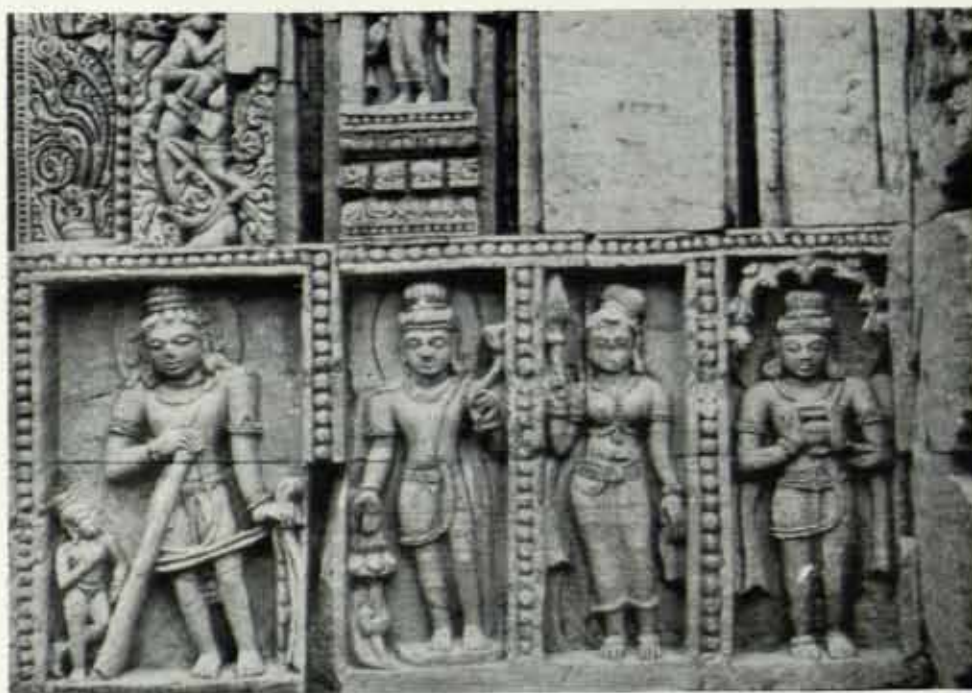


B. Monastery 1: west flank of façade of shrine. See pp. 173 and 175





A. Monastery 1: part of west flank of façade of shrine. See pp. 173 and 175



B. Monastery 1: part of east flank of façade of shrine. See pp. 173 and 175

PLATE CXXVI



A. Monastery 1: images of Buddha, Avalokiteśvara and Vajrapāṇi within shrine.  
See pp. 177 and 178



B. Monastery 1: part of shrine with corbelled opening (in east wall) leading to secret cell.  
See pp. 178 and 179





B. Monastery I: Avalokiteśvara. See p. 178



A. Monastery I: dislocated stones of image of Buddha within shrine. See p. 178

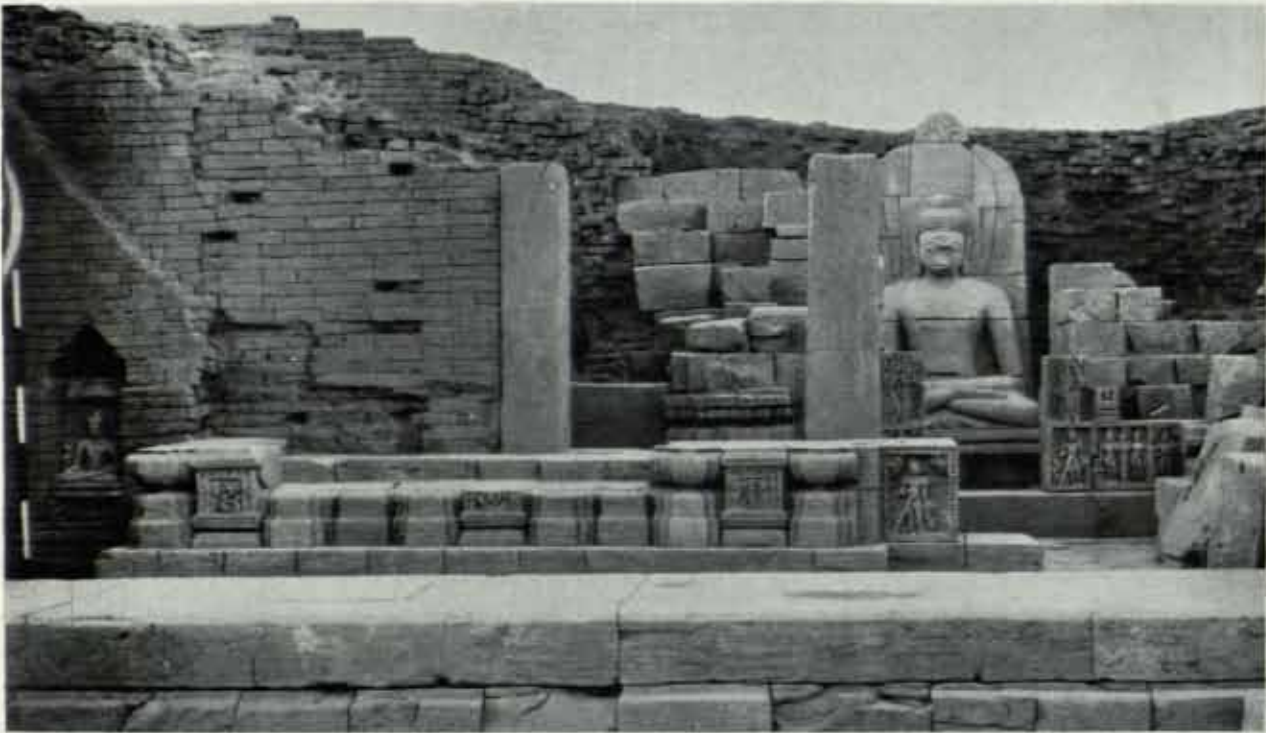


B. Monastery 1: part of interior of western secret cell.  
See p. 179



A. Monastery 1: opening (in west wall of shrine)  
leading to secret cell. See p. 179





A. Monastery 1: lowest part of later façade (in front of early façade) of shrine. See pp. 173 and 180



B. Monastery 1: western half of antechamber of Period I blocked by masonry of Period II. Two images of Tārā are seen on available top of masonry. See pp. 173, 179, 180 and 183



A. Monastery 1: two images of Tārā which were found on extant top of masonry blocking antechamber of Period I. See pp. 180, 183 and 216



B. Monastery 1: head of Tārā. See pp. 183 and 216



C. Monastery 1: image of Buddha within a niche (upper row) of west wall of later antechamber. See p. 192

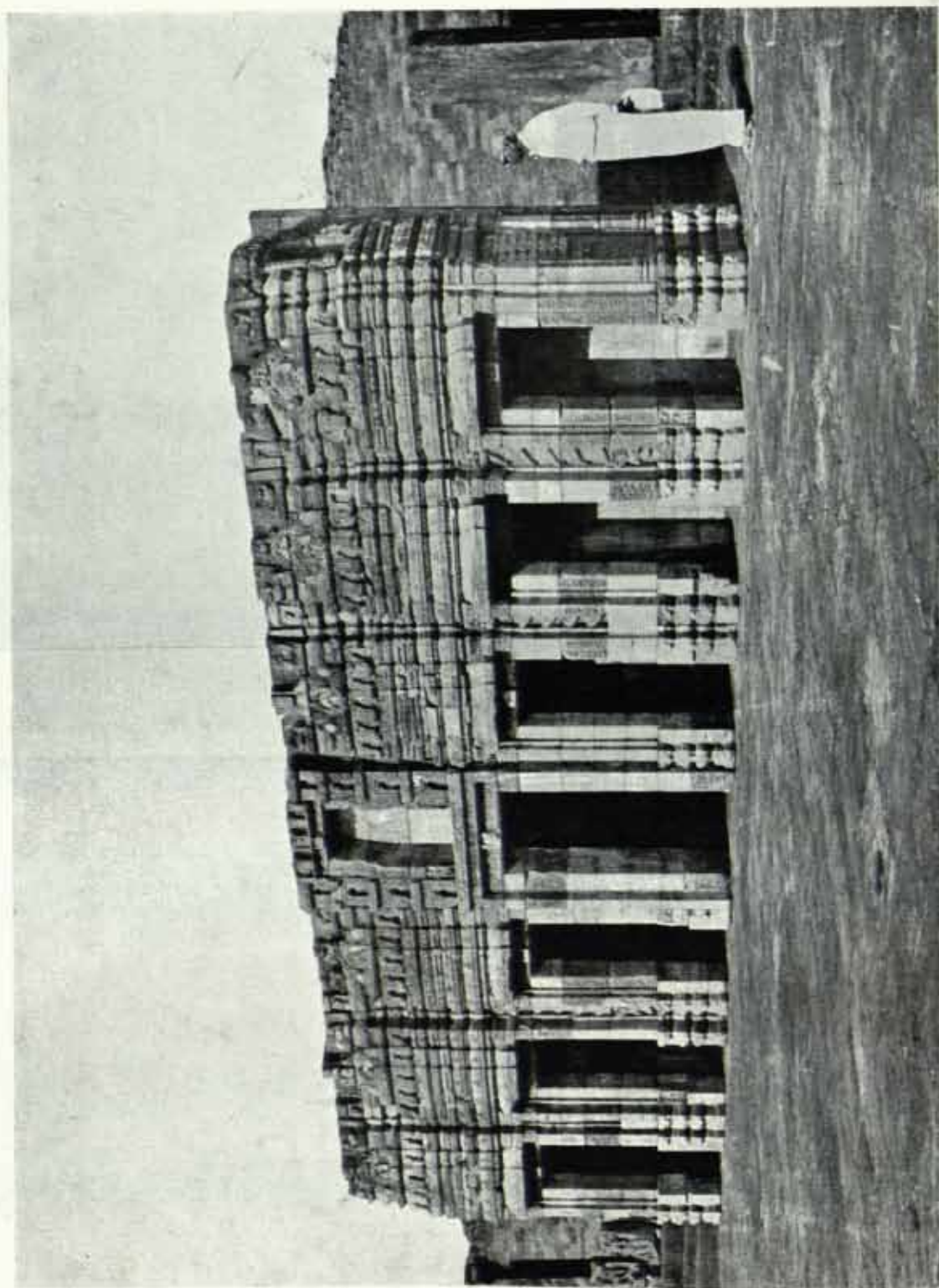




A. Monastery 1: dislodged stone slabs of façade (Period II) of shrine. See p. 180

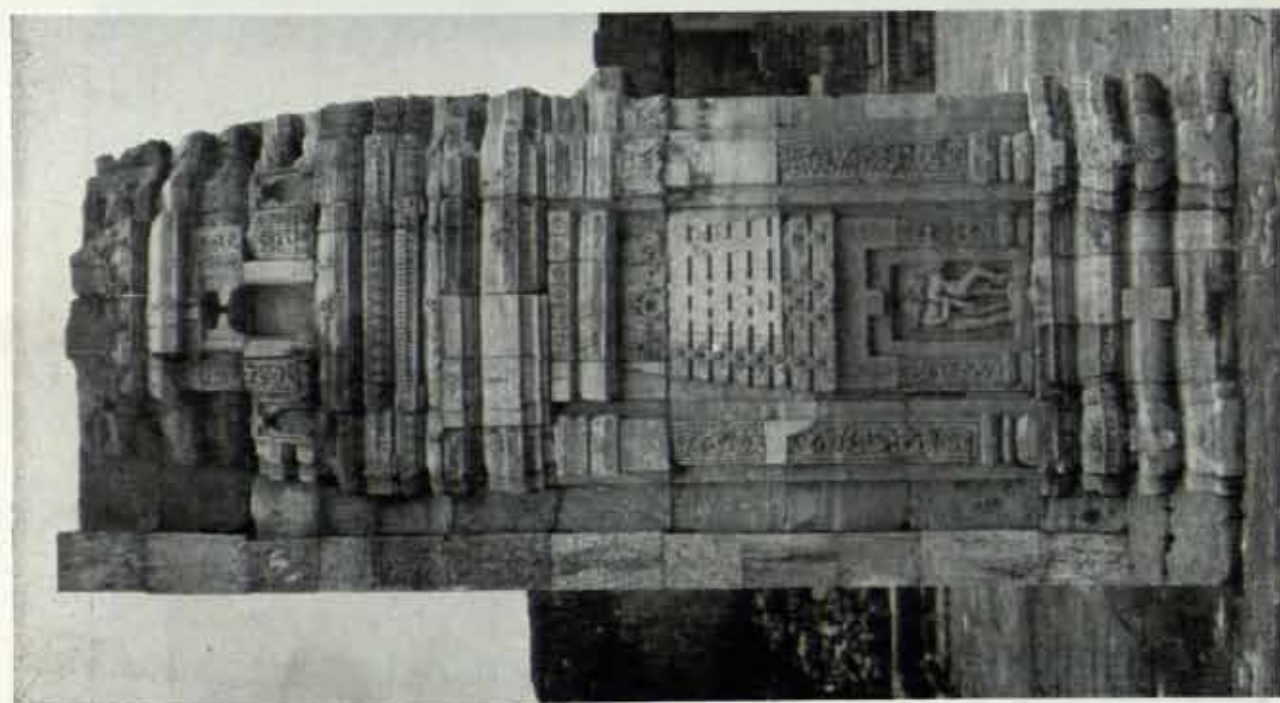


B. Monastery 1: later wall covering door-opening and decayed front wall of Cell 13. Resting on accumulation is the pedestal of a *stūpa*. See pp. 188 and 189

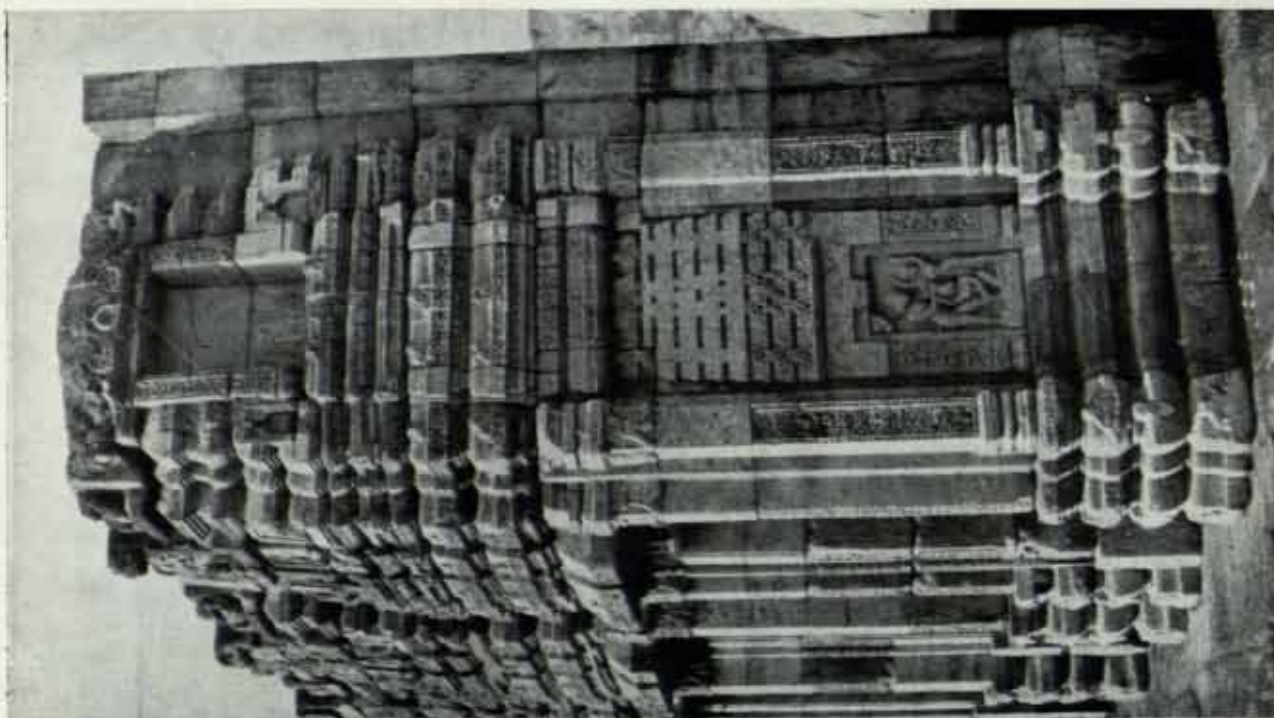


Monastery I: front view of restored façade (Period II) of shrine. See p. 181





A. Monastery I: western side of restored façade  
(Period II) of shrine. See pp. 181 and 185



B. Monastery I: eastern side of restored façade  
(Period II) of shrine. See pp. 181 and 185



A. Monastery 1: part of restored façade (Period II) of shrine. See p. 183



B. Monastery 1: central part of superstructure of restored façade (Period II) of shrine. See pp. 186 and 187





Monastery 1: part of western flank of later antechamber with images. See pp. 188 and 189



A. Monastery 1: image of Buddha. See p. 189



B. Monastery 1: image of Buddha. See p. 191





B. Monastery 1: image of Buddha. See p. 193



A. Monastery 1: image of Vasudhārā. See p. 190



A. Monastery I: Akshobhya-maṇḍala (?). See p. 190



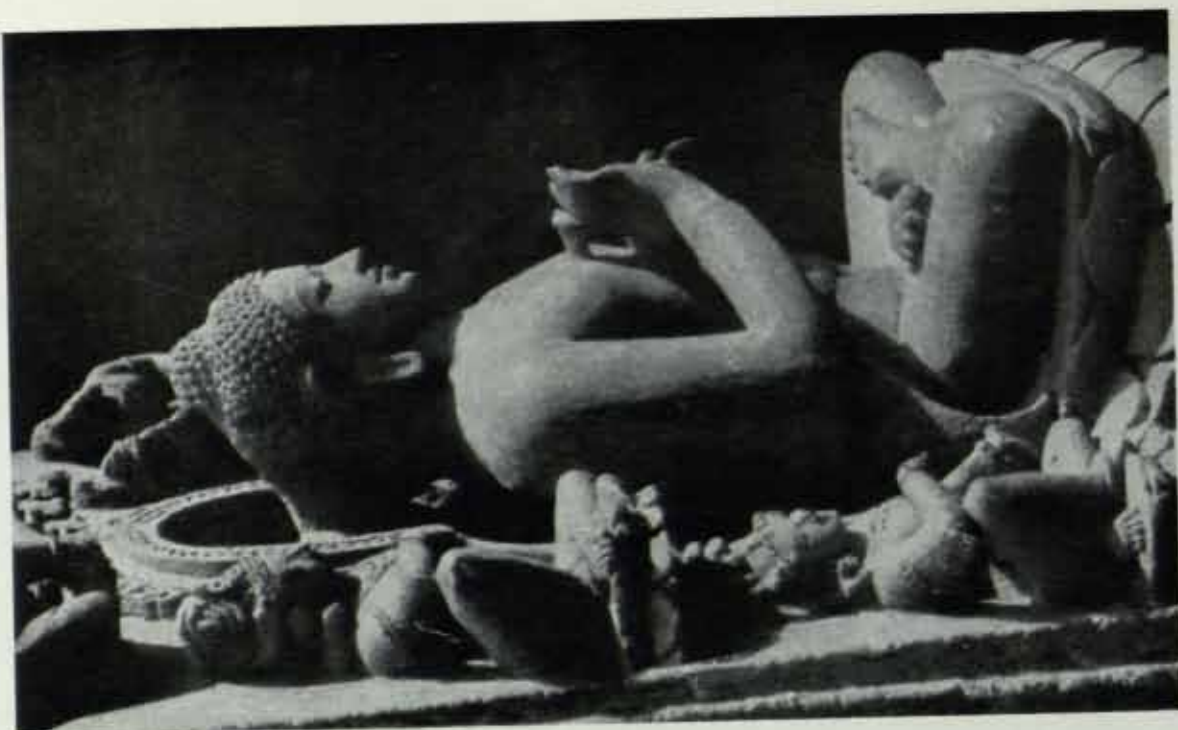
B. Monastery I: Akshobhya-maṇḍala (?). See p. 191





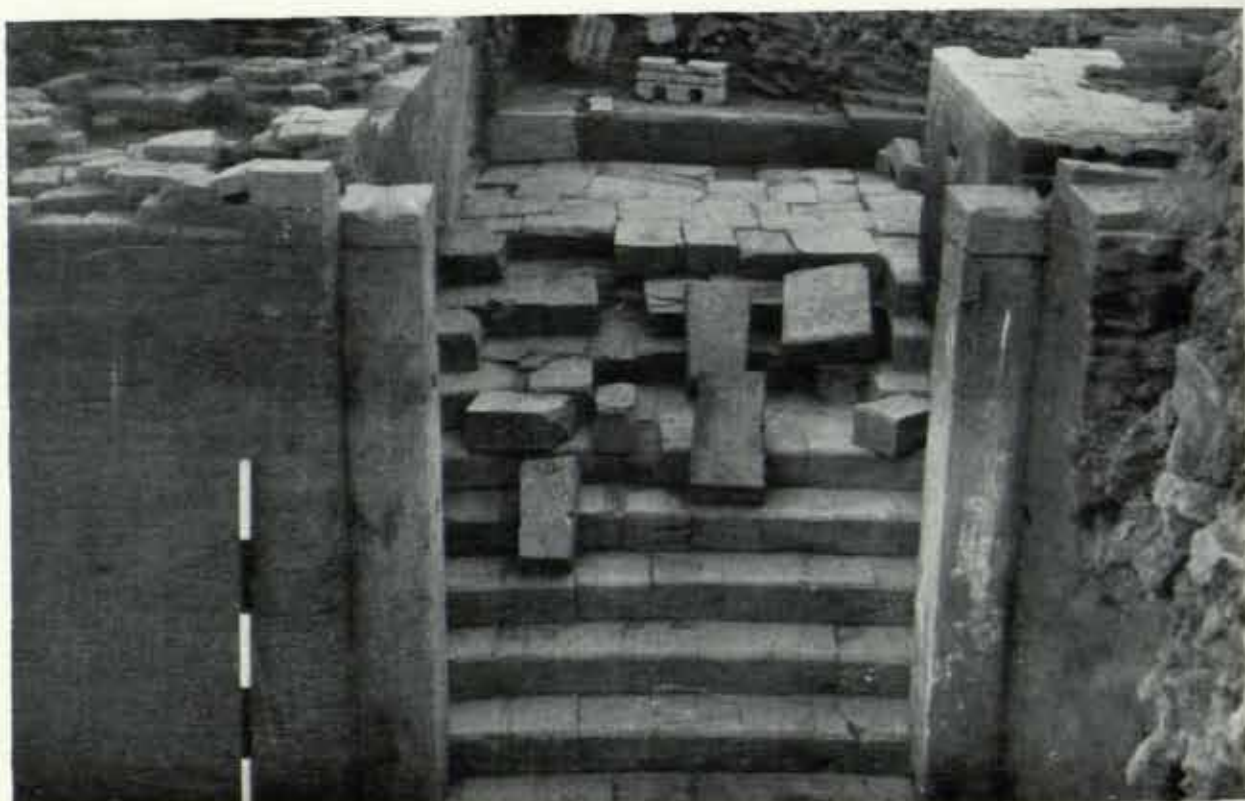
A

A and B. Monastery I: front and side view of chlorite image of Buddha. See p. 192

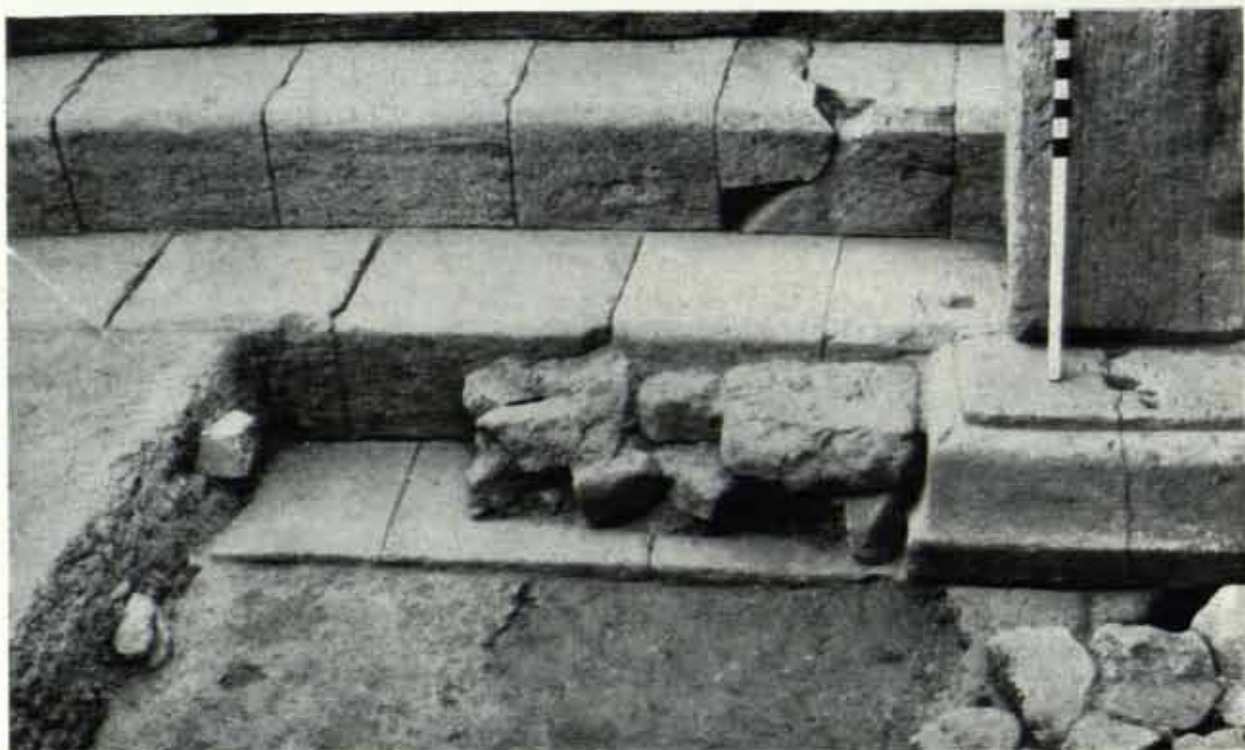


B

PLATE CXL



A. Monastery 1: lower flight of staircase with dislocated slabs. Three moulded stones (seen amidst debris) formed part of a perforated window. See pp. 193, 194 and 196



B. Monastery 1: two floors of verandah at the base of staircase. On the right is seen the *khurā*-shaped base which supported pilaster. See pp. 170, 193 and 194

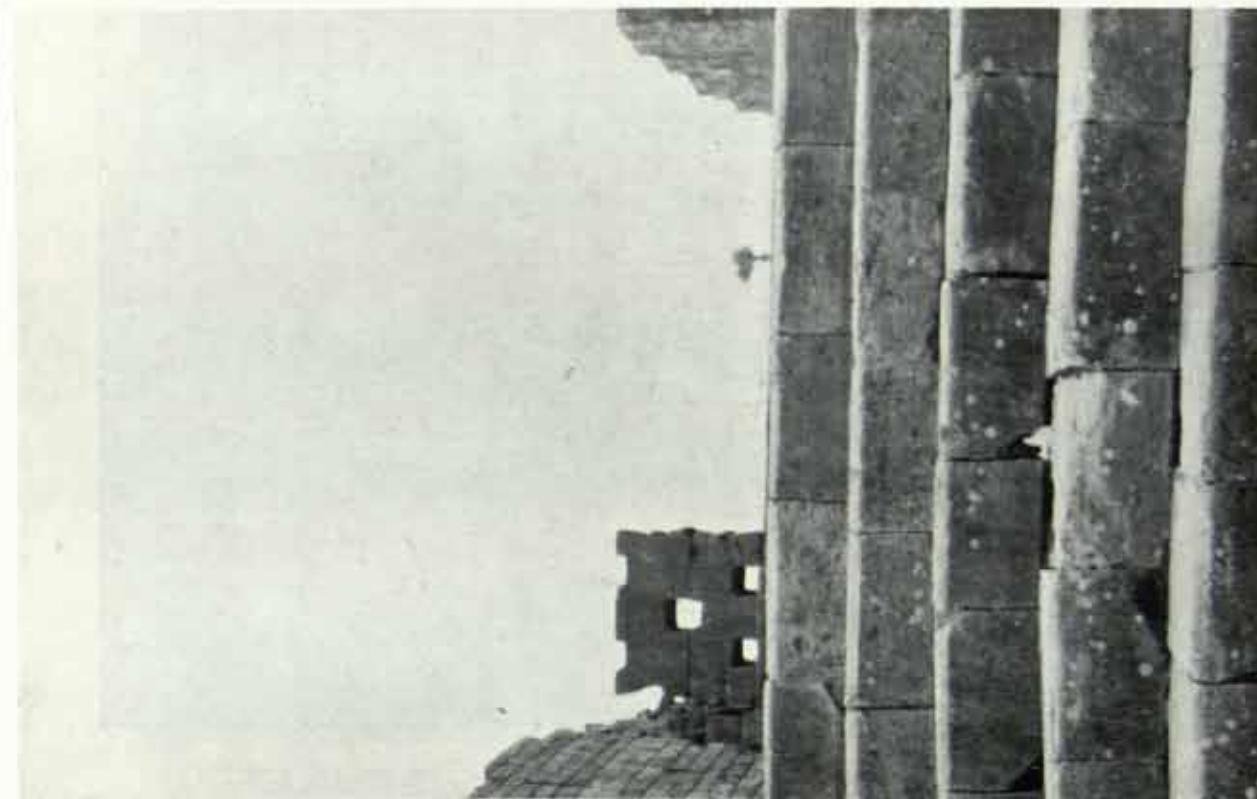




A. Monastery 1: mason's lines on stone base which supported a perforated window, and part of eastern recess in southern wall of landing. See pp. 195 and 196



B. Monastery 1: part of landing and upper flight of staircase. See pp. 193 and 194

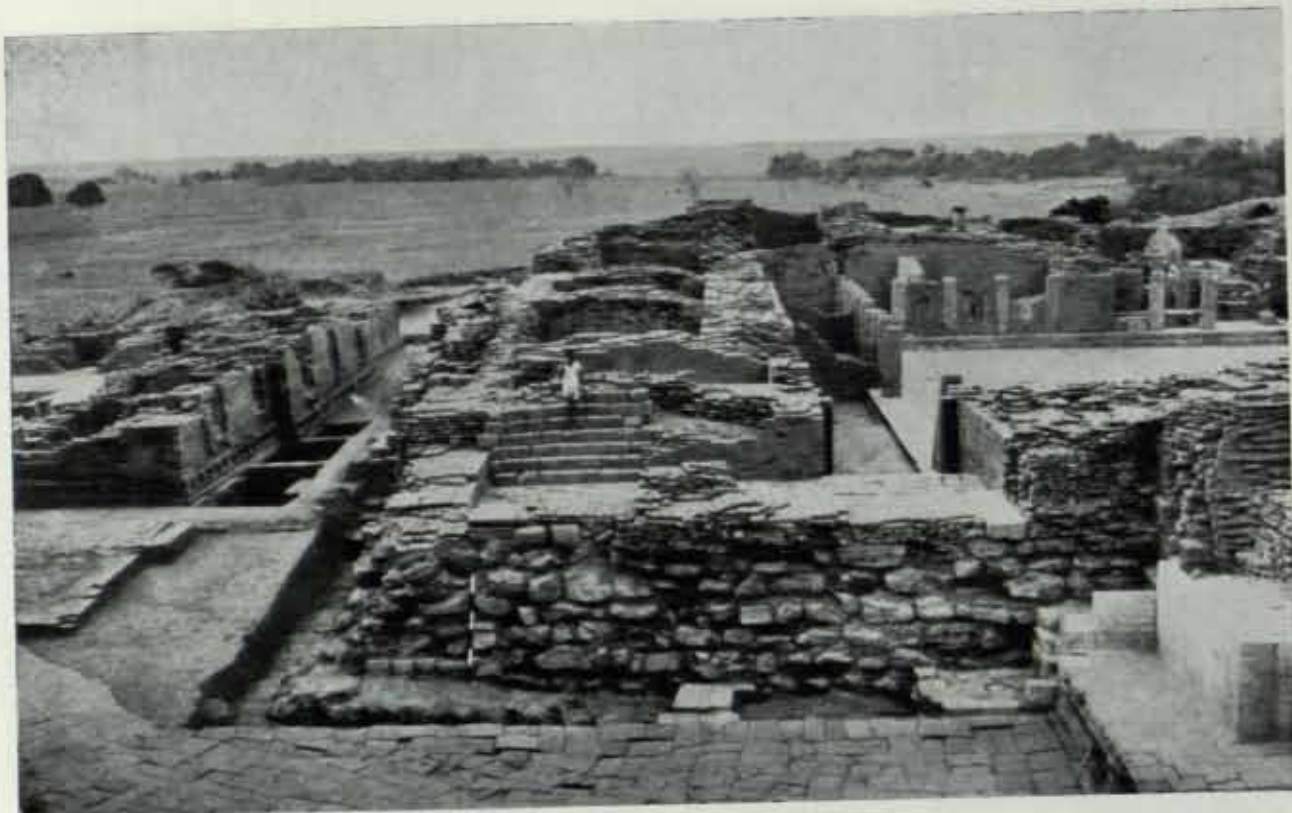


A. Monastery 1: part of lower flight of staircase. Two dislocated stones of window are placed in position. See pp. 193, 194 and 196



B. Monastery 1: south wall of Cell 24 with beam-holes. See pp. 158 and 196

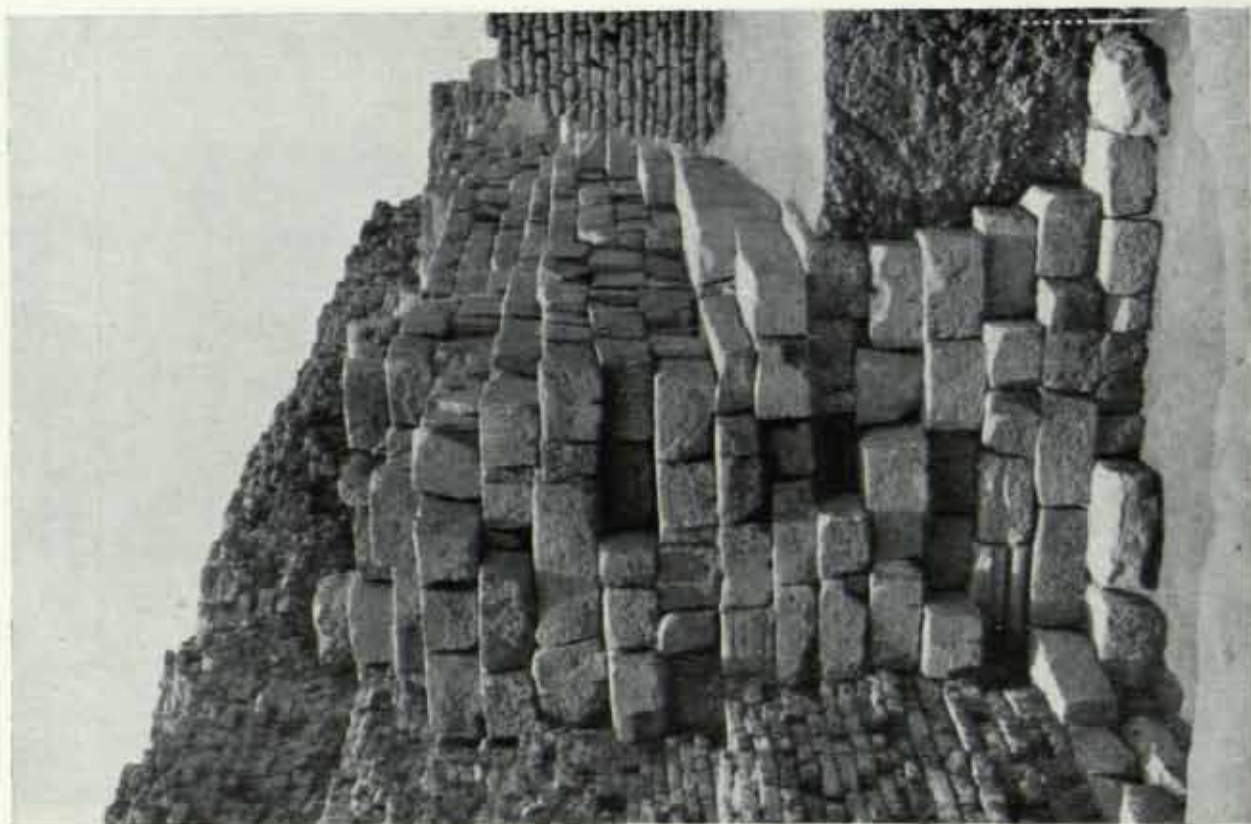




A. Monastery 1: western wing of cells (to the west of which is seen eastern wing of Monastery 2). Layers of boulders (in the foreground) formed the core of southern wall of landing of staircase. See p. 195



B. Monastery 1: northern wing of cells. Ashlar stonework is of Period II. See p. 205

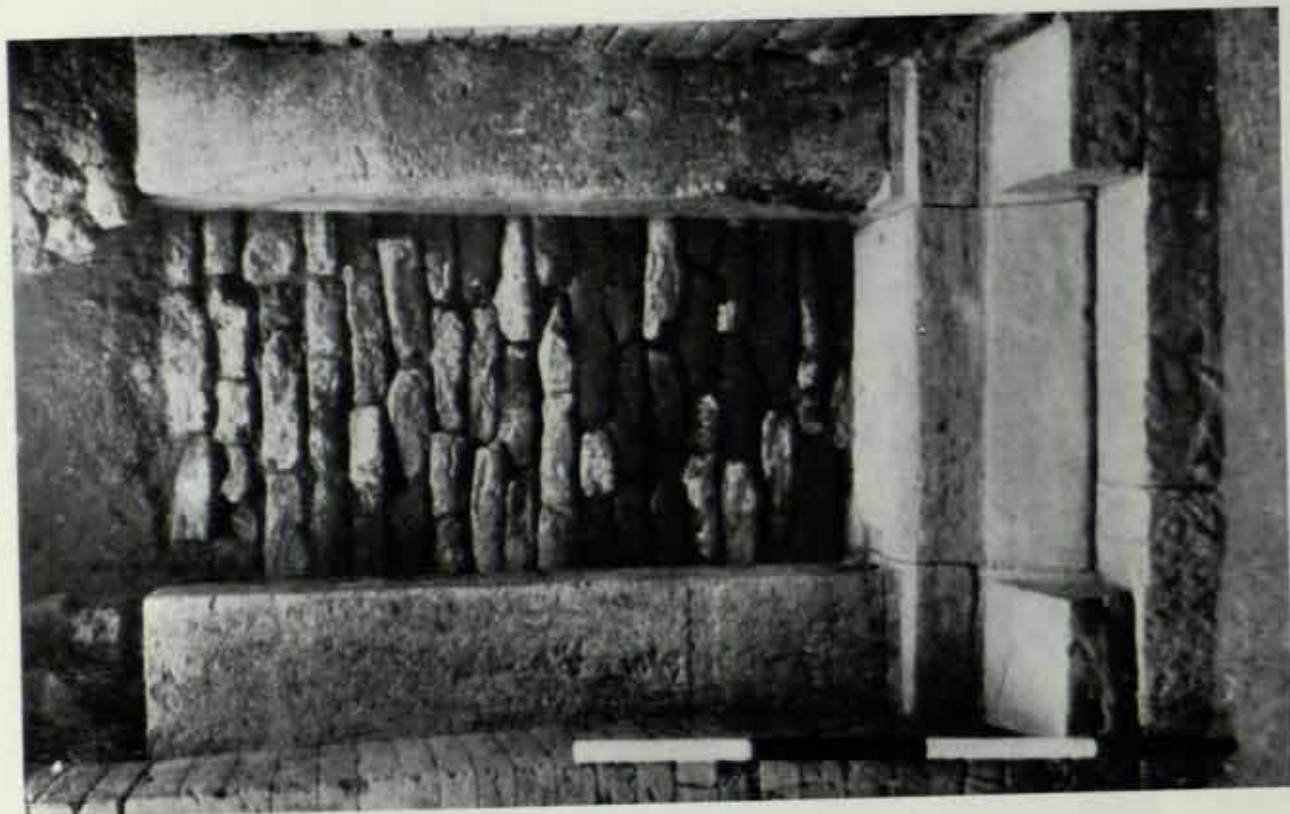


B. Monastery 1: part of exterior side of east wall (together with foundation) of Cell 3 showing brickwork of Period I and stonework of Period II. See p. 205

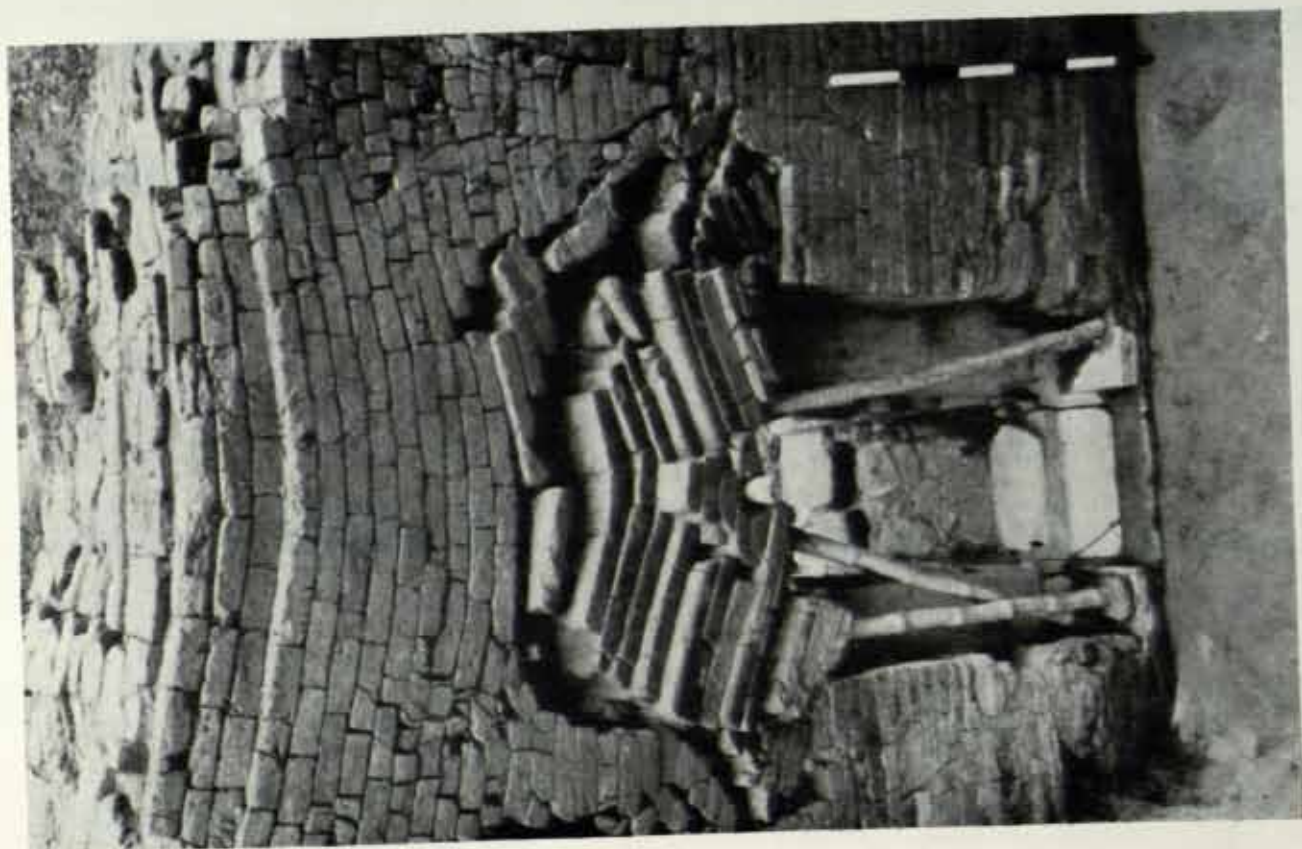


A. Monastery 1: foundation and core (layers of boulders) of southern wall (exterior) of landing of staircase. See p. 195

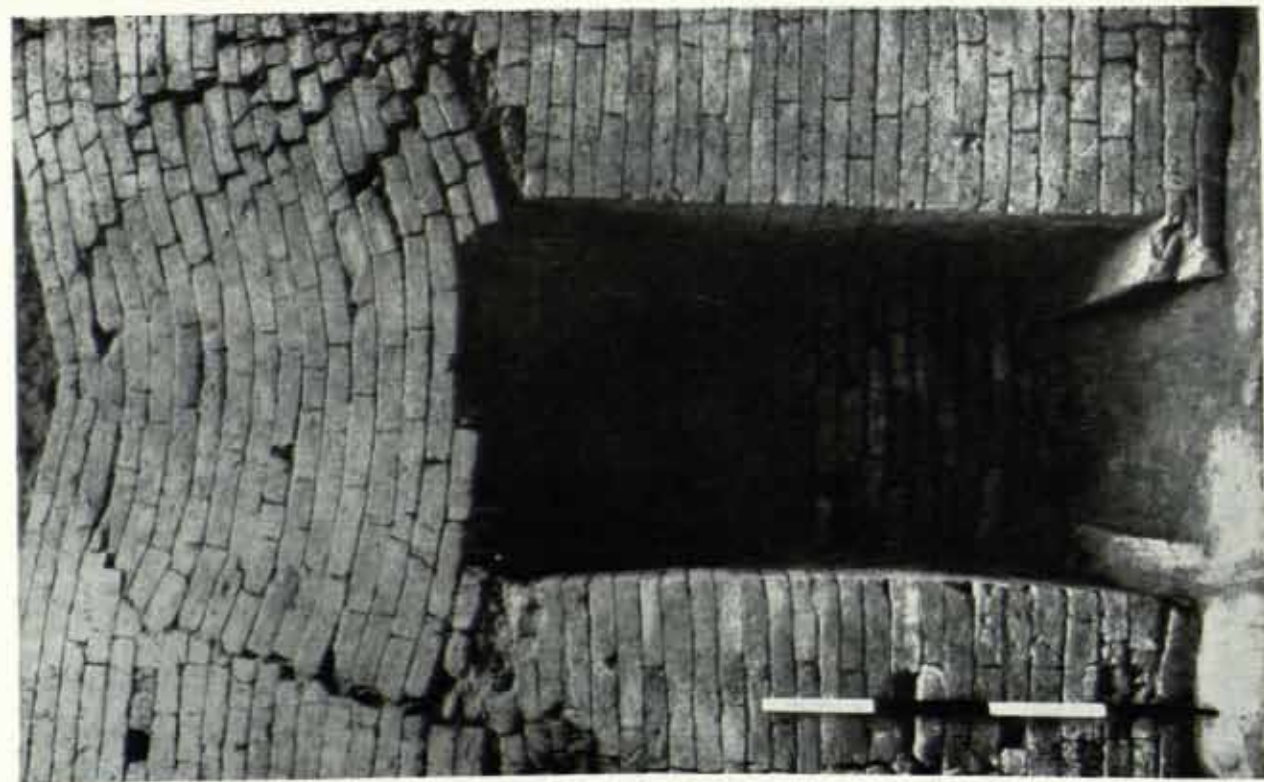




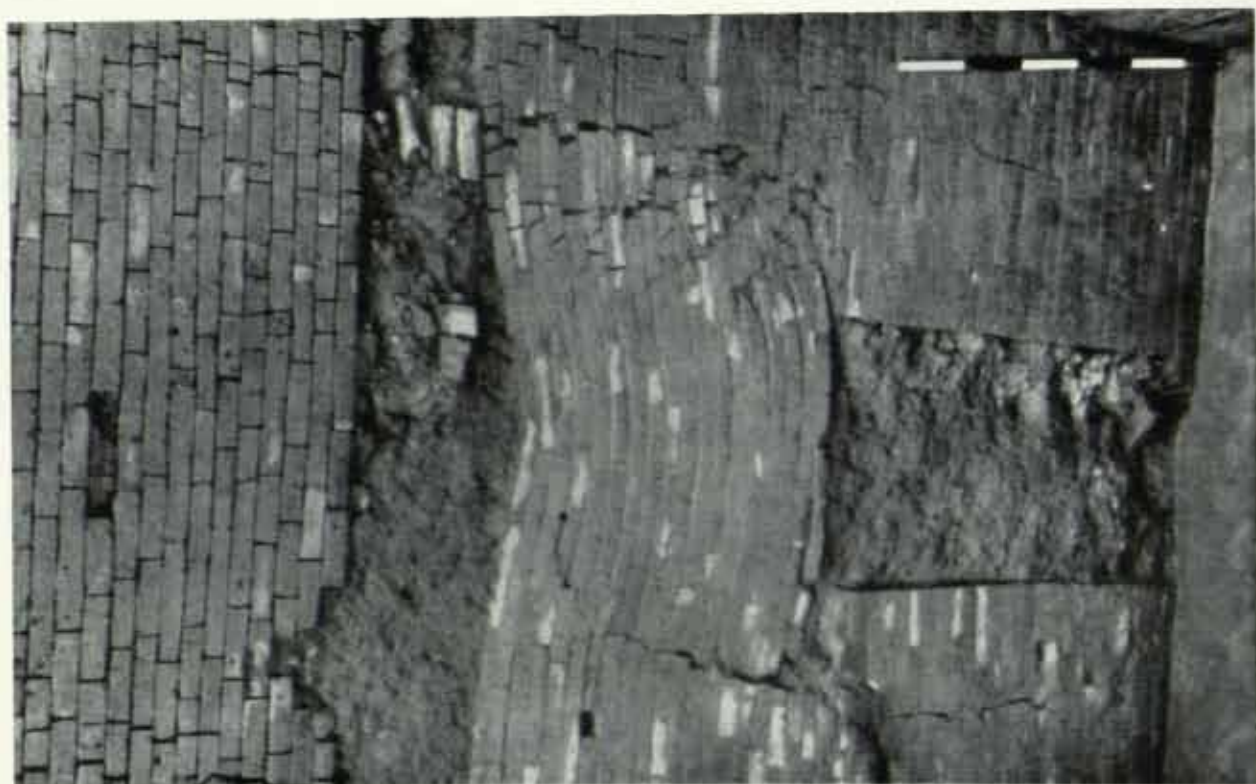
B. Monastery 1: doorway of Cell 16. See pp. 199 and 207



A. Monastery 1: part of front wall of Cell 3 together with doorway. See p. 199



A. Monastery 1: partially bricked-up passage (with kerb) of Cell 16. See p. 201

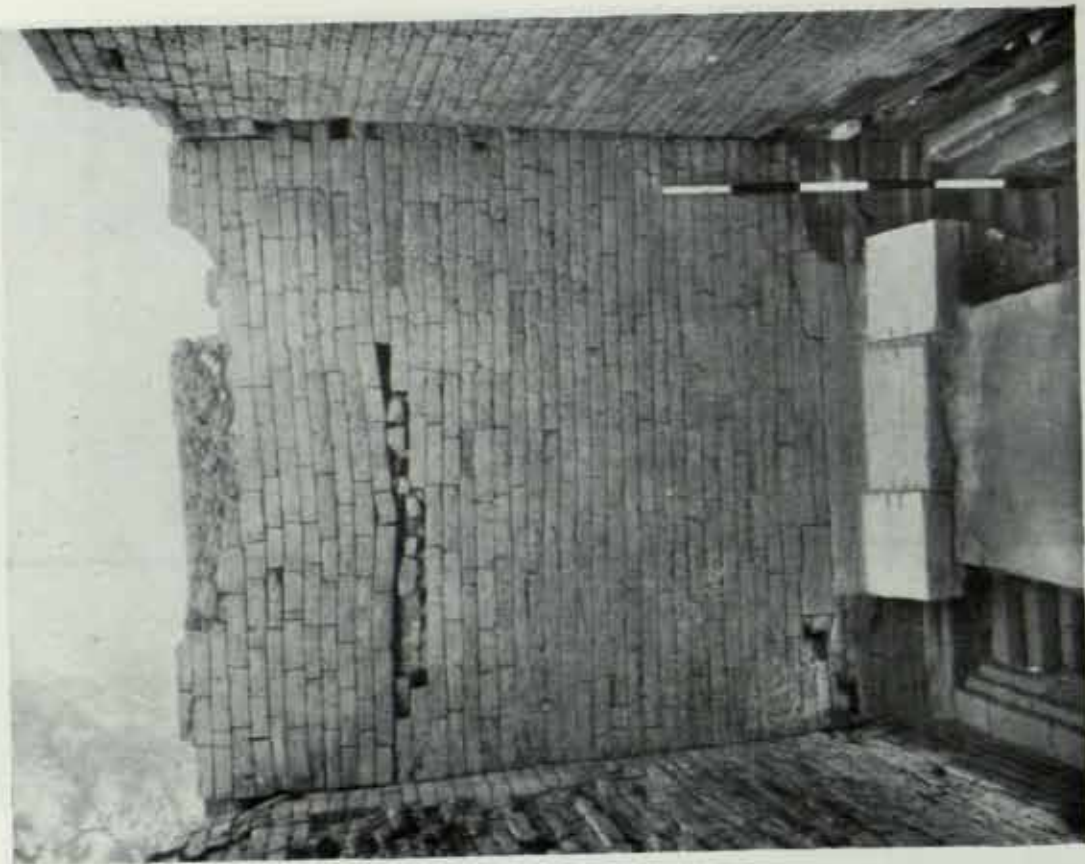


B. Monastery 1: east wall (inner side) of Cell 16 showing two periods (I and II) of construction. Passage, partially bricked-up, is filled with earth and other materials. See p. 205



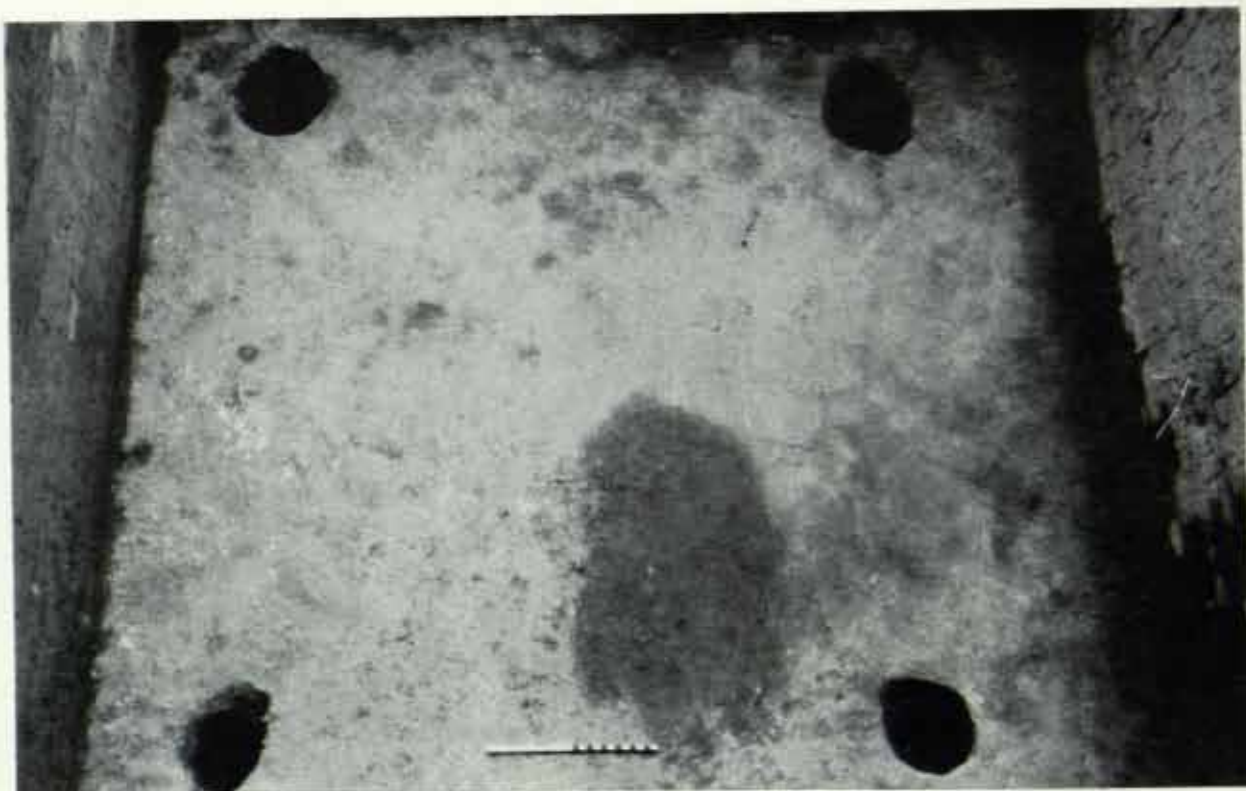


A. Monastery 1: part of east wall (inner side) of Cell 6 showing foundation-footings and platform. See p. 201



B. Monastery 1: bricked-up side door. See p. 212

PLATE CXLVIII

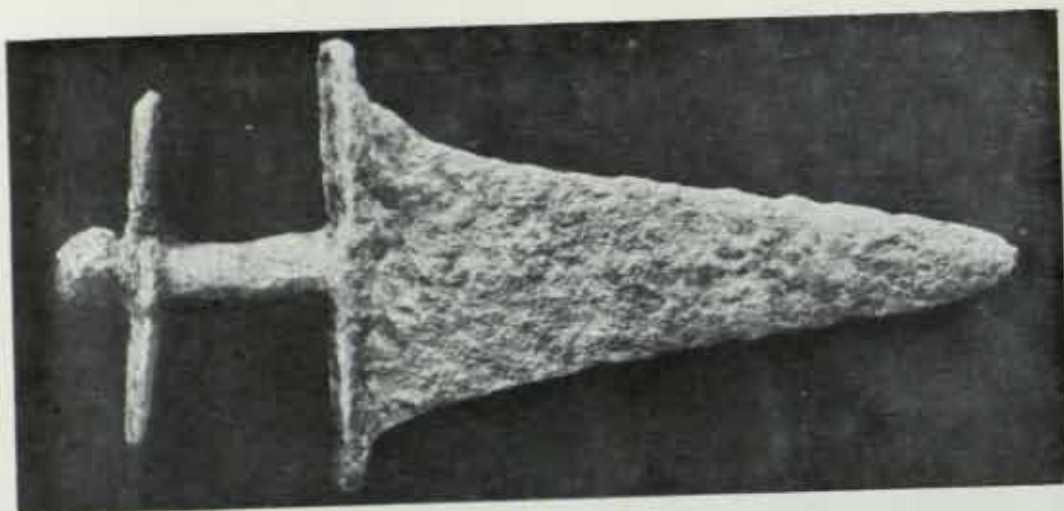


A. Monastery 1: floor of Cell 5 with post-holes. See p. 204

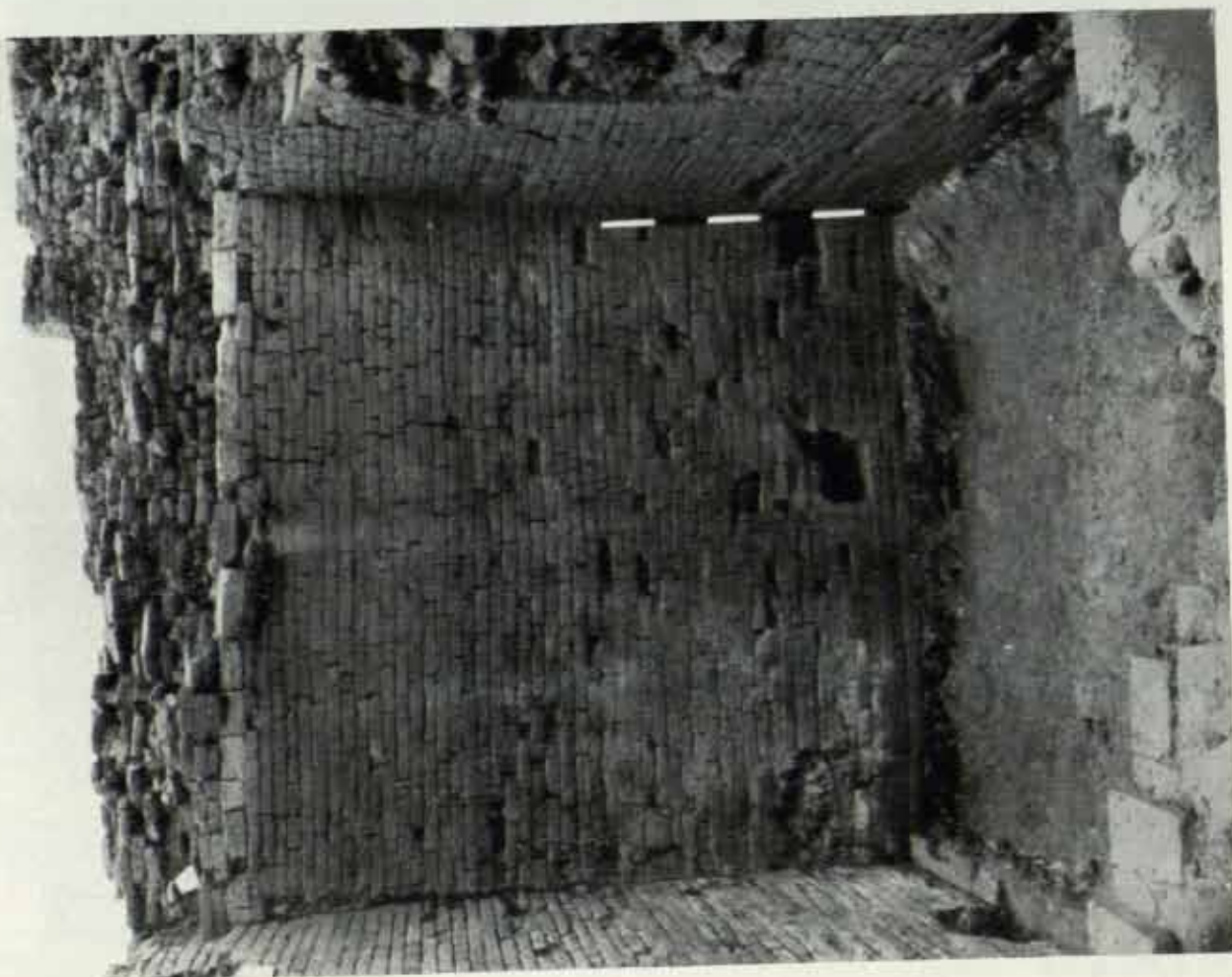


B. Monastery 1: upper part of south wall of Cell 19 (foreground), and floor (marked by scale) of Cell 20 of Period II. See pp. 207 and 208



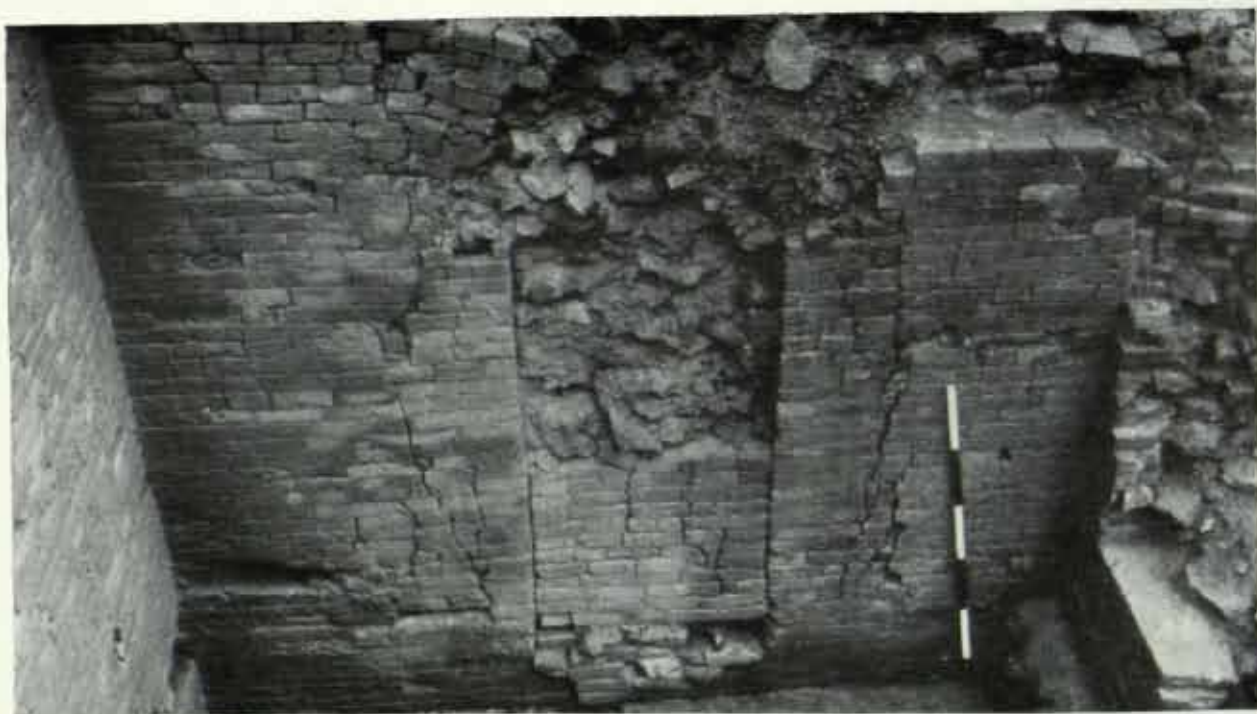


B. Monastery 1: dagger found on floor of passage of Cell 17. See p. 205



A. Monastery 1: Cell 17 with a stone course in its north wall. See pp. 203 and 204

PLATE CL



A. Monastery 1: east wall (inner side) of Cell 17 with lower part of passage blocked by brick wall. See pp. 205 and 208

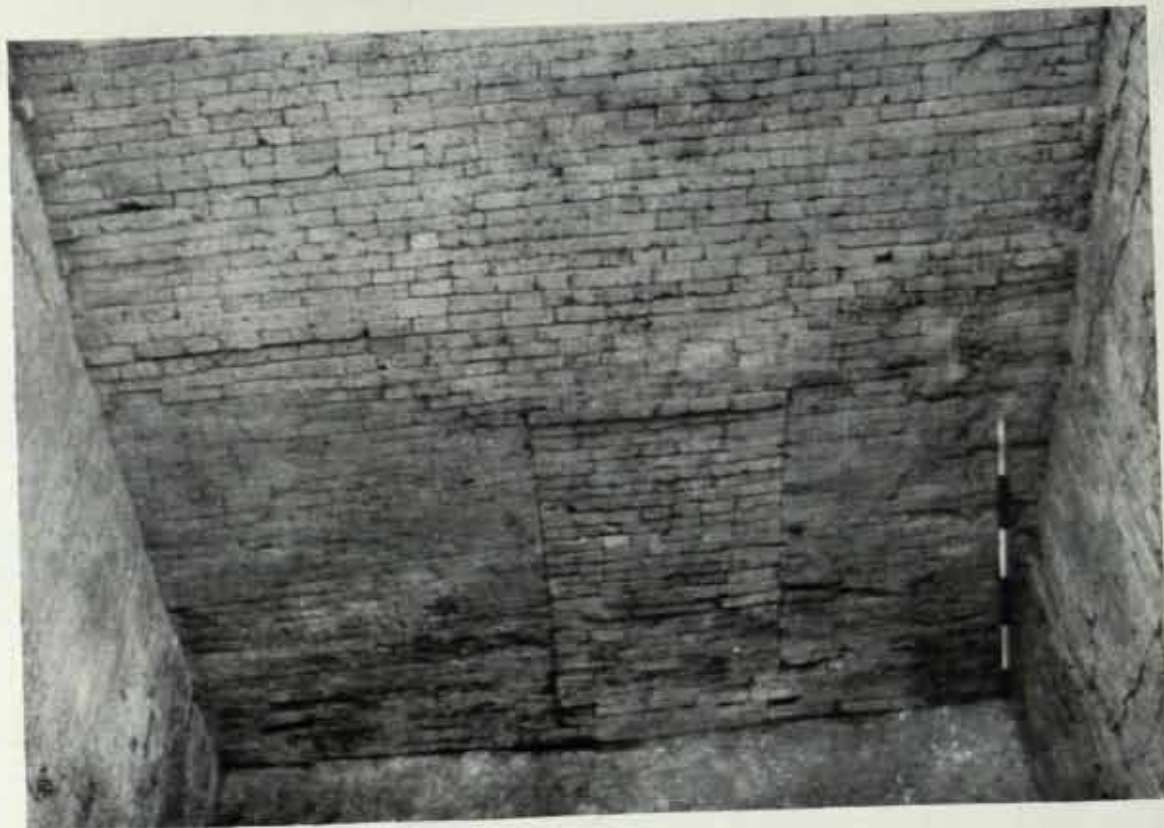


B. Monastery 1: south wall (inner side) of Cell 12 with passage filled in with earth and other materials. See p. 206





A. Monastery 1: south wall (inner side) of Cell 14 showing bricked-up passage. See p. 206



B. Monastery 1: east wall (inner side) of Cell 21 showing bricked-up passage. See p. 206

PLATE CLII

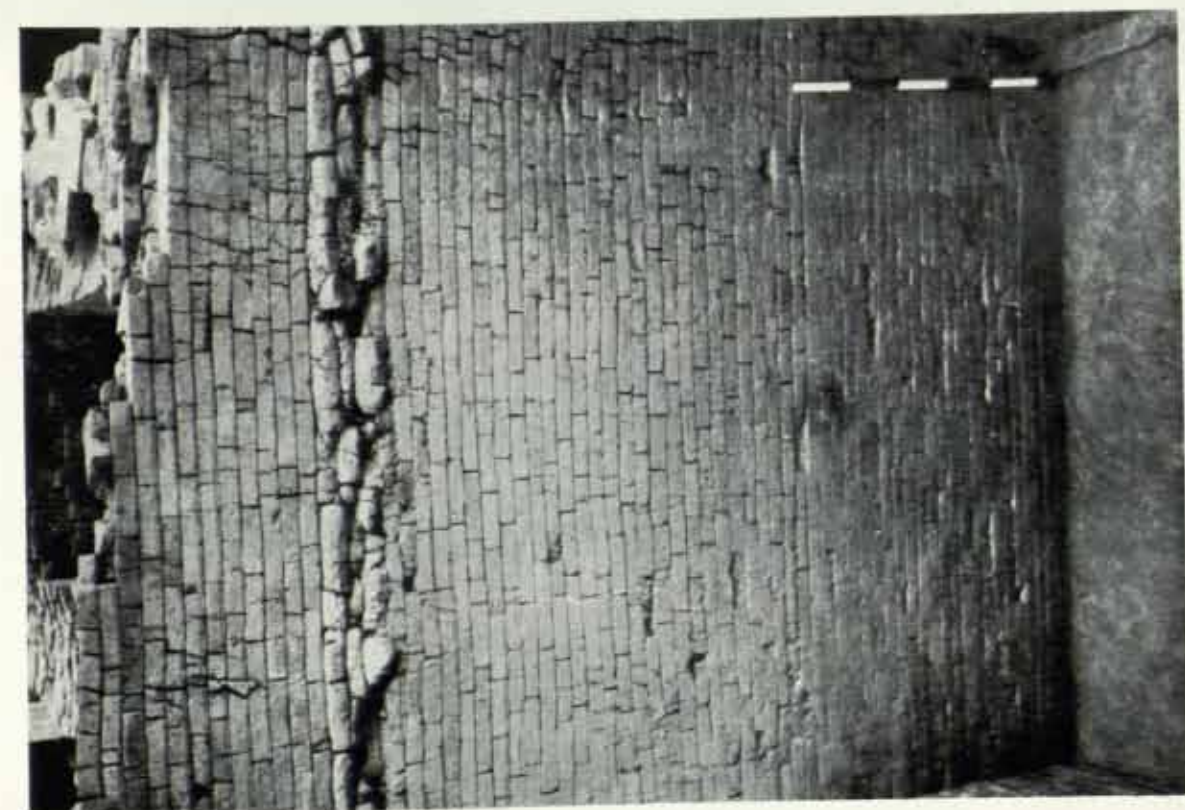


A. Monastery 1: slice of foundation-brickwork of Period I edging foundation-stonework (exterior side) of Period II. See p. 206



B. Monastery 1: step and door-sill of Cell 10 of Period II. In front of step is verandah-floor (Period II) laid over filling on verandah of Period I. See pp. 207 and 208





A. Monastery 1: south wall (inner side) of Cell 16 showing two periods (I and II) of construction. See pp. 206 and 207



B. Monastery 1: part of Cell 15 showing filling on floor (Period I) and brick-lined pit. See p. 208



A. Monastery 1: front wall of Cell 10 showing doorway of Period I and step and door-sill (at the top) of Period II.  
See pp. 199, 207 and 208



B. Monastery 1: part of Cell 11, passage with arched ceiling and row of stone slabs covering top of drain.  
See pp. 171 and 208



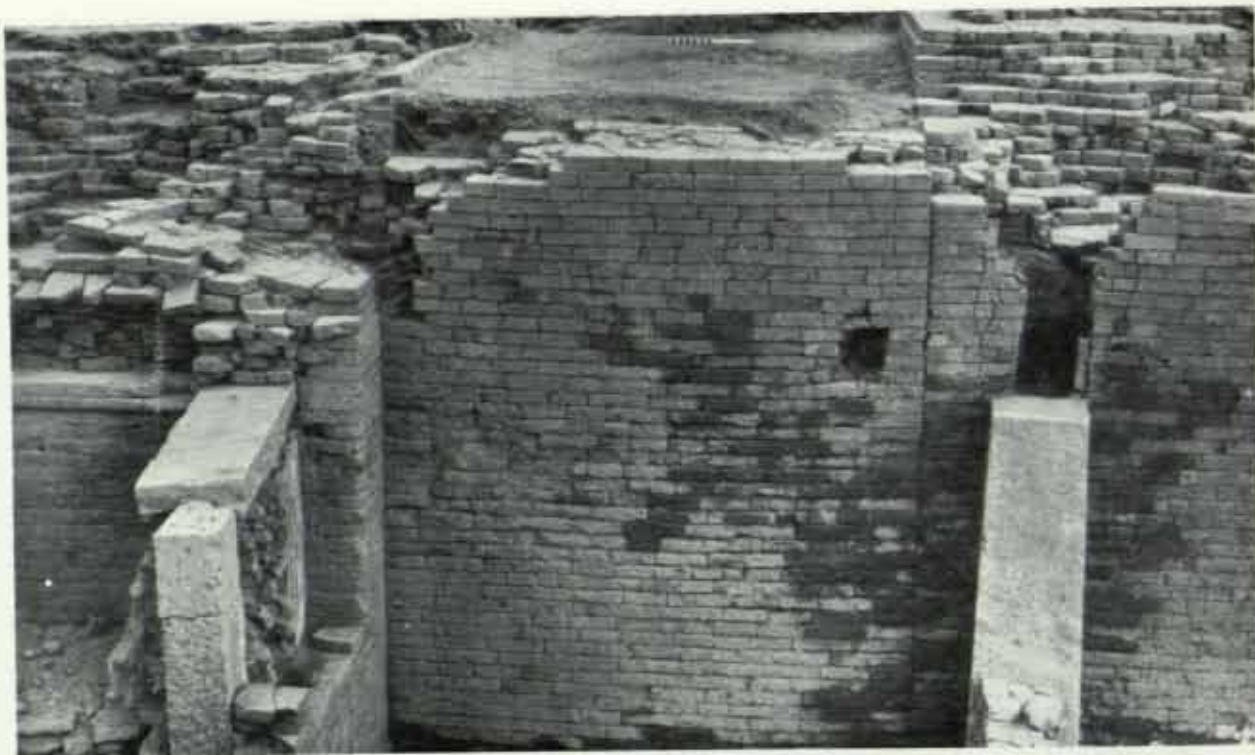


A. Monastery 1: part of arched ceiling of passage of Cell 11 (view from bottom). See p. 208



B. Monastery 1: façade of Cell 11. See p. 210

PLATE CLVI

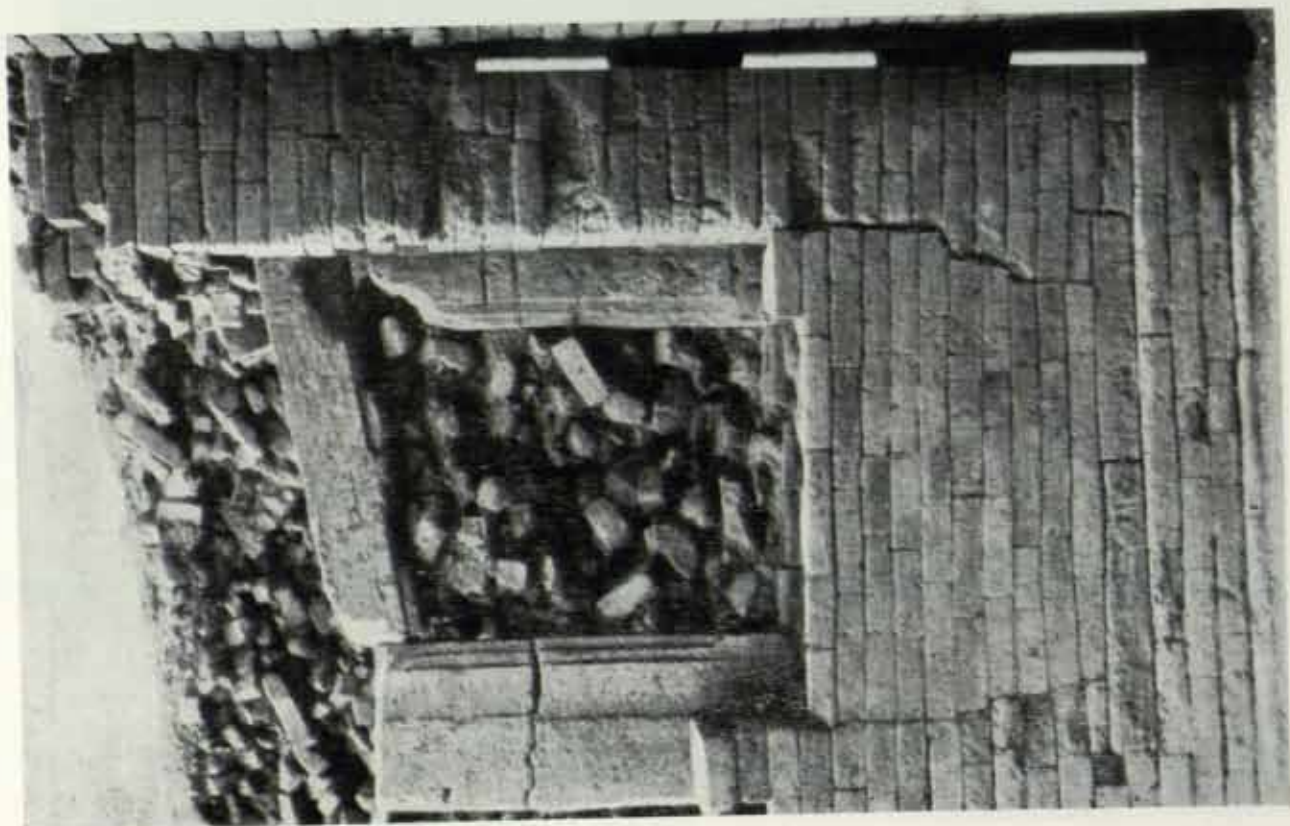


A. Monastery 1: brick wall (Period II) blocking verandah-extension in front of Cell 3, floor (marked by a scale) laid over filling above verandah of Period I, pilaster of Period I (on right) and partly bricked-up door of Cell 4 (on left). See pp. 170, 207, 208 and 210

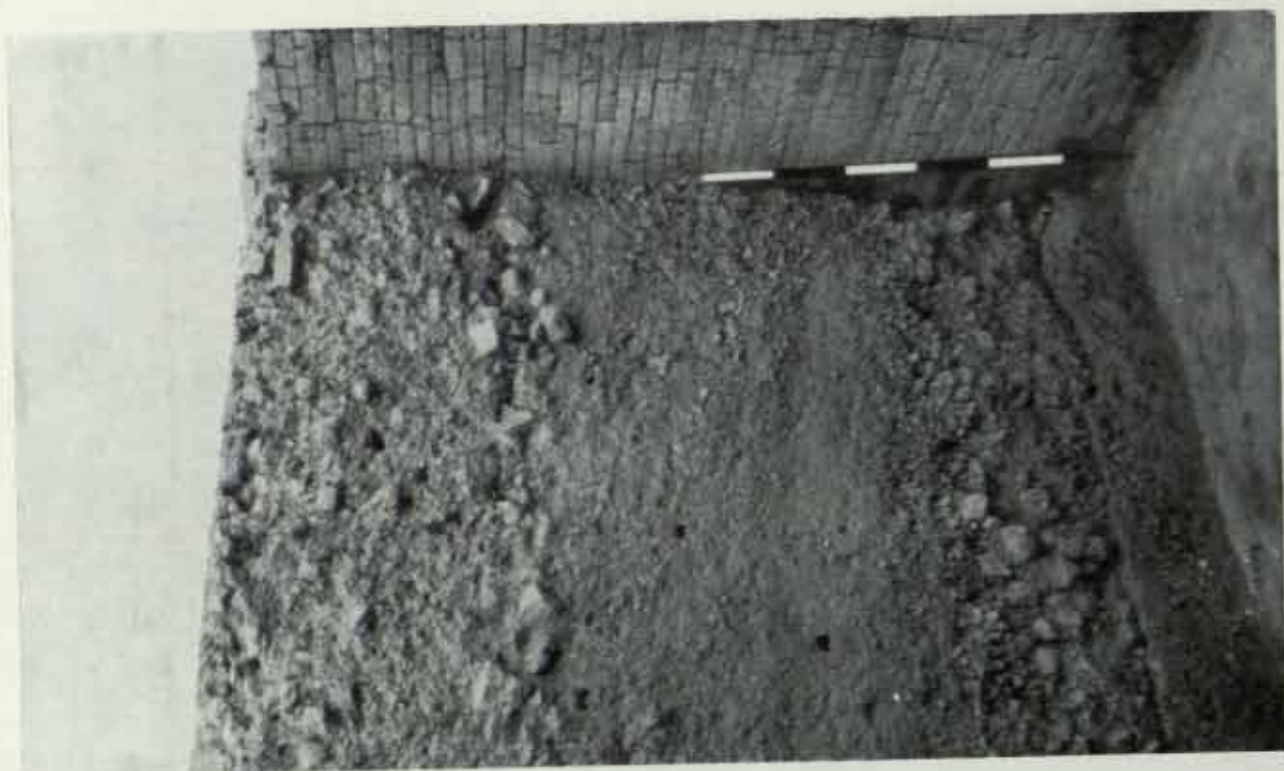


B. Monastery 1: part of Cell 4 and passage, partly bricked-up. The southern flank of western wall contains a niche. Beyond the door are seen lime-pits. See pp. 210 and 211





A. Monastery 1: door of Cell 4, partially bricked-up.  
See p. 210

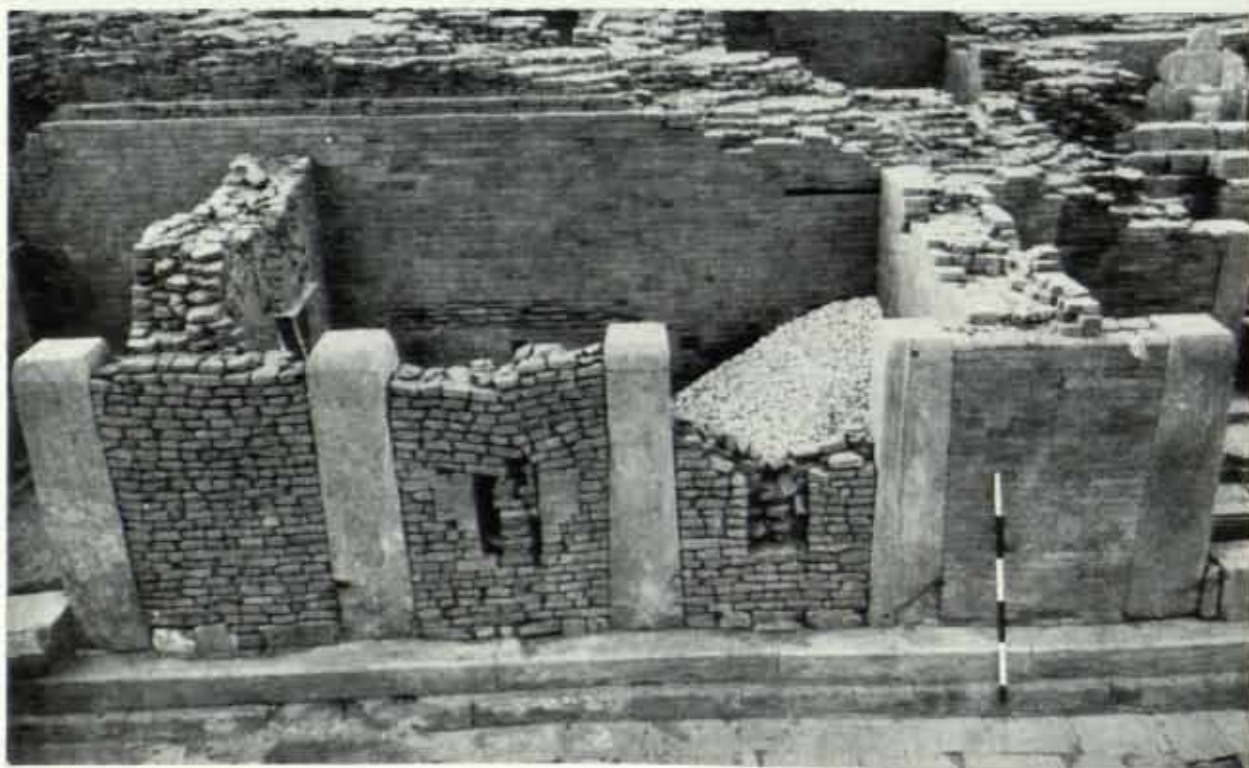


B. Monastery 1: section of filling inside Cell 6.  
See p. 206

PLATE CLVIII

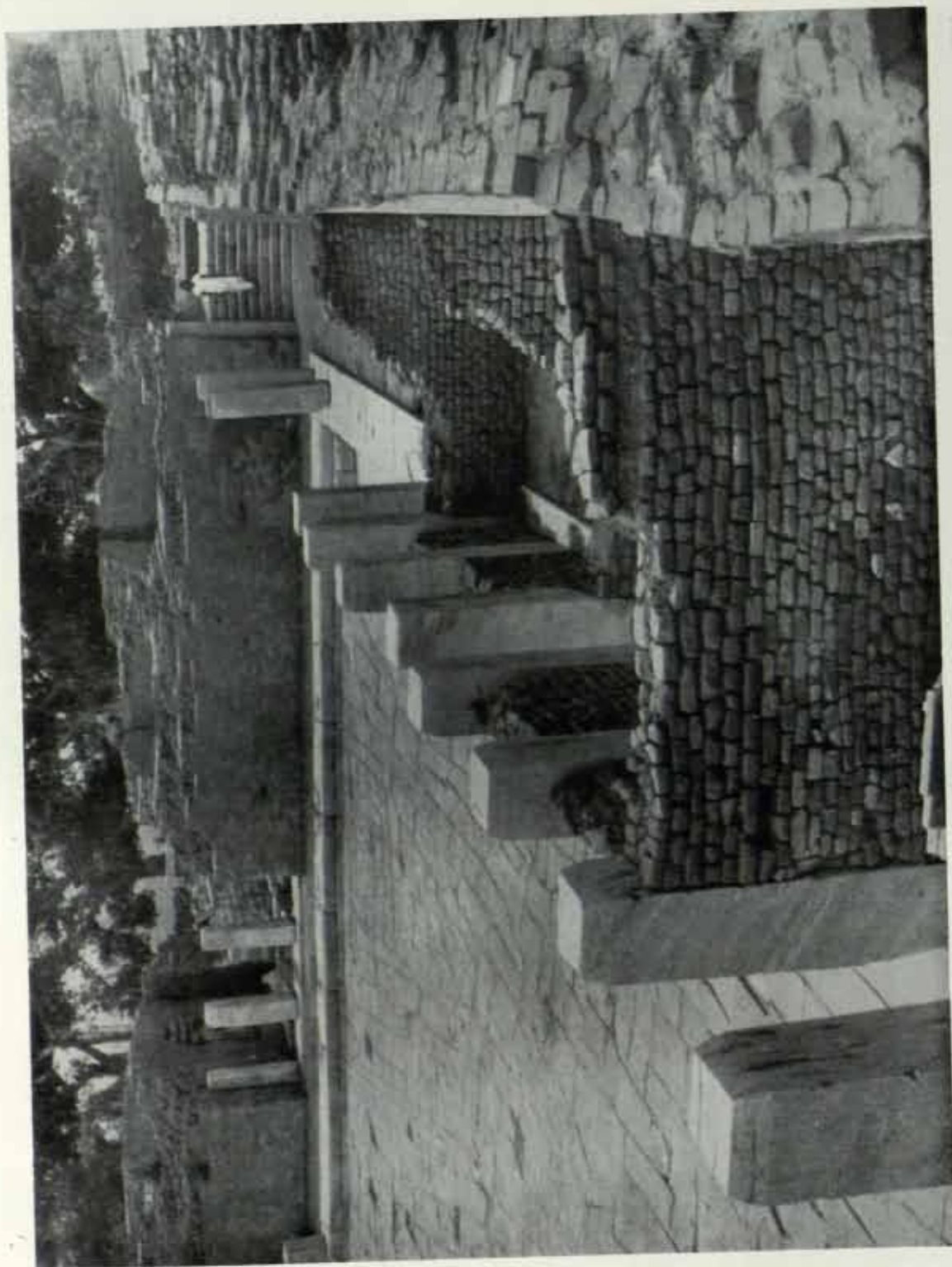


A. Monastery 1: pile of shells on later floor of Cell 4. See p. 210

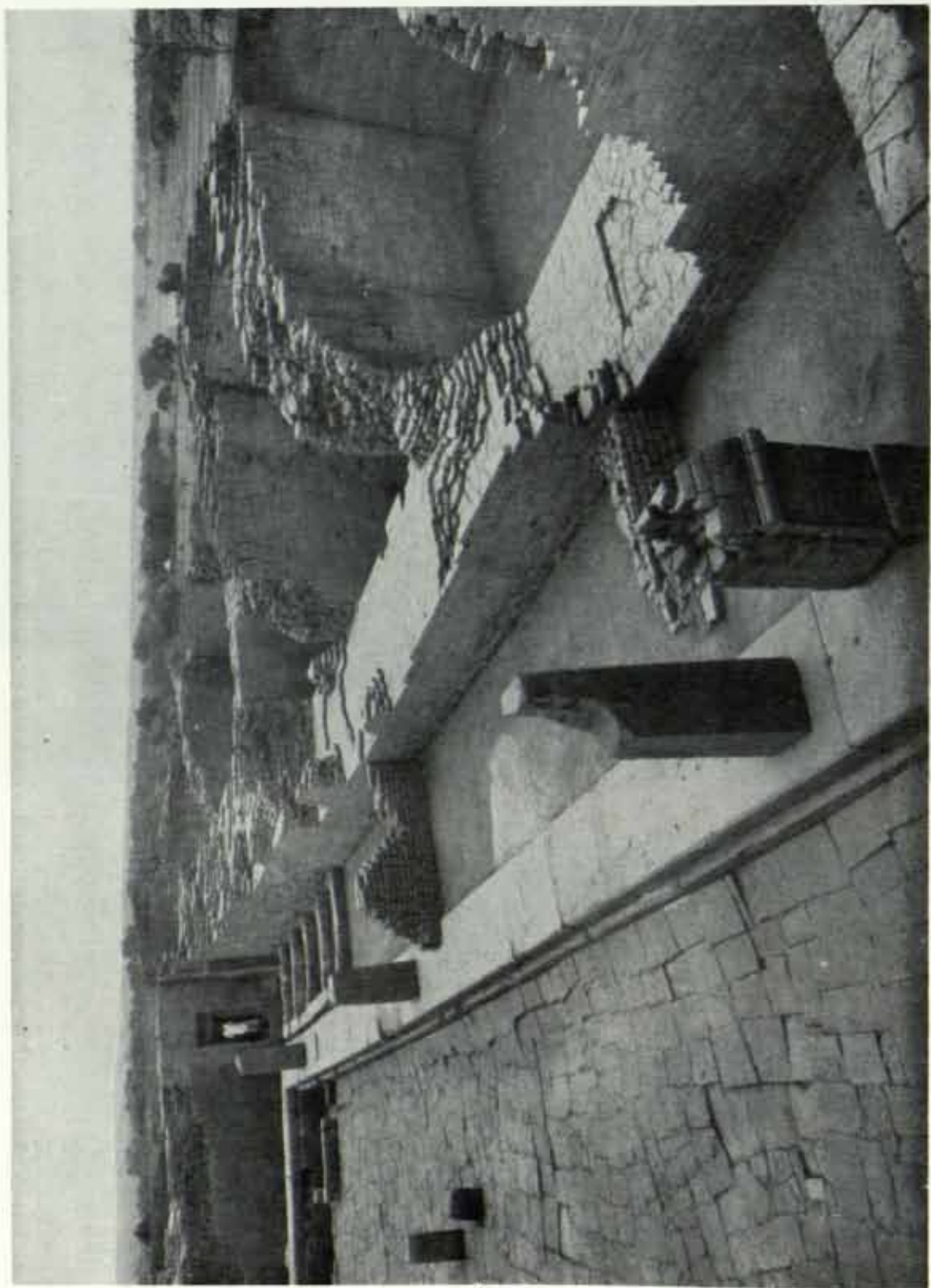


B. Monastery 1: Room 1 of Period III with pile of shells. See p. 211



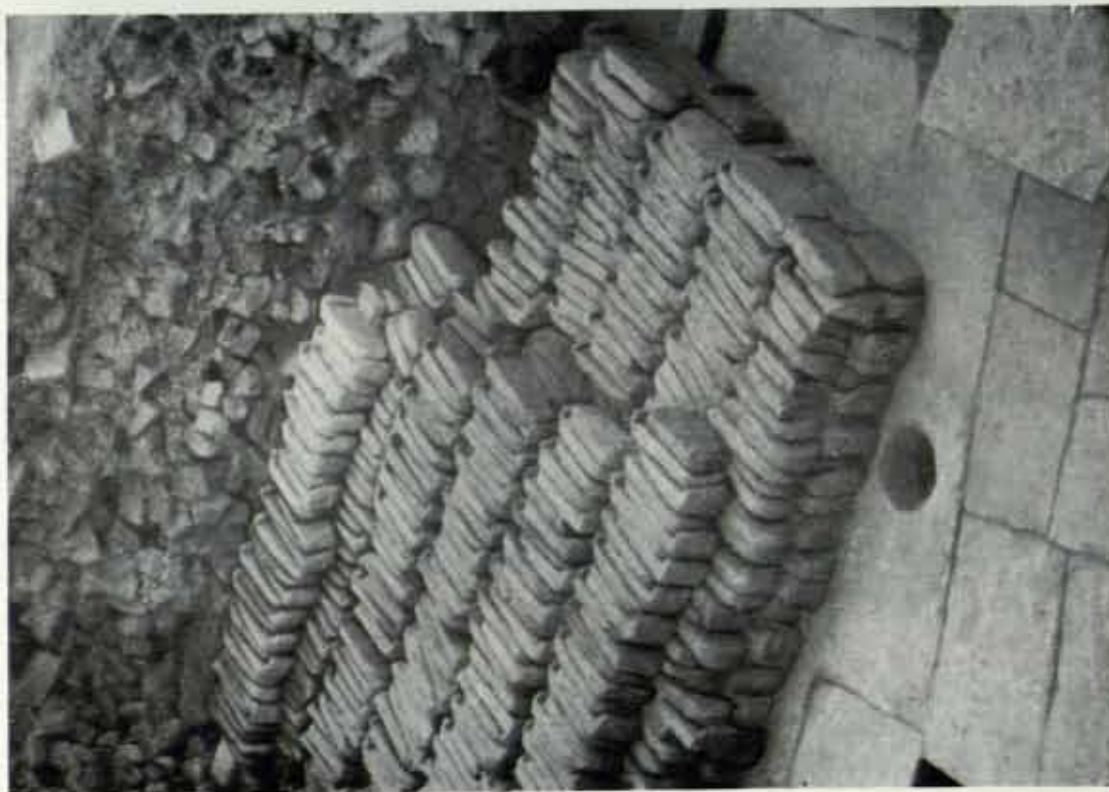


Part of Monastery I with remains of Rooms 2 and 3 of Period III on western wing of verandah. See pp. 166 and 211

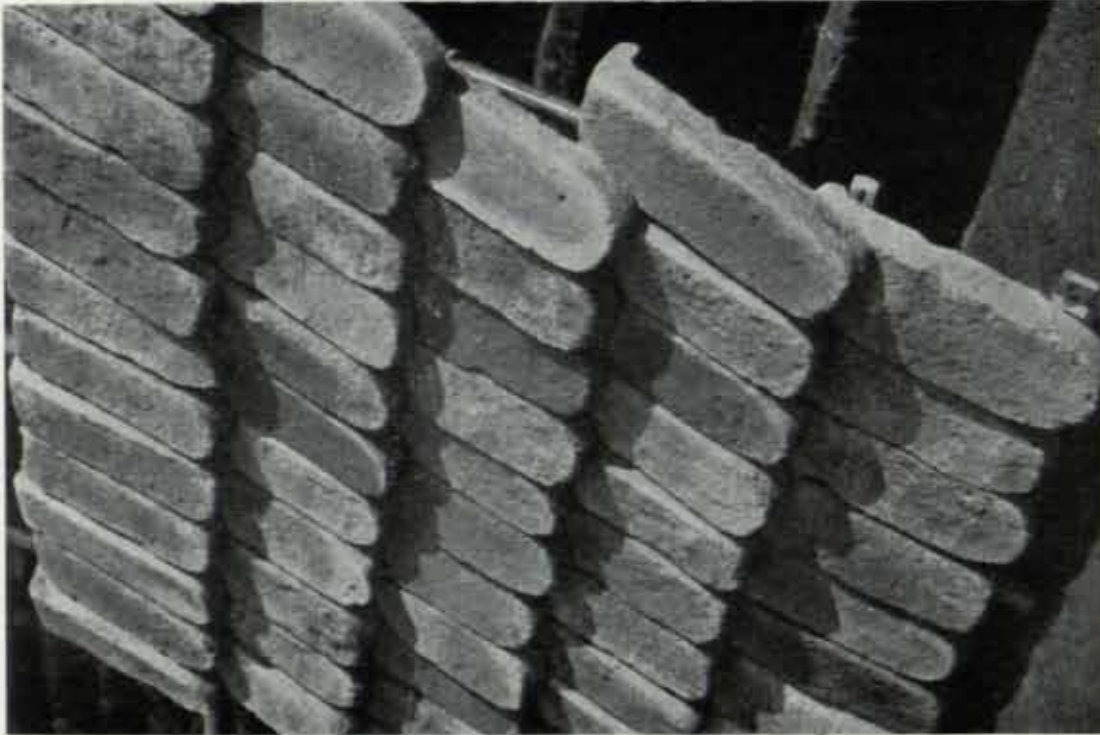


Part of Monastery 1 with remains of Room 4 of Period III and lime-pits with stone walls (near entrance of Cell 11) on eastern wing of verandah. See pp. 211 and 212





A. Monastery 1: stack of terracotta tiles on courtyard.  
See p. 212



B. Tiles mounted on bamboo-frame. See p. 212

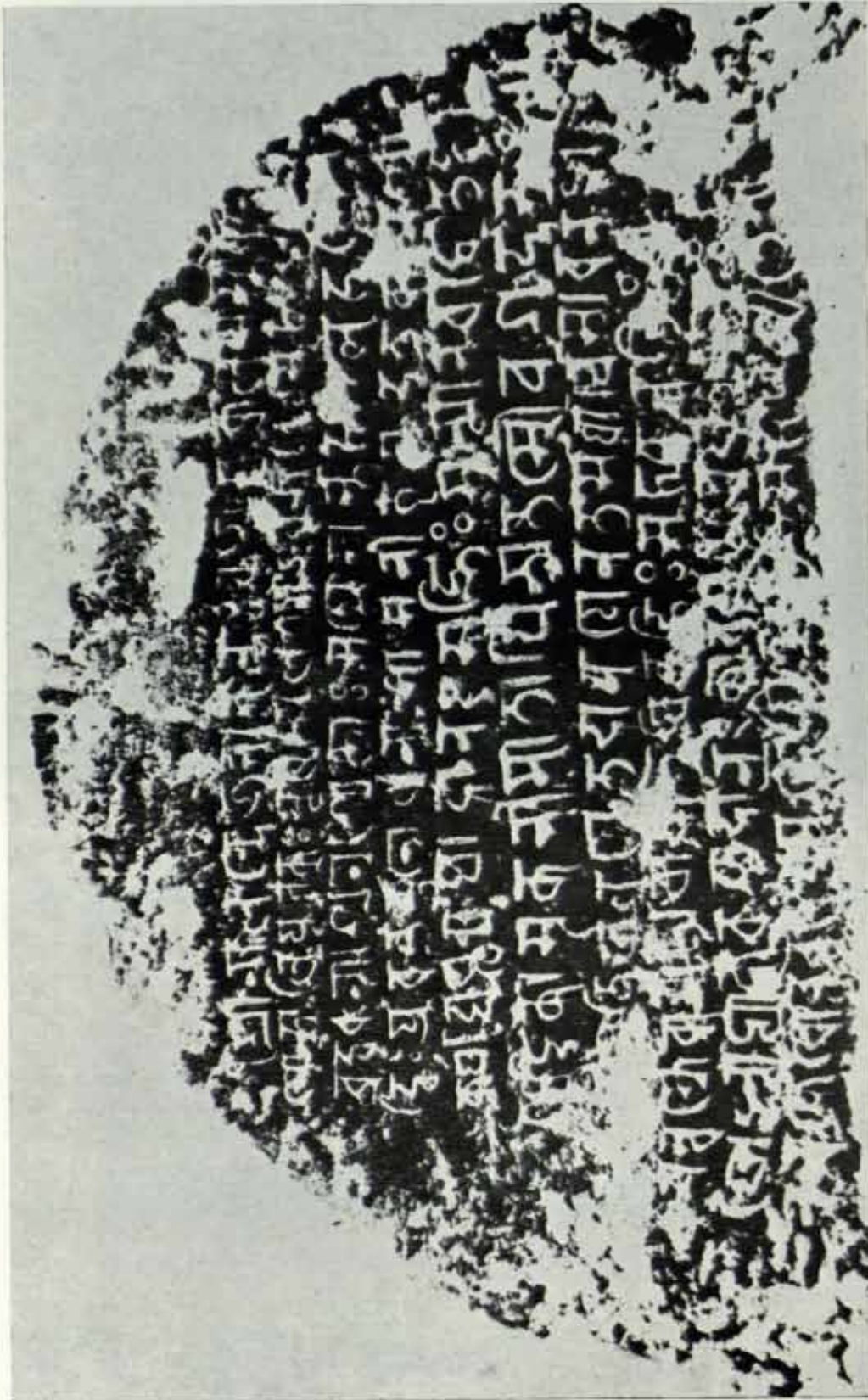


A. Monastery 1: inscribed stele. See p. 213



B. Monastery 1: inscribed stele. See p. 213





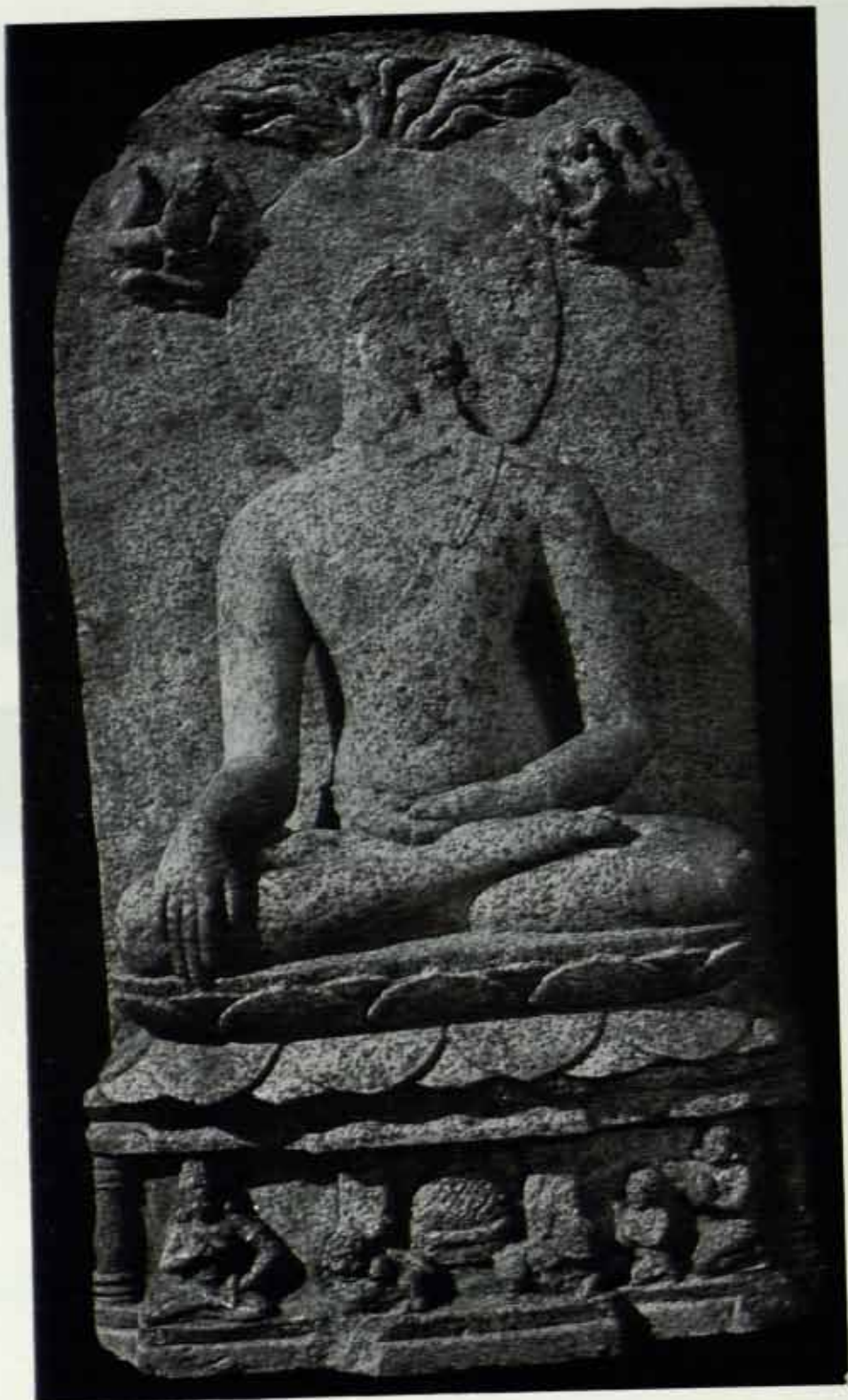
Monastery I: inscription A. See p. 213





Monastery 1: inscription B. See pp. 213 and 214





Buddha in *bhūmisparśa-mudrā*. See pp. 211 and 217



A. Buddha in *bhūmiśparśa-mudrā*, See p. 217



B. Buddha in *bhūmiśparśa-mudrā*, See p. 218





A. Buddha in *bhūmiśparśa-mudrā*. See p. 218



B. Buddha in *bhūmiśparśa-mudrā*. See pp. 219 and 229



A. Buddha in *bhūmiśparśa-mudrā*. See p. 219



B. Buddha in *bhūmiśparśa-mudrā*. See pp. 205 and 220



C. Buddha in *bhūmiśparśa-mudrā*.  
See p. 220



D. Buddha in *bhūmiśparśa-mudrā*. See pp. 205 and 220





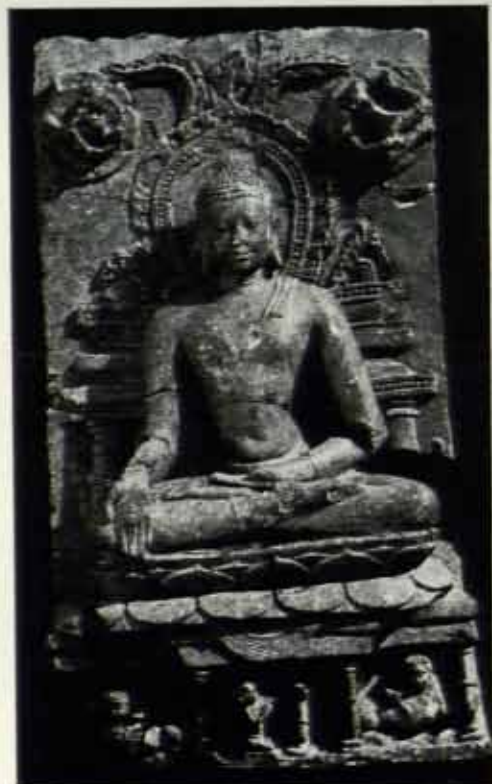
A. Buddha in *bhūmisparśa-mudrā*. See p. 220



B. Buddha in *bhūmisparśa-mudrā*. See p. 221



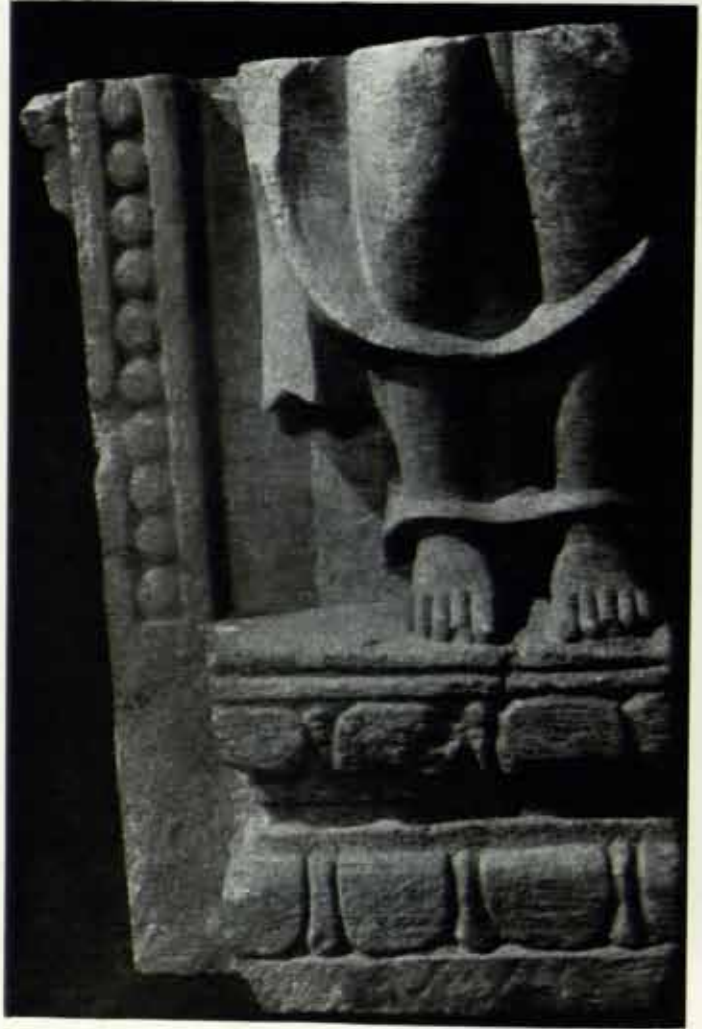
C. Buddha in *abhaya-mudrā* (?).  
See p. 221



D. Buddha in *vara-mudrā*. See p. 222



A. Buddha in *vara-mudrā* (?). See p. 222



B. Lower part of a figure of Buddha (?). See p. 223



C. Bust of Buddha. See p. 223



D. Feet of Buddha (?). See p. 223





A. Akshobhya (?). See p. 224



B. Maitreya. See p. 225



A. Vajradhara (?). See p. 224



B. Mañjuśrī. See p. 226



C. Bust of Vajrasattva. See p. 225



D. Maitreya. See p. 226





A. Mañjuśrī. See p. 227



B. Lokeśvara. See p. 227



C. Lokeśvara. See p. 227



D. Head of Lokeśvara (?). See p. 229



A. Lokēśvara. See p. 228



B. Lokēśvara (?). See p. 229





Jambhala. See p. 229



A. Jambhala. See p. 232



B. Jambhala. See p. 233



C. Jambhala. See p. 232



D. Jambhala. See pp. 205 and 233





A. Lower part of a couple. See p. 233



B. Tārā. See p. 233



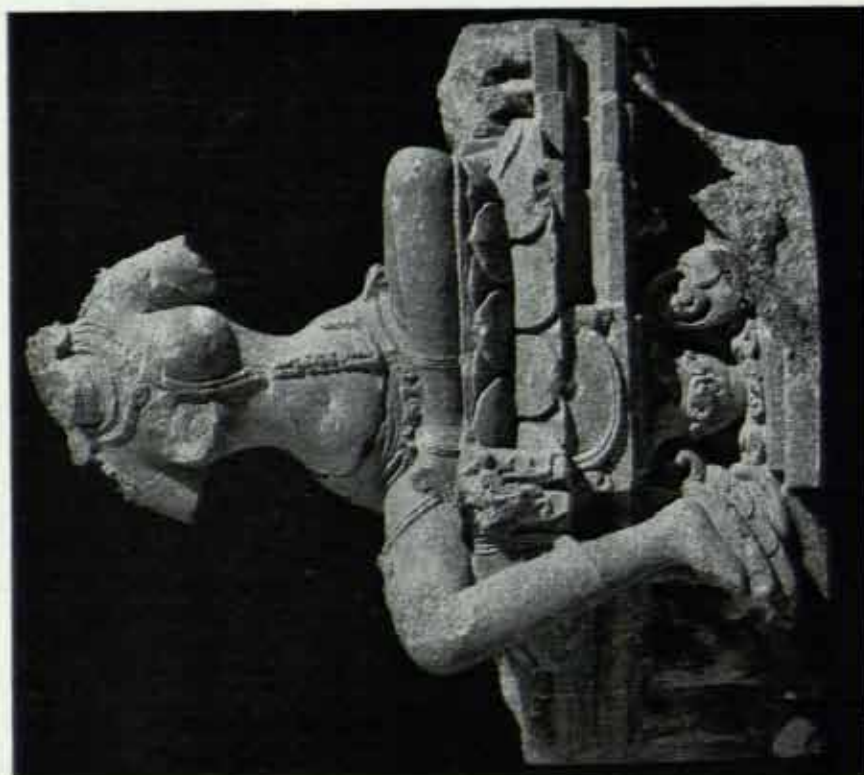
C. Lower part of an image. See p. 239



D. Bottom side of C. See p. 239



A. Ārya-Sarasvatī. See p. 234



B. Ārya-Sarasvatī (?). See p. 235





A. Vasudhārā. See p. 236



B. Vasudhārā. See p. 236



A. Bust of a two-armed goddess. See p. 236



B. Damaged bust of a four-armed goddess. See p. 237





A. Chundā (?). See p. 245



B. Head of an attending figure. See p. 237



C. Head of a Bodhisattva. See p. 237



D. Head of a Bodhisattva. See p. 238



Gaṇeśa, Vaishṇavī and female figures. See pp. 239 and 240

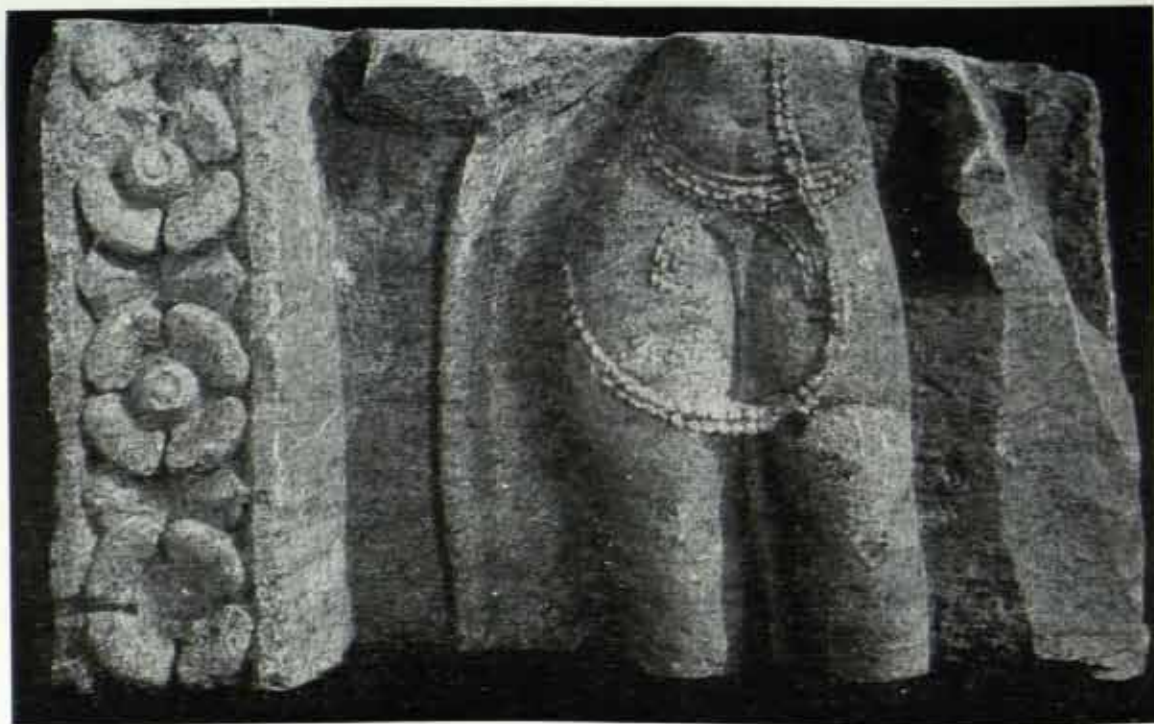




Slab with reliefs of *stūpa* and figure of Buddha. See p. 240

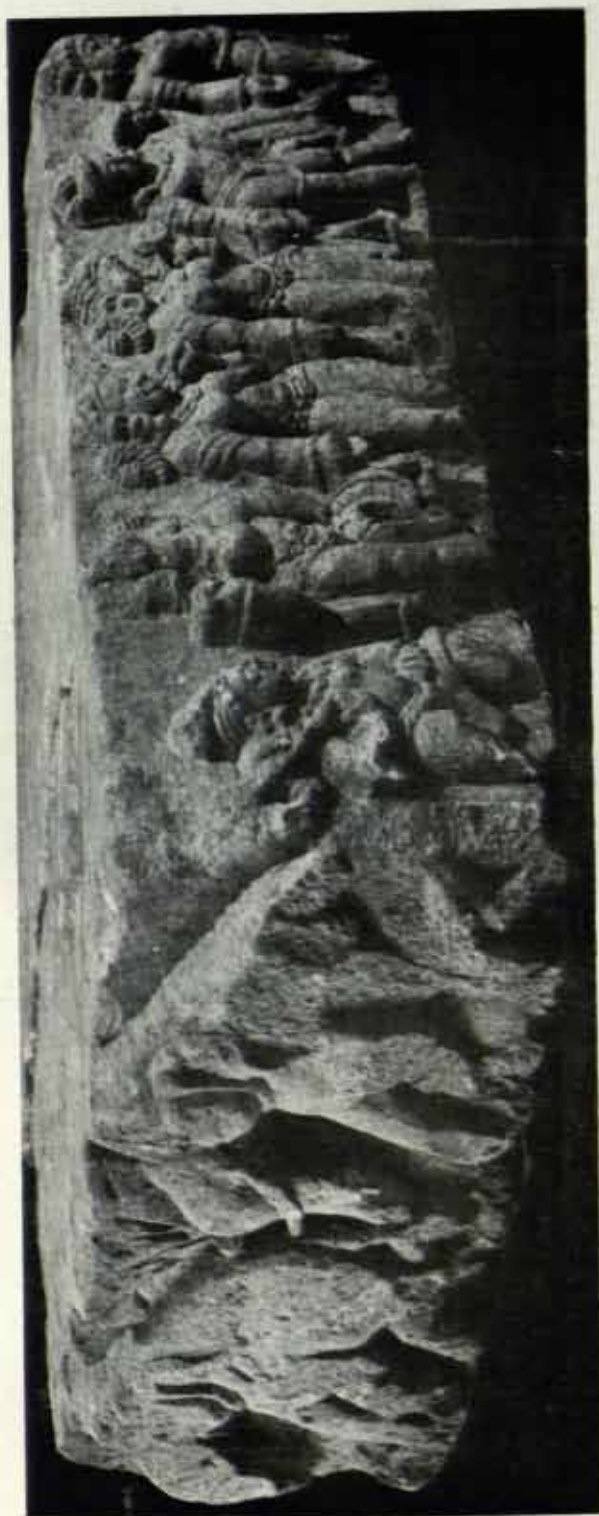


A. *Chāmara*-bearer. See p. 241



B. Middle part of a figure. See pp. 205 and 242





A



B

A and B. Fragment of a frieze. See pp. 205 and 242

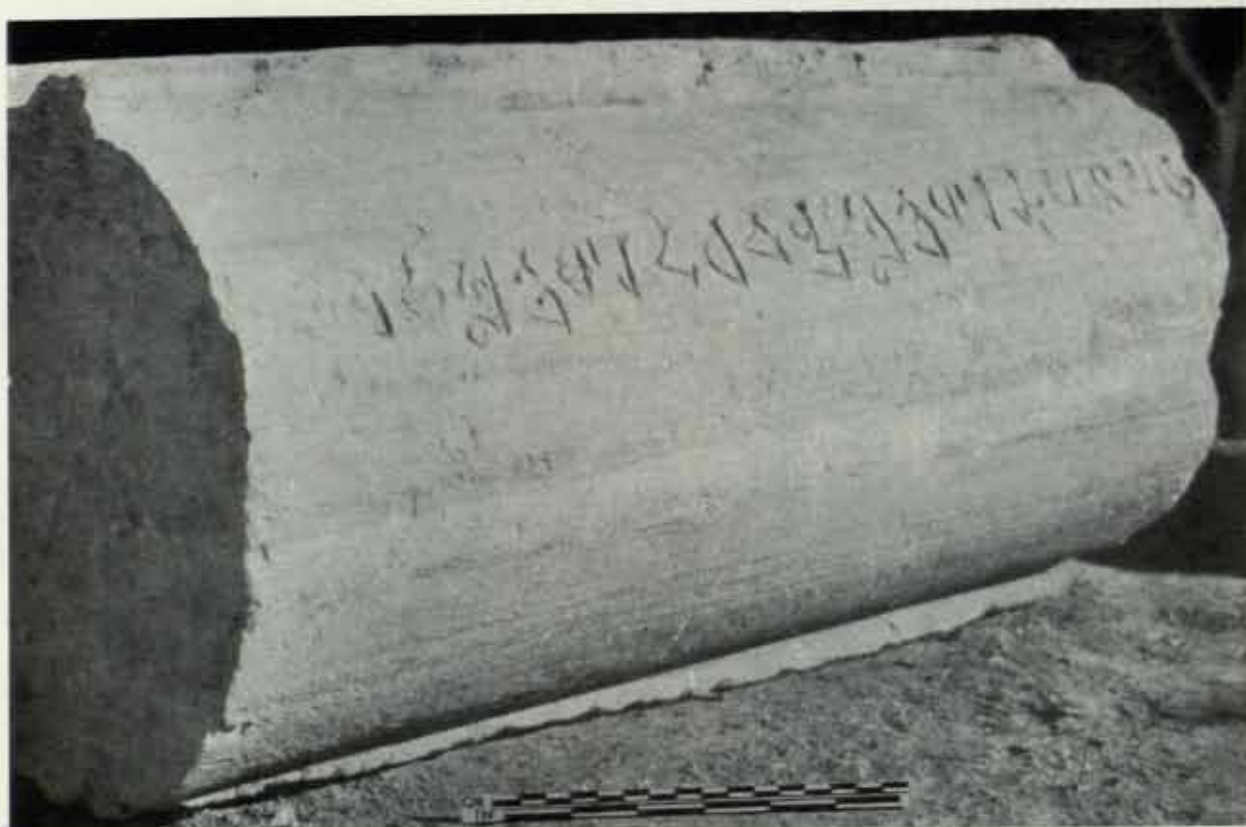


A. Roof of a niche. See p. 241



B. Fragments of friezes. See p. 243





A. Inscribed architectural slab. See pp. 205 and 244



B. Fragment of a frieze. See pp. 205 and 243



A. Lower part of a door-jamb. See pp. 205 and 244



B. Architectural piece. See pp. 205 and 244



C. Architectural piece. See pp. 205 and 244



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