IN THE SUPREME COURT OF INDIA

(CIVILAPPELLATE JURISDICTION)

CIVIL APPEAL NO. 4768-4771 OF 2011

IN THE MATTER OF:

BHAGWAN SRI RAMA VIRAJMAN
AND OTHERS. ...APPELLANTS

VERSUS

SRI RAJENDRA SINGH & ORS. ...RESPONDENTS

19/11/2018

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EXHIBITS

VOLUME-VIII

(PAGES 1679 TO 1918)

PAPER-BOOK

(For Index Kindly See Inside)

ADVOCATE FOR THE APPELLANT: : MR. P. V. YOGESWARAN

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Archæological Survey of India.

REPORT

OF

TOURS IN THE CENTRAL DOAB AND GORAKHPUR

IN

1874-75 AND 1875-76

BY

A. C. L. CARLLEYLE,
FIRST ASSISTANT, ARCHÆOLOGICAL SURVEY,
UNDER THE SUPERINTENDENCE OF
MAJOR-GENERAL A. CUNNINGHAM, C. S. I., C. I. E.,
DIRECTOR-GENERAL OF THE ARCHÆOLOGICAL SURVEY OF INDIA.

VOLUME XII

INDOLOGICAL BOOK HOUSE
VARANASI 1978

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"Where the historical records destroyed or so fading as to be quite certain of our own, it may be necessary to take steps, and to employ a liability and decisive."—Lord Canning.

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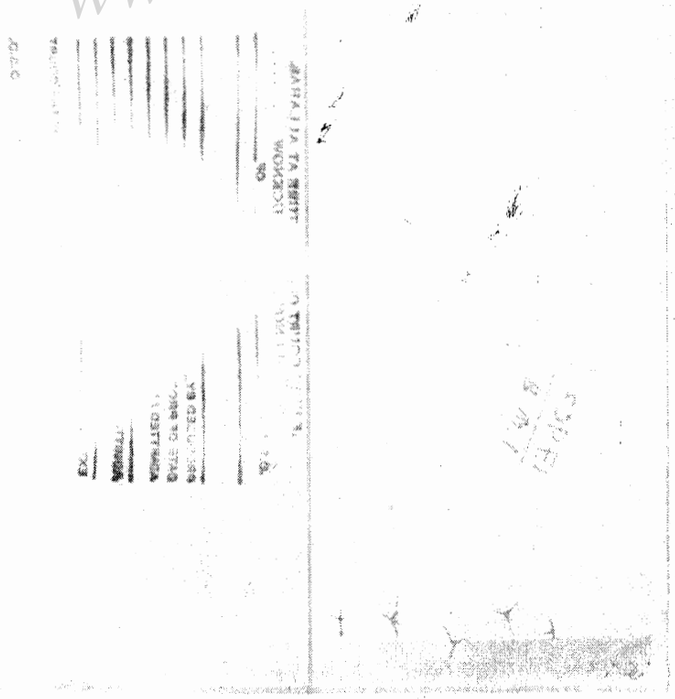

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INTRODUCTION.

IN the present volume Mr. Carlleyle has described the results of two years' tours in the central portion of the Gangetic Doab, and in the Gorakhpur district, in both of which he made some important and very interesting discoveries. In the Doab he examined the great mound of Indor Khera, 8 miles to the south-south-west of Anupshahr on the Ganges, where he found a copper-plate inscription of the great King Skanda Gupta, dated in the year 146 of the Gupta era. He was fortunate also in discovering the curious old fort of Sánkara on the Budh Gangá, and other places in the same neighbourhood, which seem to be well worth excavation.

But Mr. Carlleyle's most valuable work was the discovery of the site of the famous town of Kapilavastu, the birth-place of Sakya Buddha, which was for many centuries the most venerated of all the holy places of Buddhism. At the present day it is only an insignificant village, but its lake is still there, as well as the little river Rowai or Rohini, and numerous old sites, some of whose names still remain unchanged, to attest the correctness of the identification of the old city. Of these the most prominent are the *Sar-kuía*, or "Arrow well," and the *Háthi-gadhe* or "Elephant Pit." The former is the *Sara-kupa* of Sanskrit, or the "Arrow spring," which marks the spot where Prince Siddhártha's arrows fell, when he was contending in archery with his kinsmen and the neighbouring Princes. The latter is the *Hasti-gartta* of Sanskrit, or the "Elephant Hole," where the elephant, which was killed by

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Devadatta to obstruct the road into the city, was pitched by Prince Siddhârtha.

Both of these spots are mentioned by the Chinese pilgrim Hwen Thsang under the same names, *Sara-kupa* (Source de la Fleche) and *Hasti-gartta* [la Fosse de l'Elephant], which have remained unchanged to the present day.

Shortly after Mr. Carlleyle's discovery I visited Bhuila Tâl myself, and examined many of the localities mentioned in this Report. I saw the *Sur-kuîa*, or "Arrow well," the *Hâthi-gadhe*, or "Elephant Pit;" the *Lumbini*-garden where Prince *Siddhârtha* was born, and the site of Koli, the birth-place of Mâyâ Devi, the Prince's mother. I also paid a visit to Koron-dih, the supposed site of Râma-grâma, and to other places in the neighbourhood. The result of my examination was the most perfect conviction of the accuracy of Mr. Carlleyle's identification of Bhuila Tâl with the site of Kapila-vastu, the famous birth-place of Sâkya Muni.

I am also satisfied that the sites of the birth-places of the two previous Buddhas, Kraku-chanda and Kanaka, have been correctly identified.

At p. 26 the text of an inscription on the Jâmi Masjid at Sambhal is given without any translation. I have since found the following rendering by Blochmann (see Bengal Asiatic Society's Journal,) Proceedings for May 1873, p. 98.

"1. The collector of buildings of grace and beauty, the raiser of the standards of rule and faith.

2. The spreader of the wings of peace and tranquillity, the builder of the buildings of knowledge and deed.

3. Mohammad Bâbar, Jam in dignity, may God Almighty have him in His keeping!

4. Kindled in India the lamp of power, when a ray of it fell upon Sambhal.

5. To build this mosque, may it be protected against destruction and decay.

6. He gave orders to his mean slave, who is one of his principal officers

7. Mir Hindu Beg, the intelligent and wise, who is an example to others in polite manners.

8. And when, in consequence of the order of the sovereign of the world, by the guidance of Providence, the mosque was completed.

9. Its date was "the first day of the month of Rabi' I (A.H. 933, or 6th December 1526 A.D.)

A. CUNNINGHAM.

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As Sânkara is beyond all doubt a very ancient site, I would suggest that it might be of advantage to cause some excavations to be made there, more especially about the old fort.

Sânkara now belongs to a Muhammadan zamindar, who is called a Nawab, but who resides at some distance from it. I was told that this Muhammadan zamindar had in his possession an ancient inscription, which was found at Sânkara. I think that very strict inquiries should be made about this inscription, as I have found by experience that Natives are very apt to deny the existence of such things when they find that they are being inquired after.

8.—SAMBHAL.

The old city of Sambhal is situated on the Mahishmat Nadi, in the very heart of Rohilkhand. In the Satyug its name is said to have been "*Sabrit*," or *Sabrat*, and also *Sambhaleswar*. In the Tretâyug it was called Mahadgiri, and in the Dwâpar, Pingala. In the Kaliyug it received its present name of *Sambhala*, or in Sanskrit *Sambhala-grama*. To the south-east of the city is *Surathal Khera*, which was called after Raja *Surathal*, a son of Raja *Satyavânu*, of the Lunar race. *Surathal Khera* measured 1,200 feet in length from north-east to south-west, by 1,000 feet in breadth. Close to the south-south-west side of it there is another large *khera*, with a village on it called "Raja *Sadun-ka-khera*," or "Sadungarh," probably *Satun* or *Sataun*, for *Satyavan*.

There are also many other smaller mounds between the two places. The two kheras of *Surathal* and *Sadun* together evidently once formed one large city. Another ancient place named *Amrama-pati Khera* is situated on the right bank of the *Sât* river, and near the village of Alipur.

About a mile to the north-west of the last place, there is another mound called *Chandreswar Khera*.

Gunthal Khera, which is situated about 2 miles to the south-east from Surathal Khera, measures about 1,600 feet in length from east to west, by about 1,000 feet in breadth from north to south.

All these places are situated to the south-east from Sambhal and Chanduasi.

The principal building in Sambhal is the Jâmi Masjid, which the Hindus claim to have been originally the temple of *Hari Mandir*. It consists of a central domed room upwards of 20 feet square, with two wings of unequal length,

that to the north being 50 feet 6 inches, while the southern wing is only 38 feet 1¾ inches. Each wing has three arched openings in front, which are all of different widths, varying from 7 feet to 8 feet.[1]

The Muhammadans ascribe the erection of the building to the time of the Emperor Babar, and point to an inscription inside the masjid, which certainly contains the name of Babar, but which the Hindus assert to be a forgery of late date. At or on the back of this slab, they say that there is the original Hindu inscription belonging to the temple. Several Musalmans of Sambhal confessed to me that the inscription containing Babar's name was a forgery, and that the Muhammadans did not get possession of the building until about the time of the mutiny, or a little before it, say about 25 years ago. That they took possession of the building by force; and that there was then a trial about the case in Court before the Judge of the district, and that the Muhammadans gained the case mainly by means of the forged inscription, and also by all the Muhammadans coming together and bearing false witness against the Hindus who were in the minority.

In the forged inscription of Babar in the Hari Mandir at Sambhal, it may be observed that the name of Babar is wrongly given. In the inscription I read as follows:—

Bâni Aina Ilm o Amal:
Shâh Jamjâh Muhammad Bâbar.

بانی الینهٔ علم و عمل ٭ شاه جم جاه محمد بابر

But the real name of this king was "Shâh Zahir-ud-din Muhammad Babar."

The fine dome of this building is probably unique of its kind. It is a clear hollow shell from the keystone down to the ground. Its shape is very much like the hollow of the inside of a huge thimble. The interior shape of the dome is ovoid, or like the half of an ovoid ellipse rotated on its axis. The dome is built of brick, and it is said to have been rebuilt (as it now is) by the famous Prithvi Raja, who appears to have been a great benefactor to Sambhal. The circular dome stands upon an octagon, and the octagon upon a square.

The walls of the central square Hindu temple would appear to have been built with large bricks cased with stone, but the plaster with which the Muhammadans have coated the walls conceals the material of which they are made;

[1] See Plates III and IV for plan and elevation of this Masjid.

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and I can only say that, on examining several spots where the plaster was broken, I found that in some places stone was exposed. I believe that the Muhammadans stripped off most of the stone, especially such as bore traces of Hindaism, and made a pavement of the stones, turning the sculptures downwards. I observed traces which showed that the walls had once been much thicker than the stone casing was on. Underneath the outer steps of the outer court I dug out some fragments of sculpture in reddish sandstone, one of which was the upper portion of a fluted pillar.

The Muhammadan wings added to the building, in order to turn it into a masjid, are built of small bricks, that is, wherever the walls happened to be bare of plaster, I found that the bricks were small and set in mud mortar. There is a clear and distinct difference between the old Hindu work and the modern Muhammadan work, and the old Hindu temple is at once distinguishable from the Muhammadan additions.

The square Hindu temple would have had originally only one doorway in the east wall, about 8 feet in width, but the Muhammadans cut four more doors, each 6 feet wide, two in the northern and two in the southern wall of the square temple, in order to communicate with the aisles of the side wings which they added.

Note by General Cunningham.

[The inscription in the masjid which the Hindus denounce as being forged appears to me to be quite genuine. The text is as follows:—

جامع اثوهٔ فضل و کمال • رافع آلوهٔ ملک و مثل
بلسله آمجهٔ امن و امان • بانی آدیهٔ علم و عمل
شاه جم جاه محمد بابر • حفظ الله عز و جل
شمع گردنت چو برافروخت بهند • روشن از پر توان شد سنبل
از پئی ساختن این مسجد • که مخزون باد و نقصان و خلل
کرد فرمان بکمین بندهٔ خویش • که بود عمدهٔ ارکان دول
مهر یا عقل و خرد هذویبک • آن باخلاق نکو گشته مثل
چون بزمان شهنشاه جهان • یافت اتمام بتوفیق از زل
سال تاریخ ذمه جوش گفته • یکم از شهر ربیع الاول

The full date is given in a very ingenious manner with the last words :—

Ekum an Shahar Rabi-al-awal,

which mean literally "on the first day of the month of Rabi-al-awal," while the sum of the individual letters give the year 932 A. H. according to the reckoning of the Abjad. The builder, or rather the converter, of the Hindu temple into a masjid was Mir Hindu Beg.]

9.—AHÂR.

Ahâr, or Ahewa-nagara, or Abhanagara, lies on the west or right bank of the Ganges, about 7 or 8 miles to the north from Anupshahr.

Ahar is the present name on the town which is said to occupy the actual site of the ancient city of "Kundilpur," which bleonged to Raja Bhishmak, in the time of Krishna, and from which Krishna carried off his bride, Rukmini, the daughter of Raja Bishmak, whom her brother Rukam had forcibly betrothed (against her will) to Sisupal, Raja of Chedi.

Ahâr, and especially the deserted site, or bare elevated ground or *khera*, immediately adjoining the west of it, is still known as "*Kundilpur*" to the Pandits and to the *Pujaris* of the temples and to the pilgrims or devotees who visit the spot. Ahâr would, therefore, appear to be perhaps one of the most well-marked of ancient sites still existing in India from the heroic ages of Hinduism.

It is at least a place of considerable traditionary romantic interest and of reputedly venerable antiquity.

It would, however, appear to be very doubtful whether Ahâr can be identified with the Kundilpur of tradition, after all. In an excellent historical memoir of the zillah of Bulandshahar, by the intelligent Deputy Collector of the district, Kuar Lachman Singh, he says that —

"this tradition is evidently wrong, for, according to the Purans, the capital of Bhismak was at Kundilpur, and the name of his country was Vidarbh, which has been ascertained to be Bidar, or the Berars of Central India. Moreover, there is no mention whatever in the description of Kundilpur, as given in the Purans, that it was in the vicinity of the Ganges. Had the present site of Ahâr been really the ancient site of the capital of Vidarbh, it is highly improbable that its situation on the bank of the Ganges should not have been mentioned in the "Rukmin Wedding Chapter" of the Bhagwat, where the houses, gardens, suburbs, and other particulars of the scene are minutely detailed."

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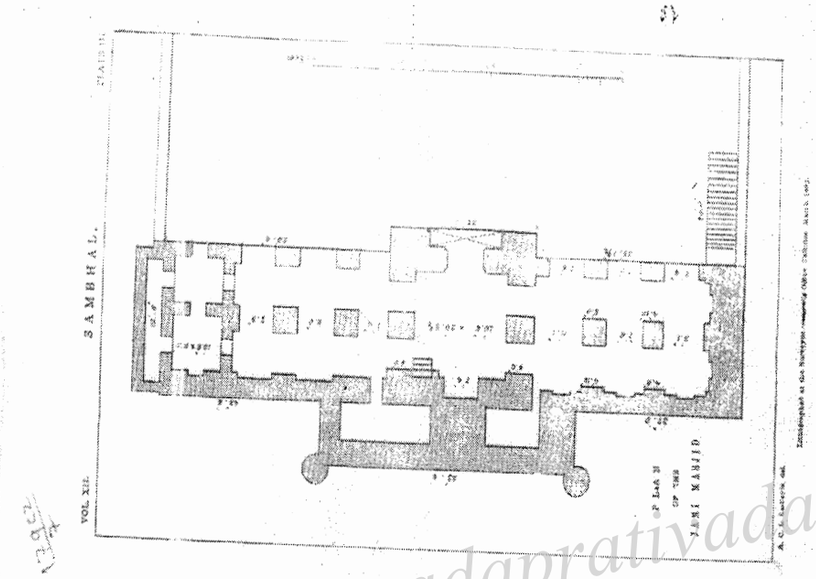

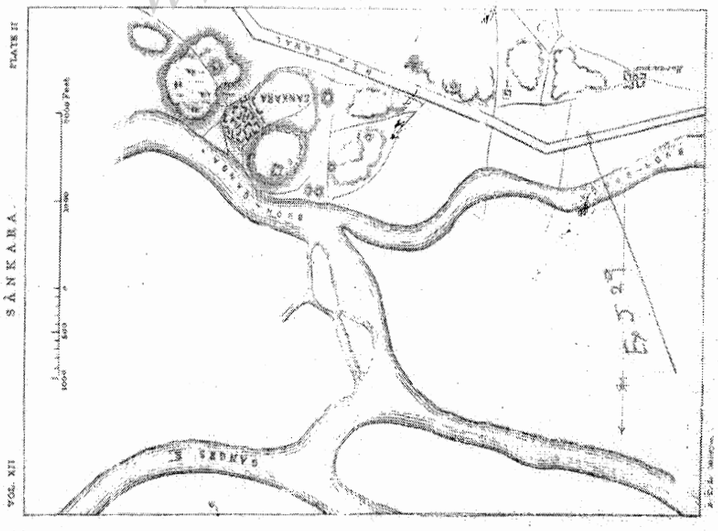

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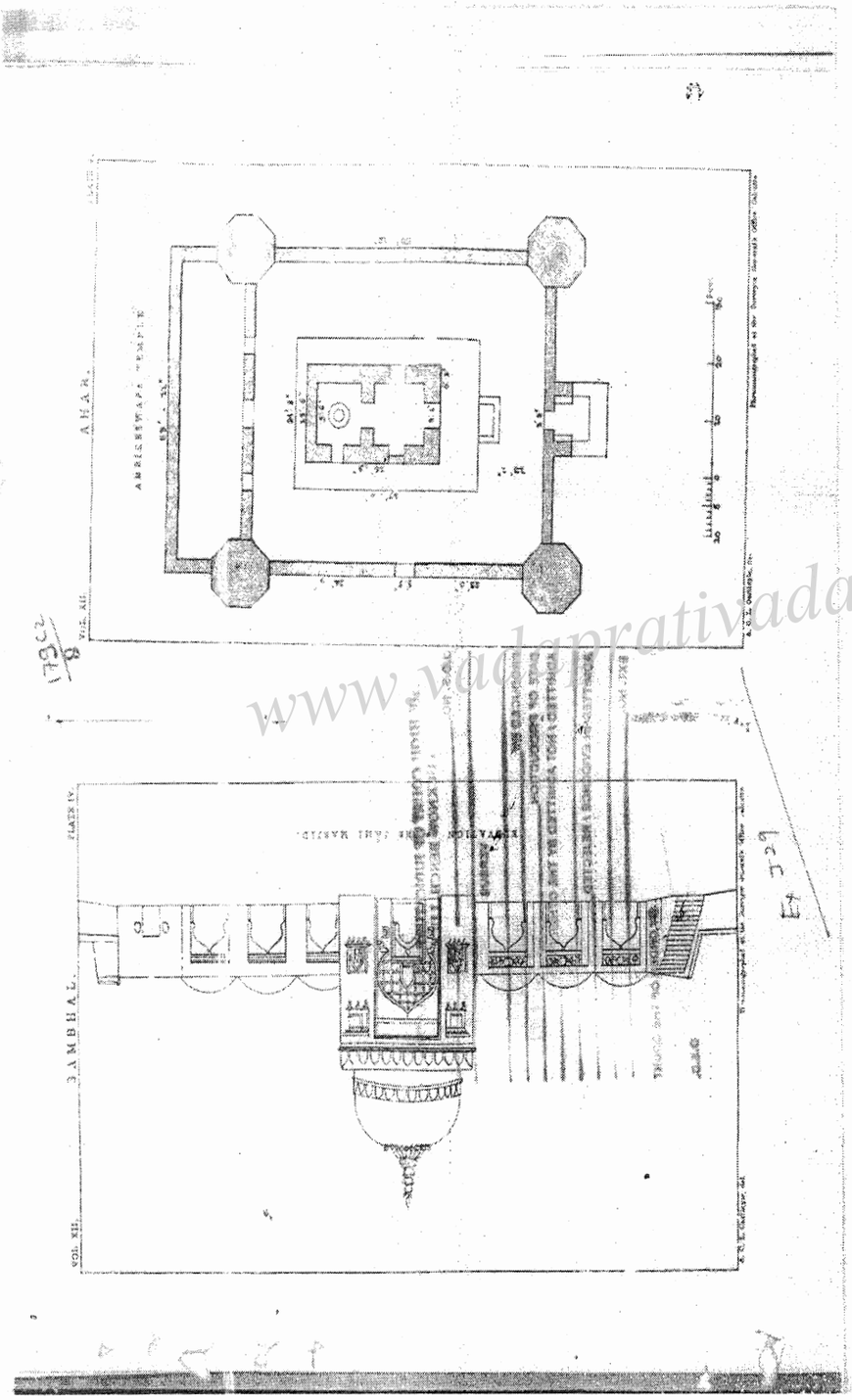

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receded from these parts. The name of Malava Ganana, belonged to this period, and continued even after Yasodharman.[9] It is claimed that there is ample evidence for the presumption that Skanda Gupta I, was the founder of the Vikrama era.

9. Vikrama Samvat in Sahyadri (Marathi) October, 1943, by Dr.Altekar.

AYODHYA IN ANCIENT INDIA

By B. C. Law

Geographical position of Ayodhya.

Ayodhya or Ayojjha is one of the seven holy places of the Hindus.[1] Fa-Hien calls this town as Sha-che and according to Ptolemy it is known as Sogeda. Its capital was Sujanakot or Sancankot, 34 miles north-west of Unnao in Oudh on the river Sai in the Unao district. In the Brahmana Literature we find that Sunahsepa speaks of this town as a village.[2] According to the Vividhatirthakalpa[3] of the Jains, Ayodhya is also known as Vinita, Saketa, Iksvakubhumi, Ramapuri and Kosala. It is the birthplace of Rsabha, Ajita, Abhinandana, Sumati, Ananta, and Acala. Seven Jain preceptors were born here. According to this Jain work, Ayodhya was 12 yojanas long and nine yojanas broad.[4] This town is situated on the banks of the Sarayu river,[5] about 6 miles from the Fyzabad Railway Station. It is also a sacred place of the Vaisnavas. Sarayu or Sarabhu[6] of the Pali literature is the Ghagra or the Gogra in Oudh. According to the Vividhatirthakalpa, the river Ghargharadaha meets with the Sarayu and is known by the name of Svargadvara. This river rises in the mountains of Kumayun and after its junction with the Kali-nadi, it is called the Sarayu, the Ghagra or the Dura. According to

1. Ayodhya Mathura Maya Kasi Kanci Avantika, Puri Draravati caita Saptaits moksadayitah.

2. Aitareya Brah ..... vii. 3. 1 f. : Sankhayana Srauta Sutra.

3 & 4. Vividhatirthakalpa, p. 24.

5. Ramayana, Balakanda, Ch. 24.

6. Vinaya II., 237 : Anguttam Nikeya, IV, 101 : Samyutta II, 135; Udana, V. 5. The Aeiravail was its tributary.

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the Mahabharata,[7] the Sarayu issues from the Manasasarovara. The Son and the Sarayu[8] joined the Ganges near Singhee, 8 miles east of Chapra in Saran, between Singhee and Harji-chupra, two villages on both sides of the Ganges, about 2 miles to the east of Cherund and 8 miles to the east of Chapra. According to Alberuni, Ayodhya is situated about 150 miles south-east from Kanauj. In the Buddhist period, Kosala was divided into Uttara-Kosala (northern Kosala) and Daksina-Kosala (southern Kosala), the Sarayu being the dividing line betwen the two provinces. The capital of the Southern Kosala was Ayodhya on the Sarayu. According to the Ramayana,[9] the river Syandika or the Sai between the Gumti and the Ganges formed the southern boundary of Kosala.

Rhys Davids points out that Ayodhya had sunk to the level of an unimportant town in Buddha's time.[10] Some think that Ayodhya and Saketa were identical but Rhys Davids says that both the cities existed in Buddha's time. They were possibly adjoining cities like London and Westminster. Ayodhya seems to have ben the earliest capital and Saketa the next.[11] According to the Chinese pilgrim Yuan Chwang, it was 5000 li in circuit. The Ramayana tells us that Ramacandra walked south from Ayodhya to Pancavati. After killing Ravana, Rama is said to have proceeded to Kiskindha and thence to

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7. Anusasnapatra, Ch. 155. The Sarayu is mentioned among other rivers : — Rahasyam Satakumbhan ca Sarayun ca tathaiva ca Carmanratim Vetravatin Hastisomam disam tatha (Mbh., Bangavasi Edn., p. 821, 19).

8. Cf. Ramayana, p. 47, vs. 3—5, where we read that Rama visited the confluence of the Ganges and the Sarayu.

9. D. Chs. 49-50.

10. Buddhist India, p. 34.

11. Rai Chaudhuri, Political History of Ancient India (4th Ed.), p. 91.

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AYODHYA IN ANCIENT INDIA

Ayodhya.[12] Ayodhya is described in the Ramayana as being situated on the banks of the river Sarayu in the land of Kosala which was a big janapada or country and the well-known town of Ayodhya was included in it. Manu, the progenitor of man, is said to have built Ayodhya which was 12 yojanas in extent and 3 yojanas in breadth. According to the Ramayana, it took 4 days and nights to cover the distance between Ayodhya and Videha at normal speed; swiftly moving envoys could cover the distance in 3 days. At a distance of one krosa (2 miles) from the capital city of Ayodhya, was situated Nandigrama where Bharata ruled over the people of Ayodhya during Rama's exile. The Ramayana further points out that 3 days and 3 nights were generally taken for swiftly flying messengers to reach Mathura from Ayodhya. Rama's palace was half a yojana distant from the banks of the Sarayu.[13]

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Chinese pilgrims' accounts

The Chinese pilgrim, Fa-Hien, who visited Ayodhya in the 5th century A.D., saw the Buddhists and the Brahmanas not in good terms. He also saw a tope there where the four Buddhas walked and sat.[14] Another Chinese pilgrim, Yuan Chwang, who visited India in the 7th century A.D. after travelling more than 600 li and crossing the Ganges to the south, reached the Ayudha or Ayodhya country. According to him, Ayodhya was the temporary residence of Asanga and Vasubandhu. He says that Ayudha is Saketa, i.e., Ayodhya. The country yielded good crops, was luxuriant in fruit and flower and had a genial climate. The people had agreeable ways, were fond of god work and devoted to practical learning. There were more than 100 Buddhist monasteries

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12. Mahabharata, bangavasi Ed., 543, 52-70.
13. Ramayana, Bangavasi Ed., p. 1466, 1.
14. Begge, ... of Fa-Hien., pp. 54-5.

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and more than 3000 Brethren who were students of Mahayana and Hinayana. There were 10 deva temples and the non-Buddhists were few in number. Within the capital was the old monastery in which Vasubandhu composed various Sastras. There was a hall in ruins where Vasubandhu explained Buddhism to princes and monks who used to come from other countries. Close to the Ganges was a large Buddhist monastery with an Asoka tope to mark the place at which the Buddha preached to Devas and men for 3 months on the excellent doctrines of his religion. Four or five li west from this monastery was a Buddha relic tope and to the north of the tope were the remains of an old monastery where the Sautrantika-vibhasa-sastra was composed. In a mango grove 5 or 6 li to the south-west of the city was the old monastery in which Asanga learnt and taught. The three Buddhist treatises referred to by Yuan Chwang were communicated to Asanga by Maitreya, viz., Yoga carabhumisastra, Sutralankara-tika and Madhyanta-vibhaga sustra. About 100 paces to the north-west of the mango-grove was a Buddha relic tope. Asanga, according to the pilgrim, began his Buddhist religious career as a Mahisasaka and afterwards became a Mahayanist. Vasubandhu began his career in the School of the Sarvastivadins. The Chinese pilgrim also refers to an old monastery 40 li north-west from Asanga's chapel. Within this a brick-tope marked the place at which the conversion of Vasubandhu to Mahayanism began. After the death of Asanga, Vasubandhu composed several treatises, expounding and defending Mahayanism. He died at Ayodhya at the age of 83.[15]

Ajodhya in the Epics

According to the Ramayana, Ayodhya was a city full

15. Watters on Yuda Chwang, I. pp. 354-9.

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of wealth and paddy. It had spacious streets and roads. Its streets were well-watered and looked gay with flowers. It had lofty gates furnished with doors and bolts amidst the net-work of its streets. Furnished with all kinds of equipments, it looked like a bulwork with its defences. It was the home of a large number of skilful persons trained in arts and crafts. It was full of palatial buildings, green bowers and mango-groves. Around all these, a long row of sala trees looked like a girdle. The city was rendered impregnable being surrounded by a deep ditch filled with water. Animals useful to men like horses and elephants, cows, camels and asses could all be found there in large number. It had in it merchants from different countries, feudatory chiefs and princes from all quarters. Splendid with its stately mansions, it had a large number of pinnacled houses. The city had lofty seven storied buildings inlaid with gold and precious stones. It was a crowded city and frequently resounded by the drums and the notes of the harp and other musical instruments. It had a galaxy of great men, benevolent sages, and virtuous people. This blissful city had Kamboja horses and mighty elephants. Men of rank could be found in the city moving in chariots, horses and elephants. The parks and pleasure-gardens were resorts of lovers, where merry folk used to gather in the evening.[16] In the Mahabharata, the city of Ayodhya is given the epithet of 'punyalakshana', that is, endowed with auspicious signs. It was a delightful spot on earth and its sparkling splendour looked like the shining moon in autumn.[17]

Social History

According to the Ramayana there were four grades of social order, e.g., the Brahmanas, the Ksatriyas, the

16. Ramayana, p. 309. vv. 22-24.
17. Ibid., p. 6, v.v. 90-98.

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17. Ibid., p. 6, v.v. 90-98.

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Vaisyas and the Sudras. They had to fulfil duties and obligations of the respective orders.[18] The Ksatriyas obeyed the Brahmanas, the Vaisyas followed the Ksatriyas, and the Sudras served the three upper castes.[19] They Ksatriyas like the Brahmanas had to perform the worship thrice daily. The Brahmanas occupied the most exalted position in the social order of the age. Being placed at the highest rung of the ladder, the special privileges that were denied to the Ksatriyas, were however enjoyed by them. Thus the Brahmanas alone had the right to master the four Vedas and used the sacred sound Onkara and Vasatkara.[20] The Brahmanas had also the right to study not merely the sacred scriptures meant for their own class but also to acquire the sciences and arts intended for the Ksatriyas.[21]

Ordinarily birth in a family determined once for all the caste of a man. Transgression of this rule was, however, allowed in special cases. Thus the sage Visvamitra, a Ksatriya by birth, became a Brahmana(?), by dint of his extraordinary merit and was accepted in the rank of a Brahmana by his great rival Vasistha.[22] The instance of Asmaka, a royal sage, born from the union of sage Vasistha with a Ksatriya queen of the Iksvaku ruler of Ayodhya, as related in the Mahabharata, shows that offsprings born of such asavarna, union were not unknown.[23] In the code of Manu we find mention of such asavarna

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marriages of the anuloma and pratiloma types.

The Brahmanas were exempted from capital punishment.[24] The robbing of their property was, con-

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18. Ramayana, p. 114, v. 23.
19. Mbh. 171-72, 23-47.
20. Ibid., pp. 15-16, vv. 16-19.
21. Ibid., p. 114, v. 23.
22. Ramayana, p. 114, v. 27.
23. Mbh., 171-72, 23-47.
24. Ramayana, 1391, v. 34.

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sidered to be a heinous act according to the public opinion of the time.[25] They lived on vegetable diet.[26]

Famine was rare in the city of Ayodhya. The people were free from diseases. Premature death was unknown. Everyone was charitably disposed and all residents whether male or female used ornaments. Malpractices were unknown and people were faithful in the observance of acrificial rites.[27] People were loyal, faithful, and hospitable to their guests. They used to enjoy a long lease of life with their wives, sons and grandsons. The sick and the destitute were treated to sumptuous dinner. Food and dress were freely given

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to all during the sacrifice. Walking in circle around a dignified person before parting was the common way of paying homage.[28] In a sraddha ceremony a large number of cows, gold and other riches were given to the Brahmans.[29] Extortion was utterly unknown.[30] During the coronation ceremony, the streets were richly decorated and illuminated,[31] musical instruments were played and the Brahmans used to chant sweet benedictions. The coronation was held in an auspicious hour with good stars on a favourable day. Thus Rama was installed as king by the family priest Vasistha and others on a suitable day with the favourable star Sravana.[32]

Various evil-killing rites were performed.[33] To follow elder brothers was the golden rule for the younger

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25. Ibid. p. 1392, vv. 48-49.
26. Ibid. p. 1404-5, vv. 26-27.
27. Ibid. p. 15, vv. 10-12.
28. Ibid. p. 115, vv. 39.
29. Ibid. p. 126, vv. 21-25.
30. Ibid. p. 136, vv. 24.
31. Ibid. p. 150, vv. 17-18.
32. Ibid. p. 543, vv. 52-70.
33. Ramayana, p. 208, vs. 46-47.

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brothers.[34] Earning money by selling lac, flesh, honey, iron or poison was considered abominable.[35] The offering of oblations in honour of the departed spirit was a common custom,[36] and the offering a watery oblations in honour of the departed ancestors was prevalent.[37] Jealousy among rival brothers was not unknown. It was a common place occurrence that a wife should cling to her beloved, a friend should act in a like manner. For a brother to stick to his brother and act in a reciprocal way was something uncommon.[37]

Devotion to husband was considered as the highest virtue for maried women.[39] According to the orthodox ideal of the age, the amorous look from other's eyes, the faintest touch from a member of the opposite sex other than her husband would have a sinister influence on the good reputation of a chaste wife.[40]

No act of violence should be committed on the weak and the helpless and specially on women. Such unchivalrous conduct looked like an act of cowardice. Stealing others wives by treachery was an offence.[41] Respectable ladies never exposed themselves to public view. Seclusion of women within the confines of the inner apartment was the usual rule. If necessity arose, they would move in palanquins or some other covered vehicles with adequate veils over their faces and requisite garments over their bodies. On no ordinary account

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could they come out to public streets by crossing the city gates on foot

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34. Ibid., p. 240, 6.

35. Ibid., p. 320, v. 38.

36. Ibid., p. 322, vv. 2-3.

37. Ramayana, p. 372, vs. 26-27.

38. Ibid., p. 158, v. 14.

39. Ibid., p. 205, vs. 25-26.

40. Ibid., p. 1196, vs. 19-20, p. 1198 vs. 26-27.

41. Ibid., p. 1165, vs. 12-13.

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or move with an open countenance.[42] The exit of women before the public view was allowed for serving the needs of different kinds of Vyasanas like hunting, game of dice, etc. In times of war or public sacrifice on the occasion of the marriage ceremony or during the work of choosing one's partner from among a large number of suitors in an open assembly (Svayamvara) or in times of great distress or sorrow women had the right to come out of their harem and expose themselves to public view. The use of deformed men and women for the work of the harem was in vogue at the time of the Ramayana.[43] The life of widow seems to be the worst lot, the highest curse for a woman.[44]

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There were expert barbers, as well as good musicians and well-trained courtesans, big merchants and traders at Ayodhya.[45] Disrespect to Brahmanas, parents and priests was considered to be a sacrilege.[46] Preservation of dead bodies in vessels filled with oil was then known.[47] King Dasaratha's dead body was preserved for sometime before its actual cremation by Bharata.[48]

Religious History

At the time of the Ramayana, the people and the members of the royal household were on the whole religious. Religious sacrifices were performed and Vedic mantras were chanted. During the horse sacrifice of King Dasaratha, twenty-one kinds of sacrificial wood were prepared and set up by expert craftsmen; of these six were made of the timber of the Bilra tree, six of Khadira

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42. Ibid., p. 1185. v. 61 : p. 1194. vs. 14-15.
43. Ibid., p. 181, vs. 1-3.
44. Ibid., p. 1309, vs. 42-43.
45. Ibid., p. 1220, vs. 3-5.
46. Ibid., p. 1267, v. 21.
47. Ibid., p. 1419, v. 21
48. Ibid., p. 322, v. 8.

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wood, six of Palasa, plant, one of the Slesmataka[49] timber and the remaining two of pine wood. The sacrificial wood was covered with cloth and gold and worshipped with scented flowers. In a sacrifice many cows and a large number of gold and silver bits were given to the priests.[50] On the banks of the Sarayu, Rama and Laksmana offered their morning prayers and repeated the Savitri mantra at the instance of the sage Visvamitra.[51] In the hermitage of Visvamitra, they performed the usual sandhya and morning prayers and offered oblations to the sacrificial fire.[52] As we have already pointed out, offering of oblations in honour of the departed spirit was the common practice. The Ksatriya kings and princes used to observe ten days of asauca or the observance of impurity caused by the death of relations.[53] Among the Brahmanas sophists were not unknown and followers of the hedonist school of Carvaka were also found. Four hundred horse sacrifices, four thousand Vajapeya and numerous Gomedha, Agnistoma and Atiratra sacrifices[54], were performed by some eminent kings of the Iksvaku race. Duly bathed, a Ksatriya king used to offer oblations to fire, and make worship in adoration of his ancestors and Brahmanas and they pray before the images in temples inside his palace. As regards religious rights the Sudras remained on a low footing of inequality in comparison

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49. Cordia obliqua-Cordia Myr. Linn Willd. A tree or abrub in all provinces, whole of warmer parts of India; a pretty large but low tree in most parts of Cirears, but chiefly in gardens and hedges and near villages in Gujarat, North Kanara, Deccan, Western Ghats, etc. There are two varieties, viz., Kshudra Slesmataka = Cordia oblique and Slesmataka or Cordia Wallicha. When ripe the fruits of this plant are eaten by the people of the locality.

50. Ramayana, p. 31, vv. 50-51.

51. Ibid., p. 47, vv. 3-5.

52. Ibid., p. 58, vv. 31-32; ibid., p. 59, v. 2.

53. Ibid., p. 323, vv. 1-2.

54. Ibid., p. 1452, vv. 8-9.

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with the Brahmans and Ksatriyas. Sambuka, a Sundra by birth, was slain by Rama for making vedic sacrifices.[55]

Jainism

In the history of Jainism, we find that a Jaina tirthankara named Ajitanatha was born at Ayodhya. He earned the title of the "Victorious" for he was so devout an ascetic that he was unrivalled in performing austerities. He soon attained salvation.[56] A Jaina monk named Buddhakirti was well versed in Jaina scriptures. He flourished during

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the interval between Parsvanatha and Mahavira. Once while performing austerities on the banks of the Sarayu in Palasanagara he saw a dead fish floating. He carefully watched it and thought that there was no harm in eating the flesh of the dead fish for there was no soul in it.[57]

Lord Adiguru attained enlightenment on the Astavata mountain near Ayodhya. Twenty-four Jain images were established on this mountain. Doviada Suri while wandering at Serisaya took his bath in the Sarayu river according to the Vividhatirthakalpa. At the instance of the Goddess Padmavati a blind artisan was employed to make an image of Parsvanatha. Three great images were brought from Ayodhya by air.

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Buddhism

Ayodhya was hallowed by the dust of the feet of Gautama Buddha who lived there on the banks of the Sarayu. While he was there, he pointed out to the bhikhus, the transitoriness of the human body. He told them thus, "The human body is like a foam, and similarly consciousness, glamour, and human activities, etc.,

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55. Ibid., p. 1420, vv. 3-4.

56. S. Stevenson, Heart of Jainism, p. 51.

57. Ibid., p. 50.

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have no essence at all."[55] The inhabitants of Ayodhya saw the Buddha entering their town accompanied by a large number of bhikkhus. They built a menastery for him in a dense forest at a curve of the river Ganges and presented it to him. He dwelt there for sometime.[59]

Political History

The Ramayana refers to the kings of Ayodhya and the system of administration prevalent there It is interesting to note here the duties of an Iksvaku king. Aroused from his sleep at dawn by the hymns of prisoners and sutas, a king was served with water for washing hands and feet. Duly bathed a Ksatriya king offered oblations to fire and prayed before the images in temples inside his palace. After finishing the morning duties he used to attend to the business of his state and then go to his court where he would meet his ministers. The king with his ministers used to listen personally to the prayers and complaints of his subjects.[60] Worthy treatment was given to state guests including kings and princes.[61] The king used to spend the first half of each day in doing the business of his state and the latter half of his time was spent in enjoying the company of the ladies of his harem.[62]

The chief aim of a righteous monarch was to earn the loyalty and

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goodwill of his subjects.[63] He used to hear the report of his trusted servants and reliable courtiers in order to ascertain the public opinion about his government.[64] He used to redress the grievances of his

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58. Samyutta, Nikaya, III. 140 ff.

59. Saratthapakasini, II, p. 320.

60. Ramayana, pp. 1354-55, vv. 9-24 and 1.

61. Ibid., p. 1356, vs. 5 & 11.

62. Ibid., p. 1363, v. 27.

63. Ibid., p. 1367, vs. 1445.

64. Ibid, p. 1364, vs. .....

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subjects as far as possible.[65] Nobody was detained or kept waiting at his door if he came to pray for something before the king.[66] He was assisted in his administration by able ministers, eminent jurists and men well-versed in the sacred lore. Punishment was always in proportion to the nature and gravity of the offence.[67] Life-long exile or transportation was an alternative for death sentences.[68]

The king used to give private interviews to spies and special messengers for confidential talks. Divulging state-secrets, watching or overhearing such secret talks were highly punishable.[69] The succession to the throne was generally determined according to the

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law of primogeniture in the Iksvaku family.[70]

Rama youngest brother Satrughna ruled Mathura which he founded.[71] His younger brother, Bharata, with his two sons Taksa and Puskala conquered the Gandhara country. The cities of Taksasila and Puskalavati were ruled by the two sons of Bharata.[72] Candrakanta and Angadiya were ruled by the two sons of Laksana named Candraketu and Angada.[73] Kusa and Lava were rulers of souther and northern Kosala respectively.[74] Satrughna, Rama's younger brother, installed his two sons Suvahu and Satrughati as kings of Mathura and Vaidesa kingdoms respectively.[75]

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65. Ibid., pp. 1379-80.
66. Ibid., pp. 1382-83.
67. Ibid., p 1391, vs. 32-33
68. Ibid., p 1461, v. 13
69. Ibid., p 1457, vs. 11-12.
70. Ibid., p 387, v. 36.
71. Ibid., p 1412, vs. 8-9.
72. Ibid., p 1455, v. 11.
73. Ibid., p 1456, vs. 7-9.
74. Ibid., p 1462, v. 17.
75. Ibid., p 1463, 10.

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In the Mahabharata,[76] the mention is made of sixteen celebrated kings (sodasa-rajika) some of whom belonged to Ayodhya, namely Mandhatr, Sagara, Bhagiratha, Ambarisa, Dilipa[77] and Rama Dasarathi. In the Mahabharata mention is also made of Iksvaku. Kakutstha, Yuvanasvva, Raghu, Nimi and others.[78] The pious Dirghayajna was the king of Ayodhya when Yudhisthira ruled and performed his Rajasuya sacrifice.[79] Divakara was a king of Ayodhya who was the contemporary of Senajit, king of Magadha. Both of them were contemporaries of Asimakrsna.[80] Iksvaku, one of the nine sons of Manu Vaivasvata[81] reigned at Ayodhya who had two sons, Vikuksi-sasada and Nimi. From the former was descended the great Aiksvaku dynasty of Ayodhya generally known as the solar race.

The Iksvakus, Aiksvakus or Aiksvakas are the titles of the solar race. Iksvaku was so called because he was born from the sneeze of Manu.[82] The Puranas give a list of the kings of Ayodhya.[83]

The Ramayana genealogy, according to Pargiter, must be treated as erroneous and the Panranic genealogy is to be accepted.[4] The Puranas say that there were two Dilipas, one father of Bhagiratha and the other father or grandfather of Raghu, but according to the Ramayana, there was only one Dilipa, father of Bhagiratha

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76. vii. 55, 2170 : xii, 29, 910—1037 : i. 1. 223-4.

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77. Dilipa II.

78. Mahabharata, 13. 227-34.

79. Ibid., 241-2.

80. Vayu, 99, 270 and Matsya. 50, 77.

81. Vayu, 85, 3-4 : B. 7, 1-2; Ag. 272, 5-7, 18-39; Bd. iii, 60,2-3; Kur, i, 20, 4-6; Va, 64, 29-30: Bd., ii, 38, 30-2.

82. Visnupurana, Wilson's Trans. III, 259.

83. Vayu, 88, 8-213; Brahmanda, 7. 44—8, 94; Hv. 11, 660; 832; Matsya, 12. 25-57; Pad. v. 8. 130-62; Kur., I, 20, 10-21, 60; Visnu IV, 2, 3, 4, 49.

84. Ancient Indian Historical Tradition, pp. 92 ii.

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and great-grandfather of Raghu. According to the Ramayana, Raghu was the father of Kalmasapada and Aja is placed twelve generations below Raghu but the Puranas make Aja son of Raghu. The Raghuvansa[85] supports the Puranas that Aja was the son of Raghu. The Ramayana makes Kakutstha son of Bhagiratha and grandson of Dilipa but the Puranas say that he was the son of Sasada. The Mahabharata supports the Puranas.[86] The Raghuramsa[87] also supports the Puranas in saying that from his time the kings had borne the title of Kakutstha and that Dilipa was his descendant.

From Dasaratha to Ahinagu there is general agreement. After

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Ahinagu, most of the Puranas give a list of some twenty kings Paripatra to Brhadbala agreeing in their names though some of the lists are incomplete towards the end.[88]

The Aiksvaku genealogy of Ayodhya mentions the following kings:- (1) Prasenajit who was the contemporary of Matinara; (2) Yuvanasva II, Mandhatr who married Sasabindu's daughter named Bindumati Citrarathi; (3) Purukutsa and (4) Trasadasyu.

Jahnu of Kanyakubja married the grand-daughter of Yauvanasva, that is, Mandhatr.[89]

The Talajanghas attacked Ayodhya and drove the king Bahu from the throne. Mandhatr of Ayodhya had a long war with the Druhyu king Aruddha or Angara[90] and killed him.[91]

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85. V, 35-6.

86. Mahabharata, iii, 201, 13515-16.

87. VI, 71-4.

88. Ancient Indian Historical Tradition, p. 04.

89. Vayu, 91, 58-9. Bd. iii, 66, 28-9. Harivamsa, 27, 1421-3; 32, 1761-62; Brahmonda, 10, 19-20, 13, 87.

90. Hariramsa, 32, 1837-38. Br. 13, 149-50. Mbh. xii, 29, 981-2.

91. Ibid., iii, 126, 10465.

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Subahu, son of the Cedi king Virabahu and Rtuparna, king of Ayodhya, were contemporaries.[92] Jamadagni allied himself with the royal house of Ayodhya for she married Renuka, daughter of Renu.[93]

Sumitra was the last of the Iksvaku kings in the Kali age who was contemporary with the Buddha. The royal house of Iksvaku sank into oblivion at the time of this king.[94]

The kings of Ayodhya were connected with the Vasistha family. The Vasisthas were their hereditary priests.[95] The earliest Vasistha was the famous priest of Ayodhya in the reigns of Trayyaruna, Satyavrata Trisanku and Hariscandra.[96] The next great Vasistha was the priest of Ayodhya in the time of Hariscandra's successor Bahu who was driven from his throne by the Haihaya-Talajanghas aided by the sakas, Kambojas, Yavanas, Paradas and Pahlavas from the north-west but Vasistha maintained his position.

Mitrasaha Kalmasapada Saudasa, king of Ayodhya, had the fourth noted Vasistha as his priest. The fifth was priest to Dilipa II Khatvanga and the sixth was priest to Dasaratha and his son Rama. King Kalmasapada Saudasa beguiled by a Raksasa offered Vasistha human flesh as food and was cursed by him.

Iksvaku obtained Madhyadesa[97] and was the progenitor of the

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(b)

solar race,[98] with its capital at Ayodhya.

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92. Ibid., iii. 64, 2531, 65, 2576; Va, 88, 174, Bd. iii, 63, 173; Br., 8, 80 : HV., 15, 815.

93. Pad, VI, 268, 8. 73-74; 269, 158.

94. Cambridge History of India, Vol. I, p. 309.

95. Bd. iii, 48, 29 : Vis., iv, 3. 18. Pad., vi. 219-44.

96. Pargiter. Ancient Indian Historical Tradition, p. 205.

97. Br., 7, 2b., HV - 10634.; Sir., vii, 60, 17 : Va, 85, 21.

98. Matsya, 12, ... Pad., v., S. 120.

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The kingdom of Ayodhya rose to very great eminence under Yuvanasva II[99] and especially his son Mandhatr. The latter married Sasabindu's daughter Bindumati. He was a very famous king, a Cakravartin and a Samraj and extended his sway very widely.[100] Mandhatr or his sons carried their arms south to the river Narmada. The supremacy of Ayodhya waned and the Kanyakubja kingdom rose into prominence under its king Jahnu. The Haihayas overcame Ayodhya. The foreign tribes settled there after Ayodhya was conquered.

Ayodhya rose to prominence again under Amsumant's second successor Bhagiratha and Bhagiratha's third successor Ambarisa Nabhagi.[101]

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Of the Manya or solar kingdoms that existed originally three remained, those of Ayodhya, Videha and Vaisali.[102] These three Manva kingdoms were not dominated by the Aila stock. The earliest Angirasas were connected with Mandhatr, king of Ayodhya, and the earliest Angirasa Rsi was connected with Hariscandra, king of Ayodhya.[103]

Dasaratha called in the help of the rustic Rsyasrnga from Anga.[104] The eastern and southern kings and kings of the distant Punjab were invited to Dasaratha's sacrifice at Ayodhya. Ayodhya and the Vasisthas had no association then with the brahmanically elite region as Pargiter points out.[105] The Kathasaritsagara refers to the camp of Nanda in Ayodhya.[106]

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99. Mahabharata, iii, 126.

100. Ibid., iii, 126, 10462.

101. Br., 78, 55-77; Pad., vi, 22, 7-18; Lg., i, 66, 212; Va, 88, 171-2.

102. Ancient Indian Historical Tradition, p. 292.

103. Ibid., p. 304.

104. Ramayana, i. 9 and 10.

105. Ancient Indian Historical Tradition, p. 314.

106. Tawney's Ed., I, p. 37.

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In Buddhism we find that there was a king of Ayodhya named Kalasena whose city was surrounded by ten sons of Andhakavenhu (Andhakavenhudasaputta dasabhatika) who uprooted the trees, pulled down the wall, captured the king and brought his kingdom under their sway.[107] The city of Ayujjha was governed by the descendants of king Arindama.[108]

In Jainism we find that Prasannajita, a king of Ayodhya, give his daughter named Prabhavati in marriage to Parsvanatha.[109]

Ayodhya seems to have been included within the kingdom of Pusyamitra Sunga. An inscription found at Ayodhya mentions the fact that Pusyamitra pefformed two horse-sacrifices or asramedhas during his reign.[110] According to a spurious Gaya plate, Ayodhya was the seat of a Gupta jayaskandhatara or 'Camp of victory', as early as the time of Samudra Gupta. Some coins of Pura Gupta have on the reverse the legend, "Sri Vikramah," which may be a shorter form of the full title 'Vikramaditya'. Allan identifies[111] him with king Vikramaditya of Ayodhya, ather of Baladitya, who was a patron of Buddhism through the influence of Vasubandhu. It may be assumed on the basis of this identification that the immediate successors of Skanda Gupta had a capital at Ayodhya probably till the rise of the

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Maukharis.[112]

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107. Jataka (Fausboll), IV, pp. 82-83.

108. Vamsatthapakasini (PTS), Vol. I, p. 127.

109. S. Stevenson, Heart of Jainism, p. 48 : C.J. Shah (Jainism in North India, p. 83, considers this to be a misconception).

110. E.I., Vol. XX, p. 57.

111. Cf. B.M.C., Gupta Coins, p. exxii.

112. Rai Chaudhuri, Political History of Ancient India, 4th Ed., pp. 495-496.

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AYODHYA IN ANCIENT INDIA

Ayodhya Coins

A large number of coins were found on the site of Ayodhya. These coins fall under three classes.[113] The first and the earliest consists of a few rare cast pieces, of which three types are known. The first type is known from one piece only,[114] it has a flower on the obverse and a plain reverse, and may not be a coin at all, but an ornament. Type II is only known from a unique specimen in the Museum,[115] the obverse type is a srastika which connects it with type III, and the symbol on the reverse is well known from several series of punch-marked coins. The square coin published by H. Rivett-Carnac,[116] (obverse srastika,

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rev. bull) is probably also a coin of this series. Type III is the commonest of this class : the obverse, a srastika over a fish, is connected by the former symbol with the preceding type; the roughness of the casting makes it difficult to break up the reverse type into its component symbols. These coins probably contain a crescent or a taurine symbol above a steelyard, but might be a taurine symbol over an axe. The former is the more probable explanation, and the occurrence of the steelyard suggests that these are local coins of the city, as distinct from the dynastic issues; they may be compared with the Taxila pieces bearing a steelyard. Their date may be conjectured to be the third century B.C.

The remaining coins of Ayodhya are inscribed with the names of the rulers who issued them, and fall under two very distinct classes, issued by two separate dynasties, one of square cast coins showing no trace of foreign influence in their style and types, and another of round struck pieces which have types rather than symbols. The coins

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113. Cf. H. Rivett-Carnae. J.A.S.B., 1880, p. 138.

114. Pl. XVI. 6.

115. Pl. XVI, 7.

116. J.A.S.B., 1890, Pl. XVII.

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of the rulers of the first dynasty closely resemble one another in style and are connected by their types. The obverse is a bull, or rarely an elephant, before an elaborate symbol not always distinct, which is replaced on the coins of the later dynasty by a ceremonial standard or spear. The reverse type consists of a group of five or six symbols. The characteristic symbols are a small 'Ujjain' symbol, a tree in railing, a group of four nandipadas in a square, a srastika, a river or snake and another symbol. Two rulers, Visakhadeva and Sivadatta, have also the type of the abhiseka of Laksmi. The names of six rulers of this dynasty are known from their coins, which bear simply the Prakrit form of the name in the genitive. They are Muladeva, (Muladerasa), Vayudeva (Vayuderasa), Visakhadeva (Visakhaderasa), Dhanadeva (Dhanaderasa), Sivadatta (Sivadatasa) and Naradatta (Naradatasa). At least one other ruler is represented by the uncertain coins on which the name is possibly Pathadeva. The type of Visakhadeva coin first published by Rivett-Carnac and now in the Indian Museum, has on the reverse a buckler-like object, a solar symbol with a central boss surrounded by a circle of dots within rims. This came from Fyzabad,

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as did all the coins published by Rivett Carnac. No attempt to arrange these rulers in chronological order is possible, nor have we any literary or inscriptional references to them. They probably cover the second century B.C.

The third class of coins belongs to a later dynasty. From Rivett-Carnac and Cunningham we know that these come from the same site. They are round pieces struck from dies leaving the seal-like impression characteristic of early Indian struck coin, and very distinct from the coins of the earlier dynasty. The usual types are obverse : a bull before a standard or spear, which closely resembles the ceremonial spear on the Asvamedha coins of Samudra

Gupta,[117] and reverse a bird, usually called a cock but probably a hamsa, and a palm-tree with a river (or less probably a snake) below. These three elements are to be regarded as separate symbols and not as being combined to form a single type, as their proportions show. Another but rarer reverse type is an elaborate nandipada in a framework; the complete form of this type is probably something like the large-symbol found on the coins of Almora. This occurs on the coins of Kumudasena, Ajavarman, Samghamitra and Vijayamitra.

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Vijayamitra is the only ruler who coins both types. On the coins of Kumudasena and Ajavarman, the object in front of the bull is probably a form of that on the coins of the earlier dynasty, a kind of triangular standard with cross-bar in railing. Kumudasena[118] is the only member of the dynasty to call himself raja; the others inscribe their coins with their names only. The rulers represented in the British Museum are Satyamitra (Satyamitasa), Aryamitra (Ayyamitasa), Samgha (Mitra), Vijaymitra (Vijayamitasa), Kumudasena (Rajna Kumudasenasa) to which may be added from the Indian Museum collection the names of Ajavarman (Ajavarmana) and Devamitra (Devamitasa).[119] None of these rulers is otherwise known to history. Their reigns probably covered the first two centuries A.D.[120]

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117. Cf. B.M.C., Gupta Coins, Pl. V. 9.

118. See Rapson in J.R.A.S., 1903, p. 287.

119. Cf. Catalogue of Coins in the Indian Museum, i, pp.150-51. No. 16, Pl. XIX, 16 and 18.

120. Allan, Catalogue of the Coins of Ancient India, Introduction, pp. lxxxvii - sc and 129-130.

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EX-J-31

1719

Document

(100) Holy Quran Majeed
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By
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فَيُنَبِّئُكُم بِمَا كُنتُمْ تَعْمَلُونَ ﴿١٠٥﴾ وَآخَرُونَ
تب وہ جو کچھ بھی تم کرتے تھے تمہیں بتادے گا اور کچھ لوگ ہیں جو ابھی خدا
مُرْجَوْنَ لِأَمْرِ اللَّهِ إِمَّا يُعَذِّبُهُمْ وَإِمَّا يَتُوبُ
کے امیدوار کیے گئے ہیں (اس کو اختیار ہے) خواہ ان پر عذاب کرے یا ان پر
عَلَيْهِمْ ۗ وَاللَّهُ عَلِيمٌ حَكِيمٌ ﴿١٠٦﴾ وَالَّذِينَ اتَّخَذُوا
مہربانی کرے اور خدا (تو) بڑا واقف کار حکمت والا ہے اور (وہ لوگ بھی ہیں جنہوں
مَسْجِدًا ضِرَارًا وَكُفْرًا وَتَفْرِيقًا بَيْنَ الْمُؤْمِنِينَ
ہیں) جنھوں نے ملے (مسلمانوں کے) نقصان پہونچانے اور کفر کرنے کیواسطے اور مومنین کے درمیان تفرقہ
وَإِرْصَادًا لِّمَنْ حَارَبَ اللَّهَ وَرَسُولَهُ مِن قَبْلُ
اور اس شخص کی گھات میں بیٹھنے کے واسطے مسجد بنا کر کھڑی کی ہے جو خدا اور اس کے رسول سے پہلے لڑ
وَلَيَحْلِفُنَّ إِنْ أَرَدْنَا إِلَّا الْحُسْنَىٰ ۖ وَاللَّهُ يَشْهَدُ
ہے (اور لطف تو یہ ہے کہ) یہ لوگ ضرور قسمیں کھائیں گے کہ ہم نے بھلائی کے سوا کچھ اور
إِنَّهُمْ لَكَاذِبُونَ ﴿١٠٧﴾ لَا تَقُمْ فِيهِ أَبَدًا ۚ لَّمَسْجِدٌ
اور خدا خود گواہی دیتا ہے کہ یہ لوگ یقیناً جھوٹے ہیں (اے رسول تم اس (مسجد) میں
أُسِّسَ عَلَى التَّقْوَىٰ مِنْ أَوَّلِ يَوْمٍ أَحَقُّ أَن تَقُومَ
نہ کھڑا ہونا وہ مسجد (کہ جس کی بنیاد اول روز سے پرہیزگاری پر رکھی گئی ہے وہ ضرور اس کی
فِيهِ ۚ فِيهِ رِجَالٌ يُحِبُّونَ أَن يَتَطَهَّرُوا ۚ
کرتم اس میں کھڑے ہو کر (نماز پڑھو کیونکہ) اس میں وہ لوگ ہیں جو پاک (وپاکیزہ رہنے کو پسند کرتے
وَاللَّهُ يُحِبُّ الْمُطَّهِّرِينَ ﴿١٠٨﴾ أَفَمَنْ أَسَّسَ بُنْيَانَهُ
اور خدا بھی پاک وپاکیزہ رہنے والوں کو دوست رکھتا ہے کیا جس نے خدا کے
عَلَىٰ تَقْوَىٰ مِنَ اللَّهِ وَرِضْوَانٍ خَيْرٌ
اور خوشنودی پر اپنی عمارت کی بنیاد ڈالی ہو وہ اچھا ہے یا وہ جس نے
أَسَّسَ بُنْيَانَهُ عَلَىٰ شَفَا جُرُفٍ هَارٍ فَانْ

عمارت کی بنیاد اس بودے کنارے کے لب پر رکھی ہو جس میں دراڑ پڑ چکی ہو اور

۱۱ قبیلہ خزرج کا ایک شریف آدمی تورات وانجیل سے خوب واقف ابو عامر مدینہ میں رہا کرتا تھا اور لوگوں کے برابر حضرت رسول کی برائیاں کرتا اور ہمیشہ بیان کرتا جب آپ مدینہ میں تشریف لائے اور لوگ آپ کی طرف متوجہ ہوئے تو خدا ہی کرے حسد کا یہ اس کی آنکھ میں چبھنے لگا کیونکہ اس کی روزی جاتی رہی یہانتک کہ بدر کے لڑائی جنگ بدر کے بعد مدینہ سے بھاگ کر کفار مکہ سے جا ملا اور ان کی لڑائی میں شریک ہوا اور سب سے پہلے اسی نے منافقوں کو اسلام پر تیار کیا جنھیں میں بھی شریک تھا جب کچھ زور پڑا تو ہرقل بادشاہ روم کے پاس آپکے خلاف ابھارنے کو چلا گیا اور منافقوں کو لکھا کہ تم لوگ مسجد ضرار کے نام سے ایک مسجد بناؤ کہ جس وقت میں مدینہ (اول تو عام) کے دینی فوائد میں مشغول ہو جاؤں اور اس کی غرض کچھ اور تھی۔ غرض قبلہ میں حاطب وغیرہ بارہ منافقوں نے ایک مسجد جھٹ پٹ بنا ڈالی۔ جب حضرت رسول جنگ تبوک کو جانے لگے تو ان منافقوں نے آپ سے اس میں نماز پڑھنے کی درخواست کی آپ نے واپسی کا وعدہ کیا۔

جب واپس آئے اور نماز پڑھنے لگے تو یہ آیت نازل ہوئی اور حکم ہوا کہ اس مسجد کو ڈھا دو اور جلا دو اس لئے آپ نے مالک بن دخشم اور معن کو بھیجا جنہوں نے جا کر اس مسجد کو ڈھا دیا اور جلا دیا اس جگہ پر اب تک کوڑا کرکٹ پڑا ہوا ہے اور کوئی نہیں ڈالتا۔ مسجد ضرار کہتے تھے ۱۲ مسجد قبا کی تعریف ہے جو مدینہ سے ایک کوس کے فاصلہ پر ہے اسی کو ذوقبلتین اول قوت اسلام بھی کہتے ہیں کیونکہ اسی مسجد میں تبدیل قبلہ

(باقی اگلے صفحہ پر)

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EX-J-31
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TRANSLATION FROM URDU TO ENGLISH

Holly Quran Najab

Page 324

by

Illegible

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What was being done by you at that time, the time will tell you the same. Few persons have already gone before God. Now God has the right either to punish them or to pardon them. God knows all things and God is also very merciful. Those persons who have malicious intention in their hearts, they in order to cause harm to the Muslim persons, they have committed cheating between Kafir (Hindu) persons and Muslim persons and in order to cause harm to the

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Muslim persons they became active for obtaining an opportunity to do so and for this purpose those persons have built up one Masjid, so that through this Masjid, those persons can raise dispute between God and messengers of God and it is a very strange fact to note that these persons take oath on falsehood and they use to submit the facts in a truthful manner but only God knows that whether their evidence are true or false. This Masjid which these persons have constructed on the ground of falsehood, messenger of God, you demolish it and the Masjid which have been built up in the name of God, you maintain the same and you perform Namaj in that Masjid and you allow to enter all those persons in the said Masjid, who are nice and gentle persons because God himself is

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nice and gentle person and therefore, God likes only nice and gentle persons. The person who has built up Masjid in the name of God and the person who has put plinth of the said Masjid, these persons are better in comparison to that person who has constructed Masjid and who has put plinth of the Masjid only for causing harm and injury to the other persons, so that through this Masjid harm and injury can be caused to other persons.

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DETAIL OF THE AAYAT IN THE SIDE CORNER OF THE PAGE - INCIDENT OF MASJID E JARAR

1. That there was a person who belonged to the Kabila of Khajraj. He was a very gentle person. He had vast knowledge

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about Torait and Bible. His name was Abu Amir. He used to reside in Madina. He has been continuously telling ill words against Mohammad - messenger of God, before the general public and he has been explaining and interoperating ill words against Mohammad - messenger of God before the general public. When Mohammad arrived in Madina and general public started to visit him in the shape of crowed of people. Then he started burning due to jealousy as a thing starts burning in fire. Because his importance among the general public has vanished and during the course of a battle which was fought between Muslim persons and Hindu persons, during this period

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he run away from Madina and he joined Hindu persons. Afterward, in each and every battle which was fought against Muslim persons, he participated in the same from the side of Hindu persons. He was the first person, who first of all attacked upon Muslim persons through arrow. Even then, he could not make any solid harms to the Muslim persons, then this person went before the King of Rome namely Harkal and he provoked the said King against Mohammad - messenger of God. He wrote a letter to the cheaters, who have been following him for constructing a Masjid near Masjid E Quba. Whenever I will come in Madina then after obtaining their knowledge, I will

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join them and I will obtain this knowledge only with the intention to cause loss to those persons. For this purpose, Salba S/o Bin Hatib and others along with 12 other persons constructed this Masjid. When Mohammad - messenger of God started going to join for fighting in this battle (Tabook), at that time these persons requested them for performing his Namaj in their Masjid. When you will return then you will keep in your memories our promise. When Mohammad returned and he desired to perform his Namaj in the said Masjid, at that time this Paragraph of Holly Quran was sent on behalf of God, in which this order was given to Mohammad that this Masjid be demolished and be

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burnt. Afterwards this order was complied with and the said Masjid was demolished accordingly. Because the intention of these cheater was not to construct that Masjid for a pious purpose but their aim was to cause harm to the humanity. Those persons have also got constructed even a small fort for causing harm to the general public. The Masjid which has been got constructed by these persons is called Jarar.

2. This Masjid is in appreciation of Quba which is at a distance of one Kos from Madina and it is also called Do Kible Wali Masjid and Quawat E Islam because Kibla was changed in this Masjid.

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BABUR - NAMA

MEMOIRS OF BABUR)

Translated from the original Turki Text

of

Zahiru'd-din Muhammad Babur Padshah *Ghazi*

by

ANNETTE SUSANNAH BEVERIDGE

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Farmūlī in conjunction with Aūd. Its estates are recorded as still in Farmūlī possession, that of the widow of "Kala Pahār" *Farmūlī*.—(*See infra.*)

The fifth instance (f. 334) connects with Aūd (Oudh) because royal troops abandoning the place Lknū were those who had been sent against Shaikh Bāyazīd in Aūd.

The remaining three instances (f. 376, f. 376*b*, f. 377*b*) appear to concern one place, to which Bīban and Bāyazīd were rumoured to intend going, which they captured and abandoned. As the table of variants shows, Kehr's MS. reads Lakhnūr in all three places, the Hai. MS. once only, varying from itself as it does in Nos. 1 and 2.—A circumstance supporting *Lakhnūr* is that one of the messengers sent to Bābur with details of the capture was the son of Shāh Muh. *Dīwāna* whose record associates him rather with Badakhshān, and with Humāyūn and Sambhal [perhaps with Lakhnūr itself] than with Bābur's own army.—Supplementing my notes on these three instances, much could be said in favour of reading Lakhnūr, about time and distance done by the messengers and by 'Abdu'l-lah *kitābdār*, on his way to Sambhal and passing near Lakhnūr; much too about the various rumours and Bābur's immediate counter-action. But to go into it fully would need lengthy treatment which the historical unimportance of the little problem appears not to demand.—Against taking the place to be Lakhnau there are the considerations (*a*) that Lakhnūr was the safer harbourage for the Rains and less near the westward march of the royal troops returning from the battle of the Goghrā; (*b*) that the fort of Lakhnau was the renowned old Machchi-bawan (cf. *Gazetteer of the Province of Oude*, 3 vols., 1877, ii, 366).—So far as I have been able to fit dates and transactions together, there seems no reason why the two Afghāns should not have gone to Lakhnūr, have crossed the Ganges near it, dropped down south [perhaps even intending to recross at Dalmau] with the intention of getting back to the Farmūlis and Jalwānīs perhaps in Sārwār, perhaps elsewhere to Bāyazīd's brother Ma'rūf.

U.—THE INSCRIPTIONS ON BĀBUR'S MOSQUE IN AJODHYA (OUDH).

THANKS to the kind response made by the Deputy-Commissioner of Fyzābād to my husband's enquiry about two inscriptions mentioned by several Gazetteers as still existing on "Bābur's Mosque" in Oudh, I am able to quote copies of both.[1]

a. The inscription inside the Mosque is as follows :—

۱. بفرموده شاه بابر که عدلش * بناییست تا کاخ گردون مُلاق
۲. بنا کرد این مُهبط قُدسیان * امیر سعادت نشان میر باق
۳. بود خیر باقی چو سال بنایش * عیان شد که گفتم بود خیر باق

1. *Ba farmūda-i-Shāh Bābur ki 'ādilash*
   Banā'īst tā kākh-i-gardūn mulāqī,
2. *Banā kard īn muhbiṭ-i-qudsiyān*
   Amīr-i-sa'ādat-nishān Mīr Bāqī
3. *Bavad khair bāqī! chū sāl-i-banā'īsh*
   'Iyān shud ki guftam,—Buvad khair bāqī (935).

The translation and explanation of the above, manifestly made by a Musalmān and as such having special value, are as follows :—[2]

1. By the command of the Emperor Bābur whose justice is an edifice reaching up to the very height of the heavens,

2. The good-hearted Mīr Bāqī built this alighting-place of angels ;[3]

3. *Bavad khāir bāqī!* (May this goodness last for ever!)[4]

[1] Cf. *in loco* p. 636, n. 3.
[2] A few slight changes in the turn of expressions have been made for clearness sake.
[3] Index *s.n.* Mīr Bāqī of Tāshkint. Perhaps a better epithet for *sa'ādat-nishān* than "good-hearted" would be one implying his good fortune in being designated to build a mosque on the site of the ancient Hindū temple.
[4] There is a play here on Bāqī's name ; perhaps a good wish is expressed for his prosperity together with one for the long permanence of the sacred building *khair* (*khairat*).

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The year of building it was made clear likewise when I said, *Buvad khair bāqī* (=935).[1]

The explanation of this is :—

1st couplet :—The poet begins by praising the Emperor Bābur under whose orders the mosque was erected. As justice is the (chief) virtue of kings, he naturally compares his (Bābur's) justice to a palace reaching up to the very heavens, signifying thereby that the fame of that justice had not only spread in the wide world but had gone up to the heavens.

2nd couplet :—In the second couplet, the poet tells who was entrusted with the work of construction. Mīr Bāqī was evidently some nobleman of distinction at Bābur's Court.—The noble height, the pure religious atmosphere, and the scrupulous cleanliness and neatness of the mosque are beautifully suggested by saying that it was to be the abode of angels.

3rd couplet :—The third couplet begins and ends with the expression *Buvad khair bāqī*. The letters forming it by their numerical values represent the number 935, thus :—

$B = 2, v = 6, d = 4$	total 12
$Kh = 600, ai = 10, r = 200$	,, 810
$B = 2, \bar{a} = 1, q = 100, \bar{i} = 10$	,, 113
Total	935

The poet indirectly refers to a religious commandment (*dictum* ?) of the Qorān that a man's good deeds live after his death, and signifies that this noble mosque is verily such a one.

b. The inscription outside the Mosque is as follows :—

۱. بنام انکه دانا هست اکبر * که خالق جمله عالم لامکانی

۲. درود مصطفی بعد از ستایش * که سرور انبیائی دو جهانی

۳. فسانه در جهان بابر قلندر * که شد در دور گیتی کامرانی

[1] Presumably the order for building the mosque was given during Bābur's stay in Aūd (Ajodhya) in 934 AH. at which time he would be impressed by the dignity and sanctity of the ancient Hindū shrine it (at least in part) displaced, and like the obedient follower of Muḥammad he was in intolerance of another Faith, would regard the substitution of a temple by a mosque as dutiful and worthy.—The mosque was finished in 935 AH. but no mention of its completion is in the *Bābur-nāma*. The diary for 935 AH. has many minor *lacunæ* ; that of the year 934 AH. has lost much matter, breaking off before where the account of Aūd might be looked for.

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1. *Ba nām-i-anki dānā hast akbar*
   Ki khāliq-i-jamla 'ālam lā-makānī
2. *Durūd Muṣṭafā ba'd az sitāyish*
   Ki sarwar-i-ambiyā' dū jahānī
3. *Fasāna dar jahān Bābur qalandar*
   Ki shud dar daur gītī kāmrānī.[1]

The explanation of the above is as follows :—

In the first couplet the poet praises God, in the second Muḥammad, in the third Bābur.—There is a peculiar literary beauty in the use of the word *lā-makānī* in the 1st couplet. The author hints that the mosque is meant to be the abode of God, although He has no fixed abiding-place.—In the first hemistich of the 3rd couplet the poet gives Bābur the appellation of *qalandar*, which means a perfect devotee, indifferent to all worldly pleasures. In the second hemistich he gives as the reason for his being so, that Bābur became and was known all the world over as a *qalandar*, because having become Emperor of India and having thus reached the summit of worldly success, he had nothing to wish for on this earth.[2]

The inscription is incomplete and the above is the plain interpretation which can be given to the couplets that are to hand. Attempts may be made to read further meaning into them but the language would not warrant it.

V.—BĀBUR'S GARDENS IN AND NEAR KĀBUL.

THE following particulars about gardens made by Bābur in or near Kābul, are given in Muḥammad Amīr of Kazwīn's *Pādshāh-nāma* (Bib. Ind. ed. p. 585, p. 588).

[1] The meaning of this couplet is incomplete without the couplet that followed it and is (now) not legible.

[2] Firishta gives a different reason for Bābur's sobriquet of *qalandar*, namely, that he kept for himself none of the treasure he acquired in Hindūstān (Lith. ed. p. 206).

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EXH. T-4

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गोस्वामी तुलसीदास कृत

श्रीरामचरित मानस

निवेदन :

पं० त्रिलोकीनाथ चतुर्वेदी

टीकाकार एवं सम्पादक :

डा० राजबहादुर पाण्डेय

एम०ए० (हिन्दी-संस्कृत) पी-एच०डी०

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श्रीरामचन्द्रजी जब-जब मनुष्य शरीर धारण करते हैं और भक्तों के लिये बहुत लीलाएँ करते हैं,

तब तब अवधपुरी मैं जाऊँ। बालचरित बिलोकि हरषाऊँ॥
जन्म महोत्सव देखउँ जाई। बरष पाँच तहँ रहउँ लोभाई॥

तब-तब मैं अयोध्यापुरी जाता हूं और उनकी बाललीला देखकर हर्षित होता हूँ। वहाँ जाकर मैं राम का जन्म-महोत्सव देखता हूँ और लुभाकर पाँच वर्ष तक वहीं रहता हूँ।

इष्टदेव मम बालक रामा। सोभा बपुष कोटि सत कामा॥
निज प्रभु बदन निहारि निहारी। लोचन सुफल करउँ उरगारी॥

मेरे इष्टदेव बालस्वरूप श्रीरामचन्द्रजी हैं, जिनके शरीर में सौ करोड़ कामदेवों की शोभा है। हे गरुड़जी! अपने प्रभु का मुख देख-देखकर मैं नेत्र सफल करता हूँ।

लघु बायस बपु धरि हरि संगा। देखउँ बालचरित बहुरंगा॥

कौए का छोटा शरीर धरकर और भगवान् के साथ-साथ रहकर मैं उनके भाँति-भाँति के बाल-चरित्रों को देखा करता हूँ।

दो-लरिकाई जहँ जहँ फिरहिं तहँ तहँ संग उड़ाउँ।
जूठनि परइ अजिर महँ सो उठाइ करि खाउँ।७५(क)॥

बालपन में वे जहाँ-जहाँ फिरते हैं, वहीं-वहीं मैं साथ-साथ उड़ता हूँ और आँगन में उनकी जो जूठन पड़ती है, वही उठाकर खाता हूँ॥७५(क)॥

एक बार अतिसय सब चरित किए रघुबीर।
सुमिरत प्रभु लीला सोइ पुलकित भयउ सरीर।७५(ख)॥

एक बार श्रीरघुवीर ने चरित्र बहुत अधिकता से किये। प्रभु की उस लीला का स्मरण करते ही काकभुशुण्डिजी का शरीर पुलकित हो गया॥७५(ख)॥

चौ-कहइ भुसुंड सुनहु खगनायक। राम चरित सेवक सुखदायक॥
नृप मंदिर सुंदर सब भाँती। खचित कनक मनि नाना जाती॥

भुशुण्डिजी कहने लगे—हे गरुड़! सुनिये, श्रीरामजी का चरित्र सेवकों को सुख देने वाला है। राजभवन सब प्रकार से सुन्दर है। सोने के महल में नाना प्रकार के रत्न जड़े हुए हैं।

बरनि न जाइ रुचिर अँगनाई। जहँ खेलहिं नित चारिउ भाई॥
बालबिनोद करत रघुराई। बिचरत अजिर जननि सुखदाई॥

सुन्दर आँगन का वर्णन नहीं किया जा सकता, जहाँ चारों भाई सदा खेलते हैं। माता को सुख देने वाले बाल-क्रीड़ा करते हुए श्रीरघुनाथजी आँगन में विचर रहे हैं।

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श्रीरामचन्द्रजी जब-जब मनुष्य शरीर धारण करते हैं और भक्तों के लिये बहुत लीलाएँ करते हैं,

तब तब अवधपुरी मैं जाऊँ। बालचरित बिलोकि हरषाऊँ॥
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तब-तब मैं अयोध्यापुरी जाता हूं और उनकी बाललीला देखकर हर्षित होता हूँ। वहाँ जाकर मैं राम का जन्म-महोत्सव देखता हूँ और लुभाकर पाँच वर्ष तक वहीं रहता हूँ।

इष्टदेव मम बालक रामा। सोभा बपुष कोटि सत कामा॥
निज प्रभु बदन निहारि निहारी। लोचन सुफल करउँ उरगारी॥

मेरे इष्टदेव बालस्वरूप श्रीरामचन्द्रजी हैं, जिनके शरीर में सौ करोड़ कामदेवों की शोभा है। हे गरुड़जी! अपने प्रभु का मुख देख-देखकर मैं नेत्र सफल करता हूँ।

लघु बायस बपु धरि हरि संगा। देखउँ बालचरित बहुरंगा॥

कौए का छोटा शरीर धरकर और भगवान् के साथ-साथ रहकर मैं उनके भाँति-भाँति के बाल-चरित्रों को देखा करता हूँ।

दो-लरिकाईं जहँ जहँ फिरहिं तहँ तहँ संग उड़ाउँ।
जूठनि परइ अजिर महँ सो उठाइ करि खाउँ।७५(क)॥

बालपन में वे जहाँ-जहाँ फिरते हैं, वहीं-वहीं मैं साथ-साथ उड़ता हूँ और आँगन में उनकी जो जूठन पड़ती है, वही उठाकर खाता हूँ॥७५(क)॥

एक बार अतिसय सब चरित किए रघुबीर।
सुमिरत प्रभु लीला सोइ पुलकित भयउ सरीर।७५(ख)।

एक बार श्रीरघुवीर ने चरित्र बहुत अधिकता से किये। प्रभु की उस लीला का स्मरण करते ही काकभुशुण्डिजी का शरीर पुलकित हो गया॥७५(ख)॥

चौ-कहइ भुसुंड सुनहु खगनायक। राम चरित सेवक सुखदायक॥
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भुशुण्डिजी कहने लगे—हे गरुड़! सुनिये, श्रीरामजी का चरित्र सेवकों को सुख देने वाला है। राजभवन सब प्रकार से सुन्दर है। सोने के महल में नाना प्रकार के रत्न जड़े हुए हैं।

बरनि न जाइ रुचिर अँगनाई। जहँ खेलहिं नित चारिउ भाई॥
बालबिनोद करत रघुराई। बिचरत अजिर जननि सुखदाई॥

सुन्दर आँगन का वर्णन नहीं किया जा सकता, जहाँ चारों भाई सदा खेलते हैं। माता को सुख देने वाले बाल-क्रीड़ा करते हुए श्रीरघुनाथजी आँगन में विचर रहे हैं।

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चौ-भ्रमत मोहि ब्रह्मांड अनेका। बीते मनहुँ कल्प सत एका॥
फिरत फिरत निज आश्रम आयउँ। तहँ पुनि रहि कछु काल गवाँयउँ॥

अनेक ब्रह्माण्डों में घूमते हुये मुझे मानो एक सौ कल्प बीत गये। फिरते-फिरते मैं अपने आश्रम में आया और वहाँ रहकर मैंने कुछ समय बिताया।

निज प्रभु जन्म अवध सुनि पायउँ। निर्भर प्रेम हरषि उठि धायउँ॥
देखउँ जन्म महोत्सव जाई। जेहि बिधि प्रथम कहा मैं गाई॥

जब मैंने अपने स्वामी का अवधपुरी में जन्म होना सुन पाया, तब प्रेम से भरकर, मैं हर्षपूर्वक उठ दौड़ा। जाकर मैंने जन्म-महोत्सव देखा, जिस प्रकार से कि मैं पहले वर्णन कर चुका हूँ।

राम उदर देखेउँ जग नाना। देखत बनइ न जाइ बखाना॥
तहँ पुनि देखेउँ राम सुजाना। माया पति कृपाल भगवाना॥

श्रीरामचन्द्रजी के पेट में मैंने अनेक जगत् देखे, जो देखते ही बनते थे, वर्णन नहीं किये जा सकते। वहाँ फिर मैंने सुजान माया के स्वामी कृपालु भगवान् श्रीराम को देखा।

करउँ बिचार बहोरि बहोरी। मोह कलिल ब्यापित मति मोरी॥
उभय घरी महँ मैं सब देखा। भयउँ भ्रमित मन मोह बिसेषा॥

मैं बार-बार विचार करता था। मेरी बुद्धि मोहरूपी कीचड़ से व्याप्त थी। दो ही घड़ी में मैंने सब देखा। मन में विशेष मोह होने से मैं भ्रमित हो गया।

दो-देखि कृपाल बिकल मोहि बिहँसे तब रघुबीर।
बिहँसतहीं मुख बाहेर आयउँ सुनु मतिधीर॥८२क॥

तब मुझे व्याकुल देखकर कृपालु श्रीरघुवीर हँस दिये। हे धीरबुद्धि गरुड़जी! सुनिये, उनके हँसते ही मैं मुँह से बाहर आ गया॥८२(क)॥

सोह लरिकाई सो सन करन लगे पुनि राम।
कोटि भाँति समुझावउँ मनु न लहइ बिश्राम॥८२ख॥

श्रीरामचन्द्रजी मेरे साथ फिर वही लड़कपन करने लगे। मैं करोड़ों भाँति से मन को समझाता था, पर वह शान्ति नहीं पाता था॥८२(ख)॥

चौ-देखि चरित यह सो प्रभुताई। समुझत देह दसा बिसराई॥
धरनि परेउँ मुख आव न बाता। त्राहि त्राहि आरत जन त्राता॥

यह बाल चरित्र देखकर और प्रभुता समझकर मैं देह की सुध भूल गया और मैं पृथ्वी पर गिर पड़ा। मेरे मुँह से बात नहीं निकलती थी। हे दुखियों के रक्षक! बचाइये, बचाइये।

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यद्यपि मैं अपनी इच्छा से मर सकता हूँ, परन्तु मैं यह शरीर नहीं छोड़ता; क्योंकि वेदों ने कहा है कि शरीर के बिना भजन नहीं होता। पहले मोह ने मेरी दुर्दशा की। श्रीरामजी के विमुख होकर मैं कभी सुख से नहीं सोया।

नाना जनम कर्म पुनि नाना। किए जोग जप तप मख दाना॥
कवन जोनि जनमेउँ जहँ नाहीं। मैं खगेस भ्रमि भ्रमि जग माहीं॥

अनेक जन्मों में मैंने अनेक प्रकार के योग, जप, तप, यज्ञ और दान आदि कर्म किये। हे गरुड़ जी! संसार में ऐसी कौन-सी योनि है, जिसमें मैंने घूम-फिरकर जन्म न लिया हो।

देखेउँ करि सब करम गोसाईं। सुखी न भयउँ अबहिं की नाईं॥
सुधि मोहि नाथ जन्म बहु केरी। सिव प्रसाद मति मोहँ न घेरी॥

हे गुसाईं! मैंने सब कर्म करके देखा, पर अब की तरह मैं कभी सुखी नहीं हुआ। हे नाथ! मुझे बहुत से जन्मों की याद है। श्रीशिवजी की कृपा से मेरी बुद्धि को मोह ने नहीं घेरा।

दो-प्रथम जन्म के चरित अब कहउँ सुनहु बिहगेस।
सुनि प्रभु पद रति उपजइ जातें मिटहिं कलेस॥९६क॥

हे पक्षिराज! सुनिये, अब मैं अपने पहले जन्म का हाल कहता हूँ, जिसे सुनकर प्रभु के चरणों में प्रेम उत्पन्न होता है और जिससे सब क्लेश मिट जाते हैं॥९६(क)॥

पूरुब कल्प एक प्रभु जुग कलिजुग मल मूल।
नर अरु नारि अधर्म रत सकल निगम प्रतिकूल॥९६ख॥

हे प्रभो! पहले के एक कल्प में पापों का मूल युग कलियुग था, जिसमें पुरुष और स्त्री सभी अधर्म में तत्पर और वेद के विरोधी थे॥९६(ख)॥

चौ-तेहिं कलिजुग कोसलपुर जाई। जन्मत भयउँ सूद्र तनु पाई॥
सिव सेवक मन क्रम अरु बानी। आन देव निंदक अभिमानी॥

उस कलियुग में मैं अयोध्यापुरी में जाकर शूद्र का शरीर पाकर जन्मा। मैं मन, वचन और कर्म से शिव का सेवक और दूसरे देवताओं का निन्दक तथा अभिमानी था।

धन मद मत्त परम बाचाला। उग्रबुद्धि उर दंभ बिसाला॥
जदपि रहेउँ रघुपति रजधानी। तदपि न कछु महिमा तब जानी॥

मैं धन के मद से मतवाला, बहुत ही बकवादी और उग्रबुद्धि वाला था, मेरे हृदय में बड़ा भारी दम्भ था। यद्यपि मैं श्रीरघुनाथजी की राजधानी में था, पर फिर भी मैंने उसकी महिमा कुछ भी नहीं जानी।

अब जाना मैं अवध प्रभावा। निगमागम पुरान अस गावा॥
कवनेहुँ जन्म अवध बस जोई। राम परायन सो परि होई॥

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सब ने अवध का प्रभाव जाना है। वेद और शास्त्रों ने ऐसा कहा है कि कोई किसी जन्म में भी अयोध्या में बसे, तो वह अवश्य ही रामानुरागी होगा।

अवध प्रभाव जान तब प्रानी। जब उर बसहिं रामु धनुपानी॥
सो कलिकाल कठिन उरगारी। पाप परायन सब नर नारी॥

अवध का प्रभाव प्राणी तभी जानता है, जब उसके हृदय में हाथ में धनुष धारण करने वाले श्रीरामजी निवास करते हों। हे गरुड़जी! वह कलियुग बड़ा कठिन था। उसमें सभी नर-नारी पापों में लिप्त थे।

दो-कलिमल ग्रसे धर्म सब लुप्त भए सदग्रंथ।
दंभिन्ह निज मति कल्पि करि प्रगट किए बहु पंथ॥९७क॥

कलियुग के पापों ने सब धर्मों को ग्रस लिया, अच्छे ग्रन्थ लुप्त हो गये थे। दम्भियों ने अपनी बुद्धि से कल्पना कर-करके बहुत-से मार्ग प्रकट कर दिये॥९७(क)॥

भए लोग सब मोहबस लोभ ग्रसे सुभ कर्म।
सुनु हरिजान ग्यान निधि कहउँ कछुक कलिधर्म॥९७ख॥

सभी लोग मोह के वश हो गये थे, लोभ ने शुभ कर्मों को हड़प लिया था। हे ज्ञान के भण्डार! हे हरि के वाहन! सुनिये, अब मैं कलि के कुछ धर्म कहता हूँ॥९७(ख)॥

चौ-बरन धर्म नहिं आश्रम चारी। श्रुति बिरोध रत सब नर नारी॥
द्विज श्रुति बेचक भूप प्रजासन। कोउ नहिं मान निगम अनुसासन॥

कलियुग में न वर्णधर्म रहता है, न चारों आश्रम रहते हैं। सब पुरुष-स्त्री वेद के विरोध में लगे रहते हैं। ब्राह्मण वेदों को बेचने वाले और राजा प्रजा को खा डालने वाले होते हैं। वेद का आदेश कोई नहीं मानता।

मारग सोइ जा कहुँ जोइ भावा। पंडित सोइ जो गाल बजावा॥
मिथ्यारंभ दंभ रत जोई। ता कहुँ संत कहइ सब कोई॥

जिसको जो अच्छा लग जाय, वही मार्ग है। जो डींग मारता है, वही पण्डित है। जो मिथ्या ही से आरम्भ करता है और जो पाखण्ड में अनुरक्त रहता है, उसी को सब कोई संत कहते हैं।

सोइ सयान जो परधन हारी। जो कर दंभ सो बड़ आचारी॥
जो कह झूँठ मसखरी जाना। कलिजुग सोइ गुनवंत बखाना॥

जो दूसरे का धन हरण कर ले, वही सयाना है। जो दम्भ करता है, वही बड़ा आचारवान् है। जो झूठ बोलता है और मजाक करना जानता है, कलियुग में वही गुणवान् कहलाता है।

निराचार जो श्रुति पथ त्यागी। कलिजुग सोइ ग्यानी सो बिरागी॥
जाकें नख अरु जटा बिसाला। सोइ तापस प्रसिद्ध कलिकाला॥

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दंभ दान दया नहिं जानपनी। जड़ता परबंचनताति घनी॥
तनु पोषक नारि नरा सगरे। परनिंदक जे जग मो बगरे॥

इन्द्रिय-दमन, दान, दया और समझदारी किसी में नहीं रही है। मूर्खता और दूसरों को ठगना, यह बहुत अधिक बढ़ गया है। स्त्री-पुरुष सभी शरीर के ही पालन-पोषण में लगे रहते हैं। जो परायी निन्दा करने वाले हैं, जगत् में वे ही फैले हैं।

दो-सुनु ब्यालारि काल कलि मल अवगुन आगार।
गुनउ बहुत कलिजुग कर बिनु प्रयास निस्तार।१०२क।

हे सर्पों के शत्रु! सुनिये, कलिकाल पाप और अवगुणों का घर है, किन्तु कलियुग में एक गुण भी बड़ा है कि उसमें बिना ही परिश्रम भवबन्धन से छुटकारा मिल जाता है॥१०२(क)॥

कृतजुग त्रेताँ द्वापर पूजा मख अरु जोग।
जो गति होइ सो कलि हरि नाम ते पावहिं लोग।१०२ख।

जो गति सत्ययुग, त्रेता और द्वापर में क्रमशः पूजा, यज्ञ और योग से प्राप्त होती है, वही गति कलियुग में लोग केवल भगवान् के नाम से पा जाते हैं॥१०२(ख)॥

चौ-कृतजुग सब जोगी बिग्यानी। करि हरि ध्यान तरहिं भव प्रानी॥
त्रेताँ बिबिध जग्य नर करहीं। प्रभुहि समर्पि कर्म भव तरहीं॥

सत्ययुग में सब योगी और विज्ञानी होते हैं। हरि का ध्यान करके सब प्राणी भवसागर से तर जाते हैं। त्रेता में मनुष्य अनेक प्रकार के यज्ञ करते हैं और सब कर्मों को प्रभु के समर्पण करके भवसागर पार हो जाते हैं।

द्वापर करि रघुपति पद पूजा। नर भव तरहिं उपाय न दूजा॥
कलिजुग केवल हरि गुन गाहा। गावत नर पावहिं भव थाहा॥

द्वापर में श्रीरघुनाथजी के चरणों की पूजा करके मनुष्य संसार से तर जाते हैं, दूसरा कोई उपाय नहीं है और कलियुग में तो केवल श्रीहरि की गुणगाथाओं का गान करने से ही मनुष्य भवसागर की थाह पा जाते हैं।

कलिजुग जोग न जग्य न ग्याना। एक अधार राम गुन गाना॥
सब भरोस तजि जो भज रामहि। प्रेम समेत गाव गुन ग्रामहि॥

कलियुग में न तो योग और यज्ञ है और न ज्ञान। केवल श्रीरामजी का गुणगान ही आधार है। सारे भरोसे त्याग कर जो श्रीरामजी को भजता है और प्रेमसहित उनके गुणसमूहों को गाता है,

सोइ भव तर कछु संसय नाहीं। नाम प्रताप प्रगट कलि माहीं॥
कलि कर एक पुनीत प्रतापा। मानस पुन्य होहिं नहिं पापा॥

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वही भवसागर से तर जाता है, इसमें कुछ भी सन्देह नहीं। कलियुग में नाम का प्रताप प्रत्यक्ष है। कलियुग का एक पवित्र प्रताप है कि मानसिक पुण्य तो होते हैं; पर पाप नहीं होते।

दो-कलिजुग सम जुग आन नहिं जौं नर कर बिस्वास।
गाइ राम गुन गन बिमल भव तर बिनहिं प्रयास।१०३क।

यदि मनुष्य विश्वास करे, तो कलियुग के समान दूसरा युग नहीं है क्योंकि इस युग में श्रीराम जी के निर्मल गुणसमूहों को गा-गाकर मनुष्य बिना ही परिश्रम संसार से तर जाता है॥१०३(क)॥

प्रगट चारि पद धर्म के कलि महुँ एक प्रधान।
जेन केन बिधि दीन्हें दान करइ कल्यान।१०३ख।

धर्म के चार चरण प्रसिद्ध हैं, जिनमें से कलि में एक चरण ही प्रधान है। चाहे किसी भी प्रकार से दिये जाने पर दान कल्याण ही करता है॥१०३(ख)॥

चौ-नित जुग धर्म होहिं सब केरे। हृदयँ राम माया के प्रेरे॥
सुद्ध सत्व समता बिग्याना। कृत प्रभाव प्रसन्न मन जाना॥

सब युगों में सबके हृदयों में, राम की माया की प्रेरणा से, सब युगों के कर्म सदा होते रहते हैं। शुद्ध सतोगुण, समता, विज्ञान और मन का प्रसन्न होना, यह सत्ययुग का प्रभाव है।

सत्व बहुत रज कछु रति कर्मा। सब बिधि सुख त्रेता कर धर्मा॥
बहु रज स्वल्प सत्व कछु तामस। द्वापर धर्म हरष भय मानस॥

सतोगुण अधिक हो, कुछ रजोगुण हो, कर्मों में प्रीति हो, सब प्रकार से सुख हो, यह त्रेता का धर्म है। रजोगुण, बहुत हो, सतोगुण थोड़ा हो, कुछ तमोगुण हो, मन में हर्ष और भय हों, यह द्वापर का धर्म है।

तामस बहुत रजोगुन थोरा। कलि प्रभाव बिरोध चहुँ ओरा॥
बुध जुग धर्म जानि मन माहीं। तजि अधर्म रति धर्म कराहीं॥

तमोगुण बहुत हो, रजोगुण थोड़ा हो, चारों ओर वैर-विरोध हो, यह कलियुग का प्रभाव है। पंडित लोग युगों के धर्म को मन में जानकर अधर्म छोड़कर धर्म में प्रीति करते हैं।

काल धर्म नहिं ब्यापहिं ताही। रघुपति चरन प्रीति अति जाही॥
नट कृत बिकट कपट खगराया। नट सेवकहि न ब्यापइ माया॥

जिसका श्रीरघुनाथजी के चरणों में अत्यन्त प्रेम है, उसको कालधर्म नहीं व्यापते। हे पक्षिराज! बाजीगर का किया हुआ कपट-चरित्र देखने वालों के लिये बड़ा विकट होता है; पर नट के सेवक (जंभूरे) को उसकी माया नहीं व्यापती।

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has risen in the west. A man who is sailing on a boat finds the world moving and deludes himself with the idea that he himself is standing still. Children whirl round in play, but not the surrounding buildings etc.; yet they dub one another a liar (when some of them insist that it is they themselves who are moving). It is in this way, O king of the birds, that error is ascribed to Śrī Hari; otherwise not even in a dream is He subject to delusion. Those dull-witted wretches who are dominated by Māyā and who have many a veil hanging over their soul, such fools alone raise doubts in their perversity and ascribe their own ignorance to Śrī Rāma. (1—5)

दो०—काम क्रोध मद लोभ रत गृहासक्त दुखरूप।
ते किमि जानहिं रघुपतिहि मूढ़ परे तम कूप॥ ७३(क)॥
निर्गुन रूप सुलभ अति सगुन जान नहिं कोइ।
सुगम अगम नाना चरित सुनि मुनि मन भ्रम होइ॥ ७३(ख)॥

Steeped in lust, anger, arrogance and greed and attached to their home, which is a picture of woe, how can such dullards know the Lord of the Raghus, fallen as they are in the depths of darkness (ignorance)? The attributeless aspect of the Godhead is easy to understand; but no one can comprehend the embodied form (which is beyond all modes of Prakṛti and divine in character). Even a sage's soul is bewildered on hearing of the various exploits of the Lord, both of an intelligible and baffling character. (73 A-B)

चौ०—सुनु खगेस रघुपति प्रभुताई। कहउँ जथामति कथा सुहाई॥
जेहि बिधि मोह भयउ प्रभु मोही। सोउ सब कथा सुनावउँ तोही॥ १॥
राम कृपा भाजन तुम्ह ताता। हरि गुन प्रीति मोहि सुखदाता॥
ताते नहिं कछु तुम्हहि दुरावउँ। परम रहस्य मनोहर गावउँ॥ २॥
सुनहु राम कर सहज सुभाऊ। जन अभिमान न राखहिं काऊ॥
संसृत मूल सूलप्रद नाना। सकल सोक दायक अभिमाना॥ ३॥
ताते करहिं कृपानिधि दूरी। सेवक पर ममता अति भूरी॥
जिमि सिसु तन ब्रन होइ गोसाईं। मातु चिराव कठिन की नाईं॥ ४॥

"Hear, O lord of the feathered kingdom, of the greatness of Śrī Rāma (the Lord of the Raghus). I recite to you according to the best of my lights a delightful story in this connection. I shall also narrate to you the whole story as to how I fell a prey to delusion, my lord. You, dear Garuḍa, are a favourite of Śrī Rāma and fond of hearing Śrī Hari's praises and a source of delight to me. I am, therefore, concealing nothing from you and tell you a profound and charming secret. Hear of Śrī Rāma's innate disposition: He never tolerates pride in His people. For pride is the root of metempsychosis and the cause of all kinds of pain and every form of grief. Hence the All-merciful gets rid of it in His extreme fondness for His servants, even as when a boil appears on the body of a child, my lord, the mother gets it opened like one having a stony heart." (1—4)

दो०—जदपि प्रथम दुख पावइ रोवइ बाल अधीर।
ब्याधि नास हित जननी गनति न सो सिसु पीर॥ ७४(क)॥
तिमि रघुपति निज दास कर हरहिं मान हित लागि।
तुलसिदास ऐसे प्रभुहि कस न भजहु भ्रम त्यागि॥ ७४(ख)॥

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Although at first (while the boil is being cut open) the child experiences pain and cries helplessly the mother minds not the child's agony, in her anxiety to see the child cured. Even so, in the interest of the devotee himself, the Lord of the Raghus takes away his pride. Forswearing all error, Tulasīdāsa, why should you not adore such a lord as this? (74 A-B)

चौ०—राम कृपा आपनि जड़ताई। कहउँ खगेस सुनहु मन लाई॥
जब जब राम मनुज तनु धरहीं। भक्त हेतु लीला बहु करहीं॥ १॥
तब तब अवधपुरी मैं जाऊँ। बालचरित बिलोकि हरषाऊँ॥
जन्म महोत्सव देखउँ जाई। बरष पाँच तहँ रहउँ लोभाई॥ २॥
इष्टदेव मम बालक रामा। सोभा बपुष कोटि सत कामा॥
निज प्रभु बदन निहारि निहारी। लोचन सुफल करउँ उरगारी॥ ३॥
लघु बायस बपु धरि हरि संगा। देखउँ बालचरित बहुरंगा॥ ४॥

Now, O lord of the feathered kingdom, I tell you of Śrī Rāma's benignity and my own opacity; listen attentively. Whenever Śrī Rāma appears in human semblance and enacts numberless sports for the sake of His devotees I betake myself to the city of Ayodhyā and delight to watch His childish exploits. I go and witness the grand festival of His birth and, fascinated (by the charm of His childish sports), stay on there for full five years. The child Rāma is my beloved deity, who sums up in His person the charm of countless Cupids. Ever gazing on the countenance of my lord, I allow my eyes to enjoy the fruit of their existence, O enemy of serpents. Assuming the form of a small crow and remaining in the company of Śrī Hari I witness His childish exploits of all kinds. (1—4)

दो०—लरिकाईं जहँ जहँ फिरहिं तहँ तहँ संग उड़ाउँ।
जूठनि परइ अजिर महँ सो उठाइ करि खाउँ॥ ७५(क)॥
एक बार अतिसय सब चरित किए रघुबीर।
सुमिरत प्रभु लीला सोइ पुलकित भयउ सरीर॥ ७५(ख)॥

Wherever He moves about as a child I flutter about close to Him. And the crumbs that fall from His mouth in the courtyard I pick up and eat. In one particular cycle the Hero of Raghu's line performed all His exploits in an extreme degree." The moment Kākabhuśuṇḍi recalled those exploits every hair on his body stood erect. (75 A-B)

चौ०—कहइ भसुंड सुनहु खगनायक। राम चरित सेवक सुखदायक॥
नृप मंदिर सुंदर सब भाँती। खचित कनक मनि नाना जाती॥ १॥
बरनि न जाइ रुचिर अँगनाई। जहँ खेलहिं नित चारिउ भाई॥
बालबिनोद करत रघुराई। बिचरत अजिर जननि सुखदाई॥ २॥
मरकत मृदुल कलेवर स्यामा। अंग अंग प्रति छबि बहु कामा॥
नव राजीव अरुन मृदु चरना। पदज रुचिर नख ससि दुति हरना॥ ३॥
ललित अंक कुलिसादिक चारी। नूपुर चारु मधुर रवकारी॥
चारु पुरट मनि रचित बनाई। कटि किंकिनि कल मुखर सुहाई॥ ४॥

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Continued Bhusundi: "Listen, O chief of the birds; the story of Śrī Rāma is the delight of His servants. The king's palace (at Ayodhyā) was beautiful in everyway; it was all of gold studded with precious stones of various kinds. The courtyard, where the four brothers played everyday, was magnificent beyond description. The Lord of the Raghus frolicked about in this yard carrying on childish pastimes that were the delight of His mother. His tender frame was dark of hue with a greenish tinge resembling that of the emerald; every limb of it had the loveliness of numberless Cupids compressed into it. His feet were soft and ruddy like a young lotus, with bright toes and nails that outshone the brilliance of the moon. They had soles bearing the fourfold lovely marks of the thunderbolt, the elephant-goad, the flag and the lotus, and were adorned with beautiful anklets that sweetly jingled. The charming zone about His waist, which was made of gold bossed with jewels produced a pleasant tinkling sound. (1—4)

दो०—रेखा त्रय सुंदर उदर नाभी रुचिर गँभीर।
उर आयत भ्राजत बिबिधि बाल बिभूषन चीर॥ ७६॥

The belly contained three lovely folds with a charming deep navel. The broad chest gleamed with jewels and raiment of various kinds, all befitting a child. (76)

चौ०—अरुन पानि नख करज मनोहर। बाहु बिसाल बिभूषन सुंदर॥
कंध बाल केहरि दर ग्रीवा। चारु चिबुक आनन छबि सींवा॥ १॥
कलबल बचन अधर अरुनारे। दुइ दुइ दसन बिसद बर बारे॥
ललित कपोल मनोहर नासा। सकल सुखद ससि कर सम हासा॥ २॥
नील कंज लोचन भव मोचन। भ्राजत भाल तिलक गोरोचन॥
बिकट भृकुटि सम श्रवन सुहाए। कुंचित कच मेचक छबि छाए॥ ३॥
पीत झीनि झगुली तन सोही। किलकनि चितवनि भावति मोही॥
रूप रासि नृप अजिर बिहारी। नाचहिं निज प्रतिबिंब निहारी॥ ४॥
मोहि सन करहिं बिबिधि बिधि क्रीड़ा। बरनत मोहि होति अति ब्रीड़ा॥
किलकत मोहि धरन जब धावहिं। चलउँ भागि तब पूप देखावहिं॥ ५॥

His roseate hands, nails and fingers were all captivating; His long arms were richly adorned. He had shoulders resembling those of a lion's cub and a neck shaped like a conch, a lovely chin and a face which was the very perfection of beauty. His speech was yet indistinct, His lips rosy and His mouth contained a pair of small pearly and shapely teeth both above and below. He had lovely cheeks, a charming nose and a smile which afforded delight and was bright as the rays of the moon. His eyes, which resembled a pair of blue lotuses, undid the bonds of worldly existence; while His forehead gleamed with a sacred mark made with yellow pigment. He had arched eyebrows, pretty well-matched ears and curly darkblue hair that scattered their charm all round. A thin yellow garment set off His swarthy person, and His shrill gleeful cry and glance captivated me. Thus frolicking in the courtyard of the royal palace, the All-beautiful danced at the sight of His own shadow and played with me in diverse ways, which I blush to tell you. Crying with joy as He ran to catch hold of me, I flew away; then He showed me a piece of sweet cake. (1—5)

दो०—आवत निकट हँसहिं प्रभु भाजत रुदन कराहिं।
जाउँ समीप गहन पद फिरि फिरि चितइ पराहिं॥ ७७(क)॥

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प्राकृत सिसु इव लीला देखि भयउ मोहि मोह।
कवन चरित्र करत प्रभु चिदानंद संदोह॥ ७७(ख)॥

As I went near Him the lord smiled; but the moment I flew away He fell acrying. And when I approached Him to lay hold of His feet He scampered off, turning round again and again to look at me. Seeing Him play like an ordinary child I was overcome by bewilderment "What! are these actions in anyway worthy of Him who is knowledge and bliss personified?" (77 A-B)

चौ०—एतना मन आनत खगराया। रघुपति प्रेरित ब्यापी माया॥
सो माया न दुखद मोहि काहीं। आन जीव इव संसृत नाहीं॥ १॥
नाथ इहाँ कछु कारन आना। सुनहु सो सावधान हरिजाना॥
ग्यान अखंड एक सीतावर। माया बस्य जीव सचराचर॥ २॥
जौं सब कें रह ग्यान एकरस। ईस्वर जीवहि भेद कहहु कस॥
माया बस्य जीव अभिमानी। ईस बस्य माया गुन खानी॥ ३॥
परबस जीव स्वबस भगवंता। जीव अनेक एक श्रीकंता॥
मुधा भेद जद्यपि कृत माया। बिनु हरि जाइ न कोटि उपाया॥ ४॥

The moment I allowed this doubt to enter my mind, O king of the birds, Śrī Rāma's Māyā (delusive power) took possession of me as directed by the Lord of the Raghus. That Māyā, however, did not prove to be a source of trouble to me, nor did it throw me into the whirlpool of birth and death as it does in the case of other creatures. This, my lord, was attributable to some extraordinary reason. Hear it attentively, O mount of Śrī Hari, Sītā's Spouse alone is absolute intelligence; every creature, whether animate or inanimate, is subject to Māyā. If all had the same perfect wisdom, tell me, what would be the difference between God and the Jīva (the individual soul)? The latter, which identifies itself with a particular psycho-physical organism, is subject to Māyā; while Māyā itself, the source of the three Guṇas, is controlled by God. The Jīva is dependent (subject to Māyā), while God is self-dependent. The Jīvas are many, while the Beloved of Lakṣmī is one (without a second). Even though this difference, which has been created by Māyā, is false, it cannot disappear except by Śrī Hari's grace, whatever you may do. (1—4)

दो०—रामचंद्र के भजन बिनु जो चह पद निर्बान।
ग्यानवंत अपि सो नर पसु बिनु पूँछ बिषान॥ ७८(क)॥
राकापति षोड़स उअहिं तारागन समुदाइ।
सकल गिरिन्ह दव लाइअ बिनु रबि राति न जाइ॥ ७८(ख)॥

The man who seeks to attain the state of eternal bliss without adoring Śrī Rāmacandra is a beast without tail and horns, however wise he may be. Even though the moon rose complete in all her sixteen digits with the entire starry host, and even if all the mountains were set on fire, night would not yield except to the sun. (78 A-B)

चौ०—ऐसेहिं हरि बिनु भजन खगेसा। मिटइ न जीवन्ह केर कलेसा॥
हरि सेवकहि न ब्याप अबिद्या। प्रभु प्रेरित ब्यापइ तेहि बिद्या॥ १॥

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ताते नास न होइ दास कर। भेद भगति बाढ़इ बिहंगबर॥
भ्रम तें चकित राम मोहि देखा। बिहँसे सो सुनु चरित बिसेषा॥ २॥
तेहि कौतुक कर मरमु न काहूँ। जाना अनुज न मातु पिताहूँ॥
जानु पानि धाए मोहि धरना। स्यामल गात अरुन कर चरना॥ ३॥
तब मैं भागि चलेउँ उरगारी। राम गहन कहँ भुजा पसारी॥
जिमि जिमि दूरि उड़ाउँ अकासा। तहँ भुज हरि देखउँ निज पासा॥ ४॥

In like manner, O lord of the feathered race mortals cannot be rid of their suffering without adoring Śrī Hari. Avidyā (Nescience) has no power over a servant of Śrī Hari; it is Vidyā (knowledge of Brahma in Its relative aspect) that holds away over him as directed by the Lord. That is why a servent of the Lord never falls; on the other hand, O best of birds, his devotion to the Lord as apart from himself grows. Śrī Rāma smiled to see me bewildered with error: now hear further particulars in this connection. The secret of this diversion nobody came to know, neither His younger brothers nor His parents. The Lord with a swarthy form and rosy hands and feet crawled on His hands and knees in order to catch me. Thereupon, O enemy of serpents, I took to flight. Śrī Rāma stretched out His arm to lay hold on me. Away as I flew into the air I saw Śrī Hari's arm close to me everywhere. (1—4)

दो०—ब्रह्मलोक लगि गयउँ मैं चितयउँ पाछ उड़ात।
जुग अंगुल कर बीच सब राम भुजहि मोहि तात॥ ७९(क)॥
सप्ताबरन भेद करि जहाँ लगें गति मोरि।
गयउँ तहाँ प्रभु भुज निरखि ब्याकुल भयउँ बहोरि॥ ७९(ख)॥

I flew up to Brahmā's abode; but when I looked back in my flight two fingers' breadth, dear Garuḍa, was all the distance between Śrī Rāma's arm and myself. Penetrating the seven folds of the universe (consisting of earth, water, fire, air, ether, the cosmic ego and the cosmic intellect) I mounted to the utmost height I could reach. But there too I saw the Lord's arm; then I felt alarmed. (79 A-B)

चौ०—मूदेउँ नयन त्रसित जब भयऊँ। पुनि चितवत कोसलपुर गयऊँ॥
मोहि बिलोकि राम मुसुकाहीं। बिहँसत तुरत गयउँ मुख माहीं॥ १॥
उदर माझ सुनु अंडज राया। देखेउँ बहु ब्रह्मांड निकाया॥
अति बिचित्र तहँ लोक अनेका। रचना अधिक एक ते एका॥ २॥
कोटिन्ह चतुरानन गौरीसा। अगनित उडगन रबि रजनीसा॥
अगनित लोकपाल जम काला। अगनित भूधर भूमि बिसाला॥ ३॥
सागर सरि सर बिपिन अपारा। नाना भाँति सृष्टि बिस्तारा॥
सुर मुनि सिद्ध नाग नर किंनर। चारि प्रकार जीव सचराचर॥ ४॥

In my terror I closed my eyes; and when I opened them again I found myself at Kosalapura (Ayodhyā). Śrī Rāma smiled to see me back; and even as He laughed I was instantly driven into His mouth (throat). Listen, king of the birds: inside His belly I beheld multitudinous universes with many strange spheres each more wonderful than the rest, with myriads of Brahmās and Śivas, countless stars, suns and moons, numberless Lokapālas (guardians of spheres), Yamas(gods of punishment) and Kālas (gods of death), innumerable mountains and vast terrestrial globes,

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oceans, rivers, lakes and forests without end and manifold other varieties of creation, with gods and sages, the Siddhas, Nāgas, human beings and Kinnaras and the four classes of living beings, both moving and motionless. (1—4)

दो०—जो नहिं देखा नहिं सुना जो मनहूँ न समाइ।
सो सब अद्भुत देखेउँ बरनि कवनि बिधि जाइ॥ ८०(क)॥
एक एक ब्रह्मांड महुँ रहउँ बरष सत एक।
एहि बिधि देखत फिरउँ मैं अंड कटाह अनेक॥ ८०(ख)॥

I saw there all such marvels as I had never seen or heard of before and such as could not be conceived even by the mind; how, then, can I describe them? I stayed a full hundred year in each of those universes and in this manner I went round and beheld multitudinous universes having the shape of an egg. (80 A-B)

चौ०—लोक लोक प्रति भिन्न बिधाता। भिन्न बिष्नु सिव मनु दिसित्राता॥
नर गंधर्ब भूत बेताला। किंनर निसिचर पसु खग ब्याला॥ १॥
देव दनुज गन नाना जाती। सकल जीव तहँ आनहि भाँती॥
महि सरि सागर सर गिरि नाना। सब प्रपंच तहँ आनइ आना॥ २॥
अंडकोस प्रति प्रति निज रूपा। देखेउँ जिनस अनेक अनूपा॥
अवधपुरी प्रति भुवन निनारी। सरजू भिन्न भिन्न नर नारी॥ ३॥
दसरथ कौसल्या सुनु ताता। बिबिध रूप भरतादिक भ्राता॥
प्रति ब्रह्मांड राम अवतारा। देखउँ बालबिनोद अपारा॥ ४॥

Each universe had its own Brahmā (Creator), its own Viṣṇu (Preserver), Śiva (Destroyer), Manu (lord of creation presiding over a single Manvantara, consisting of a little more than 74 rounds of the four Yugas), regents of the quarters, human beings, Gandharvas (celestial musicians), spectres and goblins, Kinnaras (another class of heavenly musicians having a human figure with the head of a horse), Rākṣasas (giants), quadrupeds, birds, serpents, gods and demons of all classes, all the creatures having a shape peculiar to that universe. The earth with its multitudinous rivers, oceans, lakes and mountains, nay, the entire creation in each universe had a distinctive character. In all these universes I found myself possessed of manifold incomparable forms. Each universe had its own Ayodhyā with its own Sarayū and its own men and women. And listen, dear Garuḍa: Śrī Rāma's parents—Daśaratha and Kauśalyā—as well as Śrī Rāma's brothers, Bharata and others, were all different in each universe. In each such universe I witnessed the descent of Śrī Rāma as well as the infinite variety of His childish sports. (1—4)

दो०—भिन्न भिन्न मैं दीख सबु अति बिचित्र हरिजान।
अगनित भुवन फिरेउँ प्रभु राम न देखेउँ आन॥ ८१(क)॥
सोइ सिसुपन सोइ सोभा सोइ कृपाल रघुबीर।
भुवन भुवन देखत फिरउँ प्रेरित मोह समीर॥ ८१(ख)॥

Everything I saw had a distinctive stamp of its own universe and was exceedingly wonderful too, O mount of Śrī Hari. But in my round of the innumerable universes I saw no other Rāma, my lord. Tossed by the blast of infatuation I saw, in each

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successive world that I visited, the same child-like ways, the same beauty, the same gracious Rāma (Hero of Raghu's line). (81 A-B)

चौ०—भ्रमत मोहि ब्रह्मांड अनेका। बीते मनहुँ कल्प सत एका॥
फिरत फिरत निज आश्रम आयउँ। तहँ पुनि रहि कछु काल गवाँयउँ॥ १॥
निज प्रभु जन्म अवध सुनि पायउँ। निर्भर प्रेम हरषि उठि धायउँ॥
देखउँ जन्म महोत्सव जाई। जेहि बिधि प्रथम कहा मैं गाई॥ २॥
राम उदर देखेउँ जग नाना। देखत बनइ न जाइ बखाना॥
तहँ पुनि देखेउँ राम सुजाना। माया पति कृपाल भगवाना॥ ३॥
करउँ बिचार बहोरि बहोरी। मोह कलिल ब्यापित मति मोरी॥
उभय घरी महँ मैं सब देखा। भयउँ भ्रमित मन मोह बिसेषा॥ ४॥

It seemed as if a hundred cycles had been spent in my wanderings through the many universes. At last after all my travels I came to my own hermitage and stayed there for some time. Meanwhile as I happened to hear of my lord's birth at Ayodhyā I started up and ran in an overwhelming ecstasy of love and went and witnessed the grand festival of His birth as I have already told you at length. (It need hardly be said that all this happened inside the belly of my lord.) Thus in the belly of Śrī Rāma I beheld a number of universes. But what I saw could only be seen with one's eyes: it was beyond all telling. There again I beheld the divine Śrī Rāma, the gracious and all-wise Lord of Māyā. I pondered again and again. But my understanding was obscured by the mists of delusion. In less than an hour I had seen everything. My soul being utterly bewildered, I was lost in a maze. (1—4)

दो०—देखि कृपाल बिकल मोहि बिहँसे तब रघुबीर।
बिहँसतहीं मुख बाहेर आयउँ सुनु मतिधीर॥ ८२(क)॥
सोइ लरिकाई मो सन करन लगे पुनि राम।
कोटि भाँति समुझावउँ मनु न लहइ बिश्राम॥ ८२(ख)॥

Seeing my distress the gracious Hero of Raghu's line laughed; and mark me, O Garuda of resolute mind: the moment He laughed I came out of His mouth. Śrī Rāma again began the same childish pranks with me. I reasoned with myself in every way I could; but my mind knew no peace. (82 A-B)

चौ०—देखि चरित यह सो प्रभुताई। समुझत देह दसा बिसराई॥
धरनि परेउँ मुख आव न बाता। त्राहि त्राहि आरत जन त्राता॥ १॥
प्रेमाकुल प्रभु मोहि बिलोकी। निज माया प्रभुता तब रोकी॥
कर सरोज प्रभु मम सिर धरेऊ। दीनदयाल सकल दुख हरेऊ॥ २॥
कीन्ह राम मोहि बिगत बिमोहा। सेवक सुखद कृपा संदोहा॥
प्रभुता प्रथम बिचारि बिचारी। मन महँ होइ हरष अति भारी॥ ३॥
भगत बछलता प्रभु कै देखी। उपजी मम उर प्रीति बिसेषी॥
सजल नयन पुलकित कर जोरी। कीन्हिउँ बहुबिधि बिनय बहोरी॥ ४॥

Seeing this childish play and recalling that glory (which I had seen inside the Lord's belly) I lost consciousness of my body, and crying: "Save me, save me, O Protector of the devotees in distress!" dropped to the ground. No other word came

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to my mouth. When the Lord saw me overpowered with love, He immediately checked the power of His Māyā. The Lord, Who is so merciful to the afflicted, placed His lotus hand on my head and relieved me of all sorrow. The gracious Śrī Rāma, the delight of His servants, rid me of my deep-rooted error. As I reflected on His former glory my mind was flooded with joy. Seeing the Lord's loving kindness to His devotees my heart began to throb with profuse love. With eyes full of tears and joined palms and every hair on my body standing erect, I then made supplication to Him in many ways. (1—4)

दो०—सुनि सप्रेम मम बानी देखि दीन निज दास।
बचन सुखद गंभीर मृदु बोले रमानिवास॥ ८३(क)॥
काकभसुंडि मागु बर अति प्रसन्न मोहि जानि।
अनिमादिक सिधि अपर रिधि मोच्छ सकल सुख खानि॥ ८३(ख)॥

Hearing my loving words and seeing the wretched plight of His servant, Śrī Rāma (the Abode of Lakṣmī) spoke in words which were not only soft and pleasing but profound at the same time; "Kākabhuśuṇḍi! ask of Me a boon, knowing Me to be highly pleased with you. Be it mystic powers such as Aṇimā (the power of assuming a form as small as an atom), fabulous wealth (such as that possessed by Kubera, the god of riches) and final beatitude, which is the fountain of all joy;— (83 A-B)

चौ०—ग्यान बिबेक बिरति बिग्याना। मुनि दुर्लभ गुन जे जग नाना॥
आजु देउँ सब संसय नाहीं। मागु जो तोहि भाव मन माहीं॥ १॥
सुनि प्रभु बचन अधिक अनुरागेउँ। मन अनुमान करन तब लागेउँ॥
प्रभु कह देन सकल सुख सही। भगति आपनी देन न कही॥ २॥
भगति हीन गुन सब सुख ऐसे। लवन बिना बहु बिंजन जैसे॥
भजन हीन सुख कवने काजा। अस बिचारि बोलेउँ खगराजा॥ ३॥
जौं प्रभु होइ प्रसन्न बर देहू। मो पर करहु कृपा अरु नेहू॥
मन भावत बर मागउँ स्वामी। तुम्ह उदार उर अंतरजामी॥ ४॥

—Or spiritual wisdom, critical judgment, dispassion. Realization and numerous other virtues which cannot be easily attained in this world even by the sages—today I am prepared to give you all undoubtedly; therefore, ask whatever pleases your mind." On hearing the words of the Lord I was overwhelmed with love and began to reason thus within myself: "The Lord, it is true, has promised to give me all kinds of blessings; but He did not offer to grant me devotion to His own feet. Without such devotion all sorts of virtues and blessings are like so many auxiliary dishes without salt. Of what avail is any blessing without adoration." Pondering thus, O king of the birds, I replied as follows: "If it is your pleasure, my lord, to grant me a boon and if you are kind and affectionate to me, I ask my cherished boon, O master; for you are generous and know the secrets of all hearts. (1—4)

दो०—अबिरल भगति बिसुद्ध तव श्रुति पुरान जो गाव।
जेहि खोजत जोगीस मुनि प्रभु प्रसाद कोउ पाव॥ ८४(क)॥
भगत कल्पतरु प्रनत हित कृपासिंधु सुख धाम।
सोइ निज भगति मोहि प्रभु देहु दया करि राम॥ ८४(ख)॥

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"O my lord, Śrī Rāma, tree of paradise to the devotee, friend of the suppliant, ocean of compassion and abode of bliss, in Your mercy grant me that devotion to Your feet, uninterrupted, and unalloyed, which the Vedas and Purāṇas extol, which is sought after by Sages and great Yogīs (contemplative mystics) but attained by few and that too by the Lord's grace." (84 A-B)

चौ०—एवमस्तु कहि रघुकुलनायक। बोले बचन परम सुखदायक॥
सुनु बायस तैं सहज सयाना। काहे न मागसि अस बरदाना॥ १॥
सब सुख खानि भगति तैं मागी। नहिं जग कोउ तोहि सम बड़ भागी॥
जो मुनि कोटि जतन नहिं लहहीं। जे जप जोग अनल तन दहहीं॥ २॥
रीझेउँ देखि तोरि चतुराई। मागेहु भगति मोहि अति भाई॥
सुनु बिहंग प्रसाद अब मोरें। सब सुभ गुन बसिहहिं उर तोरें॥ ३॥
भगति ग्यान बिग्यान बिरागा। जोग चरित्र रहस्य बिभागा॥
जानब तैं सबही कर भेदा। मम प्रसाद नहिं साधन खेदा॥ ४॥

"So be it!" said the Chief of Raghu's line, and continued in these most pleasing terms" "Listen, Kākabhuśuṇḍi: you are sagacious by nature; no wonder, therefore, that you ask this boon. No one in this world is so highly blessed as you, since you have sought the gift of Devotion, which is the fountain of all blessings and which even sages cannot attain in spite of all their efforts, even though they consume their body in the fire of prayer and meditation. I am pleased to see your sagacity in that you have sought Devotion, which is extremely dear to My heart. Listen, O bird: by My grace now all good qualities shall abide in your heart. Devotion, spiritual wisdom, Realization, dispassion, Yoga, My exploits as well as their secrets and classification—by My grace you shall obtain insight into all these and shall not be required to undergo the rigours of Sādhana (self-discipline). (1—4)

दो०—माया संभव भ्रम सब अब न ब्यापिहहिं तोहि।
जानेसु ब्रह्म अनादि अज अगुन गुनाकर मोहि॥ ८५(क)॥
मोहि भगत प्रिय संतत अस बिचारि सुनु काग।
कायँ बचन मन मम पद करेसु अचल अनुराग॥ ८५(ख)॥

"None of the errors that arise from Māyā shall cloud your mind any more. Henceforth know Me to be the same as Brahma, who is without beginning, birthless, devoid of attributes (the products of Māyā) and yet a mine of (transcendent divine) virtues. Listen, Kākabhuśuṇḍi: devotees are always dear to Me. Realizing this, cherish unflinching devotion to My feet in thought, word and deed." (85 A-B)

चौ०—अब सुनु परम बिमल मम बानी। सत्य सुगम निगमादि बखानी॥
निज सिद्धांत सुनावउँ तोही। सुनु मन धरु सब तजि भजु मोही॥ १॥
मम माया संभव संसारा। जीव चराचर बिबिधि प्रकारा॥
सब मम प्रिय सब मम उपजाए। सब ते अधिक मनुज मोहि भाए॥ २॥
तिन्ह महँ द्बिज द्बिज महँ श्रुतिधारी। तिन्ह महुँ निगम धरम अनुसारी॥
तिन्ह महँ प्रिय बिरक्त पुनि ग्यानी। ग्यानिहु ते अति प्रिय बिग्यानी॥ ३॥
तिन्ह ते पुनि मोहि प्रिय निज दासा। जेहि गति मोरि न दूसरि आसा॥
पुनि पुनि सत्य कहउँ तोहि पाहीं। मोहि सेवक सम प्रिय कोउ नाहीं॥ ४॥

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भगति हीन बिरंचि किन होई। सब जीवहु सम प्रिय मोहि सोई॥
भगतिवंत अति नीचउ प्रानी। मोहि प्रानप्रिय असि मम बानी॥ ५॥

"Now listen to My most sacred teaching, which is not only true and easily intelligible but has also been echoed by the Vedas and other scriptures. I give you to hear My own conclusion; listen to it and imprint it on your mind; and forswearing everything else, worship Me. This world with all its varieties of life, both moving and motionless, is a creation of my Māyā (delusive potency). I love them all, because all are My creatures. But human beings are the dearest to Me of all. Of human beings, the Brāhmaṇas; of the Brāhmaṇas, those well-versed in the Vedas; of these, again, those that follow the course of conduct prescribed in the Vedas; of these latter, those who are averse to the pleasure of sense are dear to Me, and yet more the wise; of the wise too I love a man of realization all the more; more beloved to Me even than these is my own servant (devotee), who solely depends on Me and has no other hope. Again and again I repeat to you the truth that no one is so dear to Me as My devotee. If Virañci (the Creator) too had no devotion to Me, he would be only as dear to Me as all the other creatures. And the humblest creature that breathes, if possessed of Devotion, is dear to Me as life: such is My nature. (1—5)

दो०—सुचि सुसील सेवक सुमति प्रिय कहु काहि न लाग।
श्रुति पुरान कह नीति असि सावधान सुनु काग॥ ८६॥

"Tell Me, who would not love a faithful, amiable and sagacious servant? Listen attentively, O Kākabhuśuṇḍi: the Vedas and Purāṇas declare this to be a sound principle:—" (86)

चौ०—एक पिता के बिपुल कुमारा। होहिं पृथक गुन सील अचारा॥
कोउ पंडित कोउ तापस ग्याता। कोउ धनवंत सूर कोउ दाता॥ १॥
कोउ सर्बग्य धर्मरत कोई। सब पर पितहि प्रीति सम होई॥
कोउ पितु भगत बचन मन कर्मा। सपनेहुँ जान न दूसर धर्मा॥ २॥
सो सुत प्रिय पितु प्रान समाना। जद्यपि सो सब भाँति अयाना॥
एहि बिधि जीव चराचर जेते। त्रिजग देव नर असुर समेते॥ ३॥
अखिल बिस्व यह मोर उपाया। सब पर मोहि बराबरि दाया॥
तिन्ह महँ जो परिहरि मद माया। भजै मोहि मन बच अरु काया॥ ४॥

"A father has a number of sons, each differing from the others in character, temper and conduct. One is learned, another given to austerities, a third spiritually enlightened, a fourth rich, a fifth possessed of valour, a sixth charitably disposed, a seventh all-wise and an eighth intent on piety; but the father equally loves all. A ninth son is devoted to his father in thought, word and deed and never dreams of any other duty. This is the son whom the father loves as his own life, though he be a perfect ignoramus. In a like manner all animate and inanimate beings, including the sub-human species, gods, men and demons—in short, the whole of this univrse is My creation and I am equally compassionate to all. Of these, however, he who adores Me in thought, word and deed, forswearing arrogance and wiles,— (1—4)

दो०—पुरुष नपुंसक नारि वा जीव चराचर कोइ।
सर्ब भाव भज कपट तजि मोहि परम प्रिय सोइ॥ ८७(क)॥

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सो०—सत्य कहउँ खग तोहि सुचि सेवक मम प्रानप्रिय।
अस बिचारि भजु मोहि परिहरि आस भरोस सब॥ ८७(ख)॥

"Be it man, woman or one lacking the characteristics of both, or, for the matter of that, any living being whatsoever of the animate or inanimate world—he who adores Me with all his being, giving up all guile, is supremely dear to Me. O bird, I tell you in all sincerity that a guileless servant is dear to Me as life. Realizing this worship Me, abandoning all other hope and reliance. (87 A-B)

चौ०—कबहूँ काल न ब्यापिहि तोही। सुमिरेसु भजेसु निरंतर मोही॥
प्रभु बचनामृत सुनि न अघाऊँ। तनु पुलकित मन अति हरषाऊँ॥ १॥
सो सुख जानइ मन अरु काना। नहिं रसना पहिं जाइ बखाना॥
प्रभु सोभा सुख जानहिं नयना। कहि किमि सकहिं तिन्हहि नहिं बयना॥ २॥
बहु बिधि मोहि प्रबोधि सुख देई। लगे करन सिसु कौतुक तेई॥
सजल नयन कछु मुख करि रूखा। चितइ मातु लागी अति भूखा॥ ३॥
देखि मातु आतुर उठि धाई। कहि मृदु बचन लिए उर लाई॥
गोद राखि करावं पय पाना। रघुपति चरित ललित कर गाना॥ ४॥

"Time shall have no power over you. Remember and adore Me unceasingly." I did not feel sated with hearing the nectar-like words of the Lord; the hair on my body stood erect and I felt extremely delighted at heart. The joy I felt on the occasion was shared only by the mind and the ears (the auditory sense); the tongue had no power to tell it. The eyes alone had the blissful experience of beholding the Lord's beauty; but how could they describe it, devoid of speech as they are? After He had gladdened me by His manifold exhortations in this way He again began to sport like a child as before. With tears in His eyes and His looks somewhat gloomy He looked at his mother (Kausalyā) as if He were hungry. Seeing this the mother started up in haste and ran; and addressing Him in soft words clasped Him to her bosom. Then, laying Him in her lap she began to suckle Him, singing the while of Śrī Rāma's charming exploits. (1—4)

सो०—जेहि सुख लागि पुरारि असुभ बेष कृत सिव सुखद।
अवधपुरी नर नारि तेहि सुख महुँ संतत मगन॥ ८८(क)॥
सोई सुख लवलेस जिन्ह बारक सपनेहुँ लहेउ।
ते नहिं गनहिं खगेस ब्रह्मसुखहि सज्जन सुमति॥ ८८(ख)॥

The men and women of Ayodhyā remained ever absorbed in that (transcendental) joy, to attain which the blessed Lord Śiva, the delighter of all, assumed His unsightly garb (such as a garland of human skulls, serpents for His ornaments, ashes for scented cosmetics and a tiger-skin for a lion-cloth). Those wise and virtuous souls who have tasted of that joy only once even in a dream think nothing of the joy of absorption into Brahma (much less of any other earthly or heavenly joy). (88 A-B)

चौ०—मैं पुनि अवध रहेउँ कछु काला। देखेउँ बालबिनोद रसाला॥
राम प्रसाद भगति बर पायउँ। प्रभु पद बंदि निजाश्रम आयउँ॥ १॥
तब ते मोहि न ब्यापी माया। जब ते रघुनायक अपनाया॥
यह सब गुप्त चरित मैं गावा। हरि मायाँ जिमि मोहि नचावा॥ २॥

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निज अनुभव अब कहउँ खगेसा। बिनु हरि भजन न जाहिं कलेसा॥
राम कृपा बिनु सुनु खगराई। जानि न जाइ राम प्रभुताई॥ ३॥
जानें बिनु न होइ परतीती। बिनु परतीति होइ नहिं प्रीती॥
प्रीति बिना नहिं भगति दिढ़ाई। जिमि खगपति जल कै चिकनाई॥ ४॥

After this I stayed a while at Ayodhyā and enjoyed the Lord's delightful childish sports. Having by Śrī Rāma's grace obtained the boon of Devotion I adored my Lord's feet and returned to my own hermitage. Ever since the Lord accepted me as his own I have never fallen a victim to delusion. I have told you at length all this strange story of how Śrī Hari's Māyā made a puppet of me. Now I tell you my own realization, O lord of the winged creatures: unless we adore Śrī Hari our troubles will not end. Listen, king of the birds: without Śrī Rāma's grace it is not possible to know the Lord's greatness. Without knowledge faith is out of the question; and without faith there can be no love. Shorn of love, devotion will not abide any more than the lubricity produced by water. (1—4)

सो०—बिनु गुर होइ कि ग्यान ग्यान कि होइ बिराग बिनु।
गावहिं बेद पुरान सुख कि लहिअ हरि भगति बिनु॥ ८९(क)॥
कोउ बिश्राम कि पाव तात सहज संतोष बिनु।
चलै कि जल बिनु नाव कोटि जतन पचि पचि मरिअ॥ ८९(ख)॥

Is spiritual illumination possible without a preceptor? Or, again, is it possible to acquire wisdom without dispassion? Or, as the Vedas and Purāṇas declare, can one attain happiness without devotion to Śrī Hari? Again, dear Garuḍa, can one find peace without innate content? Can a boat ever float without water even though you strain every nerve till your last breath? (89 A-B)

चौ०—बिनु संतोष न काम नसाहीं। काम अछत सुख सपनेहुँ नाहीं॥
राम भजन बिनु मिटहिं कि कामा। थल बिहीन तरु कबहुँ कि जामा॥ १॥
बिनु बिग्यान कि समता आवइ। कोउ अवकास कि नभ बिनु पावइ॥
श्रद्धा बिना धर्म नहिं होई। बिनु महि गंध कि पावइ कोई॥ २॥
बिनु तप तेज कि कर बिस्तारा। जल बिनु रस कि होइ संसारा॥
सील कि मिल बिनु बुध सेवकाई। जिमि बिनु तेज न रूप गोसाँई॥ ३॥
निज सुख बिनु मन होइ कि थीरा। परस कि होइ बिहीन समीरा॥
कवनिउ सिद्धि कि बिनु बिस्वासा। बिनु हरि भजन न भव भय नासा॥ ४॥

Without content desire cannot cease, and so long as desire continues you can never dream of happiness. Again, can desire be got rid of without adoring Śrī Rāma? Can a tree ever take root without soil? Can even-mindedness be acquired without spiritual enlightenment? Can anyone get moving space without ether? There can be no piety without faith. Can anyone get odour except from the earth and spread one's glory except through austere penance? Can there be any taste in this world without water? Can virtue be acquired without waitingupon the wise, any more than colour can exist without the element of fire, my master? Can the mind be at rest without experiencing the joy inherent in one's own self? Can there be any sensation of touch

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without air, and any success without faith? In a like manner the fear of rebirth can never cease except through worship of Śrī Hari. (1—4)

दो०—बिनु बिस्वास भगति नहिं तेहि बिनु द्रवहिं न रामु।
राम कृपा बिनु सपनेहुँ जीव न लह बिश्रामु॥ ९०(क)॥
सो०—अस बिचारि मतिधीर तजि कुतर्क संसय सकल।
भजहु राम रघुबीर करुनाकर सुंदर सुखद॥ ९०(ख)॥

Without faith there can be no Devotion and Śrī Rāma never melts except through Devotion; and without Śrī Rāma's grace the human soul can never attain peace even in a dream. Pondering thus, O Garuḍa of resolute mind, abandon all cavilling and scepticism and adore the all beautiful Śrī Rāma, the Hero of Raghu's line, a fountain of mercy and the delight of all. (90 A-B)

चौ०—निज मति सरिस नाथ मैं गाई। प्रभु प्रताप महिमा खगराई॥
कहेउँ न कछु करि जुगुति बिसेषी। यह सब मैं निज नयनन्हि देखी॥ १॥
महिमा नाम रूप गुन गाथा। सकल अमित अनंत रघुनाथा॥
निज निज मति मुनि हरि गुन गावहिं। निगम सेष सिव पार न पावहिं॥ २॥
तुम्हहि आदि खग मसक प्रजंता। नभ उड़ाहिं नहिं पावहिं अंता॥
तिमि रघुपति महिमा अवगाहा। तात कबहुँ कोउ पाव कि थाहा॥ ३॥
रामु काम सत कोटि सुभग तन। दुर्गा कोटि अमित अरि मर्दन॥
सक्र कोटि सत सरिस बिलासा। नभ सत कोटि अमित अवकासा॥ ४॥

Thus, my master, have I sung according to my own light the greatness of my lord's glory, O king of the birds. I have not had recourse to any inventive skill; I have seen all this with my own eyes. Śrī Rāma's greatness, His Name, beauty and the song of His praises, they are all boundless and endless; and the Lord of the Raghus Himself is infinite. The sages sing Śrī Harī's praises each according to his wits; but neither the Vedas nor Śeṣa (the serpent-god) nor the blessed Śiva Himself can reach their end. All winged creatures, from yourself down to the mosquito, take their flight across the sky; but none can reach the end of it. Even so, dear Garuḍa, can anyone ever gauge the exent of Śrī Rāma's greatness, unfathomable as it is? Śrī Rāma's body possesses the charm of a myriad Cupids. He is as inexorable in crushing the enemy as countless millions of Durgās. He enjoys the luxury of a myriad Indras and is immeasurable in expanse as a myriad firmaments. (1—4)

दो०—मरुत कोटि सत बिपुल बल रबि सत कोटि प्रकास।
ससि सत कोटि सुसीतल समन सकल भव त्रास॥ ९१(क)॥
काल कोटि सत सरिस अति दुस्तर दुर्ग दुरंत।
धूमकेतु सत कोटि सम दुराधरष भगवंत॥ ९१(ख)॥

He has the might of a myriad winds and the brilliance of a myriad suns. He is as cool as a myriad moons and allays all the fears of mundane existence. Again, He is irresistible unappoachable and interminable as a myriad Deaths. Nay, the Lord is irrepressible as a myriad fires. (91 A-B)

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चौ०—प्रभु अगाध सत कोटि पताला। समन कोटि सत सरिस कराला॥
तीरथ अमित कोटि सम पावन। नाम अखिल अघ पूग नसावन॥ १॥
हिमगिरि कोटि अचल रघुबीरा। सिंधु कोटि सत सम गंभीरा॥
कामधेनु सत कोटि समाना। सकल काम दायक भगवाना॥ २॥
सारद कोटि अमित चतुराई। बिधि सत कोटि सृष्टि निपुनाई॥
बिष्नु कोटि सम पालन कर्ता। रुद्र कोटि सत सम संहर्ता॥ ३॥
धनद कोटि सत सम धनवाना। माया कोटि प्रपंच निधाना॥
भार धरन सत कोटि अहीसा। निरवधि निरुपम प्रभु जगदीसा॥ ४॥

The Lord is unfathomable as a myriad Pātālas and dreadful as a myriad Yamas. He is as sanctifying as countless millions of sacred places; nay, His very name obliterates all one's accumulated sins. The Hero of Raghu's line is as immovable as a myriad Himālayas and as deep as a myriad seas. The Lord is as liberal in bestowing all one's cherished objects as a myriad cows of plenty. He is as sharp as countless millions of Śāradās and possesses the creative skill of a myriad Brahmās. Again, He is as good a preserver as a myriad Viṣṇus and as thorough a destroyer as a myriad Rudras. He is as rich as a myriad Kuberas and as capable of bringing forth material universes as a myriad Māyās. He is as good a supporter (of the universes) as a myriad Śeṣas. In short, Lord Śrī Rāma, the sovereign of the universe, is infinite and incomparable (in every respect). (1—4)

छं०—निरुपम न उपमा आन राम समान रामु निगम कहै।
जिमि कोटि सत खद्योत सम रबि कहत अति लघुता लहै॥
एहि भाँति निज निज मति बिलास मुनीस हरिहि बखानहीं।
प्रभु भाव गाहक अति कृपाल सप्रेम सुनि सुख मानहीं॥

Incomparable as He is, He has no compeer. Śrī Rāma alone is Śrī Rāma's peer—so declare the Vedas—even as the sun really suffers diminution by being likened to a myriad glow-worms. So do the great sages sing the praises of Śrī Hari each according to the flight of his own wits and the Lord lovingly hears them and feels delighted (however inadequate the praise may be); for He respects the sentiment of His devotees and is extremely kind.

दो०—रामु अमित गुन सागर थाह कि पावइ कोइ।
संतन्ह सन जस किछु सुनेउँ तुम्हहि सुनायउँ सोइ॥ ९२(क)॥
सो०—भाव बस्य भगवान सुख निधान करुना भवन।
तजि ममता मद मान भजिअ सदा सीता रवन॥ ९२(ख)॥

Śrī Rāma is an ocean of countless virtues: can anyone sound His depth? I have only told you the little I have myself heard from the saints. The Lord is won only by sincere Devotion and is a fountain of joy and an abode of compassion. Therefore, giving up worldly attachment, vanity and pride, one should ever adore Sītā's Spouse. (92 A-B)

चौ०—सुनि भुसुंडि के बचन सुहाए। हरषित खगपति पंख फुलाए॥
नयन नीर मन अति हरषाना। श्रीरघुपति प्रताप उर आना॥ १॥

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पाछिल मोह समुझि पछिताना। ब्रह्म अनादि मनुज करि माना॥
पुनि पुनि काग चरन सिरु नावा। जानि राम सम प्रेम बढ़ावा॥ २॥
गुर बिनु भव निधि तरइ न कोई। जौं बिरंचि संकर सम होई॥
संसय सर्प ग्रसेउ मोहि ताता। दुखद लहरि कुतर्क बहु ब्राता॥ ३॥
तव सरूप गारुड़ि रघुनायक। मोहि जिआयउ जन सुखदायक॥
तव प्रसाद मम मोह नसाना। राम रहस्य अनूपम जाना॥ ४॥

The lord of the winged creatures was rejoiced to hear the agreeable words of Bhuśundi and fluffed up his feathers. Tears rushed to his eyes and his soul was flooded with joy as he meditated on the glory of Śrī Rāma (the Lord of the Raghus). Recalling his former delusion he was filled with remorse at the thought that He had taken the dateless Brahma for a mere mortal. Again and again he bowed his head at the crow's feet and loved him all the more, knowing him to be as good as Rāma. Without a spiritual guide none can cross the ocean of mundane existence, though he be the equal of Virañci (the Creator) or Lord Śaṅkara. He said, "I was bitten by the serpent of doubt, dear father. (As an effect of this snake-bite) I had several painful fits of stupor in the form of so many fallacies. But the Lord of the Raghus, the delight of His devotees, has saved me by sending me to a charmer in your person. By your grace my infatuation has ceased and I have learnt the incomparable mystery of Śrī Rāma." (1—4)

दो०—ताहि प्रसंसि बिबिधि बिधि सीस नाइ कर जोरि।
बचन बिनीत सप्रेम मृदु बोलेउ गरुड़ बहोरि॥ ९३(क)॥
प्रभु अपने अबिबेक ते बूझउँ स्वामी तोहि।
कृपासिंधु सादर कहहु जानि दास निज मोहि॥ ९३(ख)॥

After eulogizing Kākabhuśundi in many ways and bowing his head before him with joined palms Garuda proceeded in these polite, affectionate and gentle words: "In my ignorance, O my lord and master, I ask you a question. Knowing me to be your own servant, O ocean of compassion, carefully answer it. (93 A-B)

चौ०—तुम्ह सर्बग्य तग्य तम पारा। सुमति सुसील सरल आचारा॥
ग्यान बिरति बिग्यान निवासा। रघुनायक के तुम्ह प्रिय दासा॥ १॥
कारन कवन देह यह पाई। तात सकल मोहि कहहु बुझाई॥
राम चरित सर सुंदर स्वामी। पायहु कहाँ कहहु नभगामी॥ २॥
नाथ सुना मैं अस सिव पाहीं। महा प्रलयहुँ नास तव नाहीं॥
मुधा बचन नहिं ईस्वर कहई। सोउ मोरें मन संसय अहई॥ ३॥
अग जग जीव नाग नर देवा। नाथ सकल जगु काल कलेवा॥
अंड कटाह अमित लय कारी। कालु सदा दुरतिक्रम भारी॥ ४॥

"You are an omniscient knower of Truth, having reached beyond the darkness (of ignorance), intelligent, amiable, straight in your dealings and a storehouse of wisdom, dispassion and Realization. Above all you are a beloved servant of Śrī Rāma (the Lord of the Raghus). Yet wherefore did you get this form (of a crow)? Dear father, explain all this to me clearly. Also tell me, my master, where did you get this lovely Lake of Śrī Rāma's exploits, O good bird? My lord, I have heard it from Śiva

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Himself that you do not perish even during Mahāpralaya (the Great Dissolution when Brahmā himself retires into the Lord's body after completing the 100 years of his existence). The divine Lord Śiva would never utter an idle word and therefore my mind is in doubt. My lord, the whole universe with all its animate and inanimate beings, including the Nāgas, human beings and gods, is an intended victim of Death. The Time-Spirit, which destroys countless universe, is ever mighty and irresistible. (1—4)

सो०—तुम्हहि न ब्यापत काल अति कराल कारन कवन।
मोहि सो कहहु कृपाल ग्यान प्रभाव कि जोग बल॥ ९४(क)॥
दो०—प्रभु तव आश्रम आएँ मोर मोह भ्रम भाग।
कारन कवन सो नाथ सब कहहु सहित अनुराग॥ ९४(ख)॥

"How is it that the most formidable Time-Spirit has no power over you? Tell me, my gracious lord, if it is a glory of spiritual insight or a feat of Yoga (union with God)? O lord, my infatuation and delusion disappeared the moment I visited your hermitage. Tell me in a loving spirit, my lord, how did all this happen?" (94 A-B)

चौ०—गरुड़ गिरा सुनि हरषेउ कागा। बोलेउ उमा परम अनुरागा॥
धन्य धन्य तव मति उरगारी। प्रस्न तुम्हारि मोहि अति प्यारी॥ १॥
सुनि तव प्रस्न सप्रेम सुहाई। बहुत जनम कै सुधि मोहि आई॥
सब निज कथा कहउँ मैं गाई। तात सुनहु सादर मन लाई॥ २॥
जप तप मख सम दम ब्रत दाना। बिरति बिबेक जोग बिग्याना॥
सब कर फल रघुपति पद प्रेमा। तेहि बिनु कोउ न पावइ छेमा॥ ३॥
एहि तन राम भगति मैं पाई। ताते मोहि ममता अधिकाई॥
जेहि तें कछु निज स्वारथ होई। तेहि पर ममता कर सब कोई॥ ४॥

Umā, (continues Lord Śiva,) the crow (Kākabhuśuṇḍi) rejoiced to hear Garuḍa's words and replied with utmost affection: "Blessed, blessed indeed is your intellect, O enemy of serpents. Your question is very pleasing to me. On hearing your loving and agreeable question I have been reminded of many previous births. I shall now narrate the whole of my story at full length; dear Garuḍa, listen to it attentively with all reverence. The muttering of prayers, austere penance, performing sacrifices, subjugation of the mind and the senses, undertaking sacred vows, charity, dispassion, right judgment, Yoga (union with God) and Realization—the fruit of all these is devotion to the feet of Śrī Rāma (the Lord of the Raghus); without this no one can attain lasting peace. It was in this body that I was blessed with devotion to Śrī Rāma; hence it is so very dear to me. Everyone naturally loves that through which one has attained one's object. (1—4)

सो०—पन्नगारि असि नीति श्रुति संमत सज्जन कहहिं।
अति नीचहु सन प्रीति करिअ जानि निज परम हित॥ ९५(क)॥
पाट कीट तें होइ तेहि तें पाटंबर रुचिर।
कृमि पालइ सबु कोइ परम अपावन प्रान सम॥ ९५(ख)॥

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It is a sound maxim, O enemy of serpents, approved of by the Vedas—and the saints too endorse it—that love should be shown to the meanest creature if we come to know it to be our greatest friend. Silk, for instance, is the product of a worm and from it we have beautiful silken textiles. That is why everyone tends the worm like one's own life even though it is most impure. (95 A-B)

चौ०—स्वारथ साँच जीव कहुँ एहा। मन क्रम बचन राम पद नेहा॥
सोइ पावन सोइ सुभग सरीरा। जो तनु पाइ भजिअ रघुबीरा॥ १॥
राम बिमुख लहि बिधि सम देही। कबि कोबिद न प्रसंसहिं तेही॥
राम भगति एहिं तन उर जामी। ताते मोहि परम प्रिय स्वामी॥ २॥
तजउँ न तन निज इच्छा मरना। तन बिनु बेद भजन नहिं बरना॥
प्रथम मोहँ मोहि बहुत बिगोवा। राम बिमुख सुख कबहुँ न सोवा॥ ३॥
नाना जनम कर्म पुनि नाना। किए जोग जप तप मख दाना॥
कवन जोनि जनमेउँ जहँ नाहीं। मैं खगेस भ्रमि भ्रमि जग माहीं॥ ४॥
देखेउँ करि सब करम गोसाईं। सुखी न भयउँ अबहिं की नाईं॥
सुधि मोहि नाथ जन्म बहु केरी। सिव प्रसाद मति मोहँ न घेरी॥ ५॥

The real self-interest of every living creature lies in cultivating devotion to Śrī Rāma's feet in thought, word and deed. That body alone is sacred and that alone blessed, in which one is able to worship the Hero of Raghu's line. The wise and the learned never extol him who is hostile to Śrī Rāma, even though he may acquire a body as exalted as that of Brahmā (the Creator) himself. Devotion to Śrī Rāma took root in my heart in this very body; hence I hold it supremely dear, my master. Although my death depends on my own will, I refuse to quit this body, because—as the Vedas declare—adoration of the Lord is not possible without a corporeal frame. At first infatuation gave me much trouble; so long as I remained hostile to Śrī Rāma I never had a restful sleep. Through a number births I practised Yoga (concentration of mind), Japa (muttering of prayers), austere penance and charity and performed sacrifices and other acts of various kinds. Which species is there in this world, O lord of the winged creatures, in which I have not at sometime been born during my round of births? I have had experience of all kinds of pursuits, my lord; but I was never so happy as I am now. I recollect many previous existences, my lord, in which by Śiva's grace my understanding was not clouded by infatuation. (1—5)

दो०—प्रथम जन्म के चरित अब कहउँ सुनहु बिहगेस।
सुनि प्रभु पद रति उपजइ जातें मिटहिं कलेस॥ ९६(क)॥
पूरुब कल्प एक प्रभु जुग कलिजुग मल मूल।
नर अरु नारि अधर्मरत सकल निगम प्रतिकूल॥ ९६(ख)॥

Listen, O lord of the feathered kingdom: I now proceed to narrate the story of my very first birth (within my memory), which is sure to engender in the heart of the listener love for the Lord's feet, which is the remedy for all afflictions. In a former Kalpa (round of creation), my lord, the world was passing through a Kaliyuga, the hotbed of sin, in which men and women were all steeped in unrighteousness and acted contrary to the Vedas. (96 A-B)

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चौ०—तेहिं कलिजुग कोसलपुर जाई। जन्मत भयउँ सूद्र तनु पाई॥
सिव सेवक मन क्रम अरु बानी। आन देव निंदक अभिमानी॥ १॥
धन मद मत्त परम बाचाला। उग्रबुद्धि उर दंभ बिसाला॥
जदपि रहेउँ रघुपति रजधानी। तदपि न कछु महिमा तब जानी॥ २॥
अब जाना मैं अवध प्रभावा। निगमागम पुरान अस गावा॥
कवनेहुँ जन्म अवध बस जोई। राम परायन सो परि होई॥ ३॥
अवध प्रभाव जान तब प्रानी। जब उर बसहि रामु धनु पानी॥
सो कलिकाल कठिन उरगारी। पाप परायन सब नर नारी॥ ४॥

In that Kaliyuga I was born in the city of Ayodhyā and got the body of a Śūdra (a member of the labouring and artisan classes). A devotee of Lord Śiva in thought, word and deed, I was a reviler of other gods and conceited too. Intoxicated with the pride of pelf, I was most loquacious and savage of purpose and carried an enormous load of hypocrisy in my heart. Even though I dwelt in the capital of Śrī Rāma (the lord of the Raghus), I failed to know even an iota of its glory then. Now I have come to know the greatness of Ayodhyā. Thus has it been sung by the Vedas, Tantras and Purāṇas that whoever has resided in Ayodhyā in any birth whatsoever surely becomes a votary of Śrī Rāma. A man comes to know the glory of Ayodhyā only when Śrī Rāma, bow in hand, takes up His abode in his heart. That particular age of Kali was terrible indeed, O enemy of serpents: every man and woman was given over to sin. (1—4)

दो०—कलिमल ग्रसे धर्म सब लुप्त भए सदग्रंथ।
दंभिन्ह निज मति कल्पि करि प्रगट किए बहु पंथ॥ ९७(क)॥
भए लोग सब मोहबस लोभ ग्रसे सुभ कर्म।
सुनु हरिजान ग्यान निधि कहउँ कछुक कलिधर्म॥ ९७(ख)॥

Every virtue had been engulfed by the sins of Kali; all good books had disappeared; impostors had promulgated a number of creeds which they had invented out of their own wit. The people had all fallen a prey to delusion and all pious acts had been swallowed by greed. Now listen, all-wise mount of Śrī Hari, while I describe a few peculiarities of Kali. (97 A-B)

चौ०—बरन धर्म नहिं आश्रम चारी। श्रुति बिरोध रत सब नर नारी॥
द्विज श्रुति बेचक भूप प्रजासन। कोउ नहिं मान निगम अनुसासन॥ १॥
मारग सोइ जा कहुँ जोइ भावा। पंडित सोइ जो गाल बजावा॥
मिथ्यारंभ दंभ रत जोई। ता कहुँ संत कहइ सब कोई॥ २॥
सोइ सयान जो परधन हारी। जो कर दंभ सो बड़ आचारी॥
जो कह झूँठ मसखरी जाना। कलिजुग सोइ गुनवंत बखाना॥ ३॥
निराचार जो श्रुति पथ त्यागी। कलिजुग सोइ ग्यानी सो बिरागी॥
जाकें नख अरु जटा बिसाला। सोइ तापस प्रसिद्ध कलिकाला॥ ४॥

No one follows the duties of one's own caste, and the four Āśramas or stages of life also disappear. Every man and woman takes delight in revolting against the Vedas. The Brāhmaṇas sell the Vedas; the kings bleed their subjects; no one respects the

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injunction of the Vedas. The right course for every individual is that which one takes a fancy to; a man of erudition is he who plays the braggart. Whoever launches spurious undertakings and is given over to hypocrisy, him does everyone call a saint. He alone is clever, who robs another of his wealth; he who puts up false appearances is an ardent follower of established usage. He who is given to lying and is clever at joking is spoken of as a man of parts in the Kali age. He alone who is a reprobate and has abandoned the path of the Vedas is a man of wisdom and dispassion in the Kali age. He alone who has grown big nails and long locks of matted hair is a renowned ascetic in the Kali age. (1—4)

दो०—असुभ बेष भूषन धरें भच्छाभच्छ जे खाहिं।
तेइ जोगी तेइ सिद्ध नर पूज्य ते कलिजुग माहिं॥ ९८(क)॥

सो०—जे अपकारी चार तिन्ह कर गौरव मान्य तेइ।
मन क्रम बचन लबार तेइ बकता कलिकाल महुँ॥ ९८(ख)॥

They alone who put on an unsightly garb and ornaments, eat anything and everything, no matter whether it is worth eating or not, are ascetics; they alone are perfect men and they are worth adoring in the Kali age. They who are of maleficent conduct are held in great esteem and they alone are worthy of honour. Even so they alone who are babblers in thought, word and deed are orators in the Kali age. (98 A-B)

चौ०—नारि बिबस नर सकल गोसाईं। नाचहिं नट मर्कट की नाईं॥
सूद्र द्विजन्ह उपदेसहिं ग्याना। मेलि जनेऊ लेहिं कुदाना॥ १॥
सब नर काम लोभ रत क्रोधी। देव बिप्र श्रुति संत बिरोधी॥
गुन मंदिर सुंदर पति त्यागी। भजहिं नारि पर पुरुष अभागी॥ २॥
सौभागिनी बिभूषन हीना। बिधवन्ह के सिंगार नबीना॥
गुर सिष बधिर अंध का लेखा। एक न सुनइ एक नहिं देखा॥ ३॥
हरइ सिष्य धन सोक न हरई। सो गुर घोर नरक महुँ परई॥
मातु पिता बालकन्हि बोलावहिं। उदर भरै सोइ धर्म सिखावहिं॥ ४॥

Dominated by women, my lord, all men dance to their tune like a monkey controlled by its trainer. Śūdras instruct the twice-born in spiritual wisdom and, wearing the sacred thread, accept the worst type of gifts. All men are given over to sensuality and greed and irascible too, and are hostile to the gods; the Brāhmaṇas, the Vedas as well as to the saints. Unfortunate wives desert their accomplished and handsome husband and bestow their heart on a paramour. Wives having their husband alive have no ornament on their person, while widows adorn themselves in the latest style. The disciple and the preceptor severally resemble a deaf man and a blind man: the one would not listen, while the other cannot see. A spiritual guide who robs his disciple of money but fails to rid him of his sorrow is cast into a terrible hell. Parents call their children and teach them such religion as may fill their belly. (1—4)

दो०—ब्रह्म ग्यान बिनु नारि नर कहहिं न दूसरि बात।
कौड़ी लागि लोभ बस करहिं बिप्र गुर घात॥ ९९(क)॥
बादहिं सूद्र द्विजन्ह सन हम तुम्ह ते कछु घाटि।
जानइ ब्रह्म सो बिप्रबर आँखि देखावहिं डाटि॥ ९९(ख)॥

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Men and women talk of nothing else than the Knowledge of Brahma; while in their greed they would kill a Brāhmaṇa or, for the matter of that, even their own spiritual guide for the sake of a single shell. Śūdras argue with the twice-born: "Are we in any-way inferior to you ? A good Brāhmaṇa is he who knows the truth of Brahma !" and defiantly glower at them. (99 A-B)

चौ०—पर त्रिय लंपट कपट सयाने। मोह द्रोह ममता लपटाने॥
तेइ अभेदबादी ग्यानी नर। देखा मैं चरित्र कलिजुग कर॥ १॥
आपु गए अरु तिन्हहू घालहिं। जे कहुँ सत मारग प्रतिपालहिं॥
कल्प कल्प भरि एक एक नरका। परहिं जे दूषहिं श्रुति करि तरका॥ २॥
जे बरनाधम तेलि कुम्हारा। स्वपच किरात कोल कलवारा॥
नारि मुई गृह संपति नासी। मूड़ मुड़ाइ होहिं संन्यासी॥ ३॥
ते बिप्रन्ह सन आपु पुजावहिं। उभय लोक निज हाथ नसावहिं॥
बिप्र निरच्छर लोलुप कामी। निराचार सठ बृषली स्वामी॥ ४॥
सूद्र करहिं जप तप ब्रत नाना। बैठि बरासन कहहिं पुराना॥
सब नर कल्पित करहिं अचारा। जाइ न बरनि अनीति अपारा॥ ५॥

They alone who are covetous of another's wife and are clever at wiles and steeped in delusion, malice and worldly attachment are enlightened men swearing by the identity of the individual soul with Brahma. Such is the practice I have seen in every Kali age. Doomed themselves, such people bring ruin even to those rare souls who tread the path of virtue. They who find fault with the Vedas by dint of logic are condemned to each hell for a whole Kalpa (cycle). People of the lowest grade in society such as oil-men, potters, the outcaste (lit., those who cook and feed on the flesh of a dog), the Kirātas and Kolas and the distillers of spirituous liquors get their heads shaved and enter the order of Saṁnyāsa (renunciation) when their wife is no more in this world and they have lost their household property. They allow themselves to be worshipped by the Brāhmaṇas and bring ruin to themselves here as well as hereafter. As for the Brāhmaṇas, they are unlettered, grasping, lascivious, reprobate and stupid and marry low-caste women of a lewd character. Śūdras, on the other hand, practise Japa (the muttering of prayers) and austere penance, undertake sacred vows of various kinds and expound the Purāṇas from an exalted seat. All men follow a course of conduct of their own imagination; the endless variety of wrong-doing cannot be described in words. (1—5)

दो०—भए बरन संकर कलि भिन्नसेतु सब लोग।
करहिं पाप पावहिं दुख भय रुज सोक बियोग॥ १००(क)॥
श्रुति संमत हरि भक्ति पथ संजुत बिरति बिबेक।
तेहिं न चलहिं नर मोह बस कल्पहिं पंथ अनेक॥ १००(ख)॥

In the age of Kali there ensues a confusion of castes (due to promiscuous intermarriages) and everyone infringes the sacred laws. Men perpetrate sins and reap suffering terror, disease, sorrow and desolation. Overcome by delusion they walk not in the path of Devotion to Śrī Hari, conjoined with dispassion and

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wisdom—a path which has the approval of the Vedas—and invent diverse creeds of their own. (100 A-B)

छं०—बहु दाम सँवारहिं धाम जती। बिषया हरि लीन्हि न रहि बिरती॥
तपसी धनवंत दरिद्र गृही। कलि कौतुक तात न जात कही॥ १॥
कुलवंति निकारहिं नारि सती। गृह आनहिं चेरि निबेरि गती॥
सुत मानहिं मातु पिता तब लौं। अबलानन दीख नहीं जब लौं॥ २॥
ससुरारि पिआरि लगी जब तें। रिपुरूप कुटुंब भए तब तें॥
नृप पाप परायन धर्म नहीं। करि दंड बिडंब प्रजा नितहीं॥ ३॥
धनवंत कुलीन मलीन अपी। द्विज चिन्ह जनेउ उघार तपी॥
नहि मान पुरान न बेदहि जो। हरि सेवक संत सही कलि सो॥ ४॥
कबि बृंद उदार दुनी न सुनी। गुन दूषक ब्रात न कोपि गुनी॥
कलि बारहिं बार दुकाल परै। बिनु अन्न दुखी सब लोग मरै॥ ५॥

The so-called recluses build themselves houses and furnish them at considerable expense; dispassion is no more to be seen in them, the same having been wiped out by their sensuality. The so-called ascetics grow wealthy and householders go penniless: the freaks of the Kali age, dear Garuda, are beyond all telling. Men drive out a well-born and virtuous wife and bring home some servant-girl, casting to the winds all good usage. Sons respect their father and mother only so long as they have not seen the face of their wife. From the time they take a fancy to their wife's kinsfolk they begin to look upon their own people as their enemies. Kings get addicted to sin and cease to have anything to do with piety. They ever persecute their subjects by inflicting unmerited punishment on them. The meanest churl, if he is rich, is accounted noble. A Brāhmaṇa is known only by his sacred thread, and an ascetic by his naked body. He who refuses to recognize the Vedas and Purāṇas is a true saint and servant of Śrī Hari in the Kali age. Poets are seen in large numbers; but the munificent (who reward them) are seldom heard of. Those who find fault with others' virtues can be had in any number, but no one possessing virtues. In the Kali age famines are of frequent occurrence: for want of foodgrains people perish miserably *en masse*. (1—5)

दो०—सुनु खगेस कलि कपट हठ दंभ द्वेष पाषंड।
मान मोह मारादि मद ब्यापि रहे ब्रह्मंड॥ १०१(क)॥
तामस धर्म करहिं नर जप तप ब्रत मख दान।
देव न बरषहिं धरनीं बए न जामहिं धान॥ १०१(ख)॥

Listen, lord of the winged creatures: in the age of Kali duplicity, perversity, hypocrisy, malice, heresy, pride, infatuation, concupiscence and arrogance etc., pervade the whole universe. Men practise Japa (the muttering of prayers), austere penance and charity, perform sacrifices and undertake sacred vows with some unholy motive. The gods rain not upon the earth and foodgrains sown in the soil do not germinate. (101 A-B)

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छं०—अबला कच भूषन भूरि छुधा। धनहीन दुखी ममता बहुधा॥
सुख चाहहिं मूढ़ न धर्म रता। मति थोरि कठोरि न कोमलता॥ १॥
नर पीड़ित रोग न भोग कहीं। अभिमान बिरोध अकारनहीं॥
लघु जीवन संबतु पंच दसा। कलपांत न नास गुमानु असा॥ २॥
कलिकाल बिहाल किए मनुजा। नहिं मानत क्वौ अनुजा तनुजा॥
नहिं तोष बिचार न सीतलता। सब जाति कुजाति भए मगता॥ ३॥
इरिषा परुषाच्छर लोलुपता। भरि पूरि रही समता बिगता॥
सब लोग बियोग बिसोक हुए। बरनाश्रम धर्म अचार गए॥ ४॥
दम दान दया नहिं जानपनी। जड़ता परबंचनताति घनी॥
तनु पोषक नारि नरा सगरे। परनिंदक जे जग मो बगरे॥ ५॥

Women have no ornament except their tresses and have an enormous appetite. Though miserable for want of money, they are rich in attachment of various kinds. Though hankering after happiness they love not piety, stupid as they are. Though they are poor in wits, their mind is hardened and knows no tenderness. As for men, they are tormented with diseases and find no enjoyment anywhere. They are conceited and contend with others without any rhyme or reason. Men's life is short, extending to not more than five or ten years; yet in their pride they reckon on surviving the end of creation. The age of Kali has driven men mad: no one respects the sanctity even of one's sister or daughter. There is no contentment, nor discernment, nor composure. People of all classes, whether high or low, have taken to begging. Envy, harsh words and covetousness are rampant; while evenness of mind is absent. People are all smitten with bereavement and deep sorrow. The duties and rules of conduct prescribed for the four orders of society and stages in life are neglected. Self-control, charity, compassion and wisdom disappear; while stupidity and fraud multiply to a large extent. Men and women all pamper their body; while slanderers are diffused all over the world. (1—5)

दो०—सुनु ब्यालारि काल कलि मल अवगुन आगार।
गुनउँ बहुत कलिजुग कर बिनु प्रयास निस्तार॥ १०२(क)॥
कृतजुग त्रेताँ द्वापर पूजा मख अरु जोग।
जो गति होइ सो कलि हरि नाम ते पावहिं लोग॥ १०२(ख)॥

Listen, O enemy of serpents: the age of Kali is a storehouse of impurities and vices. But it has many virtues too: final emancipation is possible (in this age) without any exertion. Moreover, the same goal which is reached through worship of God, performance of sacrifices or practice of Yoga in the Satyayuga, Tretā and Dvāpara, men are able to attain through the name of Śrī Hari in the Kali age. (102 A-B)

चौ०—कृतजुग सब जोगी बिग्यानी। करि हरि ध्यान तरहिं भव प्रानी॥
त्रेताँ बिबिध जग्य नर करहीं। प्रभुहि समर्पि कर्म भव तरहीं॥ १॥
द्वापर करि रघुपति पद पूजा। नर भव तरहिं उपाय न दूजा॥
कलिजुग केवल हरि गुन गाहा। गावत नर पावहिं भव थाहा॥ २॥

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कलिजुग जोग न जग्य न ग्याना। एक अधार राम गुन गाना॥
सब भरोस तजि जो भज रामहि। प्रेम समेत गाव गुन ग्रामहि॥ ३॥
सोइ भव तर कछु संसय नाहीं। नाम प्रताप प्रगट कलि माहीं॥
कलि कर एक पुनीत प्रतापा। मानस पुन्य होहिं नहिं पापा॥ ४॥

In the Satyayuga everyone is possessed of mystic powers and wise too. Hence in that age men cross the ocean of mundane existence by meditating on Śrī Hari. In the Tretā age men perform sacrifices of various kinds and cross the ocean of metempsychosis by dedicating their actions to the Lord. In the Dvāpara age men cross the ocean of worldly existence by adoring the feet of Śrī Rāma (the Lord of the Raghus), there being no other means to do it. In the Kali age, however, men reach the end of mundane existence simply by singing Śrī Hari's praises. In the age of Kali neither Yoga (concentration of mind), nor the performance of sacrifices nor spiritual wisdom is of any avail; one's only hope lies in hymning Śrī Rāma's praises. Giving up all other hopes, whosoever worships Śrī Rāma and fondly chants His praises undoubtedly crosses the ocean of transmigration. The power of the Name is thus manifest in the age of Kali. The Kali age possesses another sacred virtue: in this age projected acts of virtue are rewarded, but projected sins are not punished. (1—4)

दो०—कलिजुग सम जुग आन नहिं जौं नर कर बिस्वास।
गाइ राम गुन गन बिमल भव तर बिनहिं प्रयास॥ १०३(क)॥
प्रगट चारि पद धर्म के कलि महुँ एक प्रधान।
जेन केन बिधि दीन्हें दान करइ कल्यान॥ १०३(ख)॥

No other age can compare with the Kali age provided a man has faith (in its virtue); for in this age one can easily cross the ocean of transmigration simply by singing Śrī Rāma's holy praises. Piety has four well-known pillars, of which one is predominant in the Kali: charity practised in any way conduces to one's spiritual good. (103 A-B)

चौ०—नित जुग धर्म होहिं सब केरे। हृदयँ राम माया के प्रेरे॥
सुद्ध सत्व समता बिग्याना। कृत प्रभाव प्रसन्न मन जाना॥ १॥
सत्व बहुत रज कछु रति कर्मा। सब बिधि सुख त्रेता कर धर्मा॥
बहु रज स्वल्प सत्व कछु तामस। द्वापर धर्म हरष भय मानस॥ २॥
तामस बहुत रजोगुन थोरा। कलि प्रभाव बिरोध चहुँ ओरा॥
बुध जुग धर्म जानि मन माहीं। तजि अधर्म रति धर्म कराहीं॥ ३॥
काल धर्म नहिं ब्यापहिं ताही। रघुपति चरन प्रीति अति जाही॥
नट कृत बिकट कपट खगराया। नट सेवकहि न ब्यापइ माया॥ ४॥

Prompted by Śrī Rāma's delusive potency, the characteristics of all the four Yugas manifest themselves in everyone's heart everyday. The presence of pure Sattva (harmony), evenness of mind, spiritual insight and the feeling of vivacity in the heart are the effects of Satyayuga. Abundance of Sattva with a slight admixture of Rajas, attachment to action, and happiness of every kind are the characteristics of Tretā. Much Rajas, little Sattva, and some Tamas, with a feeling of mingled joy and terror in the heart, are the distinguishing features of Dvāpara. A large proportion of Tamas with a slight admixture of Rajas and antagonism everywhere are the effects of Kali.

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The wise discern the characteristics of the different Yugas in their mind and forswearing unrighteousness devote themselves to piety. The characteristics of the Time-Spirit have no effect on him who is excessively fond of Śrī Rāma's feet. The deception practised by a juggler, O king of the birds, is formidable indeed: but the tricks of a juggler cannot deceive his servant. (1—4)

दो०—हरि माया कृत दोष गुन बिनु हरि भजन न जाहिं।
भजिअ राम तजि काम सब अस बिचारि मन माहिं॥ १०४(क)॥
तेहिं कलिकाल बरष बहु बसेउँ अवध बिहगेस।
परेउ दुकाल बिपति बस तब मैं गयउँ बिदेस॥ १०४(ख)॥

The good and evil, which are the creation of Śrī Hari's delusive potency, cannot be eliminated except through worship of Śrī Hari. Bearing this in mind, and forswearing all desire, one should adore Śrī Hari. In that particular age of Kali, O lord of the winged creatures, I lived in Ayodhyā for many years till a famine occurred, when, stricken by adversity, I had to move to another place. (104 A-B)

चौ०—गयउँ उजेनी सुनु उरगारी। दीन मलीन दरिद्र दुखारी॥
गएँ काल कछु संपति पाई। तहँ पुनि करउँ संभु सेवकाई॥ १॥
बिप्र एक बैदिक सिव पूजा। करइ सदा तेहि काजु न दूजा॥
परम साधु परमारथ बिंदक। संभु उपासक नहिं हरि निंदक॥ २॥
तेहि सेवउँ मैं कपट समेता। द्विज दयाल अति नीति निकेता॥
बाहिज नम्र देखि मोहि साईं। बिप्र पढ़ाव पुत्र की नाईं॥ ३॥
संभु मंत्र मोहि द्विजबर दीन्हा। सुभ उपदेस बिबिध बिधि कीन्हा॥
जपउँ मंत्र सिव मंदिर जाई। हृदयँ दंभ अहमिति अधिकाई॥ ४॥

Listen, O enemy of serpents: I went to Ujjain—miserable, downcast, penniless and afflicted. When sometime had elapsed, I acquired some wealth and after that I began worshipping Lord Śambhu at that very place. There was a Brāhmaṇa there who constantly worshipped Lord Śiva according to the Vedic rites and had no other occupation. He was an extremely pious soul and a knower of the highest truth, a votary of Lord Śambhu but no reviler of Śrī Hari. I served him though with a guileful heart. The Brāhmaṇa was very kind-hearted and an abode of piety. Seeing me outwardly so humble, my Lord, the Brāhmaṇa taught me as his own son. The great Brāhmaṇa imparted to me a mystic formula sacred to Lord Śambhu and gave me every kind of good advice. I used to go to a temple of Lord Śiva and repeat the formula there with unbounded ostentation and conceit in my heart. (1—4)

दो०—मैं खल मल संकुल मति नीच जाति बस मोह।
हरिजन द्विज देखें जरउँ करउँ बिष्नु कर द्रोह॥ १०५(क)॥
सो०—गुर नित मोहि प्रबोध दुखित देखि आचरन मम।
मोहि उपजइ अति क्रोध दंभिहि नीति कि भावई॥ १०५(ख)॥

A wretch impure of mind, low-born and overcome by infatuation, I was filled with jealousy at the very sight of a servant of Śrī Hari or a Brāhmaṇa and hated God Viṣṇu. Distressed to see my conduct, my preceptor would admonish me everyday; but

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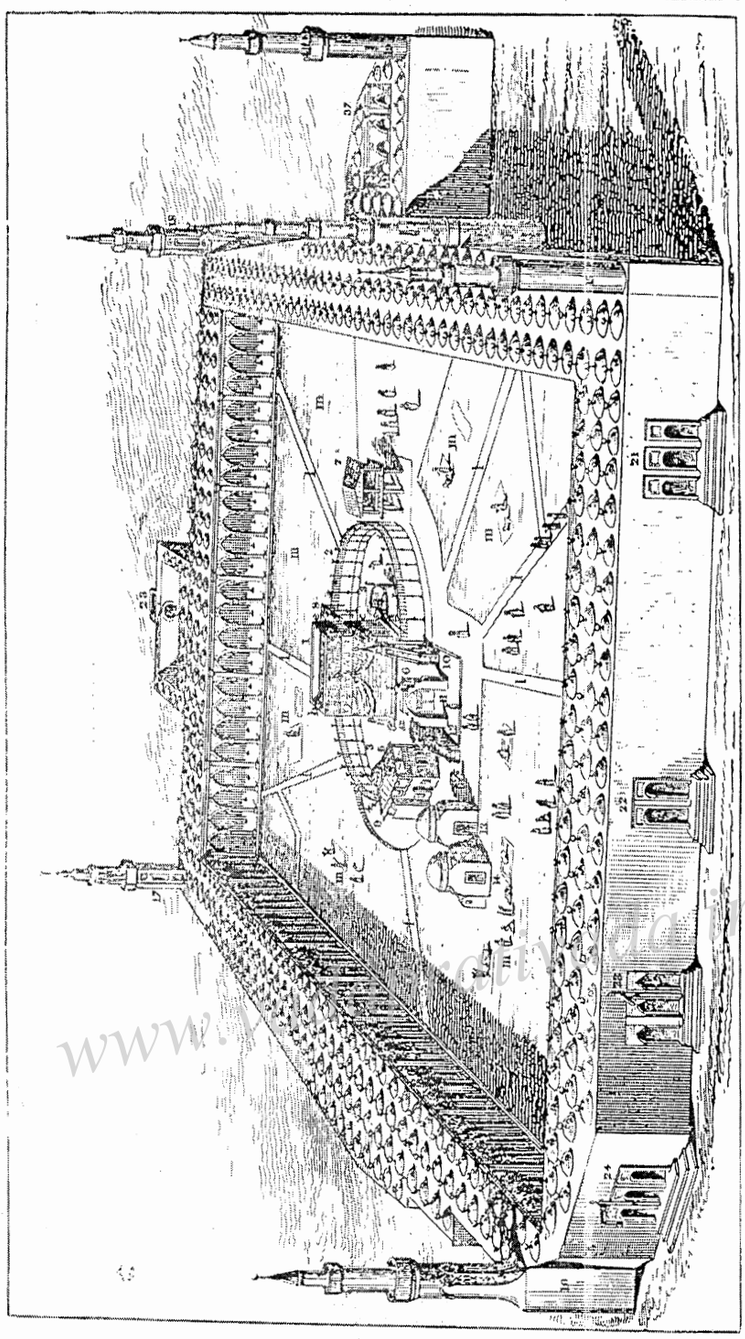
EXH. V1



THE SACRED MOSQUE, THE MASJID-I-HARAM AT MAKKAH.

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EXH. Q4

C2/160
1

(a)

THE DISPUTED MOSQUE

design of a mosque. (My son, Taasi, thought that he was inside a mosque.) Struck by this, we asked the priest about the history of the structure. He told us that the temple had been constructed at the behest of the Mughal Emperor, Aurangzeb. The priest showed us the *firman* issued by Aurangzeb, with the royal seal. It assigned a few revenue-free villages for the maintenance of the temple. The priest also informed us that the construction of the temple had taken place under the personal supervision of an officer of Aurangzeb. This explained the unusual architecture of the temple.

We were puzzled when the priests of some other temples in Chitrakoot told us that Aurangzeb had attempted to destroy their temples during his military campaign in the area. Some priests even showed us dents on some of the idols which they claimed had been made by Aurangzeb himself. They describe the miraculous powers of the idols which they called upon to save themselves from the Emperor's onslaught. All this was puzzling because historical records showed that Aurangzeb had never gone to Chitrakoot. There is evidence that Aurangzeb had led a military campaign to Kalinjar, more

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than a hundred miles from Chitrakoot, but it is surprising that no contemporary of Aurangzeb had recorded the visit of the Mughal Emperor to a place of such religious importance as Chitrakoot.

Mehr Afshan Farooqi, a scholar of medieval Indian history, realised how common but baseless myths enhance communal hatred and immediately started persuading me to popularise the historical truth. I therefore thought of attacking the established distortions in history and decided to write in local newspapers and newsmagazines about how popular myths distorted historical perspectives. My friends, Sumita and Ajit Parmar, the editor of *Probe India*, suggested an extensive study of the Ayodhya controversy.

My experience of collecting data on Babri Masjid-Ramjanambhoomi was an unforgettable one. While my students were interested in what I had to say, my academic friends and teachers, with only a few exceptions, were unsympathetic. Professor B.N.S. Yadav, however, was keen to understand how communal hatred had developed in an area where no such tensions had ever been known. He agreed that Ayodhya's importance as a centre of

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EXH. Q5

196-C2

DICTIONARY OF ISLAM

BEING
A CYCLOPAEDIA OF THE DOCTRINES, RITES,
CEREMONIES, AND CUSTOMS, TOGETHER WITH
THE TECHNICAL AND THEOLOGICAL TERMS
OF THE MUHAMMADAN RELIGION.

by
THOMAS PATRICK HUGHES

with numerous illustrations

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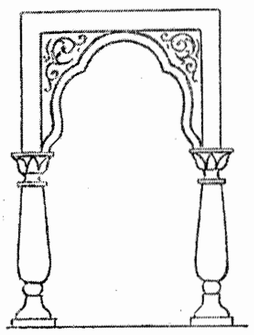
found in mosques of the later Saracenic style. (See Fergusson's *Indian and Eastern Architecture*, Mr. Owen Jones's *Alhambra Palace*, Herbemer's *Arabische Bauverzierungen*.)



IN A HOUSE IN PESHAWAR.

'ARĪYAH (عرية). A kind of sale permitted in Islām, namely, when a person computes what quantity of fruit there is on a tree and sells it before it is plucked. (*Mishkāt*, xii. c. v.)

'ĀRĪYAH (عارية). (1) A loan for the use of anything of which *Qarz* cannot be made: *e.g.* the loan of a horse is *'Ariyah*: the loan of money is *Qarz*. (2) A gift, of which the following is an example:—A person makes a gift to another of the dates of a palm-tree in his garden: but having afterwards some doubt of the propriety of that person coming daily to his garden where his family usually are, and being at the same time unwilling to depart from his promise, or to retract his gift, he gives some of the dates that have already been pulled in lieu of those upon the tree. (Baillie's *Law of Sale*, p. 300.)

ARK, NOAH'S (فلك نوح). It is mentioned in the history of the Deluge, as recorded in the Qur'ān, in two places—Sūrah xi. 39, "Build the ark under our eye and after our revelation," and Sūrah xxiii 27. There is also supposed to be an allusion to the ark in Sūrah xxxvi. 41, "And a sign to them is that we bare their offspring in the laden ship."

Al-Baizāwī says that Noah was two years building the ark, which was 300 cubits long, 50 wide, and 30 broad, and which was made of Indian plane-tree; that it consisted of three storeys, the lowest for beasts, the middle for men and women (who were separated from each other), and the highest for birds.

The ark is said to have rested on the mountain al-Jūdī. [NOAH.]

ARK OF THE COVENANT. The Hebrew word for "Ark" is תֵּבָה (*i.e.* a chest, a coffer), Chald. תֵּיבוּתָא, Arabic تابوت, تابوة. See Qur'ān, Sūrah ii. 249, "The sign of his (Saul's) kingdom is that there shall come unto you the ark (*Tābūt*); in it shall be security (*or* the Shechinah, *sakīnah*, Heb. שְׁכִינָה) from your Lord, and the relics of what the family of Moses and the family of Aaron left: the angels shall bear it." Jalālu 'd-dīn says this ark contained the images of the prophets, and was sent down from heaven to Adam, and at length came to the Israelites, who put great confidence therein, and continually carried it in front of their army, till it was taken by the Amalekites. But on this occasion the angels brought it back in the sight of all the people, and placed it at the feet of Saul (*Tālūt*), who was thereupon unanimously received as king.

ARMS, The Sale of. The sale of armour or warlike stores to rebels, or in their camp, is forbidden, because selling arms into the hands of rebels is an assistance to defection. But it is not forbidden to sell the materials for making arms to such persons. (Hamilton's *Hidāyah*, vol. ii. 225.)

ARSH (ارش). (1.) A legal term for compensation. (2.) A mulct; a fine; particularly that which is paid for shedding of blood. (3.) A gift for conciliating the favour of a judge; a bribe. (4.) Whatever a purchaser receives from a seller after discovering a fault in the article bought.

'ARSH (عرش). The term used in the Qur'ān for the throne of God. Sūrah ix. 131, "He is the Lord of the *mighty throne*." Husaini, the commentator, says the throne has 8,000 pillars, and the distance between each pillar is 3,000,000 miles.

'AṢABAH (عصبة). A legal term for male relatives by the father's side, agnates.

ĀṢAF (اصف). The *wazīr* or prime minister of Solomon. Alluded to in the Qur'ān, Sūrah xxvii. 40, as "He with whom was knowledge of the scripture." Muhammadan commentators say he was the son of Barkhīya.

AṢAR (اثر). Relating; handing down by tradition. Generally used for a Hadīs related by one of the Companions, as distinguished from one of the Prophet's own.

AL-AṢARU 'SH-SHARĪF (الاثر الشريف). The sacred relic. A hair of either the beard or mustachios of Muhammad, or a foot-print of the Prophet. One of these sacred relics (a hair of his beard) is exhibited in the great mosque at Delhi, another in a mosque in Cashmere.

AṢḤĀB (اصحاب), pl. of *Ṣāḥib*. The Companions or Associates of Muhammad.

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Exh- 93

संलग्नक - 1/1

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Exh.O.S. -5. 93

इदं पुस्तकं मुम्बय्यां श्रीकृष्णदासात्मजश्रेष्ठिराजश्रेष्ठिना

स्वकीये "श्रीविङ्केटेश्वर" (स्टीम्) मुद्रणालये मुद्रितम्।

संवत् १९६६, शके १८३१.

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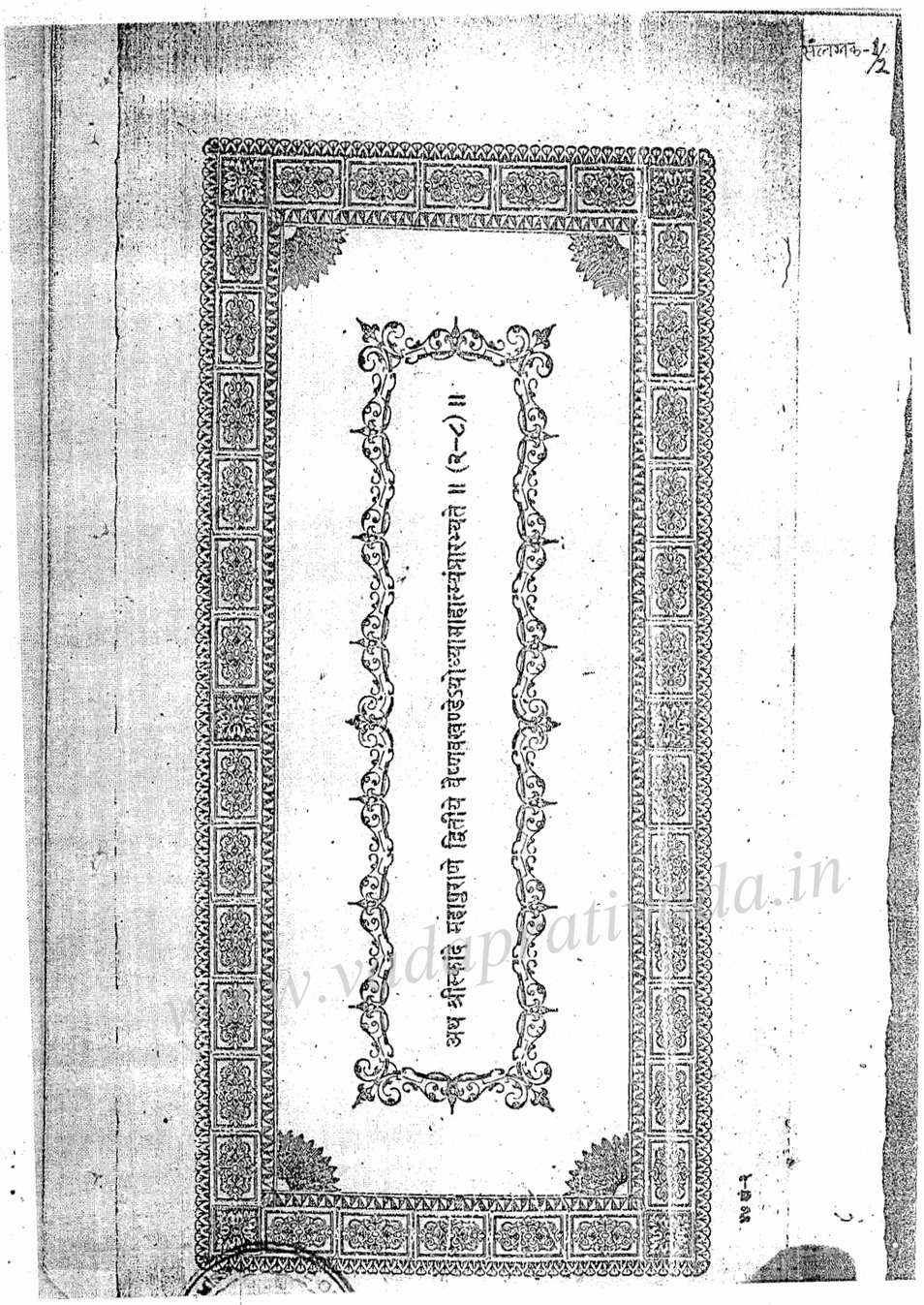

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तथा दानं सर्वमक्षयतां व्रजेत् ॥ अन्नं बहुविधं देयं वासांसि विविधान्यपि ॥ ४७ ॥ यत्नतो देवताः पूज्या ब्रह्मादिभिरलंकृतैः ॥ नंदि
ग्रामे वसन्पूर्वं भरतो रघुवंशजः ॥ ४८ ॥ रामचन्द्रं हृदि ध्यायन्निर्मलात्मा जितेन्द्रियः ॥ ततः स्थित्वा प्रजाः सर्वा रक्षन् क्षितिवरश्चमः ॥ ४९ ॥
तत्र चक्रे महत्कुण्डं भरतोनाम भूपतिः ॥ राममूर्तिं च संस्थाप्य चचार विजितेन्द्रियः ॥ ५० ॥ तत्कुंडे सुमहत्पुण्यं नानाऽप्यसमन्वितम् ॥
कुंडमुत्पलकह्लारपुण्डरीकसमन्वितम् ॥ ५१ ॥ हंससारसचक्राह्वविहंगमविराजितम् ॥ उत्तानपादपच्छायानच्छायमलं सदा ॥ ५२ ॥ तत्र
स्नानं महत्पुण्यं प्रमोदानन्दनिर्मलम् ॥ तत्र स्नानं तथा श्राद्धं पितृदृष्ट्यै कृतैः ॥ पितरस्तस्य तुष्यंति तृप्तः स्युः सर्ववेदतः ॥ ५३ ॥ स्वर्णं
चात्र विधानेन दातव्यं च द्विजन्मने ॥ श्रद्धापूर्वमेतत्तु कर्तव्यं प्रयतैर्नरैः ॥ ५४ ॥ तत्पश्चिमदिशाभागे जटाकुण्डमनुत्तमम् ॥ यत्र
रामादिभिः सर्वैर्जटाः परिहृता निजाः ॥ ५५ ॥ जटाकुण्डमिति ख्यातं सर्वतीर्थोत्तमोत्तमम् ॥ यत्र स्नानेन दानेन सर्वान्कामानवाप्नुयात् ॥ ५६ ॥
पूर्वकुण्डेषु संपूज्यौ भरतः श्रीसमन्वितः ॥ जटाकुण्डेषु संपूज्यौ ससीतौ रामलक्ष्मणौ ॥ चैत्रकृष्णचतुर्दश्यां यात्रा सांवत्सरी भवेत् ॥ ५७ ॥
इति परमविधिभिः पूजयेद्रामसीते तदनु भरतकुण्डे लक्ष्मणं च प्रपूज्य ॥ विधिवदृषभकुण्डे ब्रह्मसंयजनेन वसति सुकृतिरिहैव तत्र
लोके ॥ ५८ ॥ इति श्रीस्कंदे महापुराणे एकाशीतिसाहस्र्यां संहितायां द्वितीये वैष्णवखण्डेऽयोध्यामाहात्म्ये गयाकूपपिशाच मोचन
॥ ॥ अगस्त्य उवाच ॥ ॥ निगदारो हरौ भूत्वा क्षीराहारोऽपि वा पुनः ॥ अजितं पूजयेद्विष्णं तस्य सिद्धिः करे स्थिता ॥
॥ १ ॥ महोत्सवस्तु कर्तव्यो गीतवाद्यसमुद्भवः ॥ एवं यः कुरुते धीमान्सर्वान्कामानवाप्नुयात् ॥ २ ॥ एतत्पाठस्तरे विद्वन्नीरस्य
सुभमूचक्रम् ॥ स्थानं भक्तगजेन्द्रस्य वर्तते नियतव्रत ॥ ३ ॥ तदये सरसि स्नात्वा वसेत्तत्र सुनिश्चितम् ॥ पूर्णा सिद्धिमवाप्नोति
यावच्चाप्य न शीर्यति ॥ ४ ॥ अयोध्यारक्षको वीरः सर्वकामार्थसिद्धिदः ॥ नवरात्रिषु पंचम्यां यात्रा सांवत्सरी भवेत् ॥ ५ ॥ गंध
पुष्पादिपूजाविधिवेद्यादिविधानतः ॥ पूजनीयः प्रयत्नेन सर्वकामार्थसिद्धिदः ॥ यं यं कामयितेच्छन्त तंतं कामवाप्नुयात् ॥ ६ ॥ एतस्माद
क्षिणे भागे सुरसानाम राक्षसी ॥ विघ्नभक्षा सदा विघ्न वर्तते सिद्धिबाधिका ॥ ७ ॥ तां संपूज्य नरो भक्त्या सर्वान्कामानवाप्नुयात् ॥ ८ ॥

१ हस्तलेखकेन—कीपुस्तकोः छद्म लोपेन—स्खलितः।

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लंकास्थानाद्विहानीता रामेणेक्ष्वाकुकर्मणा ॥ अयोध्यायां स्थापिता सा रक्षार्थं निपतत्ततैः ॥ ९ ॥ संपूज्य विधिवत्तस्या दर्शनं कार्यमादरात् ॥
सर्वकामार्थसिद्ध्यर्थमन्यथाऽपि सुखप्रदः ॥ कर्त्तव्यः सुप्रयत्नेन गीतवाद्यैश्च संयुतैः ॥ १० ॥ नवरात्रे तृतीयायां यात्रा सांवत्सरी भवेत् ॥ सर्वेषां
सुखसंतानसिद्ध्यै परमादरात् ॥ नानासंगीतवाद्यैश्च नृत्योत्सवमनोहरा ॥ ११ ॥ एवं कृते न संदेहः सर्वदा रक्षिती भवेत् ॥ १२ ॥ एतत्पश्चिमदि
ग्भागे वर्तते परमो हृदे ॥ पिंडारक इति ख्यातो वीरः परमपौरुषः ॥ पूजनीयः प्रयत्नेन गंधपुष्पाक्षतादिभिः ॥ १३ ॥ यस्य पूजावशाद्गुणां
सिद्धयः करसंश्रिताः ॥ तस्य पूजाविधानेन कर्तव्यं पूजनं नरैः ॥ १४ ॥ सरयूसलिले स्नात्वा पिंडारकं च पूजयेत् ॥ पापिनां मोहकर्त्तारं मतिदं
कृतिनां सदा ॥ १५ ॥ तस्य यात्रा विधातव्या सर्वपुण्यैः नरोत्तमैः ॥ तत्पश्चिमदिशाभागे त्रिक्रोशं किल पूजयेत् ॥ १६ ॥ यस्य दर्शनतो नृणां
त्रिसप्तशो न विद्यते ॥ तस्माद्विघ्नेश्वरः पूज्यः सर्वकामफलप्रदः ॥ १७ ॥ तस्मात्स्थानवरं ध्येयं रामजन्म प्रवर्त्तते ॥ जन्मस्थानमिदं योक्तं मोक्षा
दिफलसाधनम् ॥ १८ ॥ त्रिक्रोशयावदूर्ध्वभागे वामिश्चाद्धरं तथा ॥ लोमशाश्रमपश्चिमे भागे जन्मस्थानं ततः स्मृतम् ॥ १९ ॥ चद्वा च मनुष्यस्य
गर्भवासजयो भवेत् ॥ विना दानेन तपसा विना तीर्थेन मर्त्यतः ॥ २० ॥ मनसोद्दिश्य प्रीति व्रतचारी हि मानवः ॥ स्नानदानप्रभावेण मुच्यते
जन्मबन्धनात् ॥ २१ ॥ कपिलागोसहस्राणि यो ददाति द्विजातिषु ॥ तत्फलं समवाप्नोति जन्मस्थाने त्रिरोषतः ॥ मातापित्रोर्गुरूणां च भक्ति
तापन्नानां च यत्फलम् ॥ २२ ॥ राजसूयसहस्राणि प्रतिवर्षाग्निहोत्रतः ॥ तत्फलं समवाप्नोति जन्मभूमेः नरो नरः ॥ २३ ॥ अथ सरयूवर्णनम् ॥ ॥ पितृणामक्षया तृप्तिर्यत्राश्राद्धादिकं
मुद्दृहतां सताम् ॥ २४ ॥ तत्फलं समवाप्नोति जन्मभूमेः प्रदर्शनात् ॥ २५ ॥ ॥ अथ सरयूवर्णनम् ॥ ॥ पितृणामक्षया तृप्तिर्यत्राश्राद्धादिकं
फलम् ॥ २६ ॥ मन्वंतरसहस्रेस्तु कार्यासिद्धेषु यत्फलम् ॥ तत्फलं समवाप्नोति सरयूदर्शने कृते ॥ २७ ॥ गयाश्राद्धं च ये कृत्वा पुरुषोत्तम
दर्शनम् ॥ कुर्वंति तत्फलं कोटिं कल्पौ स्थास्यंति सूरयः ॥ २८ ॥ संध्यायां कल्पमेकं वसंति मानवो यदि ॥ तत्फलं समवाप्नोति सरयूदर्शने कृते ॥
॥ २९ ॥ पुष्करेषु प्रयागेषु माघे वा कार्त्तिके तथा ॥ तत्फलं नमवाप्नोति सरयूदर्शने कृते ॥ ३० ॥ कृष्णकोटिसहस्राणि ब्रह्मस्त्रीवधजानि हि
यत् ॥ तत्फलं समवाप्नोति सरयूदर्शने कृते ॥ ३१ ॥ पंचविंशसहस्राणि [illegible] ॥ तत्फलं निमिषार्द्धेन कलौ दाशरथी पुरीम् ॥
॥ ३२ ॥ निमिषं निमिषार्द्धं वा प्राणिनां रामचिन्तनम् ॥ संसारोत्तारणे [illegible] ॥ ३३ ॥ यत्र ब्रह्म स्थितो वस्तु ह्यधोर्ध्वं

१ तत्फलं—इति शेषः ।

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अथ श्री स्कन्द महापुराण द्वितीय वैष्णव खण्ड
अयोध्या महात्म्य प्रारम्भ (2-8)

अयोध्या महात्म्य

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(श्री अयोध्या में दिया हुआ) सम्पूर्ण दान अक्षय हो जाता है। वहाँ बहुत प्रकार का अन्न दान करना चाहिए, और अनेक प्रकार के वस्त्र दान करना चाहिए।।47।। और प्रयत्न करके वस्त्रों और अलंकारों से अयोध्या के देवताओं की पूजा करनी चाहिए। पूर्व अर्थात् चौबीसवीं त्रेता में भगवान श्रीराम के काल में रघुवंश में उत्पन्न,।।48।। प्रभु श्रीराम के छोटे भाई (अनुज) निर्मल मन वाले इन्द्रियों पर विजय प्राप्त करने वाले भाई भरत नन्दी ग्राम में निवास किए थे और वहीं रहकर पृथ्वी के पालक भरत जी ने हृदय में श्रीराम जी का ध्यान करते हुए सम्पूर्ण प्रजाओं की रक्षा की थी।।49।। पृथ्वी के स्वामी भरत जी ने उस नन्दि-ग्राम में बहुत बड़ा ब्रह्मकुण्ड बनाया था। उसी कुण्ड के पास इन्द्रियों के विजेता भरत जी ने श्रीराम के मूर्ति की स्थापना की थी और प्रेम से भगवान की सेवा की थी।।50।। उस कुण्ड में अनेक पुण्यों से युक्त कुमुद, नील कमल, रात्रि कमल, श्वेत कमल से युक्त ।।51।। हंस, सारस, चकवा आदि पक्षियों से विराजित तथा उद्यानों वृक्षों की छाया के कारण श्रेष्ठ छाया से युक्त, निर्मल जल निरन्तर रहा करता है।।52।। वहाँ उस कुण्ड में स्नान करना अत्यन्त पुण्यदायक है जो स्नान करने वाले को प्रमोद अर्थात् ईष्ट लाभ करता है वह आनन्द देता है और मल से रहित कर देता है। उस कुण्ड में अपने पितरों का स्मरण करके स्नान और श्राद्ध करने वाले श्रद्धालु के सभी पित्रगण सन्तुष्ट हो जाते हैं और देवता भी प्रसन्न हो जाते हैं।।53।। वहाँ संयमी मनुष्यों के द्वारा श्रद्धापूर्वक विधान के साथ ब्राह्मण को स्वर्ण और अन्न का दान करना चाहिए यह सब श्रद्धापूर्वक (आस्तिक बुद्धि पूर्वक) करना चाहिए।।54।। उस कुण्ड

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के पश्चिम दिशा में अत्यन्त उत्तम जटा कुण्ड है जहाँ चौदह वर्षीय वनवास यात्रा के पश्चात् श्रीराम, भरत, श्री लक्ष्मण तथा श्री शत्रुघ्न के द्वारा अपनी-अपनी जटायें छोड़ी गयी थी।।155।। इसलिए वह कुण्ड जटा कुण्ड के नाम से प्रसिद्ध है वह सम्पूर्ण तीर्थों में श्रेष्ठ है जहाँ स्नान और दान से साधक सभी कामनायें प्राप्त कर लेता है।।156।। पूर्व कुण्ड में श्री अर्थात् माण्डवी से युक्त भरत की पूजा करनी चाहिए और जटा कुण्ड में श्री सीता जी से युक्त श्रीराम, लक्ष्मण की पूजा करनी चाहिए। चैत्र कृष्ण चतुर्दशी को जटा कुण्ड की सांवत्सरी यात्रा होती है ।।157।। इस प्रकार जटा कुण्ड में श्रीसीता राम लक्ष्मण की पूजा करने के पश्चात् श्रेष्ठ विधान के साथ भरत कुण्ड में लक्ष्मण जी की पूजा करके ,अमृत कुण्ड में दो बार डुबकी (मज्जन) लगाकर अथवा पति-पत्नी जोड़े से स्नान करके सत्कर्म करने वाला व्यक्ति वैष्णव लोक में निवास करता है।।158।। इस प्रकार स्कन्द महापुराण में 81 हजार श्लोकों वाली संहिता के द्वितीय वैष्णव खण्ड के अयोध्या महात्म्य, गया कूप, पिशाच मोचन, मानस तीर्थ, तमसा नदी, माण्क्यादि आश्रम, सीता कूप, दुग्धेश्वर भैरव, भरत कुण्ड, जटा कुण्ड महात्म्य वर्णन वाला नवम् अध्याय सम्पन्न हुआ।।159।।

अगस्त्य जी ने कहा - हे ब्राह्मण श्रेष्ठ साधक निराहार होकर अथवा दुग्धपान करके श्री अयोध्या में विराजमान किसी से भी न जीते जाने वाले श्रीराम लला की पूजा करें, निश्चित उसके हाथ में सम्पूर्ण सिद्धि आ जायेगी।।1।। इसके अनन्तर भगवन्नाम संकीर्तन और बाजे-गाजे (वाद्ययंत्र) के साथ श्रीराम लला का महोत्सव करना चाहिए। इस प्रकार जो श्री अवध में विराजमान श्रीराम लला जी का पूजन और महोत्सव करता है वह सम्पूर्ण कामनाओं को प्राप्त कर लेता है।।2।। हे नियत ब्रत वाले ब्राह्मण

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देव इसके (भरत कुण्ड से) उत्तर की ओर पराक्रम के सूचक श्रीमत्तगजेन्द्र भगवान विराज रहे हैं।।3।। उन्हीं मत्तगजेन्द्र भगवान के अग्रभाग में विराजमान तालाब में स्नान करके वहाँ एक दिन निश्चित रूप से निवास करना चाहिए। इससे साधक उस पूर्ण सिद्धि को प्राप्त कर लेता है जिसको प्राप्त करके कभी शोक नहीं करता अर्थात् मुक्त हो जाता है।।4।। यही मत्तगजेन्द्र श्री अयोध्या के वीर रक्षक हैं यही साधकों को सभी कामनायें प्रदान करते हैं। नवरात्र में पंचमी के दिन उनकी सांम्वत्सरी (वार्षिक) यात्रा होती है।।5।। इन्ही मत्तगज़ेन्द्र भगवान की गन्ध, पुष्प, धूप, दीप, नैवेद्य आदि विधान से प्रयत्नपूर्वक पूजा करनी चाहिए इससे यह साधकों को सम्पूर्ण कामनाओं की सिद्धि प्रदान कर देते हैं। साधक जिस-जिस कामना की इच्छा करता है वह-वह कामना प्राप्त कर लेता है।।6।। अगस्त्य जी कहते है, हे ब्राह्मण देव मत्तगजेन्द्र भगवान के मंदिर के दक्षिण भाग में साधकों को सिद्धि देने वाली महाविष्णु भगवान राम की महाभक्ता सुरसा नामक राक्षसी रहती है।।7।। उस सुरसा की भक्ति पूर्वक पूजा करके साधक सभी कामनायें प्राप्त कर लेता है।।8।। वह सुरसा नियत व्रत वाले महात्माओं की रक्षा के लिए उत्कृष्ट कर्म करने वाले भगवान श्रीराम द्वारा लंका से लायी गयी और श्री अयोध्या जी में स्थापित कर दी गयी।।9।। उस सुरसा की विधिवत् पूजा करके सम्पूर्ण कामनाओं की सिद्धि के लिए उसका निरन्तर आदर पूर्वक दर्शन करना चाहिए और गायन वादन के साथ उस सुरसा का प्रयत्न पूर्वक कल्याण देने वाला उत्सव भी करना चाहिए।।10।। नवरात्र की तृतीया को उसकी (वार्षिक) सांवत्सरी यात्रा होती है जो निरन्तर अनेक संगीतवाद्य नृत्य और उत्सवों से मनोहर होती हुए सदैव सुख सन्तान की सिद्धि के लिए उपयुक्त और परमार्थ दायिनी है।।11।। इस प्रकार करने से साधक निःसन्देह सर्वदा के लिए सुरक्षित हो जाता है।।12।।

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हे महर्षि सुरसा से पश्चिम दिशा की ओर पिण्डारक नाम के परम पौरुष सम्पन्न वीर तीर्थ श्रेष्ठ विराजित हैं। उनका प्रयत्न पूर्वक गन्ध, पुष्प, अक्षत से पूजा करनी चाहिए।।13।। जिनकी पूजा के वश में होकर सभी सिद्धियाँ मनुष्यों के हाथ में आ जाती हैं उनकी पूजा के विधान से ही मनुष्य को उनका पूजन करना चाहिए।।14।। सरयू जल में स्नान करके पापियों को मोहित करने वाले और पुण्यात्माओं को बुद्धि देने वाले पिण्डारक की पूजा करनी चाहिए।।15।। नवरात्र में पुष्य नक्षत्र में उनकी यात्रा करनी चाहिए। पिण्डारक से पश्चिम दिशा की ओर विराजमान भगवान श्री विघ्नेश की पूजा करनी चाहिए।।16।। जिनके दर्शन मात्र से मनुष्यों के विघ्नों के क्लेश भी समाप्त हो जाते हैं इसलिए सम्पूर्ण कामनाओं के फल को देने वाले विघ्नेश की पूजा करनी चाहिए।।17।। उन विघ्नेश भगवान के स्थान से ईशान कोण में श्रीराम जन्म स्थान विराजमान है यही राम जन्मस्थान के नाम से भी कहा गया है जो मोक्षादि फलों का साधन हैं।।18।। श्री विघ्नेश्वर स्थान से पूर्व भाग में और वशिष्ठ के स्थान से उत्तर भाग में तथा लोमस स्थान से पश्चिम भाग में श्रीराम जन्मस्थान महर्षियों द्वारा स्मृत है अर्थात् इसकी प्रामाणिकता में साधना सम्पन्न महर्षियों की स्मृति ही परम प्रमाण है।।19।। जिस श्रीराम जन्मस्थान का दर्शन करके दान के बिना भी तपस्या के बिना भी तीर्थों के बिना भी और यज्ञों के बिना भी मनुष्य का गर्भवास जय हो जाता है अर्थात् श्रीराम जन्मस्थान के दर्शन से मनुष्य गर्भवास को जीत लेता है आवागमन से रहित हो जाता है।।20।। चैत्र रामनवमी के दिन साधक मनुष्य व्रत करके श्रीराम जन्मस्थान में स्नान-दान के प्रभाव से श्रीराम लला का दर्शन करके जन्म बन्धन से मुक्त हो जाता है। मनुष्य एक हजार कपिला गाय दान करके जो फल प्राप्त करता ———

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है।।21।। वही फल श्रीराम जन्मभूमि का एक बार दर्शन करके प्राप्त कर लेता है।।22।। जो फल आश्रमों में निवास करने वाले तपस्वियों को मिलता है, जो फल सहस्र राजसूय यज्ञों को करने से मिलता है, जो फल प्रत्येक वर्ष अग्निहोत्र करके मिलता है।।23।। जो फल नियम में स्थित होकर विशेष रूप से जन्मस्थान में स्थित मनुष्य के दर्शन करके मिलता है, जो फल माता-पिता, गुरु और (साधुओं) सन्तों की भक्ति धारण करने से मिलता है।।24।। साधक मनुष्य श्रीराम जन्मस्थान का दर्शन करके वही फल प्राप्त कर लेता है।।25।।

अब सरयू वर्णन-प्रारम्भ करते हैं:-

सरयू स्नान से अक्षय तृप्ति और गया श्राद्ध आदि का फल भी प्राप्त होता है।।26।। सहस्त्रों मन्वंतर पर्यन्त काशीवास का जो फल होता है वही फल सरयू माँ के दर्शन करने से होता है।।27।। गया श्राद्ध से और जगन्नाथपुरी के दर्शन से साधक को जो फल मिलता है, कलयुग में श्री अयोध्या (दशरथ नन्द श्रीराम की पुरी के) दर्शन से साधकों को प्राप्त हो जाता है।।28।। एक कल्प पर्यन्त मथुरा में निवास से जो फल प्राप्त होता है वही फल भगवती सरयू के दर्शन से प्राप्त हो जाता है।।29।। पुष्कर, प्रयाग में माघ अथवा कार्तिक में वास करने से जो फल प्राप्त होता है वही फल सरयू दर्शन करने से प्राप्त हो जाता है।।30।। एक हजार करोड़ कल्प तक उज्जैन में रहने से जो फल मिलता है वही फल सरयू जी के दर्शन से हो जाता है।।31।। छः हजार वर्ष तक गंगा स्नान करने से जो फल प्राप्त होता है वही फल कलयुग में अर्धपल मात्र श्री अवध के दर्शन मात्र से प्राप्त हो जाता है।।32।। एक क्षण, एक अर्ध क्षण पर्यन्त भगवान श्रीराम का चिन्तन संसार के कारण रूप अज्ञान का नाश का कारण हो जाता है।।33।। यद्यपि किसी भी स्थान पर ऐसी स्थिति हो सकती है जो अयोध्या का कहना ही क्या?।

यही पुराणोक्त विधान कहा गया है कि यह सारा हिन्दी अनुवाद है।

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रामलला के दर्शन से प्राप्त होता है। (25)

English Translation (By the Court)

"On the west of Ram Janam Bhumi lies a place of Pindara, a famous and great sage and great human being. We should worship this adorable place with scent, flowers, rice-grains, etc. (13)

Due to that worship human beings can attain Siddhi(accomplishment). Hence, human beings should duly worship it. (14)

After taking a dip in the water of Saryu one should worship Pindarak. The sinners suffering from weak understanding and from attachment should always do the said worship. (15)

Journey to it should be done in the Pushpa Nakshatra of Navratri. In the west part of Ram Janam Bhumi, we should worship Ganesha Ji, remover of obstacles. (16)

As a result of whose darshan human beings do not have any obstacle and pain, even a little sorrow such Vighneshwar is worthy of worship as provider of results of all desires. (17)

On the north-east of that place lies Ram Janam Bhumi (where at present Ram Lala is presiding). The same Ram Janam Bhumi is known as Ram Janam Bhumi Sthan or expressed in the said manner and it is a provider of liberation, etc. (18)

We should remember Janam Bhumi as located in the east part of 'Ganesha Ji', remover of obstacles, and in the north part of Vashishtha Kunda and in the west part of Lomash. (19)

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After having darshan of Sri Ram Lalc presiding at that very Ram Janam Bhumi one is liberated from rebirth. Even without making any gift, without practising austerities and without making sacrifices, one attains liberation only with darshan of Ram Janam Bhumi, that is to say, one does not have to take birth from mother's womb again. (20)

One who keeps fast on the ninth day, has a dip in Saryu and offers gifts in Ayodhya, gets liberated from the bondage of birth. (21)

The darshan of Sri Ram Janam Bhumi provides the same results that a man may have by gifting one thousand Kapila cows everyday. (22)

The result that hermits and ascetics residing in Ashrams have, is the same that people have on performing one thousand Rajsuya Yajnas have and on offering 'havans' in fire-pits. (23)

From the darshan of Ram Janam Bhumi one may get the same results as one may get from having darshan of Ram Ji particularly at Sri Ram Janam Bhumi or from rendering dedicated service to parents, teachers and gentle persons. (24)

One may get the same results from darshan of Lord Ram Lala presiding at Sri Ram Janam Bhumi. (25)"

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Ex. 94

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ANNEXURE-4

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HINDU ICONOGRAPHY

(Based on Anthological Verses, Literature, Art and Epigraphs)

IN THE HIGH COURT OF JUDICATURE AT ALLAHABAD
LUCKNOW BENCH, LUCKNOW
O.S. NO. 5 OF 8
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VERSUS
Rajendra Singh & others
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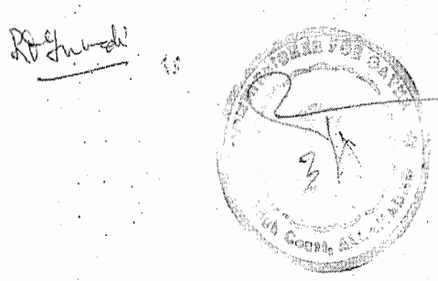

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10. Umā-Maheśvara, Pala, *c.* 11th century A.D., Bihar, Indian Museum, Calcutta.

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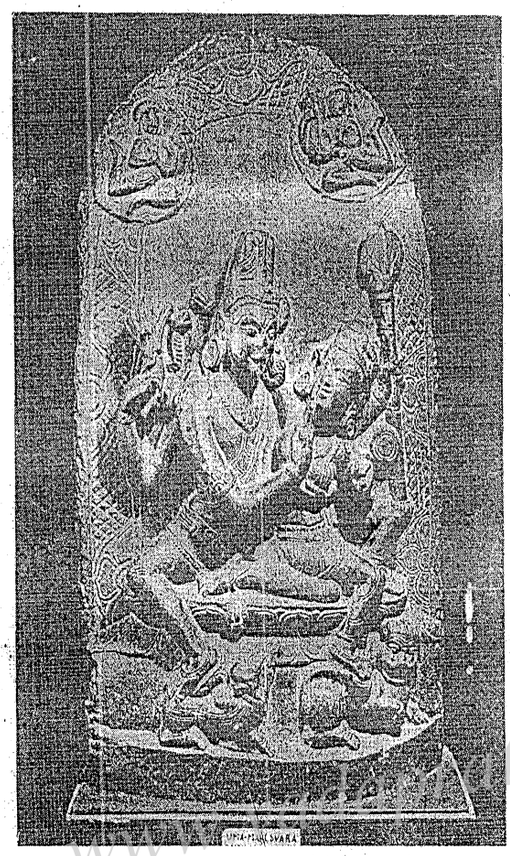

12. Umā-Maheśvara, Pala, *c.* 11th century A.D., Raidighi, West Bengal, Asutosha Museum of Indian Art, Calcutta.

Genuine of the photograph not disputed, certificate denied
3/11/2010

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Annexure- I

List of remnants kept in Ramkatha Kunj, Ayodhya, Faizabad.

S.No.	Remnant No.	Measurement	Material	Discription
1	2	3	4	5
1.	R.K.K.-1	74x22.5 cm	Buff Sand Stone	Inscription of eight (above) and two (Below) lines carved in Nagari script.
2.	R.K.K.-2	1.14x26.5 cm	Black Granite Stone	Sixteen cornered pillar with Ghat Pallav Alankarn (ornamentation)
3.	R.K.K.-3	51x34 cm	Buff Sand Stone	Ornamented architectural piece
4.	R.K.K.-4	36x31 cm	-do-	Inscribed Stone piece-Script Arabic
5.	R.K.K.-5 A	1.16x56 cm	-do-	Inscribed Stone of 20 Lines in Nagri Script
6.	R.K.K.-5 B	56x52 cm	-do-	-do-
7.	R.K.K.-6	35x32 cm	-do-	Arch. piece with Manibandh Alnakarn (ornamentation)
8.	R.K.K.-7	39x14 cm	Pebble	Pebble-made Aabhalak(that is placed above the pillar)
9.	R.K.K.-8	50x28 cm	Buff Sand Stone	Ornamented stone piece with Rathikas
10.	R.K.K.-9	20x10.5 cm	Marble	Bijaura (specific architecture)
11.	R.K.K.-10	20cm diameter	-do-	Kalash
12.	R.K.K.-11	43x28 cm	Pebble	Arch. piece carved with Manibandh
13.	R.K.K.-12	64x47 cm	Red Colored Stone	Broken lower part of 'Dwarshakha' pillar
14.	R.K.K.-13	31x29 cm	Buff Sand Stone	Broken Aamalak
15.	R.K.K.-14	36x29 cm	-do-	Ornamented architectural piece
16.	R.K.K.-15	54x9 cm	-do-	-do-
17.	R.K.K.-16	59x47 cm	-do-	Arched arch. piece with Fullpadam (bloominglotus) ornamentation
18.	R.K.K.-17	35x34 cm	-do-	Arch. pc. with Chequered pattern Alankaran
19.	R.K.K.-18	38x26 cm	-do-	Arch. pc. with Padam Patra Alankaran
20	R.K.K.-19	49.5x22 cm	Black granite Stone	Broken stone pillar with Ghat-Pallav
21.	R.K.K.-20	23.5x24.5 cm	Buff sand Stone	Head with jatajute (matted hair) 'shamshru' (moustach) and Koorch (beard)
22.	R.K.K.-21	45x38 cm	-do-	Ornamented architectural piece
23.	R.K.K.-22	50.5x23 cm	-do-	-do-
24.	R.K.K.-23	44x24.5 cm	-do-	Arch. poece with 'Maladhari Vidyadhars' and palmyra leaf (Tadpatra)
25.	R.K.K.-24	40 cm radius	-do-	Round' arch. pc. with Fullpadam Alankaran & boles in center & iron is fixed in front.
26.	R.K.K.25	54x49 cm	-do-	Arch. piece with Chandrashala Alankaran
27.	R.K.K.-26	32.5x31 cm	-do-	Ornamented architectural piece
28.	R.K.K.-27	77x30 cm	Marble	Stab with inscription in Nagri Script
29.	R.K.K.-28	65x42 cm	Buff Sand stone	Ornamented architectural piece
30.	R.K.K.-29	72x27 cm	-do-	-do-
31.	R.K.K.-30	74x24 cm	-do-	Ornamented arch. piece (Toda)
32.	R.K.K.-31	53x33 cm	-do-	Ornamented architectural piece
33.	R.K.K.-32	73x25.5 cm	-do-	Ornamented arch. piece (Toda)
34.	R.K.K.-33	62.5x25.5 cm	-do-	-do-
35	R.K.K.-34	1.00x27.5 cm	-do-	-do-

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36.	R.K.K.-35	65x28 cm	-do-	Arch. piece with Maaladhari Vidhyahars and Tadpatra ornamentation
37.	R.K.K.-36	1.06x28 cm	-do-	Ornamented Arch. piece(Toda)
38.	R.K.K.-37	60.5x20.5 cm	-do-	-do-
39.	R.K.K.-38	1.79x26 cm	Green Granite	Sixteen cornered Stone pillar with hatpallar Ghatpallav ornamentation.
40.	R.K.K.-39	62x26 cm	Buff Sand Stone	Ornamented Arch. piece (Toda) [an ornament worn sound the risk]
41.	R.K.K.-40	46x56 cm	-do-	Arch. piece with Manibandh and Fullpadam ornamentation
42.	R.K.K.-41	28.5x18 cm	-do-	Inscribed Stone piece-Script Arabic
43.	R.K.K.-42	43x35.5 cm	-do-	Ornamented arch. piece.
44.	R.K.K.-43	65x27 cm	-do-	Inscribed Stone piece- Script Arbic
45.	R.K.K.-44	95x50 cm	-do-	Panch Shakha Dwar Stambh (broken)
46.	R.K.K.-45	65x52 cm	-do-	Arch. piece with Chadrashala Alankran.
47.	R.K.K.-46	43 cm radius	-do-	Round Shaped arch. pc. with Fullpadam ornamentation, in the center are holes in which iron nails have been to fix certain things.
48.	R.K.K.-47	1.74x54 cm	Green granite stone	Canopy with Kirtimukh and padam ornamentation.
49.	R.K.K.-48	48x21 cm	Buff Sand Stone	Ornamented Arch. piece.
50.	R.K.K.-49	1.80x26 cm	Green granite stone	Sixteen cornered stone pillar with Ghat-pallav ornamentation.
51.	R.K.K.-50	58x29 cm	Buff Sand Stone	Ornamented arch. piece
52.	R.K.K.-51	75x24 cm	-do-	-do-
53.	R.K.K.-52	93x22.5 cm	-do-	-do- (Toda)
54.	R.K.K.-53	1.65x26 cm	Black Granite Stone	Eight cornered stone pillar with Ghatpallav ornamentation.
55.	R.K.K.-54	41 cm radious	Buff Sand Stone	Round shaped arch piece that contains holes in the Center and in which from nails are fixed.
56.	R.K.K.-55	19x26 cm	-do-	Arch. piece with Maladhari Vidyadhars and Tadpatra ornamentation.
57.	R.K.K.-56	34x32 cm	-do-	Ornamented Kumbnika (Small Pitcher)
58.	R.K.K.-57	34x49 cm	Pebble	Arch. piece with the Manibandh
59.	R.K.K.-58	35x31 cm	Buff Sand Stone	Ornamented Arch. piece.
60.	R.K.K.-59	50x69 cm	-do-	A cloth(pat) Arch. pc. with the three sided
61.	R.K.K.-60	39x29 cm	-do-	Ornamented arch piece
62.	R.K.K.-61	1.9x28 cm	Green Granite Stone	Four oornered gate pillar marked with a figure of tortoise ridden Yamuna.
63.	R.K.K.-62	57x32 cm	Buff Sand Stone	'Ala' (niche)with Fullpadam ornamentation.
64.	R.K.K.-63	43 cm radius	-do-	Round shaped stone piece.
65.	R.K.K.-64	74x28 cm	Marble	Part of ornamented railing
66.	R.K.K.-65	28x26 cm	Buff Sand Stone	Kumbhica(Small pitcher)
67.	R.K.K.-66	76x30 cm	Marble	Part of ornamented ceiling(inscribed)
68.	R.K.K.-67	-do-	-do-	-do-
69.	R.K.K.-68	86x85 cm	-do-	Part of Rekha Shikhar of temple
70.	R.K.K.-69	1.00x20 cm	-do-	Uttarang(inscribed)
71.	R.K.K.-70	.75 cm radius	Buff Sand Stone	Aamlak
72	R.K.K.-71	77x30 cm	Marble	Part of ornamented railing(inscribed)
73.	R.K.K.-72	73x15 cm	-do-	Ornamented pillar

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74.	R.K.K.-73.	63x30 cm	-do-	-do-
75.	R.K.K.-74	86x39.5 cm	-do-	Slab(Patia)
76.	R.K.K.-75	77x26 cm	-do-	Part of ornamented railing
77.	R.K.K.-76	82x36.5 cm	-do-	Stab(Patia)
78.	R.K.K.-77	77x30 cm	-do-	Part of ornamented railing (inscribed)
79.	R.K.K.-78	62.5x30 cm	-do-	Ornamented pillar of railing(inscribed)
80.	R.K.K.-79	57x38 cm	-do-	Part of railing(ornamented)
81.	R.K.K.-80	85x85 cm	-do-	Nau Rathiye Rekha Shikhar of temple.
82.	R.K.K.-81	77x58 cm	-do-	Part of Shikhar (peak) of temple.
83.	R.K.K.-82	-do-	-do-	-do-
84.	R.K.K.-83	78x67 cm	-do-	Nau Rathiiya Rekha Shikhar of temple.
85.	R.K.K.-84	87x38 cm	-do-	Nau Rathiye Vedihand of temple.
86.	R.K.K.-85	77x38 cm	-do-	-do-
87.	R.K.K.-86	77x67 cm	-do-	Nau Rathiye Rekha Shikhar
88.	R.K.K.-87	1.00x15 cm	-do-	Ornamented pillar.
89.	R.K.K.-88	46x12.5 cm	-do-	Ornamented Small pillar
90.	R.K.K.-89	27x23 cm	-do-	Part of ornamented pillar
91.	R.K.K.-90	85x70 cm	-do-	Nau Rathiye Shikhar of temple.
92.	R.K.K.-91	37.5x27 cm	-do-	Ornamented architecture piece.
93.	R.K.K.-92	27x23 cm	-do-	Part of ornamented pillar.
94.	R.K.K.-93	1.01x37 cm	-do-	Slab (Patia)
95.	R.K.K.-94	39x30 cm	-do-	Part of ornamented railing.
96.	R.K.K.-95	95x24.5 cm	-do-	Ornamented slab(Patia)
97.	R.K.K.-96	38.5x30 cm	-do-	Part of ornamented railing.
98.	R.K.K.-97	89x36 cm	-do-	Stab with Padam Dal ornamentation.
99.	R.K.K.-98	30x26 cm	-do-	Part of ornamented railing.
100.	R.K.K.-99	67x26 cm	-do-	Part of railing
101.	R.K.K.-100	84x72 cm	-do-	Nau Rathiye Rekha Shikhar of temple.
102.	R.K.K.-101	63x30 cm	-do-	Part of ornamented railing.
103.	R.K.K.-102	79x24.5 cm	-do-	Ornamented Slab
104.	R.K.K.-103	1.16x28 cm	-do-	Part of ornamented railing
105.	R.K.K.-104	63x25 cm	-do-	Slab with varving(Gadhan yukt)
106.	R.K.K.-105	95x28 cm	-do-	Part of ornamented railing
107.	R.K.K.-106	86.5x28 cm	-do-	-do-
108.	R.K.K.-107	78x26.5 cm	-do-	-do-
109.	R.K.K.-108	78x28 cm	-do-	-do-
110.	R.K.K.-109	74x28 cm	-do-	-do-
111.	R.K.K.-110	50x28 cm	-do-	-do-
112.	R.K.K.-111	21x21 cm	Buff sand stone	Ornamented architectural piece.
113.	R.K.K.-112	30x26.5 cm	Marble	Part of ornamented railing.
114.	R.K.K.-113	88x30 cm	-do-	Slab
115.	R.K.K.-114	30x26 cm	-do-	Part of ornamented railing.
116.	R.K.K.-115	87x28.5 cm	-do-	-do-
117.	R.K.K.-116	89x36.5 cm	-do-	Stab with Padamdan ornamentation.
118	R.K.K.-117	49x28 cm	-do-	Part of ornamented railing.
119.	R.K.K.-118	1.16x28 cm	-do-	-do-
120	R.K.K.-119	22 cm radius	-do-	Aamal Sarika ki Chandrika
121	R.K.K.-120	65x28 cm	-do-	Part of ornamented railing.
122.	R.K.K.-121	85x43 cm	-do-	Inscribed Slab
123.	R.K.K.-122	78x28 cm	-do-	Part of ornamented railing.
124.	R.K.K.-123	27.5x26.5 cm	-do-	-do
125.	R.K.K.-124	60x30.5 cm	-do-	-do-
126.	R.K.K.-125	30x26 cm	-do-	-do-

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127.	R.K.K.-126	62.5x30 cm	-do-	-do-
128.	R.K.K.-127	28.5x30 cm	-do-	-do-
129.	R.K.K.-128	96.5x25.5 cm	-do-	Ornamented Slab.
130.	R.K.K.-129	78x36 cm	-do-	Slab with Padamdal line ornamentation
131	R.K.K.-130	88x36.5 cm	-do-	-do-
132.	R.K.K.-131	61.5x30 cm	-do-	Ornamented Small pillar (Stambbika)
133.	R.K.K.-132	48x38 cm	-do-	Part of corner portion of upper part of pillar.
134.	R.K.K.-133	88x35 cm	-do-	Triangular Slab
135.	R.K.K.-134	80.5x19 cm	-do-	Ornamented Pillar.
136.	R.K.K.-135	31x20 cm	Buff Sand Stone	Ornamented architectural piece(Toda)
137.	R.K.K.-136	60x23.5 cm	-do-	Architectural piece with Patraratata (leaves creeper) ornamentation.
138.	R.K.K.-137	53.5x54.5 cm	-do-	Ornamented and recorded pati.
139.	R.K.K.-138	30 cm radius	-do-	A pitcher (Kalash) covered with four snake hoods.
140.	R.K.K.-139.	86.5x27.5 cm	-do-	Part of inscribed railing.
141.	R.K.K.-140	38x30 cm	-do-	-do-
142.	R.K.K.-141	61.5x30 cm	-do-	Ornamented part of railing
143.	R.K.K.-142	87x30 cm	-do-	Inscribed plate(Patia)
144.	R.K.K.-143	57x39 cm	-do-	Ornamented architectural piece
145.	R.K.K.-144	94x19.5 cm	Buff Sand Stone	Vaastupatt(Architectural slab)
146.	R.K.K.-145	56.5x12.5 cm	Marble	Inscribed slab.
147.	R.K.K.-146	46x28.5 cm	Buff Sand Stone	Vastupatt.(Architectural slab)
148.	R.K.K.-147	88.5x40.5 cm	Marble	Triangular (inscribed slab)
149.	R.K.K.-148	62x45.5 cm	-do-	Inscribed plato(patia)
150.	R.K.K.-149	86.5x38.5 cm	-do-	-do-
151.	R.K.K.-150	1.01x36 cm	-do-	Recorded architectural piece.
152.	R.K.K.-151	1.20x33 cm	-do-	Triangular architectural piece.
153.	R.K.K.-152	88x23 cm	-do-	Architectural plate(Patia)
154	R.K.K.-153	1.22x34 cm	-do-	Triangular architectural plate(patia)
155.	R.K.K.-154	1.24x33 cm	-do-	-do-
156.	R.K.K.-155	1.18x33 cm	-do-	-do-
157.	R.K.K.-156	75x38 cm	-do-	Part of Vedijandh
158.	R.K.K.-157	73x28 cm	-do-	Part of railing
159.	R.K.K.-158	84x45 cm	-do-	Triangular architectural plato(Patia)
160.	R.K.K.-159	49x28 cm	-do-	Inscribed portion of railing
161.	R.K.K.-160	43x24.5 cm	-do-	Inscribed & carved architectural slab
162.	R.K.K.-161	48x24.5 cm	-do-	-do-
163.	R.K.K.-162	1.73x15 cm	-do-	Ornamented architectural pillar
164.	R.K.K.-163	1.81x14.5 cm	-do-	-do-
165.	R.K.K.-164	-do-	-do-	-do-
166.	R.K.K.-165	-do-	-do-	-do-
167.	R.K.K.-166	-do-	-do-	-do-
168.	R.K.K.-167	-do-	-do-	-do-
169.	R.K.K.-168	-do-	-do-	-do-
170.	R.K.K.-169	1.81x15 cm	-do-	-do-
171.	R.K.K.-170	-do-	-do-	-do-
172.	R.K.K.-171	-do-	-do-	-do-
173.	R.K.K.-172	1.81x15 cm	-do-	Ornamented architectural pillar
174.	R.K.K.-173	1.67x15 cm	-do-	Ornamented door pillar
175.	R.K.K.-174	1.67x15 cm	-do-	-do-
176.	R.K.K.-175	-do-	-do-	-do-

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177.	R.K.K.-176	52.5x27.5 cm	-do-	Part of ornamented railing
178	R.K.K.-177	54x25 cm	-do-	Recorded and carved arch. slab.
179.	R.K.K.-178	62.5x27.5 cm	-do-	Part of ornamented railing.
180.	R.K.K.-179	27.5x61.5 cm	-do-	-do-
181.	R.K.K.-180	58x27.5 cm	-do-	-do-
182.	R.K.K.-181	72.5x27.5 cm	-do-	-do-
183.	R.K.K.-182	66x28 cm	-do-	-do-
184.	R.K.K.-183	85x46 cm	-do-	Triangular architectural plato(Patia)
185.	R.K.K.-184	69x13 cm	-do-	Ornamented architectural piece.
186.	R.K.K.-185	40x24.5 cm	-do-	Ornamented and inscribed slab.
187.	R.K.K.-186	1.16x36.5 cm	-do-	Triangular architectural slabe.
188.	R.K.K.-187	39x24 cm	-do-	Inscribed and ornamented arch. slab.
189.	R.K.K.-188	49x25 cm	-do-	-do-
190.	R.K.K.-189	63x13 cm	-do-	Ornamented architectural piece.
191.	R.K.K.-190	90x36 cm	-do-	Architectural plate(patia)
192.	R.K.K.-191	1.00x15 cm	-do-	Inscribed Uttarang
193.	R.K.K.-192	24x20 cm	-do-	Part of ornamented railing
194.	R.K.K.-193	54x12.5 cm	-do-	Inscribed and ornamented arch. slab.
195.	R.K.K.-194	63x12 cm	-do-	Inscribed & carved arch. slab.
196.	R.K.K.-195	64.5x13 cm	-do-	Ornamented architectural slab.
197.	R.K.K.-196	61x12.5 cm	-do-	Inscribed and ornamented arch. slab.
198.	R.K.K.-197	46x13 cm	-do-	-do-
199.	R.K.K.-198	61x40 cm	-do-	Architectural plate.(Patia)
200.	R.K.K.-199	61x42.5 cm	-do-	-do-
201.	R.K.K.-200	52.5x26 cm	Buff sand stone	Carved architectural piece.
202	R.K.K.-201	42x28 cm	-do-	Broken Charanyukt Padampeeth.
203.	R.K.K.-202	38x24 cm	-do-	Saptrath RekhaShikhar.
204.	R.K.K.-203	57x38 cm	-do-	Architectural plato(Patia)
205.	R.K.K.-204	90x36 cm	-do-	Slab carved with Padamdal(lotus petals) line.
206.	R.K.K.-205	47x24.5 cm	-do-	Inscribed and carved architectural slab
207.	R.K.K.-206	87x24.5 cm	-do-	Carved Architectural slab
208.	R.K.K.-207	63x27 cm	-do-	Triangular architectural plate(Patia)
209.	R.K.K.-208	62x30 cm	Marble	Part of railing
210	R.K.K.-209	95x40 cm	-do-	Sthanak two handed statute.
211.	R.K.K.-210	60x8 cm	-do-	Arch. slab with Padampatra ornamentation.
212.	R.K.K.-211	38x19.5 cm	-do-	A bird coated with black colour.
213.	R.K.K.-212	99x25 cm	-do-	Carved Architectural slab.
214.	R.K.K.-213	1.23x35 cm	-do-	Triangular Arch. Slab.
215.	R.K.K.-214	42x27.5 cm	-do-	Part of ornamented railing.
216.	R.K.K.-215	87x38 cm	-do-	Part of Nau Rathiye Vedibandh.
217.	R.K.K.-216	70x13 cm	-do-	Inscribed Slab.
218	R.K.K.-217	43x12 cm	-do-	Carved Architectural slab.
219.	R.K.K.-218	63x12.5 cm	-do-	-do-
220.	R.K.K.-219	93.5x11.5 cm	-do-	-do-
221	R.K.K.-220	91x12 cm	-do-	-do-
222.	R.K.K.-221	71.5x27.5 cm	-do-	Part of inscribed and ornamented railing.
223.	R.K.K.-222	87x44.5 cm	-do-	Triangular architectural plato(patia)
224.	R.K.K.-223	81x27.5 cm	-do-	Part of ornamented railing.
225.	R.K.K.-224	54x25 cm	-do-	Inscribed and carved Arch. slab.
226.	R.K.K.-225	77x17 cm	-do-	Ornamented Architectural Slab.

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227.	R.K.K.-226	1.03x36 cm	-do-	Slab ornamented with Padamdal line.
228.	R.K.K.-227	88x36 cm	-do-	Arch. Plato(Patia).
229.	R.K.K.-228	76x23.5 cm	Buff Sand Stone	Architectural piece.
230.	R.K.K.-229	1.18x43 cm	Marble	Triangular arch. Plate.
231.	R.K.K.-230	99x36 cm	-do-	Slab ornamented with Padamdal line.
232.	R.K.K.-231	80x15 cm	-do-	Carved Arch. Slab.
233.	R.K.K.-232	92x15 cm	-do-	Carved arch. pillar.
234.	R.K.K.-233	74x15 cm	-do-	-do-
235.	R.K.K.-234	1.67x16 cm	-do-	Ornamented door pillar.
236.	R.K.K.-235	1.82x15 cm	-do-	Carved arch pillar.
237.	R.K.K.-236	61x19.5 cm	-do-	Inscribed and carved arch. pillar
238.	R.K.K.-237	74.5x14.5 cm	-do-	Carved arch. pillar.
239.	R.K.K.-238	80x11.5 cm	-do-	Inscribed slab.
240.	R.K.K.-239	98x15 cm	-do-	Carved arch. pillar.
241.	R.K.K.-240	88x12 cm	-do-	Carved Arch. Slab.
242.	R.K.K.-241	84x14.5 cm	-do-	Uttarang.
243.	R.K.K.-242	-do-	-do-	-do-
244.	R.K.K.-243	94x14.5 cm	-do-	Carved arch. pillar.
245.	R.K.K.-244	91x15 cm	-do-	Carved arch. pillar.
246.	R.K.K.-245	80x19.5 cm	-do-	-do-
247.	R.K.K.-246	1.25x25 cm	-do-	Inscribed and carved architectural slab
248.	R.K.K.-247	80.5x15 cm	-do-	Uttrang.
249.	R.K.K.-248	1.00x15 cm	-do-	Carved arch. slab.
250.	R.K.K.-249	67.5x12.5 cm	-do-	-do-
251.	R.K.K.-250	75.5x15 cm	-do-	Carved arch. pillar.
252.	R.K.K.-251	91.5x14 cm	-do-	-do-
253.	R.K.K.-252	45x12 cm	-do-	Carved Arch. Slab.
254.	R.K.K.-253	65x12 cm	-do-	-do-
255.	R.K.K.-254	82x11.5 cm	-do-	-do-
256.	R.K.K.-255	79x12 cm	-do-	-do-
257.	R.K.K.-256	84.5x54 cm	-do-	Arch. Plato(Patia).
258.	R.K.K.-257	29x22 cm	-do-	Part of railing.
259.	R.K.K.-258	53x37 cm	-do	Charan Chowki (low scat for the feet).
260.	R.K.K.-259	79x36 cm	-do-	Arch slab. (Patia)
261.	R.K.K.-260	95x70 cm	-do-	Statute of Ganesh, Lakshmi, Shadanan. (Kartikey) and 'bull' on a part constructed with bricks and cement.
262.	R.K.K.-261	67.5x52 cm	-	Brass Ghant (Gong).
263.	R.K.K.-262	53.5x40 cm	-do-	-do-
264.	R.K.K.-263A	92.5x82.5 cm	Silver wood	A wooden seat (Chowki) built by fixing a silver layer.
165.	R.K.K.-263B	92x11 cm	-do-	A part of woodseat(chowki) built by fixing a silver layer.

Sd/

(Girija Shanker Riwari)
Director
Ram Katha Museum
Raj Sadan, Ayodhya

Sd/

(Inder Dev Singh)
Additional City Magistrate
Faizabad

Faizabad

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ANNEXURE-2

Alok Sinha

DEPARTMENT OF TOURISM AND
CULTURAL AFFAIRS
Vidhan Bhawan
Lucknow Dated:14 December,92
Phone: (0) 246409 ® 248049

Dear Sir,

Apropos our telephonic conversation, Dr. Rakesh Tiwari, Director, State Archaeological Department, is being sent with the intention that he may get a list of art works of archaeological importance found last week in Ayodhya, prepared and take action for getting them placed under the supervision of Govt organization under the rules. Dr. Rakesh Tiwari has been advised that he may plan to stay in Ayodhya for one-two days, if necessary, so that the whole action as stated above, could be completed in one visit.

Yours faithfully
Sd/-
(Alok Sinha)

Shri Arvind Verma,
Commissioner, Faizabad Division,
Faizabad

Dear Ravinder,

I am sending to you a copy of the above said letter with the intention that you may inform Dr. Rakesh Tiwari accordingly. Since this action is required to be taken on priority basis, you may, please provide a vehicle from your Directorate, in case no vehicle is available with the state Archaeological Department.

Yours faithfully
Sd/-
(Alok Sinha)

Shri R.K. Sharma
Director, Cultural Affairs,
U.P, Lucknow.

Dear Rakesh,

I am sending to you a copy of the above said letter for advance information.

Yours faithfully,
Sd/-
(Alok Sinha)

Dr. Rakesh Tiwari
Director, State Archaeological Organization,
Kesarbagh Lucknow.

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INDIAN ARCHAEOLOGY 1998-99
–A REVIEW

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39. Excavation at Mansar, District Nagpur

In continuation of the last year's (*1997-98*, pp. 123-133) excavation, the Bodhisattva Nagarjun Smarak Sanstha Va Anusandhan Kendra, Nagpur, under the direction of Jagat Pati Joshi and A.K. Sharma, assisted by P.M. Khobragade, Julfequar Ali, Dhriendra Sharma and J.S. Dubey extended the dig to the northwestern, southwestern and western slopes of the site MNS-3. By the close of the season's work a sizable temple-complex belonging to Eastern Vakatakas has been exposed. It is quite evident that the Siva shrines exposed so far, belong to two phases. Taking advantage of the massive retaining walls built of dressed and undressed stone blocks and bricks measuring 46x27x7 cm were apparently raised to make a flat platform on the top of the hill for the construction of a temple and later a stupa. Around the temple in the first phase, the shrines were mostly constructed on the northern side where two natural caves exist. One of the caves was also converted into a shrine by laying bricks on the floor and plastering it with lime-plaster and then applying over it red-ochre paint, while the other cave was used as a meditating chamber by constructing concave brick walled approach, the wall ultimately closing on the top. The shrines were built over fluted base with sharp angles making octagons. Over these octagons, simple rectangular shrines were raised, each having a niche facing north for the deity and having an approach from either the east or the west. Right from the bottom of the octagonal base, a straight staircase led upto the outerside of the shrines and later on to the cave shrine. The foot of this staircase had a brick-built semicircular *Chandrasila*, whereas two narrow staircases lead to the cave shrine apparently to maintain one way flow of devotees. In order to close the roof of these staircases, triangles and inverted triangles have been used in the construction. The walls and the steps were well plastered with lime-plaster, also using lime-concrete for strengthening the surface of the steps. Red sandstone sculptured pieces mostly belonging to Saiva cult have been recovered from these shrines.

On the western and southern sides a row of Siva shrines built of bricks were exposed. These shrines built in three terraces are approached by flight of steps. So far three rows of flight of steps have been exposed. Out of total sixteen shrines exposed, six have Siva-*lingas*, one each resting over a square brick pedestal having a *pranala* on the northern side whereas in some cases only pedestals are present. The pedestals have been made out of chiselled-bricks. None of the Siva-*linga* is associated with any stone circular *yoni pitha*. However, most interestingly, one of the shrines was built in the form of a *yoni pitha* itself with the *linga* in the centre of the shrine over a brick pedestal (pl. 46).

Vertically all the shrines were built in the form of lotus buds by adopting the triangles and inverted triangles (equilateral). Method for raising petals that ultimately close into a pointed end making the closed roof of the *sikhara* was adopted. The evidence clearly show that the whole complex was plastered with lime-mortar. At the base of these shrines, on the southern corner of one of the steps, a burnt wooden *yupa* was found, apparently for offering sacrifices to the deities. The triangles, particularly on the outerside of the *jangha* portions of the row of shrines, make a human face. Almost each shrine has an approach either from the east or the west, with some having a small *mandapa* and small semicircular or triangular *kunda* for water-storage

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Plate 46

Mansar : Siva shrine

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near the steps. In one of the shrines, the *linga* has been kept over a square brick pedestal just below the natural rock inclined.

On the southeastern corner at the base of the steps, two square *hawan kundas* were exposed. A large number of fragmentary sculptures and architectural members of temples mostly of red sand-stone have been recovered from the debris sealing these shrines. The sculptures display superb craftsmanship in delineation of facial and physical features as well as the decorations. Apart from these, sprinklers and a jar having eleven holes at the base, mostly of fine red-slipped ware; copper and iron objects (nails, dowels and chisels), earthen lamps, etc., were recovered.

The most noteworthy find is the factory site of clay sealings on the northeastern corner, just at the base of the northern row of shrines. The baked clay sealings (pl. 47) bear the legend in box-headed Brahmi character, reading *pravaresvarasya* referring obviously to *pravaresvare deva kulasthanat* referred to in the well known copper plate inscription from Pandhurna. The main shrine was obviously the *devakula* temple, the dynastic temple of the Vakatakats made by Pravaresena II (AD 420-450) in memory of his great grandfather Pravaresvara I. Incidentally, the Pandhurna Copper Plate mentions its issuance from Pravaresvara Devakulsthanat or Pravaresvara Temple which has now been unearthed at Mansar (ancient Pravarapura). The additions in second phase were carried out probably by Prithvisena II, who was a known devout Saivite.

Apart from a number of sealings that bear the legend *pravaresvarasya* and *shri Jaivridhi*, some sealings depict elephant, the animal that appears to have of great importance to the Eastern Vakatakas.

The lotus bud pattern of shrines discovered at Mansar display superb example of *vastukala* and construction of shrines without any regular, flat or dornical roof as the ends of top petals joined and made the *sikharas* of the shrines.

40. Exploration in District Nagpur

The Department of Ancient Indian History, Culture and Archaeology, Nagpur University, Nagpur, undertook an archaeological exploration programme with a view to locating and documenting the new and known archaeological sites.

The District Nagpur is found to have been largely occupied by the Middle Palaeolithic people whose cultural remains in the form of thousands of finished and unfinished stone flake tools are encountered at many places not only in and around Nagpur city but also in many other parts of the district. The discovery of a fossilized molar of an elephant on the banks of the Nagnadi in Nagpur city is noteworthy.

Further, twenty-eight megalithic stone circles were also traced by the Department on the southern slope of the Vena reservoir situated at a distance of 29 km from Nagpur on the Nagpur - Amravati (NH-6) Road. Some of the circles have already been submerged under the water while the remaining are being threatened with submergence and indiscriminate quarrying. Therefore, the extant circles have been documented and six circles were proposed to be taken up for excavation during the next season.

In the course of the present exploration, the Department further discovered a group of three rock-

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Plate 47

Mansar : baked clay seedings

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SOME GLAZED WARE IN NORTH INDIA

—*J.S. Nigam*

The technique of glazing was known to the Egyptians in the pre-dynastic times. They used to glaze ceramic beads and figurines of animals and birds. By 1540 B.C. they produced glazes of several colours, though blue was most favoured (1985:413). In Nubia glazed pottery was recovered from a tomb of the 12th dynasty (Reisner: 1916: 87). In Mesopotamia the glazed were is reported to have been found in about 1000 B.C. and was very popular at the time of Nebuchandnezzar. In Indian context it is reported from Mohenjodaro (now in Pakistan) (Marshall: 1973: 686-87), Desalpar (IAR: 1963-64: 11), Surkotada (Joshi: 1990: 17) and Balathal (Mishra: 1995: 57-80). These sites have yielded a class of pottery which has been described as being glazed. I personally think that such pottery should be distinguished as reserved slipped were. It is generally believed that glazed pottery was first produced in China during the Han dynasty (206 B.C. - A.D. 220) and continued to develop when it reached to high perfection during the Ming dynasty (A.D. 1368-1644). The Chinese exported this ware to India and further west (Mohammad: 1979-80; 1984-85: 105-110). The first occurrence of glazed pottery bearing 'heavy turquoise blue glaze' is reported from Chaubara, Maholi and some other sites near Mathura. It has been assigned to Kushan period. The reconstructed shapes include 'finials and bases of stupas'. These are different from the medieval glazed ware. Waddington (1942: 138) is of the view that these may have been brought by the Chinese Buddhist pilgrims.

The glazed were in the Indian sub-continent is associated with the advent of the Muslim rule. 'There are possibly two exceptions to this view, namely: (a) the appearance of glazed pottery among the Dravidians of south India, and (b) the fragments of glazed pottery found in the Charsada excavations in Peshawar district'. The potters who produced glazed pottery were known as khuzagar or kashigar. The main centres of production were Peshawar, Gujrat, Lahore, Sialkot, Multan, Delhi, Ajmer, Thatta, Halla, Hyderabad (Sind) and Lucknow (Baqir: 1961: 57-58). Other places where glazed ware was made were Jalandhar, Jaipur, Bikaner, Kach, Mumbai, Brahampur, Bulandshahar (Khurja), Rampur, Jabalpur, Allahabad, Mirzapur, Ramgunj, Vellor, Coorg, Malabar and Quilon. Amongst the excavated sites which have yielded glazed ware mention may be made of Fatehpur Sikri, Purana Qila, Adilabad, Vijaya Mandal, Kilokheri, Jahanpanah, Qila Rai Pithora, Lal Kot, Atranjikhera, Bikar, Nagar, Oriup, Patna, Daulatpur, Sanghol, Nevasa, Broach, Jajman, Ropar, Hoshiarpur and several other sites (Mohammad: 1984-85: 106).

The glazed ware can be classified into two categories depending on the nature of the glaze as transparent and opaque. 'For opaque glazes, oxides of tin, titanium, Zerconium, antimony and zinc were used. Glaze matrials can be divided into low, medium and high temperature glazes on the basis of their melting points. Zinc and antimony are low glazes as they melt at below 10000c. Tin, titanium and

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zerconium oxides are known as high temperature glazes and melt when they are heated above 12500 C. Important fluxes used in Indian glazed pottery to help the ingredients to melt are borex, lead oxides, lime and sodapotash'.

'The first category can again be divided into S'graffito, moulded, monochrome, polychrome and Minai wares. S'graffito is a technique in which a design is engraved on the slip covered surface of the ceramic vessel. Sometimes the decoration is done by the wax resistant process. Wax which has been thinned by the addition of terpintine is heated slightly and is applied on the pot by a brush. The design the artist has in mind should be scratched deep on the wax covered area. In bisque firing the wax burns off, leaving the hand painted design. The S'graffito technique had its origin in Egypt where such vessels are known from the 7th century A.D. But the S'graffito wares of the Indian type had their development in Afghanistan.'

The moulded forms were produced from a two piece vertical mould. The monochrome specimens have a single colour surface - yellow and green. This kind of pottery invariably has crackled surface. In the polychrome ware glazes of different colours were used simultaneously. 'The disigns were carved in a kind of cloisonne mariner, with grooves or raised outlines to segragate the coloured glazes in their appropriate areas'.

Most of the glazed pottery has been produced by underglazing technique. Such specimens were fired only once at high temperature resulting fusion of glaze over the surface. However, in this process out of the multicoloured pieces such colours which could not sustain high temperature were adversely affected. In the overglazing technique the vessels were fired twice. The second firing was at low temperature after painting, thus multicolours were saved.

The glazed were can be classified into two distinct varieties on the basis of the paste material employed for making them. The one which has white sandy friable texture, is made of ground felspar. There being no cohesion in the particles, hence gum or starch was mixed in the paste to produce the desired form of vessel. It was difficult to handle the paste on the wheel. Possibly the pot was modelled by hand or a mould. The other variety was made of clay and should be termed as glazed pottery in the strict sense. Such pottery was produced in imitation of the first variety of the glazed ware.

As stated earlier, the glazed ware in India was brought by the Muslims. Delhi was the capital of the medieval rulers. The Muslim invaders continued to bestow the same status to it. A few sites have been excavated in Delhi. Waddington (1946: 60-67) excavated Adilabad during 1944-45 in Tughlalakabad complex. Ghiasuddin Tughalak had built it as his capital in A.D. 1321 - 1323. It was however, abondoned by his son Muhammad bin Tughalak in 1327. The pottery collection included the usual red ware besides the glazed ware. Subsequently, Siri Fort which was built by Alauddin Khilji in A.D. 1303, was excavated. It had yielded red ware and glazed ware. The glazed pottery bears mainly geometrical paintings in black and yellow colours over white surface. The other excavated sites are Bijai Mandal (Vjaya Mandal) and Jahanpanah of the time of Muhammad Tughalak. Fragments of multicoloured glazed pottery were recovered from the former site. The latter site yielded glazed ware with paintings in brown on while background. Amongst other sites mention may be made of Purana Qila (Delhi) where glazed ware of friable texture and the other of clay body have been found (IAR: 1970-71; 1971-72). The recent excavations at Lal kot have recorded glazed were in the levels assigned to the Early Sultanate Period (Mani: 1997: 69-72). The excavations at Fatehpur Sikri have revealed the presence of glazed ware. The shapes are 'shallow dishes,

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often with paintings and deep bowls in bright colours depicting floral and geometrtical motifs. Most of the excavation reports remain unpublished thereby denying the detailed information about the finds. Adilabad (Waddington; 1946: 60-76) and Hastinapur (Lal: 1954-55: 71-75) reports have been published and provide detailed information about the finds.

ADILABAD

The shapes represented in the glazed ware are bowls and dishes. These are generally provided with a ring-base: The designs are both floral and geometric. The selected specimens are described below:

(Fig. 1)

1. Bowl of light buff ware with small white grits, has underglaze painted design in brown colour picked up in blue on the interior.
2. Bowl of greyish buff ware, has bluish-green glaze with a black rim band.
3. Bowl fragment of buff ware, has underglaze pattern inside in brown and blue pigments.
4. Dish fragment of whitish buff ware, has underglaze pattern inside in brown-black picked out with blue.
5. Dish fragment of buff ware, has underglaze design inside in brown and black. The exterior has a pattern of vertical alternate thick and thin bands.
6. Dish frgment, has underglaze pattern inside in blue pigment.
7. Dish fragment of light buff ware, has underglaze pattern inside in brown colour.
8. Dish frgment of light buff ware, has underglaze pattern inside in bluish and black pigment. It bears a fragmentary inscription in Arabic script.
9. Dish frgment of light buff ware, has underglaze design inside in brown and pale green pigments.
10. Dish fragment of light buff ware, has underglaze painting inside in brown colour.
11. Dish fragment of light buff ware, has underglaze painting inside in brown pigment. The design includes an imitation of Arabic script.
12. Ring-base fragment of buff ware, has underglaze painting inside in brown paint picked out with blue.
13. Ring-base fragment of dish, course pinkish buff ware, has underglaze design inside in black pigment picked out with blue.
14. Ring-base fragment of coarse buff ware, has underglaze pattern inside in brown and pale green pigments. The under side has a potter's mark.
15. Ring-base fragment of coarse buff ware, has underglaze design inside in dark blue pigment.
16. Coarse buff ware fragment possibly of a chalice, has underglaze painting on both the surfaces in brown pigment.
17. Bowl of coarse redddish ware, has green glaze on the exterior only.

HASTINAPURA

The upper strata, representing period V at Hastinapura have been dated between late 11th century A.D. to early 15th century A.D. The glazed ware was recovered from the levels contemporary with the

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posterior to that yielding the coin of Balban (A.D. 1266-87) and may therefore belong to the 13th century and after'.

The glazed ware has been classified into two groups :

(i) It has whitish sandy friable texture. Such a paste was difficult to handle and only simple forms like bowls and dishes were produced. 'Ring-base is the distinctive feature of this class and was adopted by the local ware as well'. The design repertoire is floral and geometrical. The patterns 'are executed either in blue or chocolate-brown picked out with white. It appears that the design was painted in required colour directly on the bisque and there after the entire vase was coated with film of glaze, which in some cases, also showed an additional silvery lusture. The technique is essentially underglaze'. This type of glazed ware has also been found in Afghanistan where it is known as Timurid pottery. It is evidently an imported ware which was introduced in India by the Muslim invaders.

(ii) In this class the product is made of clay as other Indian contemporary pottery. The shapes are similar to those encountered in the friable texture, but in red medium core, while the surface has crackled glaze. This may be due to larger thermal expansion of the glaze. The painted patterns can be divided into three categories: (a) The designs are rendered in turquoise shown in dark green. The colour-effects were the result of the use of metallic oxides. The designs are mostly floral. (b) The designs in this case are painted in green filled with red or chocolate-brown with pinkish buff. Besides crazing the surface in some cases is granular. (c) The patterns are executed in green and white shown with tan-brown. Its fabric is similar to the first and second categories mentioned above.

The selected specimens are described below:

(Fig. 2 and 3)

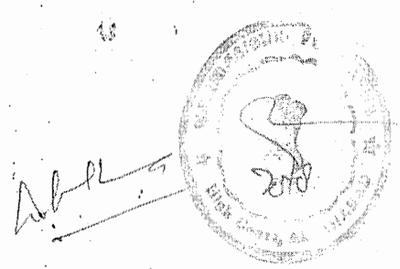
GROUP I

Early levels

1. Dish of white sandy fabric, has horizontally splayed-out rim and carinated waist. Painted on the rim with a frieze of buntings enclosed between horizontal lines and a row of leaves inside in chocolate-brown picked out with white and filled with green (hatched). The entire dish has a lustrous film.
2. Dish-cum-bowl of whitish sandy fabric, has obliquely splayed-out rim, convex sides and a ring-base. Painted inside with three different geometric panels covering the rim, sides and base, in chocolate-brown picked out with white. The exterior has a group of vertical strokes between horizontal lines.

Middle levels

3. Bowl of whitish sandy fabric, has out-curved rim, tapering sides and a ring-base. Painted inside with two rim bands above groups of short converging strokes and petals in between, the base has a floral design. The composition is rendered in chocolate-brown picked out with white.
4. Deep bowl fragment of whitish sandy fabric, has a ring-base. Painted inside on the base with bunches of leaves, circlets with dots enclosed in two circles and pansy on the sides; the exterior also has pansy. The composition has been executed in blue picked out with white.



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5. Dish fragment of white sandy fabric, has a ring-base. Painted inside on the base is a central flower-pattern and loops with chequer-design and on the sides groups of close vertical lines alternating wider spaced ones rendered in chocolate-brown picked out in white. The exterior has a vertical line.
6. Dish fragment of whitish sandy fabric, has a ring-base. Painted inside with concentric circles having cross-hatched background and filling in chocolate-brown picked out with white.

Late levels

7. Deep dish of white sandy fabric, has obliquely splayed-out rim, concave neck and mild carination at the waist. Painted inside with a creeper enclosed between horizontal lines on the rim and pansy on the side rendered in blue picked out in white. The exterior has a frieze of zigzags above the culrvilinears in chocolate-brown picked out with white.
8. Dish of white sandy fabric, has obliquely splayed-out rim, edge damaged, convex sides with carination at the waist and a stepped ring-base. Painted inside on the rim with zigzags and filled in surface, a floral design on the base. The exterior has a plant motif. The composition is rendered in blue picked out with white.
9. Dish frgment of white sandy fabric, has a ring-base. Painted inside are four rows of spirals enclosed in circles and radiating lines around. The design is in blue picked out with white.
10. Dish fragment of a ring-base has whitish sandy fabric. Painted inside with linked hexagons filled with a dot and a cross each. The design is in blue picked out with white.

GROUP II

Middle levels

11. Bowl of red medium core, crazy surface, has obliquely splayed-out thinned rim, slightly convex profile. painted inside with a creeper design executed in turquoise shown with dark green.
12. Bowl of red medium core, crazy surface, is similar to the 11 above. Painted on the rim with a row of vertical strikes enclosed between horizontal lines in light green shown with dark green.
13. Dish fragment of a stepped ring-base, has red medium core and crazy surface. Painted inside with twigs and detached leaves, bordered by loops enclosing bunch of leaves within two circles executed in turquoise shown with dark green.
14. Dish fragment of a stepped ring-base, red medium core, has crazy surface. Painted inside with five joint hooks and leafy motifs around, enclosed in two circles; the other design is incomplete. The composition is in turquoise shown with dark green.
15. Dish fragment of a stepped ring-base, red medium core, has crazy surface. Painted inside within two circle anti-clockwise arcs emanating from a centre and a spiral, executed in green filled with white and shown with brown.

Late levels

16. Bowl of red medium core and crazy surface, has flaring rim, tapering sides with concavity above the ring-base. Painted inside with two horizontal rim bands above loops, the junction has a smaller loop over, the sides have a vertical twisted rope-like pattern in between two strokes rendered in turquoise with dark green.
17. Bowl-cum-dish, red medium core and crazy surface, has obliquely splayed-out sharpened rim,

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convex profile and a ring-base. painted inside is a flower enclosed within two circles, two circles below the rim and possibly a creeper or a linear pattern enclosed, rendered in turquoise shown with dark green.

18. Bowl fragment with a ring-base, red medium core has crazy surface. Painted inside with foliage within four concentric circles in light green shown with dark green.
19. Bowl fragment with a ring-base, medium core has crazy granular surface. Painted inside with overlapping loops in a circular fashion making a flower in green with creamish pink.
20. Bowl of red medium core and crazy surface, has tapering sides and a ring-base. Painted inside with a star in bluish-green shown with brown.
21. Bowl of red mdium core and crazy granular surface, has internally sharpened flaring rim and rounded profile. Painted inside with vertical strokes bordered by horizontal lines in bluish-green filled in white (hatched) and shown with brown.
22. Dish of red medium core and crazy surface, has splayed-out rim, concavity below and convex sides. Painted inside with a rim band, an irregular circle with a boss on the side in turquoise shown with dark green.
23. Dish fragment with a ring-base, red medium core has crazy surface. Painted inside with a concentric circle divided into four quadrants by double cross lines each having a tanged arrow-head pattern in turquoise shown with dark green.
24. Dish fragment with a ring-base, red medium core has crazy granular surface. Painted inside within a concentric circle divided into six compartments each having an arrow-head in chocolate-brown filled with green and shown with white.
25. Dish fragment with a ring-base, red medium core has crazy granular surface. Painted inside with chequer-pattern within concentric circles, a polygone with filled in dashes both outside and inside; the entire composition is enclosed within concentric circles rendered in chocolate-brown filled with green (hatched) shown in with creamish pink.,
26. Dish of red medium core, has flared rim with a groove on the exterior, mild carination at the waist and convex profile. Painted inside with a rim band and a series of curvilinears in white filled with green and shown in brown.
27. Deep dish of red medium core, has internally thinned rim and two mild carinations on the flaring sides. Painted inside with three horizontal lines, one on the rim and two on the sides, a series of arcs in white filled in with light green and shown with brown.
28. Lid with hollow vertical knob handle and domical profile, of red medium core, has crazy granular surface. Painted outside with three concentric circles in the centre and foliage in the segments divided by vertical lines in white filled with green and showned with brown.

Latest level

29. Dish of red medium core and crazy surface, has flared externally thickened rim and convex body. Painted inside on the rim are four circlets with a dot each and on the outside a series of loops in chacolate filled in with green (hatched) and shown with creamish pink.
30. Dish fragment with a ring-base, red medium core has granular surface. Painted inside with converging multiple petals in green with creamish buff.

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31. Deep dish of red medium core, has flared rim, convex sides and a ring-base. Painted inside with concentric loops on the rim and concentric circles on the base.

Surface

32. Dish of red medium core and crazy surface, has splayed-out rim, carination at the waist and a ring-base. Painted inside with a flower design in the centre, squinches in a circle decorated with floral pattern, above all are curvilinears with blank arches and a horizontal band around the rim in green (hatched) filled in red and shown with white.

From the above review it is evident that though, the glazing technique was known in ancieent West it did not reach India in those early times. As per the archaeological evidence cited earlier here, the introduction of the glazed ware in India is synchronous with the Muslim invasion of the country. In Indian context its origin is rightly attributed to China where from it reached Afghanistan and brought to India. Some of the scholars have expressed that Chingiz Khan after his conquest in China in A.D. 1212 had married a Chinese lady and took her back with him. She propogate the Chinese art of glazing which reached Iran and later to India, specially Sind and Panjab. In due course with the conquest and expansion of Muslim rule in India the glazed ware also reached various parts of the country. The imported pieces have whitish sandy friable fabric. These were meant for the nobility. The indigenous potters locally produced the glazed pottery by imitating the shapes and designs for the middle class society who could not afford the delux imported glazed ware. The study of the glazed ware recovered from various excavated sites in Delhi, since were founded by rulers of different dynasties, provide material to build up a closely nit chronology and evolution of the industry during not a long span of time.

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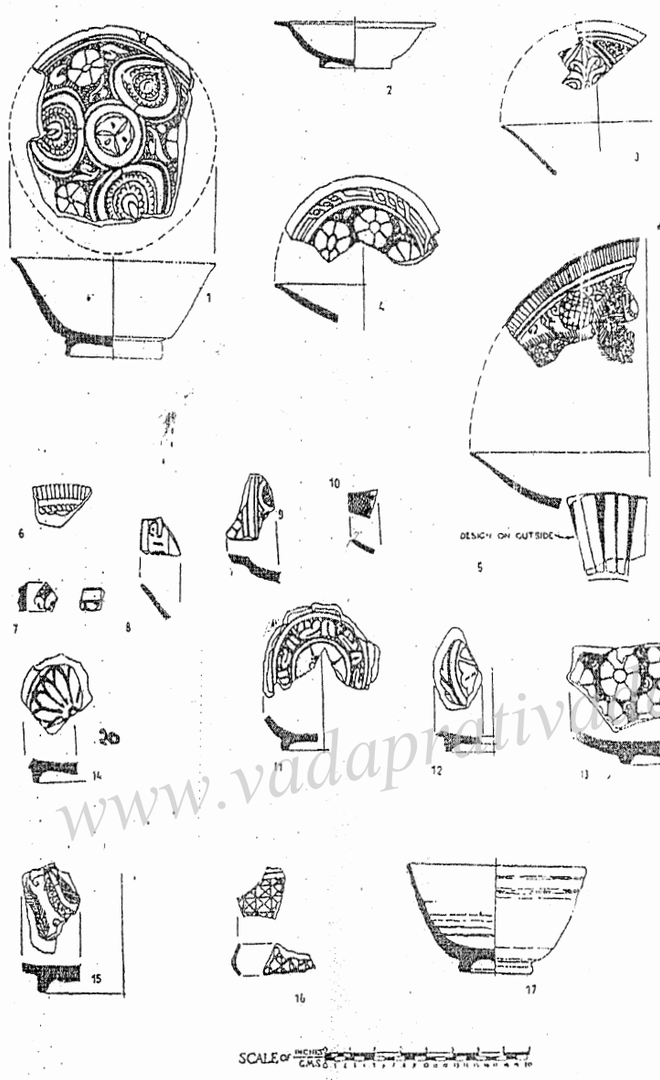

Fig. 64:1 : Adilabad : Glazed Ware

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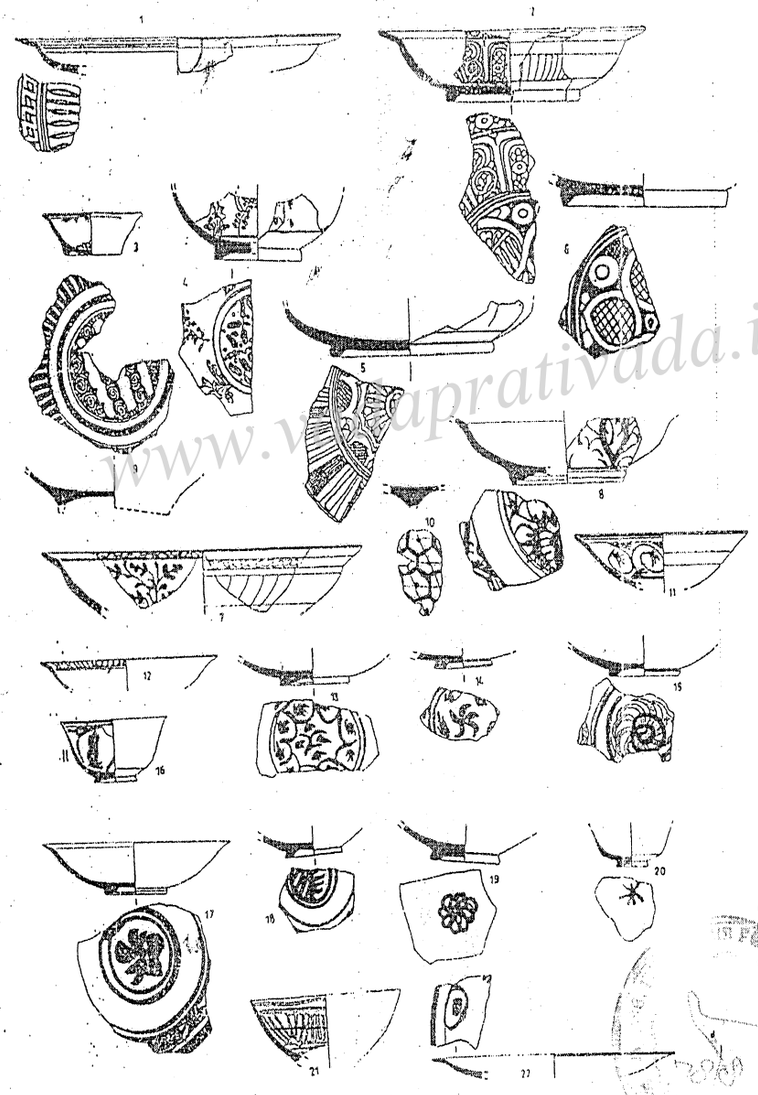

Fig. 64:2 : Hastinapura : Glazed Ware ¼

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TECHNICAL SECTION

4. FURTHER NOTES ON DIGGING AND RECORDING

This section may be prefaced by two quotations. The first is from the annual report of the archaeological department of one of the leading Indian States, and describes the recent excavation of some important megalithic tombs. It is as follows: 'Where necessary, the dolmens were blasted, the circles of stones were removed and the cistvaens constructed with large flat slabs were made available for study.' As evidence of impartiality, the second quotation is taken from an annual report of the Archaeological Survey of India: 'The maximum number of labourers employed at any one time (in an excavation controlled by one supervisor) was something over thirteen hundred.' These quotations are eloquent of all that an archaeological excavation should not *be. As a partial corrective, a note on 'stratification' was published in* Ancient India, *no. 3, and further notes on archaeological method are added here. It may be emphasized that these notes, though based on long experience, are as tentative as such notes must always be. They represent an advance upon dynamite and mass-destruction, but are themselves capable of indefinite amplification and improvement. They are a guide, not a law.*

1. THE LAY-OUT OF AN EXCAVATION: TRENCHES, AREAS AND SPOIL-TIPS

AN ill-considered excavation is liable to develop into a chaos of pits and trenches, with intrusive spoil-tips that eventually either control the work or are in a constant condition of secondary removal. It is an axiom that an untidy excavation is a bad one, whether the untidiness reside in the general lay-out or in detailed execution. In archaeological fieldwork, the guiding principle 'Have a plan', a carefully thought-out scheme, is no less vital than in other human activities.

The nature of that plan depends upon the character and needs of the site. These are rarely in doubt. The old practice of cutting trial-trenches, of making *sondages*, was generally a substitute for intelligent thinking and clear aiming. It was to a large extent 'shooting into the brown' on the off-chance of bringing down a bird. Trial-trenches rarely prove anything. I have in mind a long and wide trial-trench cut by an eminent archaeologist across a famous site without apparent result; subsequent systematic excavation, initiated on an altogether different basis, proved that the trench had in fact passed through and utterly failed to reveal a building of unique character. True, there is always an element of chance in an excavation, however carefully planned. But scientific digging is not on that account a gamble. The experienced excavator, who thinks before he digs, succeeds in reaching his objective in a large majority of cases. *Have a plan*!

Let us take an example. One of the more obvious needs of Indian archaeology is the methodical excavation of a town-site of the late prehistoric or protohistoric epoch (outside the Gandhāra region). A site of this kind normally bears traces of a former system of fortification. Occasionally, the ruin of some particularly obstinate or bulky structure still betrays its presence in the interior. For the rest, the scene is a complex of pottery-strewn mounds rising perhaps 30–50 feet above the surrounding plain. Where in this relatively immense area can the explorer profitably begin?

One objective sticks out a mile. The moment at which an ancient town built or rebuilt its defences was manifestly one of special importance in its life-history. The construction of

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a fortification marked the achievement of something approaching city-status; or it may have marked the advent or threat of a formidable rival, or of political anarchy. It may have been designed to defend the populace, or to control it. And the character of its brickwork or masonry is a fair reflexion of the economic condition of the city at the time, of wealthy and leisurely civic pride or of more slovenly necessity. To what extent were the defences maintained—were there long periods of immunity during which maintenance was allowed to lapse? And finally, were the town-walls riven by an attacker, as were those of Dura-Europos on the Euphrates; or did they crumble into decay as a counterpart to economic decline? These and other questions are of the first importance to the enquiring antiquary or historian. It is along the line of the defences rather than in the buried relics of the bazaar that the excavator may expect first to recognize the major moments, the framework, of the story of the site.

Let him therefore, as a prior task, cut across the line of the fortifications at selected points where it seems likely that the evidence will be most comprehensive. And let his cross-trenches be both wide and deep—wide enough to escape accidental features and to provide ample room and light for observation; deep enough to reach down into the natural soil and so to ensure that the story is complete. Furthermore, let the trenches be carried far enough into the town to relate the defensive system in its various phases with the successive occupations of the town itself.

The accepted three-dimensional method of recording such a trench will be described later (p. 313).

The second task is to ascertain clearly the succession, depth and general character of the occupation of the town by the exploration of an area somewhere near its centre. Although the rule is not invariable, cities commonly grow in a reasonably symmetrical fashion; the original civic centre is likely to remain the focus and to represent therefore the maximum depth of accumulated occupation. This accumulation must of course be explored down to the natural soil.

A method of laying out and developing an area-excavation of this kind is discussed below (p. 315).

The trench or trenches across the fortifications and the central area-excavation have now given us a reasonable vertical conspectus of the site. The next stage in the work is less predictable. It is desirable to find a main gateway and to build up a part of the street-plan in relation to it and to the centre. It may be useful to extend the original area-dig and to supplement it by a second area-dig elsewhere. But the temptation, to which the amateur is prone, to dig here, there and everywhere in the hope of 'finding something' must be avoided at all costs. Many sites have been marred without counterbalancing result by incomplete and unrelated excavations of this kind. It is more important to finish a single limited area than to begin several; at least until the history of the site is sufficiently familiar to justify a 'lateral excavation' at a given stratum, i.e. an excavation designed expressly to uncover the plan of a considerable expanse of the town at a selected epoch. Such lateral excavation should not be attempted until the vertical succession is securely established and the culture-sequence familiar to all engaged upon the work.

A further word about spoil-tips. These should naturally be placed well clear of any possible extension of the excavation—better too far off than too near; if a site which has already been explored is available, so much the better. And above all, it behoves the supervisor to keep a constant eye upon the basket-carriers, whether these be men, women or children. Upon the sustained industry of these useful but not highly responsible folk depend the cleanliness, speed and general efficiency of the digging. Excavations containing heaps of accumulating spoil-earth cannot be efficiently watched and controlled. But there are few tricks of evasion which the basket-carrier will not attempt. One is to carry too

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small a load; another is to idle en route; another, to enlarge the tip *from the back*, out of sight of the supervisor, so that rest and conversation may be facilitated (always ensure that the basket-carrier is in sight from start to finish); another is to plead constantly for permission to go to the water-supply or for personal relief, or, worse still, to go off without permission. It pays to keep a strong-minded foreman on the carrier-line permanently, and even to wake *him* up from time to time. In one way or another, the battle between the supervisor and his carriers will be incessant, but it is an essential element in the day's work. A little occasional humour will lighten the task and speed the basket.

Let us now glance for a moment at the lay-out and recording of (*a*) a trench, and (*b*) an area.

(*a*) *The three-dimensional recording of a trench*

The long-established method of recording objects found in a trench which it is not intended to enlarge laterally is represented by the following extracts from a recorder's notebook:—

No.	Measurements	Layer	Object	Remarks
1	IV 6″×3′—5′ 6″	(3) Brown sand.	Iron knife blade 5″ long.	(Sketch.)
2	III 1′ 4″×2′ 5″—6′ 2″	(4) Loose reddish earth with occasional patches of ash.	Spherical agate bead.	In a local patch of ash.

The figure in the *first column* is the serial-number of the find. It is immediately written on the envelope containing the object and/or on the label attached to the object, and subsequently on the object itself; also on an index-card in duplicate (one for the site-index and one for the index classified by categories), which will include likewise all the other particulars of the record.

The figures in the *second column* are the essence of the record, and are derived as follows. Before the digging of the trench is begun, two parallel lines of pegs are laid out, each at a distance of one foot from one of the intended edges of the trench. Thus, if the trench is (for example) to be 10 feet wide, the two lines of pegs will be 12 feet apart. The pegs themselves are not less than 1½ inches square in scantling and 1 foot 3 inches long, with one end pointed. They are driven firmly into the ground—firmly enough to avoid any risk of accidental dislodgement—and are set *diagonally* with reference to the proposed trench, i.e. with one angle facing the latter. In each line they are placed with these edges 3 feet apart, measured *horizontally*, not along the actual contour of the ground (unless that be level); and an imaginary cross-line joining opposite pairs of pegs in the two main lines must be at right-angles with the latter. See fig. 1.

Every peg is then numbered clearly on each of the two faces nearest to the proposed trench with a serial-number in black paint. With the addition of the Arabic zero, Roman numerals (I, II, III, etc.) are used for the double reason: (*a*) that they are easier to paint than Arabic numerals, and (*b*) that there is no risk of confusing them with the actual measurements of the record. The figures on one of the lines of pegs are distinguished by a dash (0′, I′, II′, III′, etc.). If subsequently it is desired to extend the trench backwards from zero (e.g. down the reverse slope of a rampart), capital letters (A, B, C, etc.) are used for the

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successive pegs of the extension, the letters on one of the lines being similarly distinguished by a dash (A', B', C', etc.).

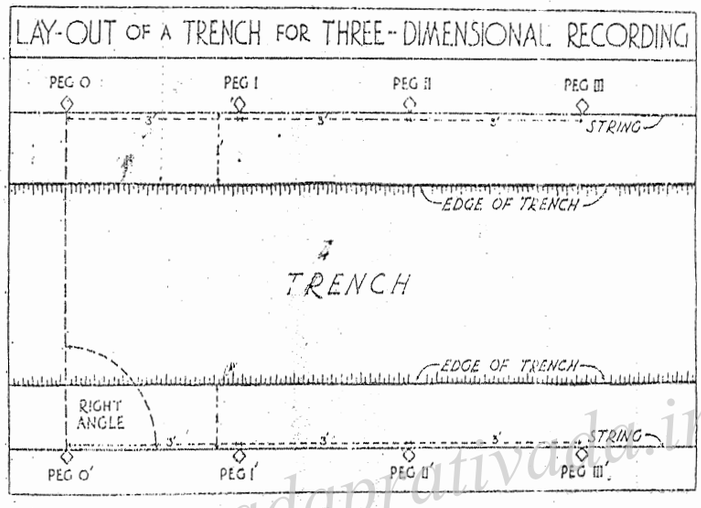

FIG. 1

Along the front edges of each line of pegs a string is then tightly stretched, and is pegged down where this is necessitated by the contour of the ground. These strings are the base-lines from which measurements are subsequently taken.

So much for the preliminary lay-out of the trench. The supervisor must now be provided with an angle-measure, made lightly but strongly of two 3-foot or preferably 4-foot arms graduated in feet and inches and fixed firmly to each other at right-angles (pl. CXXIX, 11). On each arm is fixed a bubble-level. The other normal measuring-instruments—tape, five-foot rule and plumb-bob—complete the equipment.

When the digging of the trench is in progress, the position of every significant find is measured in the following sequence:—

(A) *Longitudinal measurement.* The point at which a line at right-angles from the main datum-string to the object cuts the former is measured along that line from the last preceding peg. The point in question is obtained by means of the angle-measure, levelled by its bubble-levels, with such extension of the outward arm as may be required and with the assistance of a plumb-bob. Thus if the point be at 10 feet 4 inches from the zero peg, it will actually be measured from peg III (9 feet) and will be recorded as III 1' 4".

(B) *Outward measurement.* The distance outwards, at right-angles to the datum-string, to a point vertically (by plumb-bob) above the object is measured with the angle-measure, extended by means of the 5-foot rule if necessary. Note that the measurement is recorded from the datum-string, *not* from the actual side of the trench. Thus if the measurement is 2' 5", the distance of the object from the side of the trench will be about 1' 5". The recorded measurement is added to the longitudinal measurement with a multiplication sign: thus in the present example the measurements so far will be III 1' 4" × 1' 5".

(C) *Downward measurement.* This represents the vertical depth of the object below the level of the datum-string at the intersection established under (A) above. It is obtained by tape (or rule) and plumb-bob from

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the levelled arm of the angle-measure, and is added to the record with a minus-sign. If the depth is 6 feet 2 inches, the total record will now read III 1′ 4″ × 1′ 5″—6′ 2″.

In the *third column* is noted the number allotted to the layer—a number best shown in a circle, a symbol which is in practice useful for distinguishing layer-numbers from other figures—and the descriptive word or phrase by which the layer is named. These facts are of importance, since the *material* in which an object is found is usually certain and provides a check upon the measurements, which may sometimes mislead in irregular strata or near the junction of two strata.

The *fourth column* is self-explanatory. The *fifth column* is useful for additional information and, above all, for a sketch of the object. Even a bad sketch is better than none at all.

It is scarcely necessary to add that the utility of such a record—or indeed of any stratigraphical record—is proportionate to the accuracy of the measured section or sections with which the record is subsequently to be equated. The two sides of a trench are rarely identical, and it will nearly always be desirable to prepare an accurate drawing of both, together with occasional cross-sections. Moreover, during the actual digging it is sometimes useful to project certain categories of objects (from the three-dimensional record) on to the actual sides of the trench by means of labelled or coloured pegs. I have known occasions upon which such a visual representation of a distribution *in the actual trench* has been illuminating and convincing.

Trenches laid out for three-dimensional recording are illustrated in *Ancient India*, no. 1, pl. III A; and no. 3, pl. XXXVI A.

(*b*) *The digging and recording of an area*

The desiderata of an expanding area-excavation, as distinct from a trench of predetermined scope, may be summarized as follows:—

(i) It must be built up on a system of self-contained sub-units, each of which is sufficiently large to enable the required depth to be reached, and at the same time sufficiently small to ensure ample control and detailed recording and cross-checking.

(ii) It must be capable of methodical extension in any direction.

(iii) It must be readily approachable at all points within its compass by work-people and supervisors without overcrowding the approaches, without interfering with work in progress, and without constantly traversing excavated surfaces.

(iv) And it must preserve for constant reference at a maximum number of points, complete vertical sections until the last phase of the excavation.

Only one type of lay-out normally supplies all these needs: namely, a lay-out based upon a *square*. Experience shows that in soils of average stability the horizontal dimensions of a square excavation should approximately equal its anticipated maximum depth. Thus, if it is intended to dig to a depth approaching 20 feet, the square should be laid out with 20-foot sides. This ratio allows for the necessary stairs and balks. Similarly, a 30-foot square can be dug to a depth of 30 feet, whilst a depth of 10 feet or less demands only a 10-foot square. The smaller the superficial area of the square in relation to its depth the better, provided that there is ample light and working-room. With due regard to these factors, a 10-foot square may be regarded as the minimum sub-unit.

In marking out the square, the supervisor must ensure its initial exactitude; otherwise, subsequent survey is needlessly complicated. At each corner a strong peg, similar to those described above (p. 313) in connection with the recording of a trench, is firmly driven into

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the ground, and the exact corner-point should be marked by a two-inch nail driven vertically into the top of the peg. The nail should be left projecting about an inch for the occasional affixture of string or measuring-tape in connection with survey.

These pegs, or rather the nails upon them, mark the true dimensions of the square, e.g. 20 feet by 20 feet. The next step is to mark out with string the actual boundaries of the excavation, which should lie 1½ feet within each measured side. In other words, the area actually excavated within a 20-foot square will have sides of 17 feet only. Between two adjacent squares there will thus be a balk 1½ + 1½ feet, i.e. 3 feet wide. This serves two purposes: it ensures the stability of the underlying section, and (save in wet weather) it provides a gangway on every side of the square for survey and other restricted traffic.

The squares thus laid out may conveniently be named by means of a letter in one direction (say, east to west) and by a number in the other direction (say, north to south). They will thus be known individually as A1, A2, A3, etc.; B1, B2, etc. Each square should be clearly labelled with its index-number.

In the actual digging of a square, a principle of universal application in archaeological excavation may be emphasized: namely, the use of the 'control-pit'. This is the supervisor's own special charge, and upon it the accuracy of the general digging in large measure depends. It is a small cutting, about 2½ feet square, cut by the supervisor himself or by a trained man under his eye, to a depth of 1½-2 feet lower than the average level of the work. Its purpose is to enable the supervisor, with a minimum disturbance of the strata, to anticipate the probable nature and vertical extent of the layers which are being cleared by his main gang. It is a glimpse into the future of his stratigraphical work. Without it, neither the supervisor nor his diggers, working blindly from the top, can avoid the confusion of the lower part of one stratum with the upper part of the next below it. In other words, stratification must always be controlled from the *side*, i.e. from the side of the control-pit, since it obviously cannot be controlled from the top. Control-pits must be sufficiently numerous to minimize risks arising from the unevenness or interruption of strata. And, above all, constant reference must be made to the stratification revealed by the sides of the square as the digging proceeds, and the four sides must constantly be correlated with one another. Any marked discrepancy between them must be considered and an explanation sought. During the search for an explanation the supervisor may find it desirable to suspend or restrict the actual digging.

This raises a further point. In view of the occasional necessity for a temporary suspension of digging in one square or another, the director of an excavation must always have in readiness a sufficiency of 'reserve jobs' to meet contingencies of this kind. Such reserve jobs may include the removal of unimportant top-soil from a new square, or the reinforcement of a gang engaged elsewhere upon the digging of a deep stratum. Remember that, when a gang stops digging, something like six work-people—pick-man, shovel-man and probably four basket-carriers—are thrown out of action. And idleness is both costly and infectious.

In the last two paragraphs I have dealt with matters which are not peculiar to the 'square', although they are liable to present themselves on a busy area-dig in an acute form. I turn now to the actual recording of the square.

A great merit of the 'square' method is that it localizes both control and record. The supervisor's responsibilities are clearly defined, and the area covered by his field-notebook is precise. The basis of his record is a careful interpretation, embodied in an accurate measured drawing, of the stratigraphy of each of the four sides of his square. As in all excavations, the layers are demarcated and labelled with a serial-number as the digging proceeds. Each side of the square is also labelled with its compass-point which is added to the index-number of the square, e.g. B3N indicates the northern side of square B3. And

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each side is carefully measured and drawn to a minimum scale of ½ inch to 1 foot, or to a maximum scale of 1 inch to 1 foot (see *Ancient India*, no. 3, pp. 147ff.).

In the process of excavation, it may be found convenient sometimes to work diagonally across the square, for instance, if diagonal walls are found, since sections at right-angles to the line of a wall are essential (see below, p. 318). In such cases the diagonal section must of course be correlated with the side-sections and, if necessary, drawn separately.

All finds will be recorded by strata with reference to the nearest recorded section, normally with the nearest side of the square. Structures, pits or important objects, together with the position of all measured sections, will be planned carefully in the supervisor's notebook in relation to the four surveyed corner-pegs of the square. Finds will be classified in the notebook by serial-number, section-label, stratum, and sketch.

Area-excavations by means of squares are illustrated in *Ancient India*, no. 1, pl. II B, and no. 2, pl. XI A.

2. THE EXCAVATION OF A BUILDING

How would you excavate the buried remains of an ancient building? 'Find a wall and follow it and its offshoots until the whole structure is laid bare' might be the simple and obvious answer. In fact, to do so would be to destroy the related evidence upon which the interest of an ancient building in considerable measure depends. To appreciate this disastrous consequence, let us consider in some detail the nature of that related evidence.

Unless a structure is dated by a contemporary inscription or by unimpeachable documentary evidence or (exceptionally and insecurely) by its intrinsic character, our knowledge of its date or cultural context must be derived from the stratigraphic association of objects of recognizable types. Furthermore, the specific character of the strata themselves—whether resulting from construction, destruction, decay, or other causes—will throw light upon the vicissitudes through which the building has passed. Only the most careful excavation and observation can recover such evidence with sufficient exactitude for use. The dating or cultural setting of a building is based ideally on three categories of objects: (i) those supplied by strata which accumulated before the building was constructed; (ii) those supplied by strata contemporary with the construction; and (iii) those supplied by strata subsequent to the construction. Categories (i) and (iii) *bracket* the structure chronologically or culturally, whilst category (ii) defines the point within the brackets.

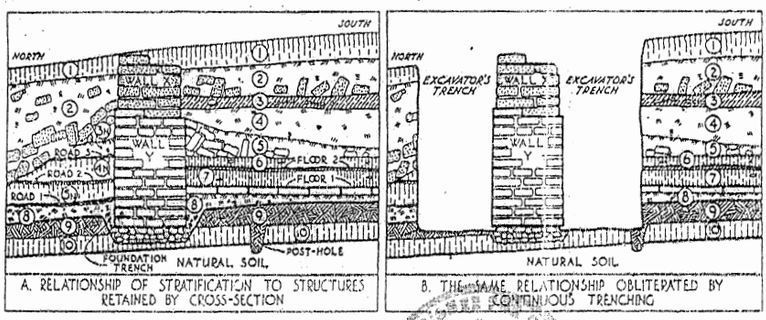

FIG. 3

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Fig. 2A illustrates the accumulation of strata under, around and over the wall of an ancient structure. On the right-hand side of the wall-section, over the natural soil, two layers (9 and 10) represent village-occupation of Culture A, with post-holes indicating wooden huts, potsherds, spindle-whorls, etc. Into these layers is cut a shallow trench to take the footings of wall Y, and the flanks of this trench are filled by layer 8, which is also spread (on the right) as a basis for Floor 1. Layer 8 contains only relics of Culture A, but one or two relics of Culture B are imbedded in Floor 1; and the superimposed layer 7, resulting from the occupation of the building, represents Culture B exclusively. Over this occupation-layer, a new rammed floor (Floor 2) is laid, and on it is a further occupation-layer (6) of lesser extent, still containing objects of Culture B in a somewhat evolved form. On this occupation-layer, a cascade of bricks mixed with burnt timber and clay (layer 5) indicates the destruction of the building by fire. Thereafter the stump of the wall is used as a foundation for a mud-brick wall (X) of lighter construction, associated with an earthen floor (layer 3) containing relics mostly of Culture C. This new structure represents an intrusive culture of inferior quality, immediately preceded by the violent destruction of Culture B, and may (if the evidence is found to be typical) be interpreted perhaps as a semi-barbarian supersession of Culture B in an evolved phase of the latter.

On the left-hand side of the wall-section, the same two pre-wall strata (9 and 10) are continued, but are superseded at the wall-level by a well-metalled street (Road 1). This metalling is renewed at intervals (Roads 2 and 3), the upper metalling being inferior to the lower and suggesting a decline in municipal standards. Finally, in association with the mud-brick wall (X) of Culture C, metalling ceases, and traffic gradually wears the street into a hollow, removing earlier strata in the process. This process of road-deepening may be seen in many Indian villages at the present day, and serves to remind us that the passing of time may be represented stratigraphically by denudation no less than by aggradation.

In practice, the identification and interpretation of the stratigraphic evidence associated with a building are rendered possible only by the preservation of extensive cross-sections in the process of excavation. In other words, the preliminary excavation of a wall consists, not in clearing it continuously, but in cross-trenching it at frequent intervals each cross-section being closely examined and correlated with its neighbours. Only when an agreed interpretation of these cross-sections is achieved and recorded, can they properly be removed, stratum by stratum. Even so, it is wise to keep a typical cross-section in position for reference until the last stage of the excavation.

Fig. 2B shows the unhappy consequence of the wholesale clearance of a wall along its two faces. The relationship of the wall with the adjacent strata has been lost beyond recall, and the sequence indicated above is irrecoverable. Excavation has devolved into irreparable destruction.

3. EXCAVATION EQUIPMENT

Inadequate tools are not an excuse for bad work. No responsible archaeologist will undertake an excavation without adequate staff and equipment, save in the direst emergency. In detail, the tools will vary with the locality, but their general range is indicated by pl. CXXIX, illustrating typical equipment from the stores of the Archaeological Survey of India. A few notes may be added.

Pl. CXXIX A

1. *Pick* (Hindi and Urdu, *barī gaintī*; Bengali, *baṛo gāintī*; Tamil, and Telugu, *pikkāsu*; Malayalam, *pikkāssa*). This is the primary instrument in excavation, not merely for the general loosening of the ground, but also, properly controlled by a good workman, for comparatively delicate work, for which its weight gives it a relatively effortless control.

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The tool is easily misused, and the pickman requires special watching and training. For example, the tendency to use the broad end must be checked—the pointed end does less accidental damage. And it is often desirable to avoid hammering every scrap of earth with the pick, but rather to use the instrument as a wedge with which to lever off considerable lumps of earth, driving in the point well back from the cutting-face for this purpose. Above all, except in strata known to be of considerable depth, prevent the pickman from driving the pick too deeply into the soil. 'Wholesale' digging obscures the evidence. Lastly, having loosened a reasonable quantity of earth, the pickman should stand aside and leave the spot free for clearance, observation and detailed work. A good pickman will *think* with the end of his pick, observing not merely with his eyes but also by slight differences in the 'feel' of the earth as he cuts it.

2, 3. *Small pick* and *trenching-tool* (Hindi and Urdu, *chhoṭī gaintī*; Bengali, *chhoṭo gāintī*; Tamil, *śinna pikkāsu*; Telugu, *chinna pikkāsu*; Malayalam, *cheriya pikkāsu*; Kannada, *guḍli*). This is essentially the digging-tool of the foreman or supervisor, or of a specially experienced workman. The lightness of this instrument makes it particularly sensitive to slight changes of soil or even of sound—for example, in working towards a mud-brick wall. With the knife, it is useful for disengaging objects from the soil. It is the normal instrument for the digging of the 'control-pit' (above, p. 316), where the supervisor is working in unknown material. The broad end of the trenching-tool is useful as a shovel in small-scale work of this kind, but generally the simple pick of type no. 2 is less cumbrous and more sensitive. A word of warning: a lazy workman will always try to exchange his large pick for one of these small ones, so that he may squat and peck idly at the surface with a minimum of effort. The supervisor will soon learn to detect the difference between the escapist and the honest man who is using the small pick for a good and intelligent reason.

4, 5. *Shovels* (Hindi and Urdu, *phaoṛā* or *belchā*; Bengali, *kodāl* or *belchā*; Tamil, *maṇveṭṭi*; Telugu, *salakapāra*; Malayalam, *kai-k-koṭṭu*; Kannada, *maṇubeṭṭi*). In English, 'spade' and 'shovel' are distinguished from each other; the spade having a flattish oblong blade and being used both for cutting and for lifting, the shovel having a slightly hollowed and pointed blade (cf. no. 5) and being used almost exclusively for scooping and lifting. In India we are concerned mainly with scoops or shovels of various kinds, although in soft soil an instrument such as no. 4 can also be used for rough cutting. In this fashion it is useful for moving dumps of unstratified material, but it should normally be used only for basket-filling.

6. *Turf-cutter* or *trimmer* or *edging-knife* (Hindi and Urdu, *bel*; Tamil, *pulchedukki*). This is an essential instrument. Its feature is a sharp crescentic blade (the example illustrated has been flattened in profile by wear) in the same plane as the handle. It is used for the very important task of trimming the sides of cuttings to a clean, vertical face, without which proper examination and record are impossible. It should not, however, be used for substantive digging, partly because it is not strong enough for the purpose but partly also because of necessity it cuts clean through any fragile object that comes in its way. Upon the proper use of the *bel* in large measure depends the cleanliness and effectiveness of an excavation.

7. *Knife* (Hindi, Urdu and Bengali, *chhuri*; Tamil, Telugu, Malayalam and Kannada, *katti*). This is the indispensable and inseparable instrument of every supervisor and foreman. Indeed, it is almost a badge of rank; without it, the supervisor can scarcely begin upon his task. The uses of the knife in the detailed examination of a section are almost infinite. It is used, for example, for cleaning and checking difficult sections, for testing by pressure, 'feel' or sound subtle differences in the soil. It is of primary use in the careful extraction of objects from the soil. It is essential in the final preparation of almost every subject for photography. It is a useful marker in survey. It has indeed a hundred uses.

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A pointed mason's trowel is a possible substitute, but on the whole a good knife with a blade about 7 inches long is the better instrument. It should be a treasured personal possession.

8. *Basket* (Hindi and Urdu, *ṭokri*; Bengali, *jhuṛi*; Tamil, *taṭṭu-k-kuḍai*; Telugu, *taṭṭa*; Malayalam, *koṭṭa*; Kannada, *maṅkri*). Made of reed or cane. Used (*a*) for the removal of spoil-earth, and (*b*) when properly labelled with a tie-on lable indicating site and stratum, for collecting pottery in the field. The life of a basket can be extended by reinforcing with wire. For the removal of dusty soil, the inside can be coated with mud or cow-dung or a rag. It should be a matter of routine to ensure that no clod of unbroken (i.e. unexamined) earth is ever included with the dust. When baskets are not available, light iron pans of similar size may be substituted.

9. *Scale* (Hindi and Urdu, *paimana*; Bengali, *māp kāṭhi*; Tamil, *aḍikkol*; Telugu, *kolatabadda*; Malayalam, *āśārikkōl*; Kannada, *aḍikōlu*). This is a scale of two feet, one foot being subdivided into inches. The use of a scale, proportionate to the size of the subject, is an elementary necessity of every photograph and need not be further discussed.

Pl. CXXIX B

10. *4-foot measuring-pole* (Hindi and Urdu, *nāpnekā ḍaṇḍā*; Bengali, *māp-ḍaṇḍa*; Tamil, *nāladi-k-kōl*; Telugu, *nālugu-aḍi-karra*; Malayalam, *nāledikkōl*; Kannada, *nālu-kaḍikōlu*). Good 4-foot, 6-foot and 8-foot poles are essential, both as photographic scales and for surveying. Their paint should be renewed periodically; a scarred pole is an eyesore and a symptom of much else that needs attention.

11. *Angle-measure* (Hindi, Urdu and Bengali, *guniā*; Telugu, *mūla-maṭṭa*; Tamil and Malayalam, *mūlamaṭṭam*). For the use of this instrument see above, p. 314. Each arm is graduated in feet and inches and bears a bubble-level. The example illustrated is not a good one; its construction is somewhat too massive (on the other hand, complete rigidity is essential), the foot-graduations are not clearly marked, and the arms could usefully be 4 feet long instead of 3 feet. But it serves to represent the type.

12. *2-foot folding rule* (Hindi, Urdu and Bengali, *dofuṭṭa*; Tamil, *jāti aḍi*; Telugu, *maḍata badda*; Malayalam, *blāti-k-kol*). This must be in the pocket of every supervisor, and is only less essential than the knife.

13. *100-foot measuring-tape* (Hindi, Urdu and Bengali, *phītā*; the word *tape* is generally understood). Every sub-unit of an excavation must have its measuring-tape, which must be marked clearly with the name of the sub-unit or its supervisor and the *date* when it is first brought into use. Only reinforced cloth tapes should be used and, even when reinforced, every tape stretches with use; hence the value of the date or 'vintage'. Owing to tape-error, it is essential that the sub-units of a plan shall be measured with the same tape. Worn figures on a tape are a trap even for the careful worker, and should always be renewed. Another pitfall is that of the figures '6' and '9', which are liable to be read upside-down by the careless worker. A tape is worth all the care that can be bestowed upon it. For instance, if it gets wet or muddy, it should be carefully wiped clean and slowly dried before winding—a precaution which is very likely to be overlooked by the worker who is probably also wet and muddy; but the worker will not shrink or stretch, whilst the tape will, and good tapes are hard to obtain. If the tape sticks in winding, do not force it. Unscrew the brass reel and release it. Avoid using tapes which have lost bits at the ring-end: 'zero on this tape is 1 foot 3 inches' introduces a mathematical complication beyond the capacity of any supervisor whose mind is on his real job. Avoid the use of metal tapes for any length above a yard or a metre; they kink, spring about over the landscape, and get rusty. Also, they are often hard to read save in a very good light. In reading out measurements

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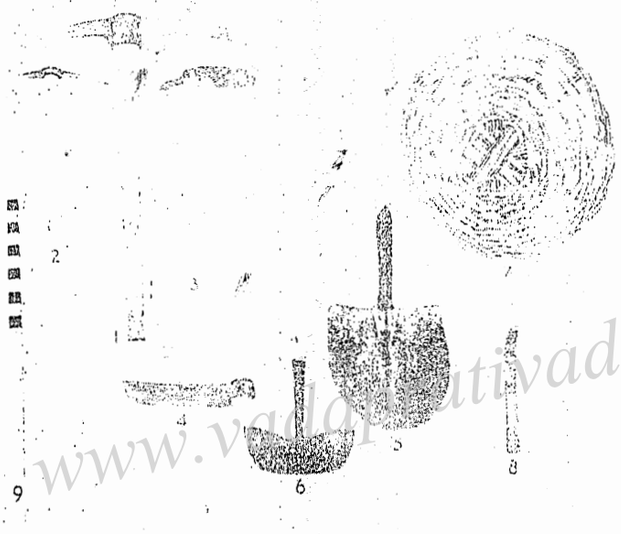
PLATE CXXIX



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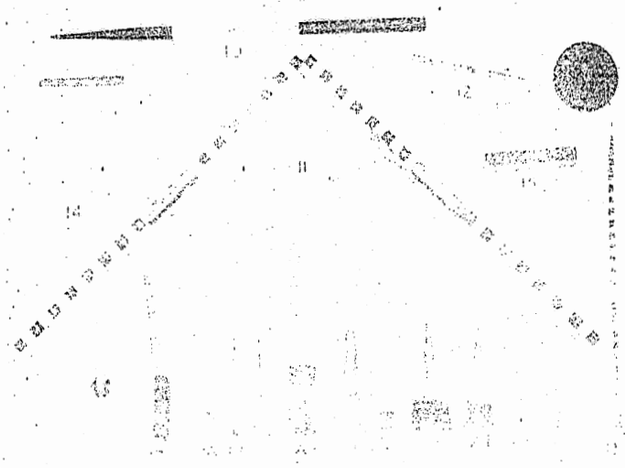

B

Representative excavation—equipment

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to a recorder, insist upon his repeating every measurement. Telephone-users know how easily certain numbers are confused with one another. (It is a good thing for the recorder occasionally to read back a wrong number deliberately—it keeps the measurer on the alert.)

14. *Supervisor's notebook* (Hindi and Urdu, *likhnekī kāpī*; Bengali, *khātā*. The word *notebook* or *note-pustaka* is generally understood). The sub-unit notebook is the final test of the supervisor's capacity. Its importance as the primary record of his work cannot be exaggerated, and every notebook must be inspected at frequent intervals during the work by the director of excavations. I find in practice that a notebook 11×8 inches, opening longways, strongly bound in cardboard covers which open flat, containing 25–30 leaves ruled horizontally on the right and printed in one-inch squares (each with $\frac{1}{4}$ inch subdivisions) on the left, meets all normal needs. The squares and sub-squares will naturally be varied for a metric system. Every notebook must bear the names of the site and sub-unit, the name of the responsible supervisor, and the dates during which it has been maintained. Every page should be numbered, and the first page must be reserved for an index—a good index is essential. Accurately measured plans and sections will be prepared separately; plans and sections in the notebook will usually be approximate only, and will serve rather as a careful pictorial index than as a final record. There should be plenty of them. The day's work must, without fail, be written up on the same day, even if a temporary cessation of digging is occasionally necessary for the purpose. Every 'square' in an area-excavation must have its own special notebook.

15. *Bubble-level* (Hindi, Urdu and Bengali, *level-paṭṭā*; Tamil and Telugu, *rasamaṭṭam*; Malayalam, *nīr-maṭṭam*). This requires no comment. It is essential for levelling survey-strings on sections, for levelling the camera, for ascertaining the direction-of-fall of drains, and for other purposes.

16. *Plumb-bob* (Hindi, Urdu and Bengali, *sahal*; Tamil and Malayalam, *tūkku-kuṇḍu*: Telugu, *tūkku-guṇḍu*). Of constant use in taking measurements—see, for example, above p. 314.

17–25. *Brushes* (Hindi, Urdu and Bengali, *burush*; generally understood as *brush* or *burushu*). A considerable range of brushes, down to the size of a small water-colour-brush, is essential for the preparation of sections and objects for inspection or record. (Sections should not, as a rule, be brushed since the materials of adjacent strata are liable thereby to be confused and obscured.) Have plenty of brushes, hard and soft, large and small. Occasionally another cleaning-instrument, not illustrated, is of use: namely, a blow-pipe. Any 1-foot or 2-feet length of metal tubing of reasonably small calibre will do. The blow-pipe is particularly useful in the final cleaning of fragile bones.

Lastly, not illustrated, a good prismatic oil-compass is essential; e.g. for recording the orientation of burials or tombs, or for rough survey.

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TECHNICAL SECTION

3. THE RECORDING OF ARCHAEOLOGICAL STRATA

Without any depreciation of the high value of the archaeological fieldwork carried out in India by past generations of scholars, Indian and European, the time has come to recognize bluntly, but in a properly constructive spirit, certain shortcomings for which remedy is overdue. Of these the most important is the omission to appreciate adequately the significance of stratification, *which is as fundamental to the science of archaeology as it is to the parent-science of geology. The scientific study and record of stratification were established in principle over half a century ago by General Pitt-Rivers, and his standards, extended and elaborated, are now international. Their full application to Indian archaeology is essential to the reputation of Indian scholarship, and the rising generation of Indian archaeologists is in fact rapidly becoming familiar with them. These notes are offered as an introductory guide.*

1. 'HORIZONTAL' AND 'VERTICAL' EXCAVATION

BY 'horizontal' excavation is meant the uncovering of the whole or a large part of a specific phase in the occupation of an ancient site. The excavation of a considerable part of the Parthian level of the second city of Taxila (Sirkap) is a good example.[1] By 'vertical' excavation is meant the excavation of a restricted area *in depth*, with a view to ascertaining the succession of cultures or phases, and so to producing a culture-scale or time-scale for the site. Examples may be found above on pls. XXII and XXXIX. The two procedures are complementary, not mutually exclusive, and the antagonism which is sometimes thought to subsist between them is an unreal one. Big excavations generally attempt, but rarely achieve, both methods. Before planning the course of an excavation it is necessary to consider carefully which method is (*a*) desirable and (*b*) feasible.

Let us examine the nature of the evidence which the alternative methods may be expected to supply. Vertical excavation alone, whilst supplying a key to the length of an occupation, to its continuity or intermittency, and to some part of its cultural equipment, cannot be expected to reveal, save in the most scrappy fashion, the significant environment —economic, religious, administrative—of a human society. In other words, it leaves us in the dark as to those very factors which fit a past culture or civilization into its place in the story of human endeavour and so make its recovery worth our while. It is a railway time-table without a train. The Parthian civilization of Taxila would have had comparatively little meaning for us had we not an extensive knowledge of the general lay-out and shape of its streets and shrines, its palaces, its houses and its shops. Similarly, Mohenjo-daro could never have taken its high place in the history of urban development, with its rectilinear street-plan, elaborate drainage and sophisticated brickwork, had it not been for the somewhat summary but far-reaching horizontal excavation to which it was submitted.[2] Painstaking vertical sections carried down to the natural surface of the subsoil would doubtless have given us valuable information for which we are still waiting and without which we cannot at present relate with sufficient precision the Indus civilization to other cultures in India or Iran. But, as a *civilization*, the Mohenjo-daro complex would not

[1] J. Marshall, *Guide to Taxila* (3rd ed., Delhi, 1936).

[2] Admittedly the excavated buildings show several constructional phases but the excavators relate them to a single culture-phase.

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have existed for us, and it is as a civilization, not as a mere local 'culture', that Mohenjo-daro looms over the prehistory of Asia.

It may be affirmed therefore that sooner or later the horizontal excavation of a typical or major site is an essential procedure. Sooner or later. Whether in a particular case vertical excavation shall precede horizontal is partly a matter of chance or opportunity, largely a question of the state of relevant knowledge. In India at the present time the matter is not in doubt. The extensive horizontal excavations referred to, coupled with others on a smaller scale, have created or emphasized an urgent need for vertical correlation. The trains have been running vigorously but we do not know clearly when they are running, or where they start, or their stopping-places, or their destination. We need time-tables. We need carefully dug and recorded vertical sections, sufficiently deep to reach the starting point, sufficiently wide to ensure an accurate recognition of the route. Later, with the new information thus gained at our disposal, we shall be able to stop at intermediate stations and explore. Horizontal excavation will then once more be feasible and necessary. Meanwhile the major need of Indian archaeology is clear: it is vertical digging, the recovery of the *stratification* of Indian prehistory and early history by means of carefully recorded sections.

2. HOW *NOT* TO RECORD STRATIFICATION

With the fullest recognition of the sterling value of the famous excavations carried out at Taxila, Mohenjo-daro, Harappā and Chanhu-daro, it must be admitted that on no single one of these sites were the methods of stratification observed that have been standard elsewhere in field-archaeology since the pioneer work of General Pitt-Rivers and some of his German contemporaries at the end of the nineteenth century. At Mohenjo-daro, for example, in Mackay's excavations the depth of every structure and every object was recorded meticulously in relation to a fixed bench-level, in one area '178·7 ft. above mean sea-level' and in another '180·9 ft. above mean sea-level'.[1] A similar system was adopted at Chanhu-daro. At these sites and at Harappā, certain 'strata' were recognized on this or a similar basis. In other words, the so-called 'stratification' of the Indus Valley civilization is dominated, not by local observation, but at long range by the sea-level at Karachi. Buildings were allotted to strata in accordance with the height of their floors or doorways above this level; structures and objects at the same height being ascribed to the same 'stratum'. Without exaggeration this mechanical classification may be described as the very parody

[1] The excavator's own description of this incredible system may be quoted (E. J. H. Mackay, *Further Excavations at Mohenjo-daro*, 2 vols., Delhi, 1938). 'In order that our deep digging might be satisfactorily carried out, an extensive system of levelling was necessary. The levels of every building and of every well were therefore taken, especial attention being paid to door-sills and pavements as being for purposes of stratification the most important parts of a building. In addition, both the locus and level of every object found, whether it was regarded at the time as important or not, were noted in order not only to correlate each object with the building in which it was found, but also to facilitate the study of the development of art and technique. As some thousands of objects were unearthed in the sections that we excavated, it may be thought that this procedure was unnecessarily laborious. This, however, was not the case. The levelling instruments were set up early in the morning and remained in position all day; and it was quite a simple matter to take the level of each object directly it appeared.

'There are, however, limitations to the deductions to be drawn from the levels at which objects are found. For instance, if a jar or a seal lies either below or at some distance above a pavement or door-sill, it is difficult to decide to what period it belongs. We, therefore, adopted the rule that all objects found in or near the foundations of a building be assigned to the period of that building rather than to the previous phase, unless they actually rested on the remains of a pavement of earlier date; for it is more than probable that they were dropped or left behind when the foundations were being made.' The chapters on the pottery and other finds include page after page of elaborate but insignificant tables based on this procedure.

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of scientific method. It is a survival of an obsolete device evolved in the alluvial plains of the great river valleys of Egypt and Mesopotamia as a rough substitute for exact observation in ill-controlled 'mass-excavations'. It has no place whatsoever in the technique of modern field-archaeology.

To appreciate the absurdity of the bench-level method, it is only necessary to recall that, except perhaps at the earliest period of a site (hardly ever adequately explored), an ancient city of this kind is *never* level. Very rarely is a city completely destroyed and completely rebuilt at one moment and at one level horizon. Normally, a house is reconstructed or replaced as it decays, or at the whim of its owner. The town as a whole is constantly in a state of differential destruction and construction. Individual building-sites rise above their neighbours; the town-site itself rises and assumes the contour of a hill; buildings on its slopes are contemporary with buildings on its summit. A doorway or a potsherd may be found at one spot 20 feet below a doorway or a potsherd of precisely the same date at another spot. Such differences, of vital importance to the scientific interpretation of the site, are ironed out and obliterated by the bench-level. If it be necessary to illustrate further the dangerous fallacy of this method, the attached diagrams (fig. 1) may serve. I will also quote an important note which I have received in a different context from Professor Stuart Piggott. Prof. Piggott writes:

> The excavations at Chanhu-daro in Sind are of particular importance in defining for the first time a culture subsequent to the Harappā occupation and hitherto only surmised or the strength of a type of pottery known from the site of its first identification as Jhukar Ware. At Chanhu-daro the Jhukar culture is represented not only by pottery but by the remains of primitive dwellings built on and in the ruins of the final Harappā occupation of the site, an assemblage of characteristic stamp-seals, and a number of bronze objects. Among the latter is a type of pin made by thinning out one end of a copper (or bronze) rod and coiling it downwards to form a loop—at least seven such pins were found in Mackay's excavations and are described by him on pp. 194-95 of his report[1] where however he claims that they belong both to the Harappā and to the Jhukar occupations, in fact suggesting that they are in the nature of a Harappā survival into the Jhukar period—'four of these pins were found in the Jhukar levels . . . and the supposition is that they were made in that period as well as in the one before'. Mackay is at pains to point out that this type of pin is unknown from any other Harappā site and adds, 'Why this type should be so common at Chanhu-daro and so rare at Mohenjo-daro cannot at present be explained'.[2] The situation obviously needs to be reviewed especially as the pin-type in question has analogues from Iraq and Iran which raise chronological questions.
>
> The methods of excavation and recording in the Chanhu-daro excavations as set out in the report give us, I think, the clue to the solution of the problem. Here, as in the earlier excavations at Mohenjo-daro and Harappā, stratification as understood by modern archaeologists was simply not observed, objects and buildings being assigned to a relative period on the grounds of their vertical position below (or at Chanhu-daro, above) an arbitrary datum with no reference to their context in made soil, rubbish-tip, debris of collapsed buildings, storm-wash, trodden 'floors' or any of the other many features which determine the actual stratigraphy of the deposits in a long-occupied site. Even the elementary fact that occupation 'levels' are seldom more than very approximately even, and that in the later stages of a 'tell's' history the surface is conspicuously convex, is ignored, so that an object which may have been found with ten feet of accumulated strata over it in the middle of the mound is equated, on the grounds of its position relative to datum, with another found in the superficial soil nearer the periphery. Nowhere in Mackay's report is there any indication that the Jhukar 'floor' was even recognized, although there must have been an identifiable soil-change with trampled surface over the ruined Harappā buildings and equivalent to the hut-foundations of re-used bricks and the rough fire-places which constitute the architectural remains of this phase.
>
> If with these reservations in mind we plot the find-spots of the seven pins in relation to the contours on the plan on pl. III of the report and the small-scale sections on pl. V, we find no reason to associate any with the Harappā culture, the pin found at the 'lowest' level (locus 379) being on the extreme edge of the

[1] E. J. H. Mackay, *Chanhu-daro Excavations 1935-36* (New Haven, 1943).
[2] The type does not, in fact, appear at Mohenjo-daro at all.

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mound and the remainder concentrated in the area of the Jhukar hut-sites and fire-places at depths (for what it is worth) all within the range of those recorded for the distinctive Jhukar seals. There seems therefore no cause for anxiety or reason for supposing the pins to be anything but a type of the Jhukar culture and in no way associated with that of Harappā. Although with a long history in Iraq, this type first appears at Hissar in IIIB, and in view of the other links between this cultural phase and that of Jhukar it is of importance to define the horizon of the pins at Chanhu-daro.

The conditions of excavation being so unsatisfactory, I am not entirely happy in accepting the Chanhu-daro hoard of bronze objects (No. 2365; Mackay, *op. cit.*, pl. LXVIII) which contains a double spiral-headed pin, as being unambiguously of Harappā date. The remaining objects in the hoard are certainly all of Harappā type but it was found towards the outskirts of the mound and just below the surface, with no significant association recorded, while five Harappā seals found in the same immediate area are all from what seems a significantly homogeneous level two feet below the hoard and suggesting a 'floor'. It is a commonplace that a metal hoard should be dated by its latest contained type and, although double spiral-headed pins go back to Hissar IIB, they persist into IIIA, and, since the known Indian contacts with the later Hissar phases do not seem otherwise to antedate III, one is tempted to associate this hoard too with

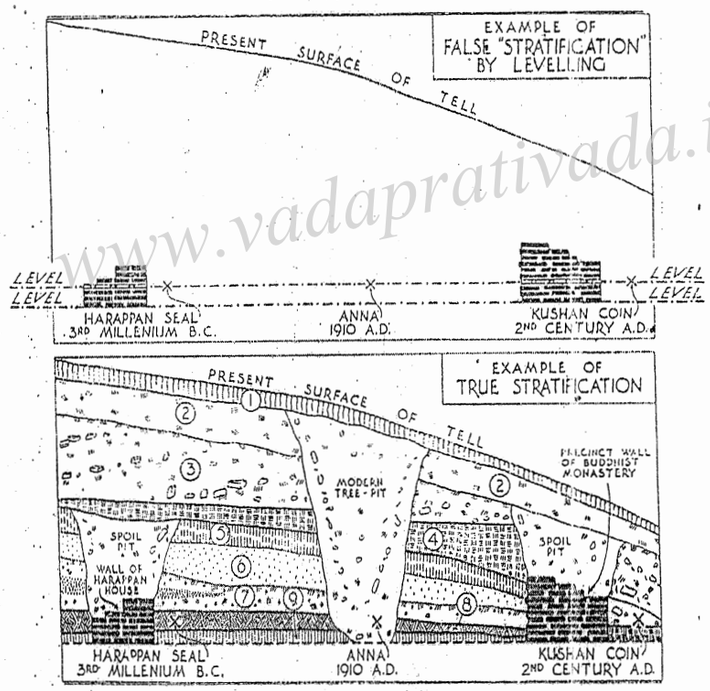

FIG. 1

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Hissar III and with the Jhukar, rather than the Harappā, occupation of Chanhu-daro—a chronological position also in accord with the Anau III evidence.

Fig. 1 illustrates the fallacy of equating objects or buildings in date on the basis of *level*. It also illustrates the same section as explained by accurate stratification.

3. THE FORMATION OF STRATA

So much for the negative aspect of the matter. Now for its positive aspect. What are the real principles of stratification, and how is stratification recorded by the trained archaeologist?

The principle is a simple one. In general, the human occupation of a site results in the accumulation of material of one kind or another on and about the area occupied. Objects are lost or discarded and become embedded in the earth. Floors are renewed and old ones buried. Buildings crumble and new ones are built upon their ruins. A flood may destroy a building and deposit a layer of alluvium upon its débris; and later, when the flood has subsided, the levelled site may be reoccupied. Sometimes the process is in the reverse direction: evidences of occupation may be removed, as in the deepening of an un-surfaced street by traffic, or the digging of a pit for the disposal of rubbish or for burial. In one way or another, the surface of an ancient town or village is constantly altering in response to human effort or neglect; and it is by interpreting rightly these evidences of alteration that we may hope to reconstruct something of the vicissitudes of the site and its occupants.

It will be seen at once that this is more than a matter merely of equating building-levels—even if that is accurately achieved, *not* by means of a mechanical bench-level but by a careful observation of the continuity of strata from building to building. Within and about a single building the accumulation of floor-levels and of occupation-débris may have much to tell us as to the character and the fluctuations of its occupation. A building may begin its life as a well-swept palace: economic or political changes may eventually reduce its status to that of a tenement-building or workshop. Rough floors may replace the original paving, hearths or furnaces may usurp the 'courts where Jamshyd gloried and drank deep'. Such changes are of primary significance to us in our attempt to reconstruct the social evolution and even the episodic history of a past age. But by the hasty excavator, intent only upon uncovering the palace walls, these more subtle evidences will pass unobserved. And, once destroyed, their evidence has vanished for ever. A page in the history of human endeavour has been obliterated by negligence. Excavation is destruction, and its only justification is the careful and complete recording of all evidence revealed in the process.

4. THE IDENTIFICATION AND INTERPRETATION OF STRATA

In practice, the identification and correlation of the strata or layers which represent the successive phases in the archaeological 'history' of a site is one of the principal tasks of the excavator and will occupy the major portion of his time. The task is one which involves clear and logical thinking reinforced by experience and infinite patience. Normally, the strata are differentiated by variations in colour or material or content. Not infrequently, however, these variations, particularly under the bleaching influences of an Asiatic sun, present difficulty even to the experienced eye. Damping, and careful scraping with a knife or *bail*, will often provide the remedy by bringing out the more subtle variations of colour or material. Observation in different lights at different times of the day may

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help. In the case of a difficult and important section, observation may be continued over a period of days before certainty is reached. And finally an attempt must be made to 'read' the section—to discriminate, without prejudice, between the more significant and the less significant differentiations of strata: for example, between a mere 'tip-line' in a continuous accumulation on the one hand and a substantive and emphatic occupation-level on the other. It is not enough to identify layers, although that is of course the essential first step; it is the task of the archaeologist to *interpret* them, to understand the sentence as well as to transliterate it.

The correct interpretation of a section then is a matter of accurate observation, clear-thinking, and experience. Let us pause for a moment to consider this in practice. We will assume that the draftsman has correctly identified the changes of material, i.e., the strata, and (measuring from a carefully levelled datum-string) has accurately transcribed them to squared paper. His delineation will probably appear as in fig. 2A. But this delineation,

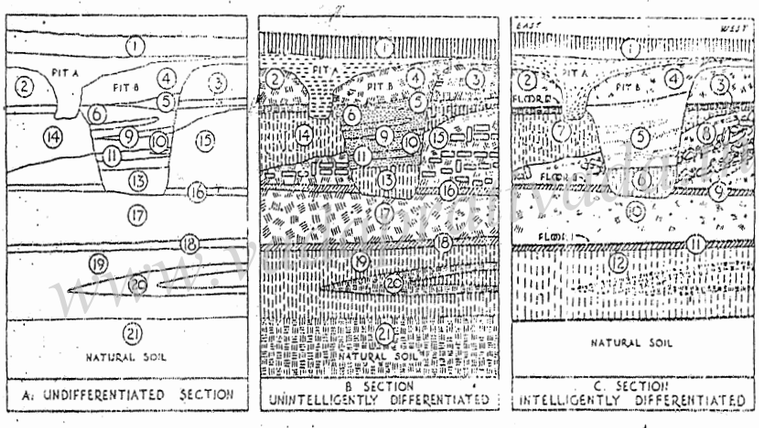

FIG. 2

although indicating the presence of strata, does little or nothing to indicate their varying character and significance. It is a meaningless collection of lines—a procession of letters not yet divided into words. A more ambitious draftsman may attempt to indicate something of the individuality and diversity of the strata, and fig. 2B illustrates such an attempt. This fails in two main respects. First, the general evenness of tone throughout the section produces the unmeaning monotony of a sentence spoken without inflection, and so fails largely to convey the intended impression. The draftsman has not realized the varying significance of the facts which he is recording; he has failed to see the wood for the trees. Secondly, he has not realized that his rendering is not merely a transcription of accurately measured or even accurately emphasized lines: it is, or should be, also an accurate *picture* of what he sees. Not only should lines of demarcation be transcribed from measurement, but also the size, shape and position of brick-bats, bones, sherds or other materials which, by their character and quantity and by their 'angle of rest' in the soil, combine to indicate the nature of a stratum and the method of its accumulation. An intelligently drawn

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section is far more than a diagram; it is a *picture*, representing not merely the skeleton but also the vital flesh and blood of its subject. Fig. 2C is fig. 2B corrected in this sense.

However rudimentary and obvious these details may seem, I have no hesitation in emphasizing their importance. A well-drawn, i.e. intelligently recorded, section is relatively a rarity. But it is nevertheless a basic necessity of modern fieldwork.

5. OTHER TECHNICAL DETAILS

Three or four other points, minor but not negligible, may be added in connection with the recording of sections.

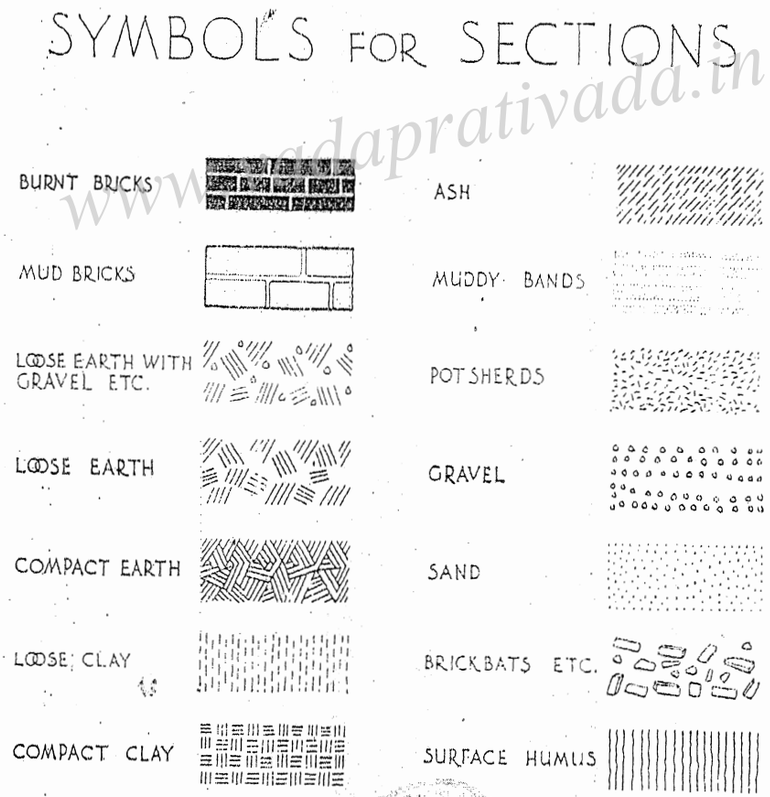

FIG. 3

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First, sections are drawn by means of vertical measurements above or below a horizontal string firmly stretched across the section and levelled either by means of a bubble-level or by a surveyor's level laid on the terminal points. Here again details should not be neglected. Only string of the best available quality should be used; inferior string breaks or, worse still, stretches and sags. In any case, the string should be supported on carefully levelled pegs at horizontal intervals of ten feet. Moreover, to avoid errors from stretching or other causes, the level of the string should be checked once or twice during the day.

Secondly, as to *scale*. The smallest scale at which the detail of a section can be accurately rendered is ½ inch = 1 foot, and this may be regarded as standard. Sometimes 1 inch = 1 foot is necessary, but larger scales practically never.

Thirdly, there is a common tendency on the part of the inexperienced draftsman to exaggerate inequalities in the surface of a stratum and so to obscure its general contour and character. He should be reminded that, on the normal scale of ½ inch = 1 foot, the picture will be one twenty-fourth of the size of the original. An inequality, therefore, rising actually 2 inches above the average level of a stratum will, in a normal scale-drawing, vary by only one-twelfth of an inch above the level, and so will form a nearly negligible break in the surface. Almost invariably the draftsman, again seeing the trees rather than the wood, will over-emphasize the obstacle.

Lastly, there is the question of *symbols*. No single scheme of symbols has yet been generally adopted for the easy representation of different types of soil or deposit, but those now in use by the Archaeological Survey of India are here illustrated for information (fig. 3).

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तृतीय संस्करण - १९७७
चतुर्थ संस्करण - १९८०
पंचम संस्करण - १९८२
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सप्तम संस्करण - १९९२
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नवम् संस्करण - २००१

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क़द्रदानी (قدردانی) अ.फ़ा. स्त्री.–गुण की क़द्र पहचानना, गुण की परख।
क़द्रशनास (قدرشناس) अ.फ़ा. वि.–दे. 'क़द्रदाँ'।
क़द्रशनासी (قدرشناسی) अ. फ़ा. स्त्री.–दे. 'क़द्रदानी'।
क़द्रे (قدرے) फ़ा. वि.–थोड़ा, ज़रा-सा, किसी क़दर, किंचित्, किंचन, किंचिन्मात्र।
क़द्ह (قدح) अ. स्त्री.–निंदा, हज्व; तिरस्कार, अपमान, तहक़ीर।
कन (کن) फ़ा. प्रत्य.–खोदनेवाला, जैसे–'कानकन', कान खोदनेवाला।
कनक़ (کنف) अ.पुं.–किनारा; तरफ़, छोर; दिशा, जानिब, ओर; पनाह, रक्षा, त्राण।
कनब (کنب) अ. पुं.–चटाई बुनने की एक घास; काम की अधिकता से हाथों के छाले; हँसी में हाथा-पाई।
क़नवात (قنوات) अ. पुं.–'क़नात' का बहु., पटी हुई नालियाँ, भाले; पीठ के बाँसे (रीढ़) की हड्डियाँ।
क़नस (قنس) अ. पुं.–थोड़ी-सी क़।
क़नाअत (قناعت) अ. स्त्री.–थोड़ी-सी चीज़ पर संतोष, भाग्यतुष्टि।
क़नाअत गुज़ीं (قناعت گزیں) अ. फ़ा. वि.–जो कुछ मिल जाय उसी पर प्रसन्नता से जीवन व्यतीत करनेवाला, भाग्यतुष्ट।
क़नाअत शिआर (قناعت شعار) अ.वि.–दे.'क़नाअत गुज़ीं'।
क़नाइस (کنائس) अ. पुं.–'कनीसः' का बहु., ईसाइयों के गिरजे।
क़नात (قنات) अ. पुं.–पटी हुई नाली; भाला; रीढ़ की हड्डी।
क़नात (قنات) तु. स्त्री.–मोटे कपड़े का पर्दा जिसकी दीवार खड़ी की जाती है।
क़नादील (قنادیل) अ. स्त्री.–'क़िंदील' का बहु, क़िंदीलें।
कनानः (کنانہ) अ. वि.–पुराना, जीर्ण, कोहनः।
कनान (کنان) अ. वि.–दे. 'कनानः'।
कनारः (کنارہ) फ़ा. पुं.–तट, साहिल; छोर, सिरा; अंत, अख़ीर; एकान्त स्थान।
कनाराकश (کنارہ کش) फ़ा. वि.–पृथक्, अलग; निवृत्त, बेतअल्लुक़; एकांतवासी, गोशानशीन।
कनाराकशी (کنارہ کشی) फ़ा. स्त्री.–पृथकता, अलहदगी; निवृत्ति, बेतअल्लुक़ी; एकांतवास, गोशानशीनी।
कनार (کنار) फ़ा. पुं.–अंक, क्रोड; गोद, किनारः, छोर; तट, साहिल।
कानदः (کندہ) फ़ा. वि.–खोदनेवाला।
कनिश (کنش) फ़ा. स्त्री.–कीना, द्वेष; वैमनस्य, मनमुटाव।
कनीज़ (کنیز) फ़ा. स्त्री.–दासी, सेविका, लौंडी, बाँदी।
कनीज़क (کنیزک) फ़ा. स्त्री.–छोटी दासी।
कनीफ़ (کنیف) अ. पुं.–शौचगृह, पाख़ाना; ख़लगृह, तहख़ाना; स्नानागार, ग़ुसलख़ाना।
कनीसः (کنیسہ) अ. पुं.–ईसाइयों का उपासना-गृह, गिरजा, दे. 'किनीसः'।
क़नीस (قنیص) अ. पुं.–शिकार, आखेट, मृगया।
क़नूत (قنوط) अ. वि.–निराश, हताश, नाउम्मीद।
कनूद (کنود) अ. वि.–कृतघ्न, अकृतज्ञ, एहसान फ़रामोश।
कनूआँ (کنعان) अ. पुं.–'कनआन' का लघु., देखो।
कनूआन (کنعان) अ. पुं.–हज़रत यूसुफ़ की जन्मभूमि।
कनूआनी (کنعانی) अ. वि.–'कनआन' का निवासी; 'कनआन' से सम्बन्धित।
क़न्नाद (قنّاد) अ.पुं.–मिठाई बनानेवाला, हलवाई; शकर बनानेवाला।
क़न्नादख़ानः (قنّادخانہ) अ.फ़ा. पुं.–शकर का कारख़ाना; हलवाई की दुकान।
कन्नास (کناس) अ. पुं.–झाड़ू देनेवाला, मेहतर, भंगी; फाँसी देनेवाला, जल्लाद।
कनफ़ (کنف) अ. पुं.–देख-रेख करना, निगरानी करना; सहायता करना; फिर जाना, पलट जाना।
क़नफ़ज़ (قنفذ) अ. स्त्री.–दे. शुद्ध शब्द 'क़ुन्फ़ुज़'।
कपंक (کپنک) अ. पुं.–कम्बल।
कपी (کپی) फ़ा.पुं.–बंदर, शाखामृग, कपि, वानर।
कप्पक (کپک) फ़ा. पुं.–कम्मल, कम्बल।
कफ़ः (کفہ) फ़ा. पुं.–अधकुटी बाल जिसमें दाने हों।
कफ़ (کف) फ़ा. पुं.–फेन, झाग।
कफ़ [फ़फ़] (کف) अ. पुं.–पंजा, हाथ का पंजा; हथेली, करतल; उर्दू छंद की परिभाषा में सात अक्षरवाले 'गण' का अंतिम अक्षर गिराकर 'फ़ाइलातुन्' से 'फ़ाइलातु' और 'मुफ़ाईलुन्' से 'मुफ़ाईलु' आदि बनाना।—"पहचानिए तो, किसका यह नक़्शे-कफ़े-पा है, अक्सीर उठा लाया दुश्मन की गली से मैं।"—दाग़।
क़फ़ (قف) अ. स्त्री.–घास या तरकारी, जो सूखी हुई हो।
कफ़गीर (کفگیر) फ़ा. स्त्री.–चमचा, डोई; एक प्रकार का छेददार चमचा।
कफ़चः (کفچہ) फ़ा. पुं.–कफ़गीर, डोई; चमचा; साँप का फन।
कफ़चए मार (کفچۂ مار) फ़ा. पुं.–साँप का फन, फण।
क़फ़द (قفد) अ. पुं.–पाँव की उँगलियों के बल चलना।

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Ex. 102

Exh-102

Annexure – 4

1834

28
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INDIAN ARCHAEOLOGY 1998-99
–A REVIEW

HIGH COURT OF JUDICATURE AT ALLAHABAD
LUCKNOW BENCH, LUCKNOW
OF 89
Bhagwan Sri Sambhal Vinayak
VERSUS
Rajendra Singh & others
PRODUCED BY A.S.I.
DATE OF PRODUCTION 17.8.2006
ADMITTED / NOT ADMITTED BY THE OTHER Original Suit No. 1/89 & No. 12/4
ADMITTED / EVIDENCE / REJECTED
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O.S.D. 4.12.15

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सत्यमेव जयते

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2004

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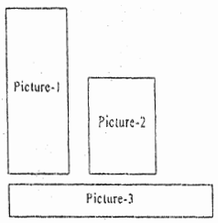
1835



Cover : *1 and 2, Bisokhar : porch pillar and sculptural depiction of raising of Govardhana hill*
3, Shyam Sundar Tilla: terracotta plaque with flying figures

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1836

39. Excavation at Mansar, District Nagpur

In continuation of the last year's (*1997-98*, pp. 123-133) excavation, the Bodhisattva Nagarjun Smarak Sanstha Va Anusandhan Kendra, Nagpur, under the direction of Jagat Pati Joshi and A.K. Sharma, assisted by P.M. Khobragade, Julfequar Ali, Dhriendra Sharma and J.S. Dubey extended the dig to the northwestern, southwestern and western slopes of the site MNS-3. By the close of the season's work a sizable temple-complex belonging to Eastern Vakatakas has been exposed. It is quite evident that the Siva shrines exposed so far, belong to two phases. Taking advantage of the massive retaining walls built of dressed and undressed stone blocks and bricks measuring 46x27x7 cm were apparently raised to make a flat platform on the top of the hill for the construction of a temple and later a stupa. Around the temple in the first phase, the shrines were mostly constructed on the northern side where two natural caves exist. One of the caves was also converted into a shrine by laying bricks on the floor and plastering it with lime-plaster and then applying over it red-ochre paint, while the other cave was used as a meditating chamber by constructing concave brick walled approach, the wall ultimately closing on the top. The shrines were built over fluted base with sharp angles making octagons. Over these octagons, simple rectangular shrines were raised, each having a niche facing north for the deity and having an approach from either the east or the west. Right from the bottom of the octagonal base, a straight staircase led upto the outerside of the shrines and later on to the cave shrine. The foot of this staircase had a brick-built semicircular *Chandrasila*, whereas two narrow staircases lead to the cave shrine apparently to maintain one way flow of devotees. In order to close the roof of these staircases, triangles and inverted triangles have been used in the construction. The walls and the steps were well plastered with lime-plaster, also using lime-concrete for strengthening the surface of the steps. Red sandstone sculptured pieces mostly belonging to Saiva cult have been recovered from these shrines.

On the western and southern sides a row of Siva shrines built of bricks were exposed. These shrines built in three terraces are approached by flight of steps. So far three rows of flight of steps have been exposed. Out of total sixteen shrines exposed, six have Siva-*lingas*, one each resting over a square brick pedestal having a *pranala* on the northern side whereas in some cases only pedestals are present. The pedestals have been made out of chiselled-bricks. None of the Siva-*linga* is associated with any stone circular *yoni pitha*. However, most interestingly, one of the shrines was built in the form of a *yoni pitha* itself with the *linga* in the centre of the shrine over a brick pedestal (pl. 46).

Vertically all the shrines were built in the form of lotus buds by adopting the triangles and inverted triangles (equilateral). Method for raising petals that ultimately close into a pointed end making the closed roof of the *sikhara* was adopted. The evidence clearly show that the whole complex was plastered with lime-mortar. At the base of these shrines, on the southern corner of one of the steps, a burnt wooden *yupa* was found, apparently for offering sacrifices to the deities. The triangles, particularly on the outerside of the *jangha* portions of the row of shrines, make a human face. Almost each shrine has an approach either from the east or the west, with some having a small *mandapa* and small semicircular/rectangular *kunda* for water-storage

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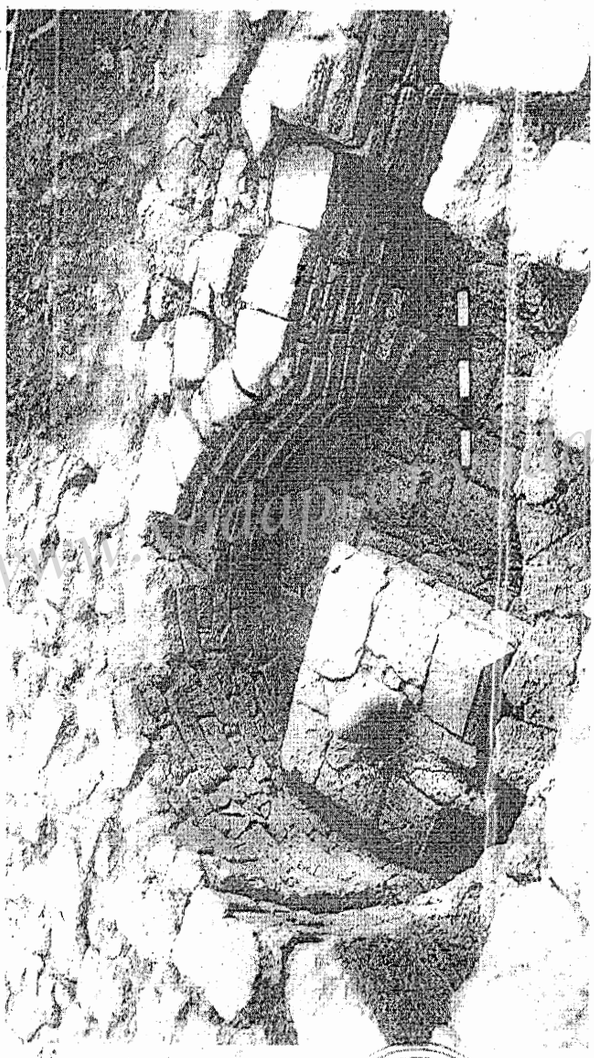
Plate 46



Mansar : Siva shrine

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Ex 104

Exh-104

Annexure-3

1838

28
24

MAHASTHAN

A Preliminary Report of the Recent Archaeological Excavations at Mahasthangarh

HIGH COURT OF JUDICATURE AT ALLAHABAD
LUCKNOW BENCH, LUCKNOW
O.S. NO. 5 OF 89
VERSUS
PRODUCED BY
DATE OF PRODUCTION 12.8.06
ADMITTED / NOT ADMITTED BY THE OTHER PARTY
ADMITTED IN EVIDENCE / REJECTED
EXT. NOS. 5 (104)
BY ORDER OF THE COURT
O.S.O. 5.2.2010

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By

Dr. NAZIMUDDIN AHMED

DEPARTMENT OF ARCHAEOLOGY AND MUSEUMS
MINISTRY OF EDUCATION & RELIGIOUS AFFAIRS,
SPORTS AND CULTURE DIVISION
GOVERNMENT OF THE PEOPLE'S REPUBLIC OF BANGLADESH

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1839

28/25

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1840

28/76

a couple of ring wells and stray bits of wall could be exposed as the appearance of sub-soil water at a depth of 5 feet from the surface forced the digging to be abandoned. However, few antiquities including beads of cornelian and chalcedony, terra-cotta figurines and pottery, registered from these trenches, were approximately assigned to the Pala period (9th-10th century A.D.).

Bairagi Bhita

This oblong mound measures about 300′×250′ with a flat top and is 10 feet higher than the surrounding level. It has gentle slope on all sides except the north-western corner where it drops abruptly. Here the remains of two large but fragmentary temples, assigned to the early and late Pala periods respectively and a number of subsidiary structures in the open court to the north were exposed.

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The 8th Century Temple

The earlier Pala temple measures 98 feet from east to west and roughly 42 feet from north to south. The remains of only the basement of the plinth on the north and east could be traced, while the southern half was found entirely superseded or obliterated by the later temple, erected on the same spot. A band of *torus* and two plain mouldings decorated the entire length of basement side. The north-eastern and north-western corners of the temple have recessed angles and the sanctum must have been situated at the centre. Close to it, a highly interesting drain, partly constructed of brick masonry but mostly of black stone pieces, collected from earlier structures, runs 36 feet north-south and almost bisects the temple. It discharges within 5 feet of the plinth into a soak-jar with earthenware rings at the bottom. This exceptional drain which must have originally carried libation water of the shrine as already mentioned, was improvised out of earlier stone building materials including two noteworthy black basalt rectangular pillars placed near the head of the discharge end. These two highly ornamental pillars were scooped out to a depth of 5 inches and placed lengthwise (north-south) to form a channel of 29 feet long and 8 inches wide. The pillars, square in section with chamfered corners, are decorated with half lotus medallions, the *Kirtimukha* and floral scroll mouldings in low relief, characteristic of the late Gupta period of 6th/7th century A.D.

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The 11th Century Temple

At a short distance to the south of the above temple, another later temple was built on its ruins sometime about 11th century A.D. It measures 111 feet from east to west and 57 feet from north to south. The highly dilapidated character of the structures make it very difficult to understand the plan of its internal arrangements, but the existence of a porch in the middle of the northern wing is strongly indicated by the discovery of a number of beautifully chisselled pillar bases and stone door-jambs having dowel marks. The remains of an inclined platform paved with brick piles running along the entire edge of the temple on the east was exposed. The purpose of this platform is difficult to ascertain but could be associated with ablutions. It is divided into 23 compartments or panels (14 on east, 6 on north and 3 on south), excluding the corner panels which are divided diagonally by bricks-on-edge, each measuring 3′-9″×3′-6″ and each demarcated by two lines of brick-on-edge masonry. There is a 3′-9″ wide passage along the interior which probably provided the bathers access to the top of the platform. The floor of the later temple is found to be 2 feet higher than the earlier floor level and consists of 6 inches concrete over a course of flat brick soling. During the later period, the earlier libation drain was covered up with insufficient care in brickwork which allowed subsidence of the masonry.

Structural remains of some special interest, exposed that year (1928-29) at the Bairagi Bhita, are five *Kundas* or reservoirs, built with well-paved bricks and lined with one or two rows of slanting bricks-on-edge. The largest among them measuring 10′-0″× 5′-0″ is a rectangular one at the north-east corner of the site. Another circular one (Dia. 5′-9″ depth 2 feet) exposed in the northern area (court) of the Bairagi Bhita are also included in the same category. These were probably connected with some religious practices, either in the nature of sacrifices or libations.

Adjacent to the Bairagi Bhita on north, very few structural remains of the Pala period have been unearthed in good condition except the compound wall and few cells on the north and a shrine with a square brick platform on the south-west, and contiguous to it, a row of oblong rooms. The whole area seems to have been used as an extensive courtyard attached to the great temple on south. The 3-feet broad compound wall along the northern border, built of rough rubble masonry, runs for a length of 175 feet. Subsequently, another compound wall was supplemented towards the eastern extremity. Only a couple of

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cells, measuring 4′-0″×3′-6″ within the enclosure wall have been found complete. Others were in a highly dilapidated condition. The floor level of these cells is about 5 feet below the courtyard level of the late Pala period, which suggests their early date (8th/9th century A.D.).

A small shrine in the north-west with a brick platform of 8 feet square, surrounded by a passage, 2′-3″ wide, was also exposed that year and assigned a date of about 8th/9th century A.D. It appears that subsequently the passage was blocked up and a number of chambers added, of which a row of 5, each measuring 21′×7″ was exposed to the north of the platform. Some more fragmentary remains of cells could also be traced on the east, but from their highly decayed state no understandable plan of the buildings in that area could be found.

Besides the above, several deep pits were sunk at various places of the Bairagi Bhita, which revealed the existence of building remains of at least two periods, underlying the floor level of the early Pala buildings, which may conveniently be assigned to early and late Gupta periods.

Another interesting small temple, situated about 200 yards south-east of Bairagi Bhita, was also exposed in the same year. In its present form, it is an oblong building of 39′-6″×34′-0″ with the plinth rising 5 feet above the level of the old street, access to which was provided from the east by 5 masonry steps, all of which are flagged with stones, quarried from earlier buildings. The first step from the top is made up of a black basalt lintel depicting, in low relief, a row of *Kīrtimukha* heads emitting garlands of pearls in the characteristic art style of 7th/8th century A.D. Some ornamental bricks and terracotta plaques of the Paharpur type were also found built into the walls of the small temple. All these undoubtedly indicate that the temple was built sometime in 9th-10th century A. D. The original temple here measured 24′×32″ with a central hall and a passage around, but at least two periods of rebulding,—probably separated by short intervals—were effected, in course of which a verandah was added on the south, a buttress wall built on the north with deeper foundation than the original structure, the floor level raised by 1′-6″ and a flight of steps added on the east with additional rooms on each flanks. Remains of a brick-paved altar measuring 3′-0″×2′-3″ in the original eastern wall is the only structure now left above the plinth, and in the absence of any antiquity connected with religious practice, it does not permit us to ascertain the nature of the shrine.

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A solid brick platform of 19 feet square and 9' high was also un-covered about 100 feet to the east of the above small temple This curious structure probably dates from the 8th/9th century A.D., but its precise utility remains undetermined. When exposed, it was found encircled with 5 ring wells, all of about 3 feet in diameter and some with fluted rings at the top.

28
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Eastern Rampart and bastion at Munir Ghon

The nature of the fortress wall and its bastion was ascertained by operations on a high mound at one of the re-entrant angles of the eastern rampart, locally known as *Munir Ghon*, situated not far from *Siladevi's Ghat*. The rampart wall here was found standing to a height of 10 feet and at least 11 feet broad, of which about 2 feet on either face was brick work and the core built up of brick-bats laid in mud mortar. The general direction of the wall is north-south but here it turns to the west for a distance of 100 feet and again resumes its course to the north. The outwork at the re-entrant angular projection consisted of two semi-circular bastions, both of which were later encased in a superficial brick-work .The floor of the original bastion is 6 feet higher than the earliest floor associated with the great wall which points to the bastion's later date of construction.

The structure was probably intended to serve as a watch tower to guard the river bank. A terrace was also constructed along the inner side of the bastion, evidently to provide access inside the citadel to the outwork. The date of the rampart wall here was ascertained by associated antiquitiees and architectural characteristics of the Pala period.

Govinda Bhita

The most imposing building remains exposed in 1928-29 excavation was the Temple at Govinda Bhita. This isloated high mound outside the northern rampart wall of the city is situated on the double bend of the Karatoya, and its very picturesque setting and commanding height marks easily as one of the most important ancient temple remains at Mahasthan. Tradition identifies it as the Temple of Govinda or Vishnu which marks the northern limit of the holy city (according to the 'Karatoya Mahatmya', a metrical Sanskrit work of the 12th/13th century A.D.). By excavation, however, nothing came to light which may be associated with the Vaishnavite character of the building.

R. Mmmm

Exhs 5 104

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28/30

The excavated remains represent four major building periods, commencing form the late Gupta period (6th/7th century A.D.) to the Muhammadan occupation. The area inside the massive enclosure wall is occupied by two distinct sets of buildings, which may be conveniently called *eastern* and *western* built in different periods and enclosed within a massive boundary wall of 6 feet thick. The enclosure wall, dated to 8th 9th century A.D., is better preserved on the west and yet stands to a height of 8 feet to 11 feet and is 114 feet long, but on north and south it discontinues its course after a lenght of abont 80 feet from their meeting ends with the western wall.

The earlier building phase within the enclosure wall on west, dated to 6th/7th century A.D., is represented by the massive western wall which reaches to a depth of 11 feet below the outer enclosure wall in 16 offsets, and bears close affinity with the fabric of the basement wall of the main temple at Paharpur. At the centre of this western wall, which runs parallel and at a distance of 6 feet from the western enclosure wall, a 30 feet long porch was found projecting 5 feet form the face of the wall and standing in close proximity to the boundary wall, which could not thus have been built until the porch had fallen in disuse. Thus the enclosure wall and the 2nd phase of building on the western side may be assigned to the early Pala period (8th/9th century A.D.). During this 2nd phase, a new porch on the same site having the same width but 4 feet short of its eastern frontage was laid over the old one; the outer enclosure wall was constructed and an elaborate high terraced structure was erected in the centre after raising the earlier level of the plinth to several feet. The central walls of the upper terrace are connected on their exterior by a series of parallel walls by means of short cross-walls, thus forming an outer row of cells in the foundation. In the same way, a row of 5 superficial cells in the interor on each side except east were found arranged around a solid rectangular brick platform which must have originally formed the foundation of the high superstructure. In three of these cells ring wells have been found, which were also probably of superficial nature.

Ex 005-5.104

This curious cellular style of construction, we now know from other parallel buildings of the same period, was a remarkable development in building art in ancient Bengal. These superficial cells, arranged in different terraces around a central platform, were filled in with compact earth and rammed so as to strenghthen the surrounding area capable of securely raising a

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towering superstructure or, in other words, these superficial cells acted as our modern piling system. These cellular structures had the advantage of raising the high structue with its high plinth visible from a great distance and thus gained for it a commanding prospect.

The terraced top of the western building seems to have been in occupation till the muslim conquest.

The Eastern Temple

Four Building Periods:

The building remains on the eastern side are assigned to 4 successive periods. The latest period (1st period) was represented by a fragmentary pavment of the muslim period, as associated with it was found 18 coins in an earthen pot, issued by the independent Sultans of Bengal from Ilyas Shah (1357 A.D.) to Shamsuddin Yusuf Shah (circa 1480 A.D.). The second period is represented by some inferior masonry work including a semi-circular wall. The building in the third period is roughly contemporary with the later terraced temple on the west enclosed within the massive boundary wall. The earliest structure exposed in 1928-29 (or 4th period) is represented by a temple whose basement wall with several offsets and ornamental mouldings descends to a great depth from 6 feet below the top surface. This temple appears to be contemporary with the earlier western temple, although the precise relation between the two is not known. In plan it is an exact square of 56 feet each side, with an altar at the centre, measuring 6′-6″×5′-6″ and surrounded by a procession path about 3 to 4 feet wide.

The eastern side being more vulnerable to river scouring, it appears that elaborate precautions were taken by erecting many parallel and cross walls to ward off the high inundation of Karatoya; but inspite of that evidently, walls on this side were eroded badly by the river. Originally, a long stone rivetment wall of 150 feet was found built up against the northern slope of the mound along the river bank, where a stone landing 'ghat' on the east was exposed by previous explorers. These were completely washed away by the great flood of 1922 A.D. Excavation in 1928-29 also exposed a number of complex wall including an outer massive wall with several offsets and semicircular retaining wall assigned to the early Pala period. At the same period, it appears that the interior of the eastern temple was divided up into several small cells by 18 inches thick partition walls.

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EXCAVATIONS OF 1960

Excavation conducted here by the Department of Archaeology in 1960, primarily to establish a complete cultural chronology of the site, exposed at least 3 main non-descript building periods. Successive occupation of this place was found so intensive that no building remains here offered a coherent complete plan. The structural remains were found to be clumsy, stray and highly dilapidated and mostly represented poorly built dwelling houses. Any way, it seems clear from the excavation that no noteworthy masonry structure was built here before 4th century A.D., although human habitation was certainly there. The spade here had cut through vertically 17 strata of cultural deposits superimposed on the virgin soil which was reached at a depath of 25 feet from the surface. The earliest period of occupation here goes back to at least 3rd century B.C. This is testified by the discovery of fairly large collection of punch-marked and cast copper coins from the earlier levels as well as from the appearance of the famous N.B.P. pottery. The 2nd building period (late Gupta period) here was represented by some derelict walls and an extensive rubble-packed floor aligned with upright brick courses at intervals. Overlying this floor were found 3 large earthern vats half filled with lime of river-shell, one of which, in addition, preserved part of a human skeleton—probably representing a fractional burial.

Among the antiquities unearthed here, mention may be made of a large collection of beautiful buttons, ear-drops, pendants and nose-studs of various materials and shape, ranging from terra cotta to several varieties of semi-precious stones such a agate, cornelian, lapis-lazuli, marble, crystal, glass, chalcedony, ony white opal, faience, terracotta figurines and toys, bronze and copper antimony rods, rings and bangles.

Other datable objects include an unmutilated circular flat clay seal bearing three stalks of a wheat plant united at the lower end within a railing and enclosed by an inscription with 22 Brahmi letters on the margin, an exquisitely modelled terracotta female head wearing a crown—both assignable to the golden age of the Guptas (4th century A.D.), half a dozen so-called Sunga plaques depicting the Mother Goddess (?) in her characteristic modelling, datable to the 2nd/1st century B.C., and a beautiful circular disc of blue-schist, engraved in low relief with a panel depicting an addorsed deer (crouchant), one tiger, one elephant alternated by pitchers issuing festooned scrolls, which may be dated to 1st/2nd century A.D.

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Northern Rampart Area

The excavation was also extended in 1960 and 1961 to a section of the northern rampart opposite the Archaeological Rest House, across the D.B. Road, where it projects out from the regular alignment of the great wall in a semi-circle, and its adjacent area towards the north-eastern corner.

The projected semi-circular area opposite the Govinda Bhita temples revealed 4 major rebuilding phases--the latest probably belongs to the Muslim period (15th/16th century A.D.) and represented by a semi-circular derelict bastion, and the earliest belongs to the Gupta period (4th/6th century A.D.) represented by two massive parallel walls running towards the Govinda Bhita temple, each measuring 17'-6" wide and 74 feet long. They emerge from a series of later structures including the bastion.

The other two intervening periods may approximately be assigned to the Pala (9th/10th century A.D.) and the Pre-Islamic (12th/13th century, A.D.). periods. The Pala period is represented here by a massive porch immediately underlying the bastion, indicating a gateway, while the pre-Islamic period consists of a series of brick-pitchings retained within huge semi-circular boulder alignments built against the Pala period porch and thereby blocking the entrance, intended probably to ward off the seasonal inroad of Karatoya.

However, one important point must be mentioned and clarified here that several cultural deposits testifying to human habitation on this site together with its adjacent areas on further north-east within the citadel, at least dating to pre-Sunga period, fairly synchronize with thier counterparts at the Govinda Bhita area.

The impetuous Karatoya in her early days seems to have lashed against the eastern and north-eastern corner rampart of the citadel and protected its eastern side from any possible enemy attack, but during high flood, it constituted a grave danger to citys' defence too. The magnitude of this annual menace is too apparent on exposed walls of the rampart area which, on occasions either were completely swept away or suffered heavily as is testified by thick deposits of sand and silt on their scoured tops and sides.

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these were filled up with huge boulders and a parapet and the bastion were built on top, covering the earlier structures. Deeper cuttings down this area, however, exposed an exceptionally massive wall close to the south of the bastion, running east to west and underlying the above passage complex, which terminates with a clear edge, roughly in the same alignment of the eastern Pala porch visible from inside, suggesting thereby a similar earlier passage. This massive wall, which evidently is rebuilt and extended in a subsequent period with another equally massive wall, which abuts on its northern side and partly overlie on the former, is found to underlie the Pala defences on further east and units with an earlier fortification wall of the fortress, visible only for a short distance. This earlier defence composed of conspicuously large sized bricks has a pronounced batter on the outside. An inscribed clay seal of the Gupta period found associated with this earlier defence wall probably indicates its date, but their mutual relation remains yet obscure.

Considerable extent of the northern fortification wall, dated to 8th century A.D. was exposed during the operation. It shows several repair and rebuilding phases, and in average measures about 13 feet wide and still stands to a general height of about 4 to 5 feet.

The excavation on the north-eastern area within the fortress revealed poorly preserved dwelling houses of successive periods, many of which had private ring wells for drinking water. Although 15th/16th century A.D. glazed Muslim pottery was found strewn all over the citadel area, no structural remains assignable to the Muslim period in this area was traceable. Among the several building and rebuilding periods, the latest was found to represent the later part of the Pala period (11th century A.D.) and uniformly characterised by derelict walls and floors, composed mostly of brick-bats of earlier buildings and even rims of large storage jars which reflects a significant poverty of the builders. The building remains of the earlier Gupta and so-called Sunga periods were however found to be of well-built structures of full tile-sized brick masonry. A remarkable well-preserved brick paved floor of the 2nd century B.C. with a hearth and some timber holes at the centre was found in a deep trench, but no masonry structure definitely datable to the Mauryan period was encountered in any of the trenches, though objects of that period were collected from their occupation debris. In this area, 3 trenches were sunk deep to establish a complete cultural history of the citadel, and at a varying depth of 30 feet to 31 feet the virgin soil was struck after cutting

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have ruled here sometime in the 12th/13th century A. D. The other view that Narasimha Das was the name of the master-mason employed to erect or repair the tomb is not unlikely.

The tomb itself is a plain large sized masonry structure, white-washed all over and situated at the centre of the enclosure without any covering or roof over it. Near the quadrangle, there is a plain white washed rectangular masonry platform, on which the saint is said to have offered his first prayer after receiving permission from the Hindu king to occupy that small piece of land.

Close to the entrance outside the Dargah is a circular black stone *Gauripatta* without the phallus but with the usual channel attached to it. The *Gauripatta* has a diameter of about 4'-5". While visiting this place, one would observe numerous stones mostly black basalt, some with carvings lying scattered all around and also used in the present Muslim buildings, which clearly indicate the existence of an important earlier Hindu temple on the site.

General Cunningham during his visit to this place in 1879 A. D. found within the courtyard a battered Jaina image which he identified as one of the 24 Jaina pontiffs, which indicates the existence of some Jaina establishment nearby and corresponds with the testimony of Yuan Chwang.

Ex obs 5-104

Mazar area

Of the other stone statues found here and variously described by different scholars, one deserves particular mention. It represents a human figure with a foot on its head. This is interpreted as symbolical representation of the overthrow of Buddhism by Brahmanism. If this view is accepted, this shows that Mahasthan was an important centre of Buddhism, but with its gradual decline, Brahmanism regained its preference here.

Gateway

About 50 feet west of the Dargah is a small plain gateway of comparatively modern date measuring 12'-7" wide, 4'-5" thick and 8 feet high with a well-defined pathway connected with the former. A number of plain black basalt rectangular stones are firmly embedded into the brick-masonry on the lintel and jambs. The whole structure is thickly plastered with lime and

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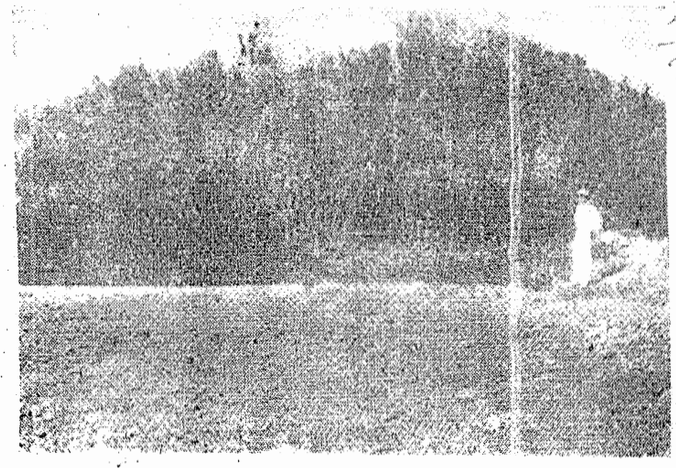
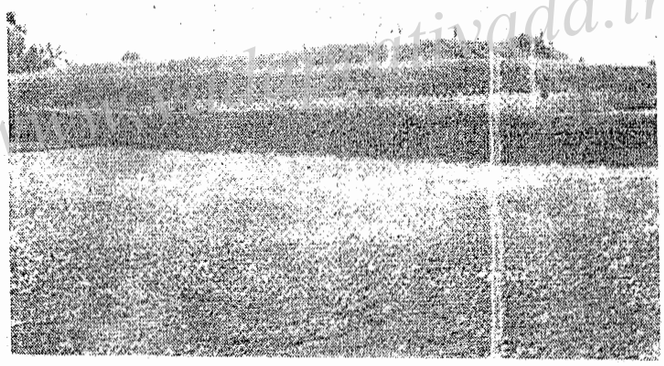
PLATE I



a. General view of Vishmardan mound, Mahasthan.



b. General view of Vasu Bihar mound.

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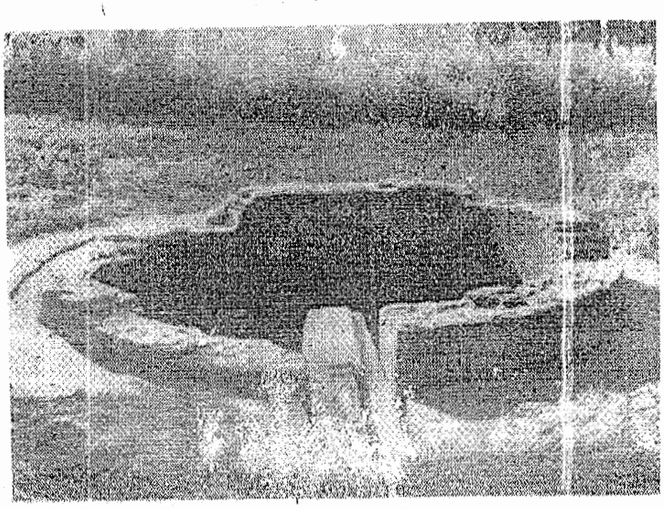
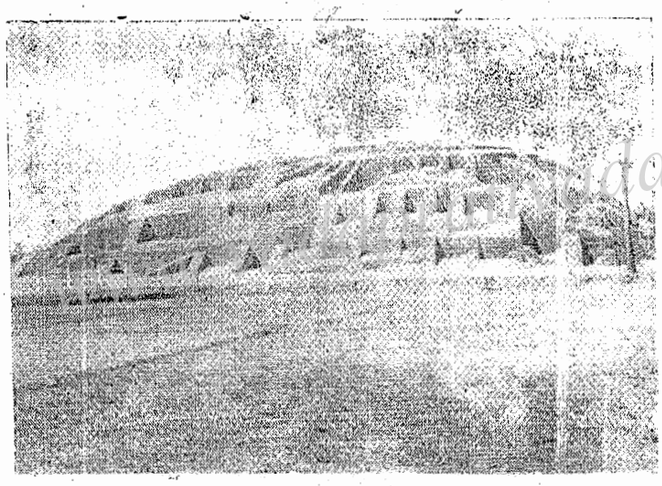
PLATE V



a. Jivat Kunda, close-up view.



b. Excavated remains at Lakshindarer Medh, Gokul.

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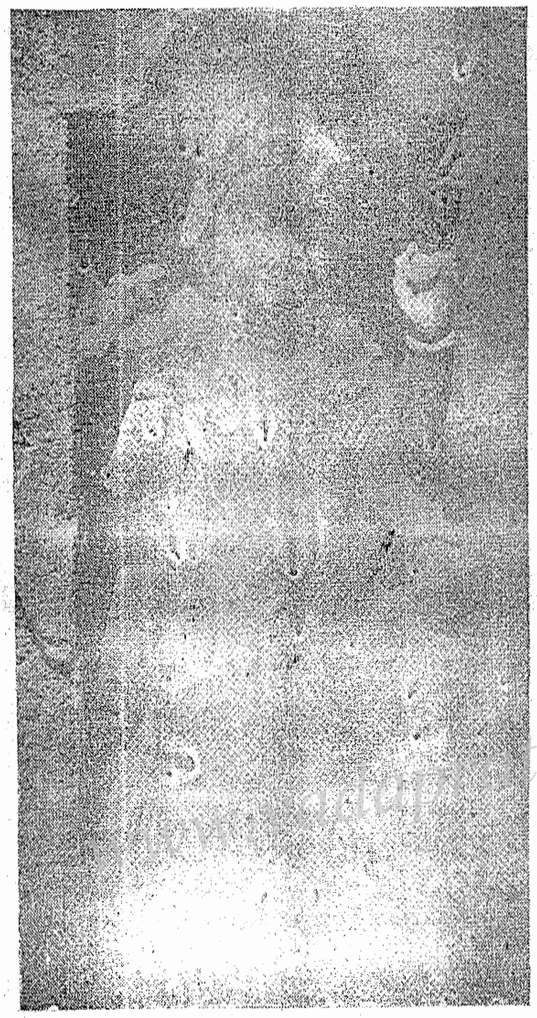
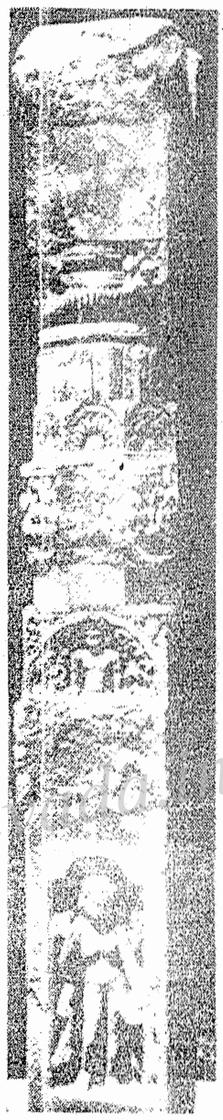
PLATE VII

a. Gupta period sandstone column.





b. Close-up view of goddess engraved at the bottom niche of the column.

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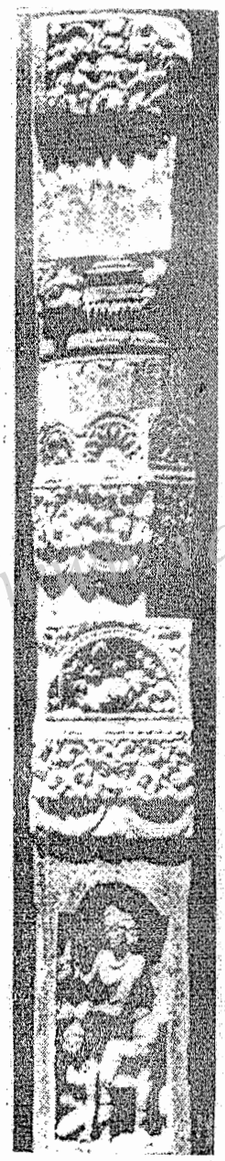
PLATE VIII



a. The Gupta period sandstone column showing the other side

b. Details of the sculptured [illegible] at the bottom niche.

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extended to Ellora under the Rāṣṭrakūṭa and to South East Asia around the same added that a number of details give evidence of a drafting made in Tamil areas,[13] while the description of roof timber work in Chapter 18 seems to rely on a Kerala tradition. The last point to be noted is that the palmleaf manuscripts of the *mayamata* are in Grantha (Tamil) script or in Telugu or Malayalam script.[14]

The chronological elements at our disposal are mostly subjective. An *ad quem terminus* is given by quotations from the *Mayamata* found in the commentary of the *Śāradātilaka* (a *śākta* text) written in 1484 by Rāghavabhaṭṭa (cf. comm. ad *Śāradātilaka* 3.21 and 3.53). Our text however must be earlier and may have been written between the definitive elaboration of the false storey option and the appearance of the very big temples of this type, as those of Tanjore or Gangaikondacolapuram at the beginning of the 11th century. This hypothesis gains weight from the previously noted mention of temples with more than twelve storeys, in what seems to be an interpolation for the sake of updating: the temple of Tanjore has fifteen storeys and it would therefore be "abnormal" in relation to a treatise which limits the number of storeys to twelve; a mention of Śiva temples with sixteen storeys brings this temple back to the norm however by almost attaining the ideal maximum. In the same way we notice that gateways, according to the *Mayamata*, are not to have more than seven storeys, a maximum which was not achieved till the 12th century with the gateways of the Cidambaram temple (and was widely outnumbered at Vijayanagar times). We may therefore establish a chronological bracket which goes from the early 9th century to the late 12th. We may point out, in passing, that the mention of Buddhist and Jain cult places also accords with a drafting in the Cola period, one marked by relative tolerance.[15]

A word remains to be said about the originality of the work. The *Mayamata* forms, as we have seen, a fairly coherent whole and would seem to have been composed all in one piece with some later interpolations and additions. It represents an architectural school well-known throughout South India and its treatment of architecture is not basically very different from that to be found in many other texts, especially in those connected in one way or another with the

12. For an extensive survey of preangkorean architecture, see H. Parmentier, *L'art Khmer primitif*, 2 vols, Paris 1927 (chronological data to be corrected with Boisselier 1966).
13. Cf. especially the use of the hybrid *kāyapāda* to designate the struts (16.16 sq. and note ad loc.), of *sarṣapa* to designate the mustard seed (in place of *sarṣapa* 28.3) or of *kampa* with the meaning of 'pillar' (15.2).
14. We do not know however the origin of the *Viśvakarmaśilpaśāstra* quoted by N. Vasu where we have found *verbatim* quotations of the *Mayamata* (see Introduction 36 note 78).
15. On Jainism and Buddhism in Cola period, see K.A. Nilakantha Sastri, *The Colas* (2nd ed., Madras 1955), pp. 655-57.

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Ex 003 - 5 - 105

अथ चतुर्थोऽध्यायः

[भूपरिग्रहः]

[1]आकारवर्णशब्दादि[2]गुणोपेतं भुवः स्थलम् ।
सङ्गृह्य [3]स्थपतिः प्राज्ञो दत्त्वा देवबलिं पुनः ॥ १ ॥
स्वस्तिवाचकघोषेण जयशब्दादिमङ्गलैः ।
अपक्रामन्तु भूतानि देवताश्च[4] सराक्षसाः ॥ २ ॥
[5]वासान्तरं व्रजन्त्वस्मात् [6]कुर्यां भूमिपरिग्रहम् ।
[7]इति मन्त्रं समुच्चार्य विहिते [8]भूपरिग्रहे ॥ ३ ॥
[9]कृष्ट्वा गोमयमिश्राणि सर्वबीजानि वापयेत्[10] ।
दृष्ट्वा [11]तानि [12]विरूढानि फलपक्वगतानि[13] च ॥ ४ ॥
सवृषाश्च सवत्साश्च ततो गास्तत्र वासयेत् ।
[14]यतो गोभिः परिक्रान्त[15]मुपघ्राणैश्च पूजितम् ॥ ५ ॥
[16]संहृष्टवृषनादैश्च निर्धौतकलुषीकृतम् ।
वत्सवक्त्रच्युतैः फेनैः संस्कृतं [17]प्रस्रवैरपि ॥ ६ ॥
स्नातं गोमूत्रसेकैश्च [18]गोपुरीषैः सलेपनम् ।
[19]च्युतरोमन्थनोद्गारैर्गोष्पदैः कृतकौतुकम् ॥ ७ ॥

1. F : अधार
2. D : गुणोभेदं
3. D : स्थपती
4. E : चपि राक्षसाः
5. D : वासान्तरसृजन्त्वयस्मिन् ;
   E : वासान्तराव्रजं तस्मात्
6. A (var), E : कुर्याद् ; D : क्रियां
7. D, F : इदं
8. D : भूपरिग्रहं
9. A : कृष्टा; D : कृष्या; F : कृष्णा
10. F : धापयेत्
11. E : यानि
12. D : परुधानि; F : विनिडानि
13. D : प्रसूनि
14. A (var) : यदा; D : यथा
15. D : उपघ्राणैश्च
16. A (var) : संहृष्टवृषदानैश्च; E : सकृष्टवृषनादित्तु
17. A (var) : प्रस्रुतैरपि ; C : प्रस्रवैरपि ; D : प्रसवैरपि
18. A (var), D, E, F : गोपुरीषनुलेपनम्
19. D : च्युतरोमन्दिराद्गारैर्गोपदैः

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CHAPTER 4

TAKING POSSESSION OF THE SITE[1]

1-3 Once he has chosen a piece of land endowed with the prescribed qualities of shape, colour, sound (. . . etc.), the learned architect should make an offering to the gods accompanied by exclamations such as '*Svasti*' and cries of good omen such as '*Jaya*'. Next he pronounces this formula: "That Spirits, Gods and Demons depart! That they leave this place and go elsewhere for I take possession."[2] Thus possession is taken of the site.

4 After ploughing,[3] (the architect) must sow seeds of all kinds mixed with cow-dung; then having seen them germinate and reaped the fruits, he puts cows there along with bulls and calves.

5-8a In this way (the site) will be stamped down by the cows, sanctified by their breath, purified by the contented lowing of the bulls and consecrated by the froth which flows from the mouths of the calves; it will be bathed by jets of cows' urine, coated with dung and made fertile

1. See *Ajita* (chapter 7) and *Mānasāra* (chapter 5).
2. Similar *mantras* are used when cutting down a tree (15.89-90) or quarrying out a stone (33.27).

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भृङ्गराजेऽब्धिमत्स्यः स्यान्मृषे[26] मत्स्यौदनं[27] विदुः ।
निर्ऋतौ तैलपिण्याकं[28] बीजं दौवारिके बलिः ॥ ८ ॥
सुग्रीवे मोदकं[29] पुष्पदन्तके[30] पुष्पतोयकम् ।
[31]वरुणे पायसं धान्यं[32] शोणितेनासुरे बलिः ॥ ९ ॥
सतिलं तण्डुलं शोषे रोगे स्याच्छुष्कमत्स्यकम्[33] ।
[34]स्वित्रं[35] हारिद्रकं[36] वायौ नागे मद्यं च लाजकम् ॥ १० ॥
[37]धान्यचूर्णं हि मुख्यस्य[38] दधि सर्पिश्च सम्मतम् ।
[39]गुलौदनं तु भल्लाटे सोमे दुग्धौदनं[40] ददेत्[41] ॥ ११ ॥
शुष्कमांसं मृगे दद्याद् देवमातरि[42] मोदकम्[43] ।
उदितौ तिलभक्ष्येण क्षीरान्नं सर्पिरीशके ॥ १२ ॥
लाजं धान्यं सवित्रस्य[44] सावित्रे[45] गन्धतोयकम् ।
[46]जयन्तमेदस्तथा मुद्गचूर्णमिन्द्रेन्द्रराजयोः ॥ १३ ॥
[47]रुद्रे रुद्रजये मांसं खिन्नमापापवत्सयोः ।
[48]कुमुदं मत्स्यमांसं च शङ्खकच्छपमांसकम् ॥ १४ ॥
मद्यमाज्यं चरक्यास्तु विदार्या लवणो बलिः ।
[49]पूतनायास्तिलं पिष्टमन्याया मुद्गसारकम् ॥ १५ ॥

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26. E : मांषे for मृषे
27. C : मत्स्यादनं
28. A (var), C : तैलपिण्डान्ने
29. E : गोदकं
30. C, E : पुष्पं दन्तके
31. F : बरुणो
32. F : लाजं instead of धान्यं
33. F : मंसकम् instead of मत्स्यकम्
34. F : omits 10b-12a.
35. A (var) et C : स्वौनं
36. C : हरिद्रुतं
37. A (var) : सुत्रिचूर्णं
38. E : मुख्यं स्याद्
39. C : गुडोदनं
40. E : शुद्धोदनं
41. A (var) : यजेत्
42. F : देवमातुर
43. C : सोदकम्; E : मोदकैः
44. A (var) : सवित्रस्य
45. A (var) : सावित्रे; C : सावित्र-
46. E : लम्बमोदस्तथा मुद्गं चूर्णमिन्द्रेन्द्रराजयोः
47. E : omits 14.
48. F : कमुदं
49. F : omits 15-16.

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8-12 Sea fish is offered to Bhṛngarāja and rice with fish to Mṛṣa. A sesame oil cake is offered to Nirṛti[6] and a seed (of sesame) to Dauvārika, a cake is offered to Sugrīva and, to Puṣpadanta, flowers and water. Rice and milk is the offering intended for Varuṇa and, for Asura, blood. The offering to Śoṣa should be rice with sesame, to Roga, dried fish, to Vāyu, fat and orpiment and to Nāga, wine and roasted rice. Flour, curds and ghee should be offered to Mukhya, to Bhallāṭa, cooked rice with molasses and, to Soma, milk rice. Dried meat is to be offered to Mṛga, cake to the Mother of the gods,[7] sesame rice to Uditi and rice and ghee to Īśaka.

13-14 Roasted rice is required for Savindra and perfumed water for Sāvindra, for Indra and Indrarāja, goat's fat and crushed beans, for Rudra and Rudrajaya, meat and fat and, for Āpa and Āpavatsa, lotus and the flesh of shellfish and tortoise.

15 The offering to Carakī is wine and roasted rice, to Vidārī it is salt, to Pūtanā, *piṣṭa*[8] and, to the last (who is Pāparākṣasī), bean water.

The common offering

16-17 All the gods in succession should then be presented with the common offering which consists of pure food with ghee and curds and

6. Elsewhere Pitṛ.
7. Aditi is the 'mother of the gods'.
8. *Piṣṭa*: a mixture of flour, grated coconut and sugar.

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द्वित्रिवेदत्रिकद्वयंशैर्गुणपञ्चर्तुपञ्चभिः ।
द्वित्रिभागैः क्रमाद् व्यासं मूलपद्मादिषु न्यसेत् ॥ ८८ ॥
मुकुलाग्रमंशमर्धार्धं यथाशोभवशान्नयेत् ।
चतुरष्टद्विरष्टाश्रं [152]साधारं वर्तुलं तु वा ॥ ८९ ॥
तदाकृतिः शिरश्छन्दमलङ्कारवशात् तु वा ।
तदाकृतिः [153]सुरोर्वीशविप्राणां च विशां मतम् ॥ ९० ॥
[154]सुरद्विजनृपाणां तु वैश्यानां नैव शूद्रके ।
तत्सम्बन्धं समापाद्य ध्वजदण्डं तदूर्ध्वगम् ॥ ९१ ॥
एवंलक्षणसम्पन्नं विमानं सम्पदां पदम् ।

[लेपः सुधाकर्म च]

करालमुद्गौ[155] गुल्माषकल्कचिक्कणसाह्वयाः[156] ॥ ९२ ॥
चूर्णोपयुक्ताः पञ्चैते [157]सर्वकर्मसनातनाः ।
अभयाक्षबीजमात्रशर्कराः[158] स्युः करालकाः ॥ ९३ ॥
मुद्गबीजसमा क्षुद्रशर्करा मुद्गमिष्यते ।
सार्धत्रिपादद्विगुणकिञ्चल्कसिकतान्वितम् ॥ ९४ ॥
चूर्णस्य शर्कराशुक्त्योर्यद् [159]गुल्माषं तदुच्यते ।
करालं चापि [160]मुद्गौ च तेन मानेन योजयेत्[161] ॥ ९५ ॥

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152. E : सालारं वकुलं
153. C : सराणाञ्च विप्राणां
154. E : omits 91a.
155. E : मुद्ग- for मुद्गौ
156. F ; साम्त्वया
157. E : सार्धकर्म-
158. A, B, C, F : शर्कराखार्धचूर्णकाः; E : शर्करस्यार्धचूर्णकाः
159. A : गुल्मासं; B : कुल्माषं
160. E : मुद्गं
161. E : युज्यतामू

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87b-89a The respective widths of these elements, starting from the lotiform base, are as follows: seven, two, three, two, five, nine, five, three, three, three, four, three, two, three, five, six, five, two, three (twenty-seconds of the total height). To enhance the appearance, (the dimensions of) the lotus bud may be increased by one or one half part.

89b-90 In the same way as for that which supports it,[33] this bud may be square, octagonal, sixteen-sided or circular or its form may be the same as that of the roof unless it accords with the decorative effect (required). These forms are suitable for gods, kings, brahmins and vaiśya.

91 Once this finial, suitable for gods, kings, brahmins and vaiśya, but not for śūdra, has been assembled, the mast for the flag is raised over it.

92a A temple built with these features is a guarantee of success.

Coatings and mortars[34]

92b-93a *Karāla*, *mudgi*, *gulmāṣa*, *kalka*, and *cikkaṇa*, mixed with lime are, all five, suitable for every kind of work.[35]

93b-94a *Karāla* is gravel stones the size of *abhaya* or *akṣa* fruits. *Mudgi* is gravel the size of a bean.

94b-95 What is called *gulmāṣa* is composed (of one part) of grains of sand (which are) one and a half, one and three quarters or twice the size of a lotus fibre, and (of one part) each of lime, gravel and shells.[36] *Karāla* and *mudgi* are also prepared in this way.

33. *Sādharam*: that is to say the finial itself, which supports the lotus bud.

34. Verses 92b-115 breaking off the logical sequence of the text, deal with mortars and coating. See above 16.49, *Īśānaśiva* (Kriyā. 33.52-78), *Vāstuvidyā* (8.5 sq.); cf. K.M. Varma, *The Indian Technique of Clay Modelling*, 1970, pp. 11 sq.; A.K. Coomaraswamy gives a recipe for preparation of coating which was in actual use in Srilanka at the beginning of the century and which is similar to that found here (*Mediaeval Sinhalese Art*, 2nd ed., New York 1956, pp.118-19)

35. Terms like *karāla* or *mudgī* designate types of coating or mortar as well as constitutive ingredients of them.

36. *Īśānaśiva* (Kriyā. 33.55) gives a similar recipe for *kalka*.

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Vol. II
Hindu Canons of Iconography and Painting

(With an anthology of Pratimā-lakṣaṇa and Citra-lakṣaṇa as well as an outline history of Indian painting, archaeological and literary)

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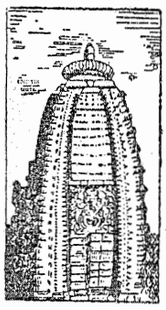

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1864

Dedicated

to

Lord Brahma

Who has very scantly been treated for his cult-images and cult-shrines, perhaps due to some curse—vide p. 179—which evidently reflects the popular mind, nevertheless he is the ideal god who can inspire humanity for perpetual endeavour—the Sādhanā, the struggle for that Creative Power (which is another name of Humanity) with unabated vigour, unblemished wisdom and unsophisticated living.

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(loha-patta) it should be adequately besmeared with clay and then be kept for being dried up. This suggests that the ingredients of this miśra material may include any number of substances.

While dealing with clay, it had already been pointed out that the clay images and sculptures, used to be fashioned out with ingredients of more than one substances. Śri Gopinath Rao has mentioned Kadi-śarkarā also as one of the substances for making images. In my opinion, Kadi-śarkara images, fall under this category of miśra-material. The main ingredient in the preparation of Kadiśarkarā according to Rao, is limestone, the others are not pointed out by him. Dr. Bannerjea has enlightened us further on the basis of a textual evidence from Hayaśīrṣa-pañcarātra, as quoted in Gopālabhatta's Haribhakti-Vilāsa (the 15th one) that this clay compound in which some of the constituents being powdered iron and stone, is much similar to the material known as stucco, which was so copiously used by the Hellenistic artists of Gandhara. Again while introducing the Miśra or mixed material of the Śilparatna, mention has already been made of a śūla or pratimā-śūla. This is also corroborated in the following passage from Haribhakti-Vilāsa:

स्थापयेत् प्रतिमाशूलं रत्नन्यासस्य चोपरि ।
शूलञ्चैव खादिरादीनां यज्ञीयानां प्रकल्पयेत् ॥
विंशोत्तरशतं शूलं कुर्याद् पञ्चविंशतैः ।
प्रतिमाऽङ्गुलमानेन कृत्वा संस्थापयेद् बुधः ॥

Matsyapurāṇa also refers to mixed material:

शैले शैलमयीं दद्यात् पार्थिवे पार्थिवीं तथा
दारुजे दारुजां कुर्यान्मिश्रे मिश्रां तथैव च ॥

Dr. Bannerjea takes this miśra compound as falling under this very category of stucco or kadi-śarkarā. Karkarā and Śarkarā denote the same thing—little stone chips, (perhaps limestone chips). Rao further informs us, "Brick and mortar or Kadi-śarkarā images are also occasionally met with in several temples; in the the famous temples at Śrīrangam and Trivindrum (Anantaśayanam), the main central images are understood to be of this kind."—E. H. I. Introduction p. 49.

Under this mixed material also fall brick and mortar images and Rao refers to one such image of Mahāsadāśivamūrti found by him in Vaittisvarnkoyil (Tanjore District), which is a rare representation of brick and mortar image. The Vāstuśāstra description of Mahāsadaśiva-mūrti (cf. Mānasāra) that this form should have fifty arms and twenty-five faces (also Pr. Lakṣ p. 137) is corroborated in this find. In the 25 faces of this figure, each of the five aspects of Śiva—Vāmadeva,

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Annexure — 2

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tonnes, were carefully dressed to shape and then erected in a circle of uprights with a continuous curving lintel and, inside this circle, a horseshoe of five free-standing TRILITHONS. This phase also has a date in the late 3rd millennium BC.

Phases IIIB and IIIC represent successive attempts to incorporate the bluestones into the monument. In IIIB an oval of bluestones was erected in the centre of the monument and the remaining stones were probably intended for a double circle outside the main sarsen monument (the Y and Z holes), but this plan was never completed. In phase IIIC, c1550 BC, the bluestones were put in their final position: the previous oval was converted into a horseshoe of free-standing stones inside the horseshoe of sarsen trilithons and the remaining stones were placed in a circle inside the sarsen circle. This stage — and perhaps the whole of Stonehenge III — belongs in the period of the WESSEX CULTURE and many of the characteristic Wessex BARROWS occur in the region around Stonehenge. It is reasonable to see the phase III monument as a major religious monument of this culture.

The phase IIIC monument does not represent the end of building at Stonehenge. Work in the 1970s showed that although no more construction work occurred in the monument itself, the Avenue was extended in the Late Bronze Age, indicating that it was still revered and probably in use.

Archaeologists — and others — have long been fascinated by this monument, with its evidence of massive manpower input (one calculation suggests 30 million man-hours would have been required for the phase IIIA structure), its architectural sophistication (once ascribed to hypothetical MYCENAEAN architects) and astronomical alignments (*see* ASTRONOMY). Most authorities now see it as a purely local development, the culmination of a long tradition of similar structures — a temple dedicated perhaps to sky deities, but a monument to the achievements of a non-literate and technologically simple society, probably organized as a chiefdom or as a group of chiefdoms, with a paramount chief or king as supreme authority.

stoneware. Distinctively hard-fired vessels which were first made at Siegburg near Cologne as early as about 1200 AD. Stoneware involved the firing of pots in excess of 1100°C, at which point the molecules fuse to form a new stronger structure. Stonewares required particular clays, but the technique made possible the production of durable tablewares.

stratigraphy. The study of sequences of SEDIMENTS, SOILS, structures or rocks. Layered deposits are said to be stratified. The sequence of deposition can be assessed by a study of the relationships of different LAYERS. Any one layer can be said to have been deposited at a later date than those which are stratified underneath. Likewise PITS, POSTHOLES, DITCHES or channels which have been cut into lower layers can be said to have been excavated later than the highest layer which they cut. Datcable artefacts found within layers, and layers or structures which are themselves datcable, can be used to date parts of stratigraphic sequences (*see* TERMINUS ANTE QUEM, TERMINUS POST QUEM). Stratigraphy is the basis of reconstructing the history of an archaeological site. It is also the basis on which the QUATERNARY geological framework of prehistory has been constructed.

Straubing. A regional group of the Early Bronze Age UNĚTICE culture found in Bavaria. It is characterized by flat inhumation cemeteries with grave goods such as simple bronze daggers, awls, torcs, cones of coiled wire and amber beads.

Strelice. A small settlement site of the Late Neolithic LENGYEL culture, located in central Moravia, Czechoslovakia, and dated to the mid-4th millennium bc. Among the rich middle Lengyel ritual assemblage was a fired clay house model showing timber posts and a pitched roof with bucrania attached to the gables, the largest group of anthropomorphic figurines in Moravia, and an amphora with human figures and zoomorphic protomes.

Strettweg. A HALLSTATT burial in eastern Austria of the 7th century BC, famous for one of the grave goods: a miniature bronze wagon, possibly a cult object. The wagon frame bears a group of mounted warriors flanking a much larger naked woman, interpreted as a goddess, holding a bowl above her head.

strigil [Latin: *strigilis*]. A narrow curved scraper, made of horn or metal, used by Roman and Greek bathers for the cleansing of

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Valley of northern Baluchistan, Pakistan. Three major phases of occupation probably belong to the later 4th and 3rd millennia BC. Characteristic blank-on-red painted wares frequently depict both humped (zebu) and humpless cattle; faunal remains from this site indicate that cattle constituted the main domesticated animals here. Other artefacts include female figurines of ZHOB type.

Surkh Kotal. A site in Afghanistan, among the most important monuments of the Kushans, who in the 1st century AD created an empire extending from Bactria to the upper Ganges. The most famous Kushan ruler was Kanishka (early 2nd century), builder of the hilltop fortress at Surkh Kotal, in which the Kushans created a royal sanctuary. The focal point of the sanctuary is a fire-temple in a courtyard with porticos on three sides, occupying the summit of the hill. Below the fourth side is a series of terraces linked by flights of steps. Below the bottom terrace is a stone-lined well. The temple contained sculptures in clay and stone, including three statues of gods or kings. Among the inscriptions from the site is a long text in the Bactrian language, but using cursive Greek letters, giving the name of the a local official, Nokonzoko, and the date 31 of the Kanishkan era.

surveying. Accurate surveying is essential for recording archaeological sites, before and during excavation. At most excavations, horizontal dimensions are measured with tapes, from a 'grid' of known points around the site. Height differences are usually measured using a LEVEL and staff. These dimensions may then be used to plot features of the site as plans and sections. Increasing use is now being made of electronic surveying equipment and PHOTOGRAMMETRY for surveying sites. *See also* THEODOLITE, TRIANGULATION.

Susa [Susiana]. Major city (Biblical Shushan) in Khuzistan, southwest Iran. The area around Susa, known as Susiana, is contiguous with and very similar to southern Mesopotamia proper (it is sometimes included in the designation 'Greater Mesopotamia') and the development of civilization followed closely related courses in the two areas (*see* Table 2, page 320).

Susa itself was the capital of the ELAMITE state in the 3rd, 2nd and 1st millennia BC, and in the mid-1st millennium it became the administrative centre of the ACHAEMENID empire. It was captured by Alexander the Great in 331 BC, but continued in occupation through the PARTHIAN and SASSANIAN periods and well into the Islamic period.

The site covers two square kilometres and has been excavated by the French with few interruptions since 1897. The tell is made up of four separate mounds: (1) the Acropolis, which has produced most of the prehistoric material from the site, as well as structures of later date; (2) the Royal City which has produced important Elamite remains of the 2nd millennium BC; (3) the Apadana, with its large and impressive Achaemenid palace; and (4) the Artisans' Town, also of the Achaemenid period (and later).

Among the most important individual finds from Susa are the stele of Naram-Sin (of the AKKADIAN period) and the law code of Hammurabi (Old Babylonian period), which had been brought to Susa from BABYLON after an Elamite raid. Both are now in the Louvre in Paris.

Susuya. Site in southern Sakhalin, an island off the east coast of Siberia north of Japan, dating to the last few centuries BC or the first few centuries AD. The site marks the first appearance in this area of a true maritime economy of sea-mammal hunters, using efficient harpoons. It is thought to represent the settlement of a group coming from the north. At a later date this way of life spread still further south into northern Hokkaido (Japan), where it appears in the OKHOTSK culture.

Sutkagen Dor. The westernmost site of the HARAPPAN CIVILIZATION, on the Makran coast, southwest Pakistan. Like other Harappan towns, Sutkagen Dor is divided into a citadel and a lower town. The citadel was defended by a massive wall, not made of brick as in the Indus Valley itself, but of semi-dressed stone. The lower town shows connections with the local KULLI culture.

Sutton Hoo. Perhaps the most remarkable archaeological discovery ever made in Britain is the ANGLO-SAXON ship burial at Sutton Hoo, close to the Suffolk coast. The excavations in 1938-9 concentrated on the largest of a group of mounds which was found to contain the remains of an open rowing boat 27 metres long, with impressions of timbers and clamps surviving. The central burial chamber

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को सामान ढोने व यात्रियों को लाने-ले जाने के काम में लाया जाता है । यह पतवार से चलती है ।

Etruscan **1. एट्रूरियावासी**

पहली सहस्राब्दी ई०पू० में उत्तरी मध्य इटली के क्षेत्र में बसे लोग । इन्होंने पर्याप्त उन्नत सभ्यता को जन्म दिया । यूनान, कार्थेज, अल्पाइन दर्रे के पार मध्य यूरोपी क्षेत्रों तक इनका व्यापारिक संपर्क था । इनके नगर विशाल तथा सुव्यवस्थित बने थे । इन लोगों के बारे में प्राप्त विवरण रोमवासियों के साथ संघर्ष के कारण, पक्षपातपूर्ण लिखे प्रतीत होते हैं । इन्होंने वर्णमाला यूनानियों से ग्रहण की थी । इनकी सभ्यता के मुख्य स्रोत मक़बरे हैं ।

2. एट्रूरिया संबंधी, एट्रूरिया का

उत्तरी मध्य इटली के एट्रूरिया प्रदेश या आधुनिक इटली के टस्कनी प्रदेश का या उससे संबंधित ।

ewer **झारी, भृंगार**

(अ) चौड़ी टोंटीवाली एक सुराही ।

(आ) एक आधारवाला लंबा, पतला, तलीदार पात्र, जिसमें टोंटी और हत्था बना होता था । प्राचीनकाल में, तरल पदार्थों को सुविधापूर्वक निकालने के लिए ऐसे पात्र बनाए जाते थे ।

ewery **भंडार, भांडागार**

(अ) पानी भरने के बड़े-बड़े बर्त्तनों तथा भोजनशाला में प्रयुक्त अन्य प्रकार के बर्त्तनों इत्यादि को सुरक्षित रखने का कमरा ।

(आ) रसोईघर का वह स्थान, जहां पर बर्त्तनों को धोया तथा रखा जाता है ।

excavated material **उत्खनित सामग्री**

उत्खनन में प्राप्त वस्तुएं, विशेषतया वह महत्वपूर्ण सामग्री, जिसका इतिहास-निर्माण में उपयोग किया जा सके ।

excavated site **उत्खनित स्थल**

वह भूस्थल, जहां पुरातात्विक खुदाई की गई हो ।

excavation **उत्खनन, खुदाई**

भूगर्भ स्थित वस्तुओं, जैसे भवन, मंदिर इत्यादि के प्राचीन अवशेषों

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को, कुदाल, फावड़े आदि की सहायता से, अध्यारोपित मिट्टी से अलग, सतह के बाहर इस तरह व्यवस्थित रूप से उपस्थित करना कि अंतस्थ स्तरों तथा तत्संबंधी पुरावस्तुओं का उद्घाटन हो सके । इस तरह भूमि को खोदकर पुरावेत्ताओं ने, प्राचीन मानव संस्कृतियों का ज्ञान प्राप्त किया । उत्खनन में मुख्यत: क्षैतिजाकार तथा लंबवत् विधियों का प्रयोग किया जाता है ।

excavation area उत्खनन क्षेत्र, खुदाई क्षेत्र

वह स्थान, जहां पर वास्तव में खदाई हो रही या होनेवाली हो ।

excavation line उत्खनन रेखा

उत्खनन से पहले, किसी क्षेत्र में खुदाई का आरंभ करने से पूर्व अंकित रेखा, जो भावी उत्खनन-कार्यों का आधार होती है । संपूर्ण क्षेत्र में खूंटियां लगाई जाती हैं और भू-सतह पर चिह्न रेखा बना देते हैं । इन चिह्नित बिंदुओं या रेखाओं से नीचे की ओर खुदाई की जाती है । खदाई को नियंत्रित रखने के लिए ऐसा किया जाता है ।

excavation site उत्खनन स्थल

वह भूक्षेत्र, जिसे उत्खनित किया जाना हो या जो उत्खनन के योग्य हो ।

excavator उत्खनक

वह तकनीकी व्यक्ति, जो खुदाई का कार्य करता हो या जिसकी देख-रेख में खुदाई की जाए ।

excised pottery कर्तित मृद्भांड

अलंकृत करने के लिए, सतह पर खदाई के कार्य से युक्त और आग में पके मिट्टी के बर्त्तन ।

इस प्रकार के विशेष मृद्भांडों की सतह पर अलंकृत करने के लिए कांट-छांट या तक्षण कर आकृतियां बनाई जाती थीं । इन आकृतियों के खांचों को भरने के लिए प्राय: सफेद लेप भरा जाता था । तदुपरांत इन अलंकृत बर्त्तनों को आग में पका कर मज़बूत बनाया जाता था ।

exhibit 1. प्रदर्श

कोई सुंदर, मूल्यवान अथवा प्राचीन वस्तु, जो प्रदर्शनी अथवा संग्रहालय में दर्शनार्थ रखी हो ।

2. प्रदर्शन, प्रदर्शित करना (क्रिया)

प्रदर्श वस्तु को दिखाने की क्रिया ।

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उद्योग । इन औजारों में लघु पाषाण उपकरणों का महत्त्वपूर्ण स्थान है । ये दो वर्गों में विभाजित है—(1) अज्यामितिक तथा (2) ज्यामितिक उपकरण । इनके निर्माण के लिए विभिन्न पाषाण कालों में, अलग-अलग प्रकार की तकनीकों का प्रयोग किया गया। प्रस्तर उपकरण-निर्माण के तीन प्रमुख काल हैं—पुरापाषाण काल, मध्यपाषाण काल तथा नवपाषाण काल ।

stone inscriptions **शिलालेख**

वह तक्षित और आधिकारिक आज्ञा, आदेश, उपदेश या संदेश, जो पत्थर की पटिया पर अंकित हों । कहीं-कहीं इन शिलालेखों में शासकीय उपलब्धियों, सैनिक विजयों और प्रमुख घटनाओं का भी उल्लेख मिलता है । पत्थरों पर लेख उत्कीर्ण करने की प्रथा विश्व के अनेक भागों में प्राचीन काल से चली आ रही है। यही कारण है कि प्राचीन इतिहास को जानने के लिए शिलालेख महत्त्वपूर्ण साधन माने जाते हैं । प्राचीन भारत के सैकड़ों शिलालेखों से तत्कालीन इतिहास के संबंध में महत्त्वपूर्ण सूचना-सामग्री समय-समय पर प्राप्त हुई है ।

storage bin **बखार**

प्राचीन काल से प्रचलित रहा एक प्रकार का भंडार-केंद्र, जिसमें खाद्यान्न आदि को संग्रहित और सुरक्षित रखा जाता है । यह एक बड़े गोल घेरे या विशाल आकार के पात्र के रूप में बना होता था ।

storage jar **संचय घट, संचयी घट**

वह भांड या बर्त्तन, जिसमें वस्तुएं इकट्ठी कर रखी जाती हैं, विशेषकर अन्न या तरल पदार्थों को सुरक्षित रखने का बड़ा और चौड़ा घड़ा । प्राचीन काल के बने विशाल आकार के मिट्टी के बर्त्तन खुदाई में मिले हैं ।

stratification **स्तरण**

एक परत पर दूसरी परत होने की अवस्था, स्तरित होने की प्रक्रिया; स्तरों या परतों में होना ।

stratified excavation **स्तरित उत्खनन**

पुरातात्त्विक उत्खनन में, पुरावशेषों के उत्खनन की एक पद्धति, जिसमें भूमि की सतहों अथवा स्तरों को क्रमबद्ध रीति से खोदा जाता है । इस उत्खनन का मूल सिद्धांत यह है कि पृथ्वी के धरातल के नीचे, यदि कोई उथल-पुथल, नहीं हुई हो तो निम्नतम स्तर प्राचीनतम होता है और ऊपर के स्तर पर प्राप्त वस्तु, निम्न स्तर पर प्राप्त वस्तु की अपेक्षा पश्चवर्त्ती काल

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की होगी। स्तरों के उत्खनन के समय पुरातत्त्ववेत्ता को काफी सजग रहना पड़ता है।

stratigraphical evidence — **स्तर-प्रमाण**

पुरातात्त्विक उत्खनन में, भूमि की विभिन्न परतों से प्राप्त प्रमाण, जिसके आधार पर स्थल का काल, विकास-क्रम आदि का अनुमान लगाया जाता है।

stratigraphical sequence — **स्तर-अनुक्रम**

भूमि के नीचे दूसरी परत का होना; स्तरों का अनुक्रम।

stratigraphic method — **स्तर-विधि, स्तर-निर्धारण-विधि**

पुरातात्त्विक उत्खनन में प्रयुक्त वह विधि, जिसके अंतर्गत स्तरीकरण-निर्धारण द्वारा विभिन्न सभ्यताओं के विकास-क्रम का ज्ञान प्राप्त होता है। इसके अनुसार, यदि पृथ्वी के धरातल के नीचे किसी प्रकार की उथल-पुथल नहीं हुई हो तो निम्नतम स्तर पर प्राप्त वस्तु सबसे प्राचीन और ऊपर के स्तर में प्राप्त वस्तु अपेक्षाकृत नवीन होगी। जब किसी स्तर में सिक्के, अभिलेख या किसी काल विशेष के विशिष्ट मृद्भांड आदि मिलते हैं तो उनसे काल-निर्धारण में बहुत अधिक सहायता मिलती है।

stratigraphic pit — **स्तरित गर्त**

पुरातात्त्विक उत्खनन में, स्तरों के लक्ष्य आनेवाले गर्त्त, जो एक या अनेक स्तरों के कटाव से बने होते हैं। गर्त्त में प्राप्त वस्तुओं का समय गहराई के आधार पर निर्धारित किया जा सकता है; सामान्यतया गर्त्त विशेष का संबंध, उस स्तर विशेष से होता है, जिसकी परत इसे ढकती है। ढकनेवाले स्तर के साथ-ही-साथ गर्त्त के तल तक विद्यमान संपूर्ण सामग्री अलग कर दी जाती है और उसके बाद उत्खनन-कार्य जारी रखा जाता है।

stratigraphic record — **स्तर-अभिलेख**

पुरातात्त्विक उत्खनन-कार्य में भूमि की परतों के विवरण, स्तरों के रंग, उनकी गहराई, प्राप्त-वस्तु, मिट्टी आदि की रासायनिक विशेषताओं आदि का लिखित विवरण। उत्खनन के उपरांत, इनके आधार पर पुरातत्त्वशास्त्री और इतिहासकार विस्तृत अध्ययन करते हैं। खुदाई के बाद, स्थल अनुक्रम के नष्ट हो जाने के बाद भी स्तर की वास्तविक स्थिति का विवरण स्तर-अभिलेखन से लिपिबद्ध रहता है।

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stratigraphy 1. **स्तरिकी, स्तर-क्रम विज्ञान**

वह व्यवस्थित ज्ञान या प्रायोगिक विज्ञान, जिसके अंतर्गत शिला के स्तरों और मिट्टी की विभिन्न परतों या सतहों को उभार और उनकी व्याख्या कर प्रत्येक स्तर का काल-निर्धारित किया जाता है ।

2. **स्तर-विन्यास**

अनुक्रम या स्थिति को ध्यान में रखते हुए स्तरों या सतहों की क्रमिक व्याख्या ।

stratum **स्तर**

पुरातात्त्विक उत्खनन में प्राप्त स्तर

striae (=stria) **धारियां**

किसी कुड्य-स्तंभ, स्तंभ, बर्त्तन या मृण्मूर्ति आदि पर बनी खड़ी पट्टी या पट्टियां ।

strigil (=foot rubber) **झांवा, झामक**

पैर की एड़ियों या शरीर के किसी भाग में जमे मैल को रगड़कर उतारने के लिए बना या बनाया गया मिट्टी, पत्थर, धातु, हाथीदांत इत्यादि का छोटा खंड । भारतवर्ष में, प्राचीन काल से जली हुई ईंटों तथा पकी मिट्टी के झांवों से रगड़-रगड कर पैर साफ करने का प्रचलन रहा है । प्राचीन यूनान और रोम में भी झामक का प्रयोग होता था । सिंधु सभ्यता के केंद्रों, मथुरा, कौशाम्बी आदि में ऐसे झामक मिले हैं, जिनमें से कुछ पर मानव, पशु-पक्षी आदि की आकर्षक आकृतियां अंकित हैं ।

striking platform **प्रहार-पट्ट, आघात-मंच**

किसी प्रस्तर के क्रोड का वह भाग, जिसके ऊपर आघात कर शल्क या फलक निकाले जाते हैं । आघात-स्थल अकृत्रिम तथा कृत्रिम दो प्रकार के होते हैं । अकृत्रिम आघात-स्थल अनगढ़ होते हैं । प्राचीन काल में, फलकित आघात-स्थल को गढ़ कर चौरस बनाया जाता था । ऐसे प्रकार के आघात-स्थल क्वालवाई उद्योगों में बनाए जाते थे । आघात-स्थल का निर्माण भी एक या अधिक शल्कों को निकाल कर किया जाता था ।

striking tool **आघात औजार, आघात उपकरण**

प्रागैतिहासिक काल में प्रयुक्त पत्थर के वे औजार, जिनसे दूसरे उपकरण बनाने के लिए पाषाण खंडों पर प्रहार किया जाता था । इस प्रकार के उपकरणों में हथौड़े की परिगणना की जा सकती है ।

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Annexure - 9

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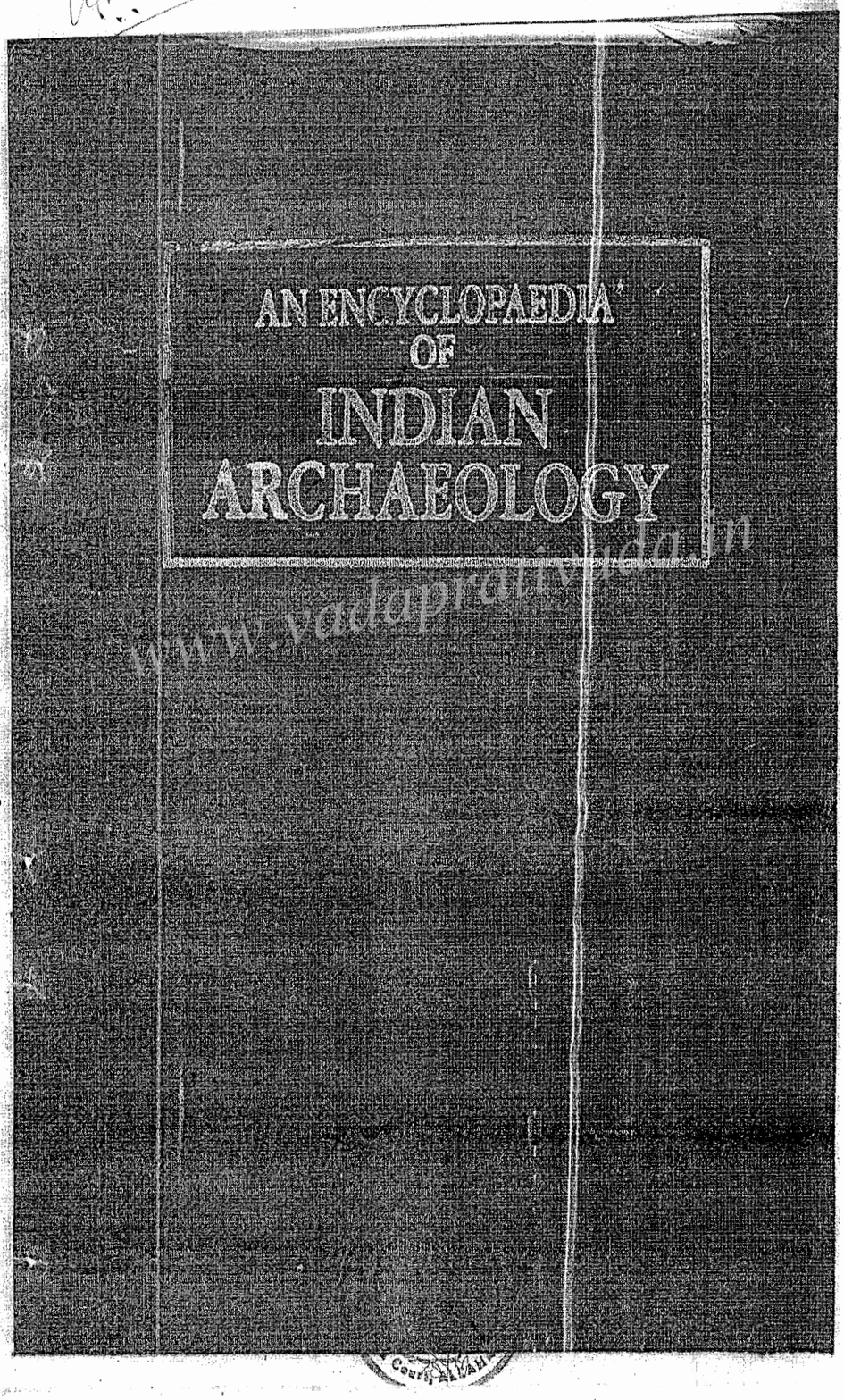
Exhibit-5-109



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VOLUME ONE

SUBJECTS

Prepared under the auspices of the Indian Council of Historical Research

Munshiram Manoharlal
Publishers Pvt Ltd

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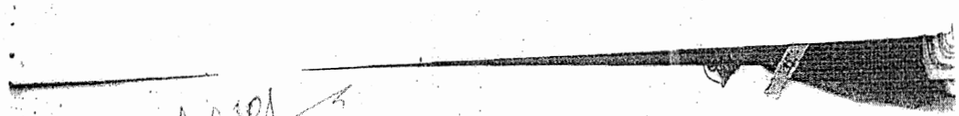

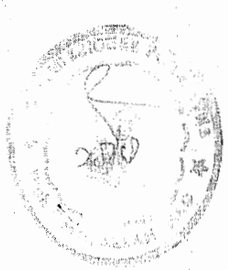

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saw the composition of an extensive Tamil literature of great literary merit and cultural value.

Ghosh, A., 1973, *City in Early Historical India*, Simla. For sites see respective entries in vol. II.—A GHOSH

4.18.1 N. region. Since post-Harappa times, i.e. from c. 1500 B.C., n. India comprising Punjab, Haryana and Uttar Pradesh stands at the forefront of Indian history. This is particularly true of the early historical period, wh[illegible] the region witnessed the emergence of some of the first urban centres of the period like ŚRĀVASTĪ, KAUŚĀMBĪ and Varanasi (RAJGHAT). Together with parts of w. Bihar the region forms part of what has been justly called the 'nuclear region' of the subcontinent. Its cultural significance was largely dependent on its favourable geographical conditions. An adequate rainfall and a rich alluvial soil made it possible for food crops to grow in abundance. As much of the area around the limited pockets of the habitation centres was densely forested, timber for building and fuel was in plentiful supply. Several small to large rivers of the indus and Ganga systems with perennial water supply afforded easy means of communication. Most of the cities were located on river banks.

Except Buddhist sites like ŚRĀVASTĪ, Dts Gonda-Bahraich, and SARNATH near Varanasi and the town site of BHITA, Dt Allahabad, there had been practically no excavations in the region prior to 1940, when the first major excavation of a site unconnected with Buddhism began at AHICCHATRĀ, Dt Bareilly, the traditional capital of the N. Pāñcālas, and continued for the next four years. The results of this important excavation, inadequately published in separate articles, provided the basis for planning extensive investigations into the archaeology of this region. Excavations at KAUŚĀMBĪ, Dt Allahabad, in 1949 and onwards and at HASTINĀPURA, Dt Meerut, in 1950-2 mark the beginning of a new era in the archaeology of the region. In the following years small to large excavations have been carried out at several sites. Though not all of them were initially planned for the investigation of early historical remains most of them have yielded rich remains of the period. Among the major excavations in the region mention may be made of ROPAR, Dt Ambala, PURANA QILA (Delhi), MATHURA, ATRANJIKHERA, Dt Etah, KAUŚĀMBĪ and RAJGHAT (Varanasi). Some other sites that contain remains of the period are SANGHOL, Dt Ludhiana, SUGH, Dt Ambala, ALLAHAPUR, Dt Meerut, KHALAUA, Dt Agra, AYODHYA, Dt Faizabad, ŚRĀVASTĪ, MASAON, Dt Ghazipur, and SOHGAURA, Dt Gorakhpur.

The chronology of the period is not as beset with problems as that of the preceding ones. In the later half of the period, 200 B.C. to A.D. 300, the evidence of coins [5.4] and inscribed materials [5.5] is of great help. A similarity of types in pottery, terracottas, beads and other objects—the result of an increasing degree of standardization—has been noticed at several centres. A stratigraphic study of these objects provides a useful framework of chronology, which however has suffered from a somewhat exaggerated importance given to the occurrence of the NBPW [11.16]. While there is no denying its great significance, the occurrence of this *de luxe* ware in a uniform cultural context may be disputed; further, with a fairly long span of life (600-100 B.C.), its dating value is rather limited. [Some would push the time-brackets backward, cf. HASTINAPURA.]

At many sites in Punjab, Haryana and w. Uttar Pradesh there was an earlier stratum marked by the occurrence of the PGW [11.14], going back to 800 B.C. if not earlier. The notable ones among such sites are ROPAR, HASTINĀPURA, ATRANJIKHERA, ALAMGIRPUR, ALLAHAPUR and KANAUJ. PURANA QILA in Delhi did not reveal any firm stratum of the PGW preceding the NBPW-yielding deposit, although sherds thereof had been picked up in a limited earlier excavation. At sites like ŚRĀVASTĪ and KAUŚĀMBĪ there does not as yet appear to be a clear-cut pre-NBPW horizon, though the antiquity of the latter site has been taken back to the beginning of the first millennium B.C. In e. Uttar Pradesh sites like RAJGHAT and PRAHLADPUR show a pre-NBPW horizon yielding the black-slipped ware [11.13] and a painted black-and-red ware [11.6.3], comparable with the material from the Bihar sites like CHIRAND. The NBPW shapes of the bowl and dish are a direct continuation of the corresponding PGW shapes.

The sites which have yielded significant evidence for the dating of the period are HASTINĀPURA, AHICCHATRĀ, ŚRĀVASTĪ and KAUŚAMBĪ. A series of numismatic evidence from both AHICCHATRĀ and KAUŚĀMBĪ provides a firm basis for dating the levels from 300 B.C. to A.D. 300. Correspondingly the material from these levels, notably pottery and terracottas, acquires a dating value. The excavation at ŚRĀVASTĪ produced comparable material from Pd II, which has accordingly been dated to c. 300-50 B.C. Both at ŚRĀVASTĪ and KAUŚĀMBĪ there is no difficulty in dating the immediately preceding period, characterized by the occurrence of NBPW to a date bracket of c. 550-300 B.C., which is supported by the limited number of ^{14}C dates from KAUŚĀMBĪ and RAJGHAT. On the basis of comparative stratigraphy the dates of Pds II, III and IV of HASTINĀPURA, as given by the excavator, might require revision. Shapes in plain red ware of Pd II (PGW level) of HASTINĀPURA are comparable with those from Pd I (PGW-cum-NBPW levels) of ŚRĀVASTĪ. Similarly pottery shapes and other cultural material of Pd III (NBPW level) of the former site are comparable with Pd II (post-

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NBPW level) of the latter. The stratigraphy at HASTINĀPURA is further complicated by two gaps signifying breaks in habitation following Pds II and III and by the ascription of 200 years for the first gap and 100 years for the next. However significant changes in life-style of HASTINAPURA appear to have taken place at two stages, i.e. *c.* 300 B.C. and *c.* 50 B.C./A.D., which is not noticeable at sites with a continuous occupation.

Remains of fortification have been identified at MATHURĀ, AHICCHATRĀ, KAUŚĀMBĪ, ŚRĀVASTĪ and RAJGHAT. At AHICCHATRĀ and ŚRĀVASTĪ the initial construction has been dated to a period between 250 and 150 B.C. With certain modifications they continued to be in use till the 1st century A.D. At MATHURA the corresponding date is nearer the 1st century A.D. At KAUŚĀMBĪ the brick-revetted wall has been placed at c. 1000 B.C. by the excavator, but the basis for such an early date has been questioned. It may be noted that the bricks used in the construction of the defence-wall at KAUŚĀMBĪ conform to a size of 49 × 30 × 7 cm—a size found at several sites including KAUŚĀMBĪ itself in the period after 300 B.C. At all these places the defence-wall was constructed mainly of mud, but at AHICCHATRĀ and ŚRĀVASTĪ a burnt-brick wall was raised over the mud wall at a later stage. The fortification of ŚRĀVASTĪ had a crescent-shaped plan enclosing an area of 1525 sq km on the bank of the river Rapti. While the wall was raised over the debris of an earlier habitation on the river front, on the opposite side it was raised directly over the natural soil. In the earlier excavation conducted during 1908-9 a gateway complex with provision for guard-rooms and watch towers on the n. side had been exposed. The excavation had also identified several entrances to the fortified area but whether all of them were deliberate openings or subsequent breaches is difficult to say. At KAUŚĀMBĪ the rampart was about 4·6 km in perimeter, provided with towers and bastions at regular intervals. The excavated e. gateway complex was in the form of a mud-bund curtain, with a 91 m long and 7·5 m wide passage connecting it with the rampart and separated from it by a 90 m wide moat. The excavated part of the rampart opposite the curtain represented an enormous mud wall with a burnt-brick revetment available to a height of about 13 m. The AHICCHATRĀ fortification was of the shape of an isosceles triangle with a perimeter of over 5·6 km. Originally of mud, it was subsequently provided with a burnt-brick wall at the top. At RAJGHAT enormous clay rampart dating to the earliest occupation of the site was traced facing the Ganga. At all these places there were openings in the defensive walls, but all of them need not have been gateways.

Apart from the Buddhist monastic complexes of SARNATH and ŚRĀVASTĪ hardly any monumental construction has been brought to light. Mention should however be made of a brick tank at ROPAR and the Ghoṣitārāma monastery and a palace complex at KAUŚĀMBĪ. The Ropar tank, assigned to Pd II (NBPW) of the site, was ellipoidal on plan. Presumably excavated in a low-lying land, it was filled by the diversion of rain-water from the neighbouring area through inlets like the one noticed in its n. wall. At KAUŚĀMBĪ a massive stone fortress measuring 320 × 180 m and believed to represent the remains of a palace-complex has been unearthed. According to the excavator there are four main stages in the architectural evolution of the palace, the earliest going back to 800-600 B.C. and the last dating down to Kushan times (1st-2nd century A.D.). Of special interest is the use of dressed stones in the second stage (600-200 B.C.) and five arches in the fourth stage (1st-2nd century A.D.); the dates are however not established beyond doubt. Of unquestionable value is the Ghoṣitārāma monastic complex located within the city itself.

There is a comparative lack of information on the general layout of the dwelling houses in any particular settlement. There is evidence to suggest that the use of burnt-bricks before 300 B.C. was negligible. Excavations at AHICCHATRĀ, KAUŚĀMBĪ (in the pillar area), RAJGHAT and ŚRĀVASTĪ convincingly show that the first use of baked bricks for house-building do not go back to before 300-200 B.C. Before that dwelling houses were built of mud or mud-bricks along with timber and bamboo posts. Evidence of burnt-brick structures is available between 300 and 50 B.C. at most of the sites, the commonest size of bricks being 44 to 45 × 23 to 24 × 6 to 7 cm, as revealed at HASTINĀPURA, ŚRĀVASTĪ and AHICCHATRĀ. On the more e. sites like KAUŚĀMBĪ and RAJGHAT, larger bricks measuring 48 to 50 × 29 to 31 × 5 to 7 cm were used. Often more than one size of bricks was used at the same site and in the same period. The use of wedge-shaped bricks for circular structures is known from HASTINĀPURA and RAJGHAT. Generally the rooms were small. At RAJGHAT their average size was 1·90 × 2·92 m, and at HASTINĀPURA a room was 4·75 m square. It was during the next epoch (50 B.C.-A.D. 300) that there was a marked increase in building activity along with an all-round expansion of the settlements. Thus the contemporary levels of RAJGHAT (Pd III), KAUŚĀMBĪ (Structural Pd V), MATHURA and PURANA QILA were singularly rich in burnt-brick structures of all kinds during the 1st to the 3rd century, largely coinciding with the Kushan epoch. The rooms were also larger. At KAUŚĀMBĪ the walls were coated with lime plaster; at RAJGHAT a room with a brick-paved floor has come to light.

Before 300 B.C. unlined vertical pits were generally used for soakage or as draw-wells [14.15]. One of the most recurring features of the levels datable to 300 to 50 B.C. of the excavated sites is the presence of ring-

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wells [14.15], believed to have been variously used as draw-wells, soakage pits and privies. Sometimes the working floor around them is paved and at places they are connected with a system of drains. At sites like ROPAR, HASTINĀPURA and ŚRĀVASTĪ their location at the outskirts of the habitation area is noteworthy. The diameter of the rings generally varies from 45 to 55 cm.

Within the early historical period three subperiods may be distinguished on the basis of pottery and other objects: early (600-300 B.C.), middle (300-50 B.C.) and late (50 B.C.-A.D. 300). In the early subperiod the key position is held by the NBPW which appears to have been introduced in the sixth century B.C. at sites like ŚRĀVASTĪ, KAUŚĀMBĪ and RAJGHAT. But at several sites its introduction could have been appreciably later and in any case not earlier than the 4th century B.C. Except for its glossy shining surface and black or steel-blue colour, occasionally with a golden or silvery flourish, the NBPW does not introduce any significant innovation in shapes over the preceding wares such as the PGW, the Black-slipped Ware and black-and-red ware in the w. region and the Black-slipped Ware and painted black-and-red ware in the e. The shapes, nature of clay and firing in the NBPW show a continuity of the earlier tradition. The main shapes in the NBPW are the bowl and dish, but other shapes like the bottle-necked vase, lids and miniature vessel also occur. That the ware was a prized commodity is evident from some specimens showing attempts to repair the broken fragments. A careful examination of the ^{14}C dates and the archaeological context at sites like ŚRĀVASTĪ, KAUŚĀMBĪ and RAJGHAT shows that the peak period of the occurrence of the ware at sites in e. Uttar Pradesh and Bihar is from 550 to 300 B.C., whereafter its manufacture and use become scarce. Along with it occur a number of other wares like the black-and-red ware, Black-slipped Ware and a few painted wares including the Painted Grey Ware in small quantities but as an integral part of the ceramics of the period. The plain red ware occurring in the early subperiod shows two strains—a coarser variety and a finer one. In the finer variety the shapes are generally those that are common in the NBPW and allied wares and include the dish and basin. In the finer variety the common shapes are the storage jar and high-necked globular vase. At sites like ŚRĀVASTĪ and KAUŚĀMBĪ the miniature vessel of different shapes is also found. Many of the shapes in plain red ware show incised decorations. In the middle subperiod (300-50 B.C.) the NBPW continues to occur but in declining quantities; at ŚRĀVASTĪ it ceased to occur at this point. At HASTINĀPURA and ROPAR the specimens show a thicker section than in the preceding subperiod. The other allied wares ceased to exist. Instead a thick grey ware came into use, and the most common and often the only type in this ware is the dish, with its inside bottom often with the stamped design of a wheel. In the plain red ware the number of types appears to have been greatly reduced. The new common varieties include the miniature bowl, pear-shaped vase, collared basin and carinated *hāṇḍī* with a featureless rim. A very noteworthy feature in this subperiod is a near-absence of decoration or sophistication on the pottery. In this respect this subperiod stands apart from both the preceding subperiod and the succeeding one when the NBPW and the thick grey ware cease to exist, together with many of the popular red ware shapes. Instead many new shapes are introduced, with decoration and sophistication returning in a substantial way. A common feature of this last subperiod is the occurrence of the sprinkler type of vase in different varieties; with its wide distribution it serves as a diagnostic ware of this subperiod. Another important type, though not so common, is a tumbler type of a vessel with a footed base which was definitely more common at sites in the n.-w. than in the e. The occurrence of a good number of specimens of the Red Polished Ware [11.23] showing a highly smooth bright-red surface has also been noted at RAJGHAT, HASTINĀPURA and other sites. It is also not uncommon to decorate vessels with various stamped and incised designs which include symbols like the *tri-ratna*, *śrīvatsa*, taurine, etc. Spouts of the vessels of this subperiod often carry the design of a crocodile.

In the early subperiod, 600-300 B.C., moulded human terracotta figurines do not seem to have come into being, though one such figurine has been assigned to Pd III, of questionable date, at HASTINĀPURA, where the piece in question represents a plaque of a standing female—a type well-known from Stratum II, Mauryan, of Bhir Mound, Taxila.

AHICCHATRĀ, KAUŚĀMBĪ, RAJGHAT and MATHURA are among the sites yielding human figurines in prolific numbers. Well-documented stratigraphic evidence comes from AHICCHATRĀ. As there was a remarkable uniformity in the art of clay-modelling covering much of the area from Taxila to sites in e. India, the evidence of AHICCHATRĀ may be regarded as typical. Before 300 B.C. hand-modelled figurines of the so-called mother-goddess [12.6] were prevalent. Their typical features include an exaggerated waist often provided with a girdle. In 300-50 B.C., when the practice of moulding was introduced, two types of figurines are noted. (1) Standing female figurines mentioned in the preceding paragraph, and (2) the *mithuna* figures and similar other plaques which are often given the label 'Śuṅga'. The former type, not reported from AHICCHATRĀ, shows an expressionless face with hardly any elaboration. The other type, on the contrary, has a joyous expression evident on the faces of both the male and female. The

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female figurines, with the typical rounded face, are profusely decorated and the headgear ornamentation often include the depiction of war weapons like the spear, axe and sword. Apart from AHICCHATRĀ such figurines have been reported from ŚRĀVASTĪ, ROPAR, KAUŚĀMBĪ and RAJGHAT, besides sites in e. India. In the succeeding subperiod, 50 B.C.-A.D. 300, moulding in the round was introduced in a limited way. There was an increasing tendency towards the adoption of the style of stone sculptures. The Bodhisattva Maitreya figure from HASTINĀPURA Pd IV and the many so-called Śaka-Parthian types are examples of this adoption. The Śaka-Parthian types consist of two main groups: (1) dwarf-musicians, and (2) *Naigameṣa* figurines recovered in large numbers from AHICCHATRĀ and KAUŚĀMBĪ. They are generally believed to have foreign ethnic features and the manner of their head-dress shows similarity with figurines from Parthian sites outside India. Votive tanks [12.11] with similar dwarf musicians occur at several sites, notably AHICCHATRĀ, HASTINĀPURA, KAUŚĀMBĪ and ROPAR.

AHICCHATRĀ, MATHURA, KAUŚĀMBĪ and RAJGHAT were important centres of animal figurines as well. However the published details are scanty. Between 500-300 B.C. they show incised lines and punched circlets as at ŚRĀVASTĪ. Between 300 and 50 B.C. elephant figurines far outnumber others on most of the sites. Sometimes in grey and the NBPW fabric, as at MATHURA, AYODHYĀ, KAUŚĀMBĪ and RAJGHAT, they are punched with symbols like the wheel and leaf—a feature repeated at most of the sites in the Ganga valley. They do not occur in the succeeding subperiod, 50 B.C.-A.D. 300. Figurines of the cattle have not generally been reported from the levels before 200 B.C. but are common between 50 B.C. and A.D. 300. The horse figurines too, less numerous in 300-50 B.C., were common between 50 B.C. and A.D. 300.

Toys and wheels are generally reported from levels after 300 B.C. One of the commonest objects in the levels before 300 B.C. are terracotta discs [6.7.3], also known from the PGW levels at HASTINĀPURA, but without any symbols. ŚRĀVASTĪ, RAJGHAT and PRAHLADPUR have yielded a good number of discs from levels datable to 600-300 B.C.. Most of them show a symbol depicting the sun. It is interesting to note that these discs ceased to exist after 300 B.C.

Most of the sites have produced a rich collection of beads [10.1] from various levels. Detailed reports are available in respect of HASTINĀPURA AHICCHATRĀ, KAUŚĀMBĪ and ŚRĀVASTĪ. For the subperiod 600-300 B.C. ŚRĀVASTĪ has produced by far the most significant examples which include among others 'eyebeads' of stratified glass, leach-shaped beads of agate, cylinder beads of lapis lazuli, axe amulets of carnelian, dagger pendants of clay and shell and cornerless cube beads of jasper. All these types are known from the pre-Mauryan and Mauryan levels of Taxila and can be cited as firm evidence of trade contacts between the two metropolitan centres. Etched beads of agate and carnelian are assignable to a period after 300 B.C. and have been reported from ŚRĀVASTĪ, and KAUŚĀMBĪ. Similarly transparent beads of crystal and amethyst do not appear to have been introduced earlier that 300 B.C., as evidenced at ŚRĀVASTĪ KAUŚĀMBĪ, AHICCHATRĀ and Taxila. Their occurrence in Pd III of HASTINĀPURA would not indicate an early date, since, as has been said above, the chronology of the site is not above dispute. Between 50 B.C. and A.D. 300 many new types of beads, particularly amulets [12.1], were introduced. Special mention may be made of several amulets of terracotta and occasionally of semiprecious stones of the bird and tortoise motifs recovered from AHICCHATRĀ and KAUŚĀMBĪ. An interesting innovation was faïence [16.6] as material for beads, pendants and bangles, recovered from AHICCHATRĀ and KAUŚĀMBĪ.

Copper, already in vogue, continued in use along with iron during the period, being mainly used for preparing toilet objects and ornaments. Objects like nail-pairers, antimony rods [18.1], bracelets, ear rings, brooches, needles, pins, pendants and bangles have been reported from various sites. Of particular interest is the occurrence at ŚRĀVASTĪ Pd II (300-50 B.C.) of a copper bangle with interlaced knots. Of exquisite workmanship, the object is identical with the one recovered from Mauryan levels of Taxila. Copper continued to be used for agricultural purposes perhaps in a limited way—a handled cap of a sickle has been reported from HASTINĀPURA Pd III. It was also used as building material: hooked pins, nails, etc., have been reported from the same site.

Iron gained in popularity. The number and variety of iron objects show a marked increase in the post-300 B.C. subperiod. Arrowheads [19.3.1] were the most popular of war weapons. There was a large variety of them, like socketed, barbed, triangle-shaped with short as well as long, pointed and leaf-shaped blades. Other items include javelins, spearheads and knife-blades. An elephant-goad from ŚRĀVASTĪ is an interesting find. Nails, clamps, latches, drills, chains, etc., were used for construction purposes. Sickles of iron are commonly found at several sites. Axes and adzes were the other agricultural tools. A ploughshare from KAUŚĀMBĪ is reported from a late subperiod. Chisels, ladles, knives, rings, a miniature bell and a fragmentary bracelet, the last two from HASTINĀPURA, are some of the other objects.

Two other categories of objects need mention: (1) bone arrowheads, sometimes referred as styli, and (2)

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glass bangles. Although the former occur in the PGW levels of HASTINĀPURA and pre-NBPW levels of CHIRAND, they continued to be in vigorous use in the early and middle subperiods (600-50 B.C.) and are a common feature at all sites. Their size veries from 6·5 cm to 8 cm in the early subperiod, but in the middle subperiod their size is reduced and such varieties as a triangular or trilaterial pointed and socketed ones are also introduced. Many of them have their counterparts in iron as well. Arrowheads were recovered in clusters as at RAJGHAT.

Although glass bangles are reported from a late PGW level of HASTINĀPURA, interesting evidence comes from the early levels of ŚRĀVASTĪ datable to 600-300 B.C., when bangles, exclusively of green and blue glass, are found in large numbers. Green glass was used mainly for bracelets. They have close parallels at Taxila—another significant example of trade contacts between the two centres.

Agrawala, V.S., 1947-48, in *AI* 4, pp. 104-79 (for Ahicchatrā terracottas). Dikshit, M.G., 1952, in *ibid.*, 8, pp. 33-63 (for Ahicchatrā beads). Ghosh, A., 1973, *City in Early Historical India*, Simla. Ghosh, A., & Panigrahi, K.C., 1946, in *AI*, 1, pp. 37-59 (for general introduction to Ahicchatrā and for its pottery). Lal, B.B., 1954 and 55, in *AI*, 10 and 11, pp. 5-181 (for Hastināpura). Narain, A.K., & Roy, T.N., 1968, *Excavations at Prahladpur*, Varanasi; 1976, *Excavations at Rajghat*, Varanasi. Sharma, G.R., 1960. *Excavations at Kauśāmbī, the Defences & the Śyenaciti of Puruṣamedha*, Allahabad; 1965, *Excavations at Kauśāmbī 1949-50*, Mem. ASI, 74, Delhi. Sinha, K.K., 1967. *Excavations at Śrāvastī 1959*, Varanasi; 1969, in B.P. Sinha, ed., *Potteries of Ancient India*, Patna (for NBPW); 1973, in Agrawal, D.P. & Ghosh, A., ed., *Radiocarbon & Indian Arch.*, Bombay, pp. 231-8 (for Kauśāmbī stratigraphy & chronology)—K.K. SINHA

4.18.2 W. region. Rajasthan, bearing a distinct geographical personality in spite of its diverse geomorphological features, played in important role in the growth of early historical cultures of upper India. Unfortunately the available archaeological data are meagre and confined to a limited number of excavated sites like NOH, BAIRAT, RAIRH, JODHPURA, NAGAR[2] (information from Krishna Deva from his personal notes), SAMBHAR, NAGARI, RANG MAHAL and AHAR[2]. The picture of initial stages of cultural growth of the early historical period, therefore, is rather hazy. However the excavated material which can be divided into the following stages furnishes some idea of the material life of the period: (i) protoliterate (600 to 300 B.C.); (ii) literate (300 to 200 B.C.); (iii) preclassical (200 to 0 B.C.); and (iv) protoclassical (1st to 3rd centuries A.D.).

The evidence relating to the first stage is confined only to two excavated sites, viz. NOH and BAIRAT, both in e. Rajasthan, wherein the overlap phase of the PGW [11.14] and NBPW [11.16] appears to represent the cultural traits of this span of time. At NOH some quantity of the black-and-red ware [11.16.3] was also found associated with these levels. No significant structures except a 3 m thick filling of mud (?), which was raised possibly as a safeguarding measure against floods, has been reported. Amongst the notable finds mention may be made of copper objects and iron implements including dishes and arrowheads, ivory hairpins, ear studs and beads of semiprecious stones, besides those of bone and terracotta, discs and wheels, hammer-stones, crucibles [16.4] and decorated figurines. A PGW sherd contained impression of cloth [16.16].

Broadly coinciding with the Mauryan epoch, the remains of the second stage perhaps saw a somewhat improved standard of material life as is indicated by the excavations at BAIRAT, NOH, RAIRH, etc. The NBPW including plain grey ware formed main ceramic industry. It appears that the NBPW was mainly confined to the e. half of Rajasthan; a single sherd unearthed at AHAR[2] in s. Rajasthan may be an exception. The building activity of this stage was in mud, mud brick and baked brick. A notable brick structure was the grand circular temple of Buddhist affinity with a *pradakṣiṇā-patha* bearing the traces of lime plaster on brick concrete at BAIRAT. A mud-brick wall and drains of baked brick exposed at NOH probably belonged to the common man's habitation. Among the principal antiquities mention may be made of: uninscribed cast coins [3.1], human and animal terracotta figurines, some with incised rhombic eyes and punched or applied decorations: copper and iron implements including nails, arrowheads, etc. semiprecious stone, glass, ivory and terracotta beads; shell bangles and bone tools; a seal with an inscription in Brāhmī reading *Dhuvamitasa* from NOH; and many fragments of a polished Chunar sandstone pillar from BAIRAT.

The inferences pertaining to the preclassical stage are mainly based on the data from RAIRH, SAMBHAR, NAGAR,[2] NOH, JODHPURA, NAGARI, AHAR,[2] BAIRAT, etc. The pottery is mainly of red ware, with an occasional use of grey. Emergence of plain spouted jars and knobbed lids form conspicuous features of the ceramic industry. The stage was marked by a greater activity in baked brick, besides mud. Some of the interesting structural remains comprise: the plan of a double-roomed house at RAIRH, dwellings with central courtyards and side rooms at SAMBHAR, a Buddhist monastic complex at BAIRAT and the plan of an elliptical shrine with plastered mud walls bearing a *pradakṣiṇā-patha* at NAGARI, which has been dated by the excavator to an earlier age (350-300 B.C.) and which was probably of Vaiṣṇava affiliation. Ring-wells [14.15] and in one case a drain were also found associated with the habitation.

Antiquities of this stage are mainly represented by moulded terracotta plaques of human figurines with convex or flat back, animal figurines, beads of terracotta

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and semiprecious stones, shell bangles, a gold hairpin, copper and iron objects, four-legged stone querns, skin-rubbers [18.4] and terracotta toy-cart frames. Coinage is mainly represented by punch-marked [3.1], cast, Indo-Greek, Mitra and Janapada coins of the Śibis and Mālavas. Interesting evidence of cotton cloth [16.16] was found at BAIRAT and RAIRH. Inscriptions in Brāhmī on two sealings from Ahar[2] and a seal from SAMBHAR indicate the growth of literacy during the period.

In the protoclassical stage Rajasthan, like other parts of India, seems to have passed through a phase of greater cultural communication. This is attested by excavated material found at sites like RAIRH, NAGAR,[2] NOH, RANG MAHAL and NAGARI. The pottery mainly consisted of the ordinary red ware, Red Polished Ware [11.23] and Rang Mahal Ware [11.24], the last one containing beautiful varieties of black painted designs including those of birds and animals and incised ones. Other distinct ceramic types were represented by the vase or pot stamped with diverse symbols including *svastika tri-ratna*, etc., incense-burners [12.2], handled *nīrājanāpātras*, one with the figure of a bull from RANG MAHAL, varieties of sprinklers and spouted vessels of plain and decorated type, besides votive tanks [12.11] and ritualistic bowls with miniature bowls on the rim. Glazed pottery [11.26] was also in use to a limited extent as evidenced at a few sites.

The structural activity was mainly in baked brick and brickbats, but at RANG MAHAL mud brick was largely employed in the construction of houses, which had in some cases burnt-brick pavements and drains. The most remarkable evidence of the stage is represented by the planned settlement at NAGAR[2] with straight streets oriented due n.-s. and containing blocks of houses on either side. The street fronts were marked with projecting benches and ramps connected with the level of streets which was also characterized by hardened patches of earth. The dwellings contained groups of rooms sometimes with courtyards, large halls, verandas, etc. Evidence of rows of shops on sides of streets signified the urban character of ancient NAGAR.[2] Houses with side-rooms and courtyards formed a feature of the contemporary levels at SAMBHAR. Besides, partly extant remains of a series of parallel walls, fragments of drains and pavements found at RAIRH indicate a materially rich habitation. Traces of furnaces containing ash, burnt clay and a large quantity of iron refuse at a few sites suggest specialization in iron smelting.

The significant finds of the stage include handmade human and animal figurines prepared out of single or double mould; beads of agate, lapis lazuli and other semiprecious stones, paste, terracotta, faïence [16.6] and glass; a mirror and chariots of bronze from RAIRH; soapstone toilet caskets [18.2]; legged and rotary querns; terracotta rattles [6.7.4], wheels and gamesmen [6.7.2]; bone, terracotta and stone discs; bangles of shell copper and terracotta; ear ornaments, skin-rubbers [18.4] and copper objects and iron implements like sword-blades, lances, spearheads and small daggers. Some outstanding human figures, which give some idea of contemporary aesthetic traditions and beliefs, comprised a plaque depicting figures of Kāmadeva, and his consort Rati, Indra attended by a female flywhisk-bearer, a female figure in the round with an attractive head-dress, a *yakṣī* standing under a tree from NAGAR[2] and a terracotta mould of a female head, hand-modelled figure of a male seated on a stool with pendant legs, reminding one of the Mathura statue of Wima Kadphises, and a fragment of a terracotta plaque depicting a male with four-stringed lyre from SAMBHAR.

The coinage is represented by the issues of the Mālavas, Kushans and Murundas. An imperfectly-read bronze seal with Brāhmī legend was found at RANG MAHAL.

For sites see respective entries in vol. II.—M.C. JOSHI & A.K. SINHA

During the period Gujarat, like other regions, witnessed the growth of towns, such as NAGARA and PRABHAS, though rural establishments are represented by such sites as TIMBARWA, Baben, JOKHA, DHATVA, Sathod, etc. New settlements seem to have been developing on rivers like the Tapti, Vishwamitri, Meshvo and Vatraka and in the plains. They indicate a linear pattern on the river banks but in the plains sites like SHAMALAJI, KARWAN, JOKHA, etc., indicate rectangular patterns. A thicker habitation than in the preceding periods is noticeable, the process being no doubt accelerated by the removal of the forest cover by iron-using agriculturists.

The houses in these open towns and villages were mostly of mud or split bamboo. The political condition during the period seems to be changing from the status of an independent state, ultimately merging into the Mauryan empire, after the collapse of which political struggle is intermittently observed through the period, necessitating fortifications at such sites as SHAMALAJI. But periods of peace, sometimes long, helped in the growth of settlements and commerce. NAGARA, KAMREJ and BHARUCH, established earlier, seem to be expanding as centres of trade, while towns like VALA, VERAVAL, SOMNATH, AKOTA and VADNAGAR seem to have been established in the later part of the period. This twofold phenomenon of the development of old settlements and the establishment of new ones indicates the progress of culture.

The geographical position of Gujarat on the w. sea board assisted in the establishment and growth of en-

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trepots and BHARUCH, NAGARA, Hathab, VERAVAL, DWARKA and other centres where the goods coming from the w. were exchanged for the local products with those collected from the hinterland. The goods gathered at these centres moved in the interior through the old centres like JOKHA, DHATVA or the new establishments like KARVAN, Ajabpura, Sanand and AMRELI, all indicating the internal trade routes. The commercial prosperity is reflected in the brick houses, use of fine ceramics, imported materials and donation and creation of religious monuments. The people seem to have arranged large-scale dinners cooked in hearths dug into the ground. Grains like rice and *Rodrava* were used; animals like the deer, *nilgai*, domestic sheep, cattle and fowl were killed for food. Along with commerce town-planning, house-building, public works as well as ceramics, ivory and shell-work, mining, metallurgy and agriculture were flourishing.

In this belt of occasional draught the utility of water conservation was clearly realized and earthworks were erected; thus the famous Sudarśana was constructed in the reign of Chandragupta Maurya in the 4th century B.C. and was repaired by Rudradāman in A.D. 150. Their layout with stone and brick across the small streams, their waste-weir channels, etc., indicate the engineering practices. The fine series of such works around SHAMALAJI is indicative of their planning and construction as well as their weakness. Some records indicate the finance involved and the care taken to repair them when they were damaged. This helped local agriculture that was probably developed for domestic and commercial use.

The metallurgists depended on local iron ores and other necessary ingredients, fuel, etc. Iron was smelted, forged and case-hardened for specific tools such as hoes. Some copper, bronze and silver seem to have been imported and smelted and cast for coins and images. Potin and lead also were similarly used.

A variety of ceramics was produced for day-to-day use. Bricks and bars were produced for construction. Roof-tiles were known. Some ceramics entered Gujarat from the w. in commercial transactions and were locally used. Some glazed ceramics [11.26] were also produced. Glass was manufactured or imported and large beads studs, bangles and beads were made from it. Shells, especially conch, were used for making beads, bangles and pendants. Querns, mortars, beads, etc. were produced out of stone. Toys for children as well as dice indicate the objects of amusement.

Due to persistent foreign occupation of the land from the 1st century A.D. to the end of our period the population might have developed a large foreign element.

For sites see respective entries in vol. II.—R.N. MEHTA

4.18.3 Middle Ganga region. Prior to the advent of the early historical period we have in the mid-Ganga valley (Bihar plains) the picture of a prevalent Chalcolithic culture, typified at CHIRAND and SONPUR [4.14.3] and characterized by the black-and-red ware [11.6.4], some copper objects, mud houses, microliths, bone arrowheads and a few terracottas. Towards the end of the Chalcolithic period we find the introduction of iron with a fine and late variety of the black-and-red ware at both the sites. Thus iron was known and used in the region before the introduction of the NBPW [11.16]. The use of iron as a metal has been hailed as marking a great technological revolution leading to the rise of urban centres, with the sophisticated *de luxe* NBPW monumental architecture and beginning of writing. While there is no question of the significance of the use of iron, the point appears to have been overrated. Even before the introduction of iron there were large and prosperous settlements in India and outside, developed scripts, art and architecture and brisk internal and external trade. The view that the opening up of the mid-Ganga valley by the Aryans was facilitated by the iron tools for the clearing of thick jungles is not tenable. While there is no evidence that the mid-Ganga plains were more thickly forested than the sub-Himalayan regions of Uttar Pradesh, which had settlements even before, we have clear evidence of a flourishing Chalcolithic culture throughout the area at sites like MANER, Dt Patna, CHECHAR, across the Ganga opposite Patna, and other sites, not to speak of CHIRAND and SONPUR. But iron tools and weapons must have helped in the marching ahead of the preceding Chalcolithic cultures into the rise and growth of larger kingdoms (*mahā-janapadas*) and even empires. But the evidence of this transformation is lacking.

The start of the early historical period was the establishment of 16 *mahā-janapadas*, of which Vṛjji, Magadha and Aṅga, respectively with Vaiśālī, Rājagṛha (RAJGIR) and CAMPA as their capitals, all of them limitedly excavated. At all the three sites the black-and-red ware [11.6.4] appears to be the earliest pottery culture. No definite date can be ascribed to the rubble fortification walls girting the hills of RAJGIR, 40 km in perimeter [though its medieval origin (Patil, 1963, p. 435) is extremely unlikely], and no archaeological evidence is available to corroborate the grandeur of these cities as described in literature. Excavation at CAMPĀ in very limited areas, in the fortification and habitational areas, reveals the beginnings of a fortification wall of rammed earth dug out of the surrounding moat. The subsoil water level did not allow the excavation of the rampart down to its foundation; but by pumping and scouring sherds of the black-and-red ware of an early type were recovered without the NBPW. Thus it is very likely that

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the rampart was raised in the early 6th century B.C., or slightly earlier. The same is the story at VAIŚĀLĪ. It is tempting to suggest that in the early historical cities the NBPW and coinage were introduced almost simultaneously. The remains at BALIRAJGARH, Dt Madhubani, also show a mud fortification in the early NBPW period. Towards the late NBPW phase we find at CAMPĀ, VAIŚĀLĪ and BALIRAJGARH in particular evidence of strengthening of the mud fortification walls by brick revetments and brick additions on the top. We do not know if the threat of the Bactrian Greek invasions or Khāravela's campaigns in Magadha had anything to do with this spurt in strengthening the ramparts. Taking into account the ^{14}C dates and their calibration it is safe to take back the beginning of the NBPW to 600 B.C., and everywhere in the region it appears with the late phase of the black-and-red ware. Silver and copper punch-marked coins [3.1] have been found in excavations at all the sites in the NBPW-bearing strata from the very beginning. On the basis of a comparative study of the weight of and the symbols on the coins and their distribution in the w., n.-w. and even s. it has been possible to assume the existence of an imperial Magadhan currency from the days of the Nandas supplanting the local punch-marked coinage. Cast copper coins [3.1] also appear quite close in time with the punch-marked ones. This makes it clear that trade and commerce had developed at the very beginning of the early historical period to the extent that metal currencies were an unavoidable necessity, there being no archaeological evidence of the existence of coinage prior to this period, notwithstanding the view of many scholars that coins, even gold ones, are referred to in the Vedic literature. Trade and commerce also presuppose roads and developed means of transport. While the Buddhist literature refers to roads and mentions national highways linking various cities of the w., n.-w., e. and s., and Kauṭilya refers to wide royal roads of different widths, excavations, probably because of being limited in area and sporadic in character, have failed to reveal any roads, large or small. The discovery of agate, steatite and carnelian beads (out of 103 carnelian beads found at SONPUR 33 belong to this period) from the excavated sites proves trade contacts with the far-off n.-w. regions, but there is no evidence of any object being imported from outside India, though the Jātakas do suggest contact with the w. world (cf. *Bāveru-jātaka*).

One notices for the first time after the end of the Harappa culture [4.9] the use of mud brick (SONPUR) and burnt brick (CAMPĀ) in the earliest exposed levels of the NBPW. However the *stūpa* built on Buddha's relics at VAIŚĀLĪ [2.8] was a small one of mud. Whether the cities had special quarters or lanes for particular groups of artisans or not (as the Jātakas do suggest for Varanasi), one cannot miss the significance of the discovery of a large number (more than a dozen) of jeweller's stone moulds from the early NBPW strata in one small trench at CAMPĀ, famous for its jewellery in early Buddhist and Jaina literature.

Besides red ware, grey ware and the Black-slipped Ware [11.3], the *de luxe* NBPW was introduced. The shapes in these wares were the dish, bowl, lipped bowl, tumbler, *hāṇḍī*, jar, frying pan and drinking vessel. The NBPW shapes were mostly the bowl, lipped bowl, tumbler and dish. They must have been the prized possession of the elite and the monk community; there are instances of broken NBPW vessels being repaired by copper wire. There is no doubt that the NBPW originated in the s. Bihar plains, where it is found in abundance at all sites, and CHIRAND, SONPUR, CAMPĀ and VIŚĀLĪ have yielded it different in hues; from CAMPĀ we have quite a few white-painted pieces.

Carbonized grains of wheat, rice and other grains have been found at many sites. But the abundance of bone, ivory, copper and iron arrowheads and microliths suggests that hunting also must have been not only a pastime but a means of additional food supply. Together with stone and terracotta balls they could have been used as missiles as well in wars, which were very frequent in this formative historical period. Iron weapons should have been much in use, but it is important to note that only a few iron objects, much less identifiable ones other than nails, knives, arrowheads, one or two lance- and spear-heads and daggers have been found in the excavations. This is rather intriguing even making allowance for the possibility of corrosion and virtual disintegration of the metal in the soil. Is it possible that iron, like elephants, was costly, and its use was initially restricted for military use, which would explain the nature of iron objects from the excavations? Were iron tools of agriculture and smithy not yet in general use? Were large iron axes and saws not utilized in cutting trees in the sub-Himalayan region? All this lack of evidence may further suggest that iron technology probably did not play that dominant role in the economy as has been thought by some. From SONPUR in the long NBPW period (600-100 B.C.) we have broken and corroded pieces of a lance, a broken spear, a leaf-shaped arrowhead, fragments of a rusted chisel, broken knife blades, fragmentary pieces of an axe, a socketed arrowhead and a medium-sized ring. Copper objects are more numerous and varied, and there is hardly any copper tool or weapon which has completely yielded to its iron counterpart. Copper vessels like bowls, spoons, bells and ornamments such as ear rings, bangles, hair clips and antimony rods predominate, there being only a few copper nails and arrowheads.

The Mauryan period (*c.* 322-185 B.C.) introduced stone as part of architecture and for fashioning mono-

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lithic pillars with animal capitals, all with a shining polish. Excavations at KUMRAHAR, BULANDIBAGH and Kankarbagh have exposed extensive remains of massive timber palisades of the ancient city of PĀṬALIPUTRA, which is believed to have been founded a year before the death of Buddha, and which became the capital of the Magadhan empire shortly afterwards. The statement of Megasthenes that the wooden palisade had numerous gates and watch-towers surrounded by a deep moat does not necessarily make his contemporary Chandragupta Maurya the author of this complex. It could very well have been constructed at the time of the Nandas who built up the first all-India empire in the historical period with PĀṬALIPUTRA as the capital. The hall of KUMRAHAR with 80 stone pillars stands completely isolated in the entire complex and could hardly have been a part of the palace of Chandragupta. It could well have been constructed at the time of Aśoka with whom the use of stone as an architectural component can be definitely associated. Burnt-brick walls and floors have been traced at PĀṬALIPUTRA. At CAMPĀ a well-plastered brick drain belonging to the middle NBPW phase has been traced to some length.

According to calibrated ^{14}C dates the NBPW period may have ended by *c.* 100 B.C., thus including by and large the Śuṅga period. The NBPW deposits may be subdivided into three phases, early, middle and late (Śuṅga), with that ware as a very distinct cultural is determinant in all of them. The totality of this culture is fairly well-documented archaeologically. The middle phase, besides introducing stone masonry and substantial ramparts, also shows sophistication in sculptures, terracottas, jewellery and ceramics. A few broken pieces of polished shafts and animal capitals have been picked up in excavations in the localities of Patna besides the monolithic pillars of KUMRAHAR, fragments of polished stone discs engraved with scenes connected with the mother goddess [12.3.9] worship at Murtaziganj and the famous Didarganj *yakṣī*, not to speak of a number of stone beads. This entire gamut of stone objects of high quality bespeaks the existence of a highly skilled and distinct professional class of lapidary artists. The potter's art reached a new height. The red ware was for common use with the bowl, dish, jar, basin, *hāṇḍī*, frying pan, etc., predominating. In the black-slipped ware the bowl and dish outnumber the *hāṇḍī*. In gray ware too the dish and bowl are predominant. In the NBPW the dish and bowl are the chief types. In the late NBPW phase we have the sprinkler in the Red Polished Ware [11.23]. The find of this type at CAMPĀ in this phase is significant as the sprinkler is generally ascribed to the Kushan period. The character of the NBPW with its thin texture and hardness producing a metallic sound and in various colours (some sherds have two colours as also paintings) speaks volumes for the quality of the ceramic art. The ware appears to have been rather specially designed for ritualistic purposes or as tableware for the nobility. Its wide distribution might have taken place more in the wake of Magadhan imperialism or the advance of Buddhism in the Mauryan period than to the spread of iron technology.

The depiction of numerous types of ornaments—ear rings, necklaces, armlets, bangles, girdles and anklets—in sculptures and terracottas show the elegance of jeweller's art, finding corroboration in the discovery of a large number of stone and ivory beads, terracotta ornaments and jeweller's moulds. Ornaments could have been of gold and silver. The poor were no less fond of ornaments but were satisfied with terracotta beads, ornaments for ear lobes etc.

The art of making terracotta was also quite flourishing. Many of these could have been toys, but some were certainly of religious significance. The art in the period shows a steady evolution. Hand-moulded pieces with pinched nose, incised mouth and eyes, stumpy and incomplete arms and legs developed into beautifully moulded figurines of dancing girls and of graceful women with a variety of head-dresses and ear ornaments. Towards the end of the NBPW phase terracotta plaques, mostly of female figures or of *mithunas* became popular. A few plaques from CAMPĀ [as elsewhere from the upper and lower Ganga valley] have weapons arrayed on the top, the figurines thus probably representing a *śakti*. Winged female figurines from VAIŚĀLĪ and one from CAMPĀ having w. Asian head-dress suggest w. contacts. Animal figurines and toy ram-carts with wheels (one tortoise-shell cart from CAMPĀ) show the skill and artistry of the toy-maker. Conventionalized terracotta figurines of snake [17], abundantly found throughout this period, attest to an early *nāga* cult particularly prevalent in Bihar, as it is even today.

Working on bone and ivory was also a sophisticated art. We have not only bone arrowheads, tanged, socketed and plain, but bone awls, ivory arrowheads, antimony rods, styli [20.5] spoons, dice and combs. A beautiful ivory female figurine with articulated limbs is a prize find from CAMPĀ.

Dancing must have been a socio-religious pastime as revealed by many terracottas, and a large terracotta mask (*pratiśīrṣa*) from CHIRAND suggests the popularity of pantomimes or dramatic performances referred to by Greek writers and Kauṭilya. The discovery of many glass objects including beads and a beautiful crystal amulet or pendant in the form of female head from SONPUR suggests the knowledge of glass technology.

Writing did certainly come into use, though no inscription definitely earlier than Aśoka has been found. Terracotta or clay sealings with short inscriptions have

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been recovered from SONPUR, KUMRAHAR, CAMPĀ and VAIŚĀLĪ. Wheeled transport must have been in general use. Kautilya speaks of large horse-drawn chariots, but we have only terracotta and bone toy wheels to substantiate the observation.

The late NBPW phase shows a distinct deadline in pottery and sculpture. The NBPW is virtually non-existent, grey ware also disappears and red ware is the only ware in the field; shapes in this ware do not show any notable features. Houses continue to be simple and small, made exclusively of burnt brick. Terracotta ring-wells abound at all sites, their exact purpose remaining uncertain [14.15].

The subsequent Kushan period and after, down to A.D. 300, is remarkable for its massive well-built burnt-brick structures at KUMRAHAR, VAIŚĀLĪ, CAMPĀ and particularly CHIRAND, where five structural phases have been traced and exposed. Most of the structures were probably part of monastic complexes. Contrasted with the previous Śuṅga and the subsequent Gupta structures, they exhibit a mature brick architecture. Terracotta art shows a declining trend through terracotta plaques continue. Except characteristic Kushan terracotta with bulging bellies, characteristic head-dress and rather grotesque or amusing faces, there is no extraordinary feature to be noted in the period. The ceramic art continues to decline. We have only the red ware; the shapes are mainly utilitarian without painting. The sprinkler, spouted vessel, high-necked *surāhī* and miniature pot are common. Beads of agate, amethyst, bone and ivory, carnelian, chalcedony, crystal and glass are found in greater quantities and attest to the continuation and further development of the concerned art and crafts and brisk trade.

Ghosh, A., 1973, *City in Early Historical India*, Simla. Narain, Lala A., 1970, in *Jour. Bihar Res. Soc.*, 56, pp. 1-35 (for Chirand). Patil, D.R., 1963, *Antiquarian Remains in Bihar*, Patna. For sites see respective entries in vol. II.—B.P. SINHA

4.18.4 Chota Nagpur region. While Chota Nagpur had a flourishing Neolithic culture [4.6.5], though no Neolithic habitation site has been located, there is no trace of a well-defined Chalcolithic culture here, which is intriguing, as to its w. the culture is represented at such sites as CHIRAND and SONPUR [4.14.3] and its e. flank is studded with Chalcolithic sites [4.14.4]. Bar celts of copper closely copying Neolithic celts, unfinished shouldered celts, axe-heads and other objects have no doubt been occasionally and isolatedly found at various places. In the copper belt of Singhbhum there are traces of copper workings where more than one copper vein had been anciently tapped. Old circular ventilation shafts about 1 m in diameter are found along with considerable dump and slag, the evidence of mining continuing e. to Rakha hills (Murray, 1940). An important Chalcolithic element—microliths represented by blades, burins, crescents, triangles of triangular, trapezoid or rhomboid sections—is noticed at various places. Thus, with the principal elements of the Chalcolithic culture present, it is surprising that no regular settlement of the culture has been identified.

In this relatively isolated area inhabited by tribals there emerged a community in the early centuries of the Christian era, with its habitations situated mostly on highlands by the side of a stream or water reservoir. Their date is indicated by the find of Kushan coins at one of these habitations at BELWADAG, Dt Ranchi, and is confirmed by a ^{14}C date (1970±90 B.P.). One of the settlements, KUNJLA, 4 km to the s.-s.-w. of Khunti, a subdivisional town in Dt Ranchi, was excavated in 1944 (Ghosh, 1948), revealing remains of an unpretentious brick house with several rooms fronted by a veranda. At SARADHEL (*IAR 1964-5*) a fortification wall of well-burnt bricks was an additional feature. The pottery at all these habitation sites is mostly wheel-made, of course fabric, thick section and terracotta red colour and represents the jar, bowl and vase with ledged lid and sprinkler, combined with incised decorated designs, indicating thereby a Kushan complex. Among other finds iron objects of diverse utility and shapes, including arrow-heads, chisels, nails, caltrops, rings, knives, etc., deserve special mention. In fact one of the sites yielded evidence of iron-smelting ovens, suggesting the local manufacture of the objects. Other finds are copper hooks, rods and bangles, beads of chalcedony, agate and carnelian, clay sealings, saddle querns, etc. The full-fledged Iron Age culture seems to be devoid alike of genesis and decay.

The sites have been named Asura sites (Roy, 1915, pp. 61 ff.), but this is confusing since it has no relation with the local iron-smelting tribe of the same name [14.4]. Some of the sites contain cinerary urns, but it is difficult to say whether they belonged to the original settlers or were planted later on.

Dani, A.H., 1960, *Prehistory & Protohistory of e. India*, Calcutta. Ghosh, A., 1948, in *Handbook of Ind. Science Congress*, Patna, pp. 31-51 (for Asura sites & Kunjla). Murray, E.F.O., 1940, in *Jour. Royal Asiatic Soc. Bengal*, 6, pp. 78-90 (for ancient copper workings). Patil, D.R., 1963, *Antiquarian Remains in Bihar*, Patna. Roy, S.C., 1915, in *Jour. Bihar & Orissa Res. Soc.*, 1; 1916, in *ibid.*, 2; 1920, in *ibid.*, 6; 1926, in *ibid.*, 12 (for Chota Nagpur antiquities in general).—S.C. RAY

4.18.5 Lower Ganga region. Stretching from the e. Himalayas to the Bay of Bengal, roughly between 86° and 90° lat. and 22° and 27° long., W. Bengal has four major physical divisions (Spate and Learmouth, 1967, p. 573): (i) the submontane *tarai*, still largely under forest

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(Dts Darjeeling, Koochbehar and Jalpaiguri); (ii) the n. para-delta (Dts W. Dinajpur and Malda); (iii) the w. margins comprising largely the laterite piedmont plain between the Hooghly and Contai c. plain (Dts Burdwan, Birbhum, Bankura, Purulia and Midnapur); and (iv) the Bhagirathi (Ganga) delta (Dts Murshidabad, Nadia, 24-Parganas, Howrah and Hooghly). The third division, drained by endless fans of rivers—Ajay, Damodar, Rupnarayan and Kasai (Kangsabati)—had witnessed the extension of the prehistoric black-and-red ware culture of c. and w. India [4.14.5, 4.14.6], but nothing has so far been discovered to make a picture of transition from prehistory to history in this region. Some early historical sites have been noticed in this division, but their presence appears to be more a result of the extension of the early historical culture from the delta area (the fourth division) than an emergence out of a prehistoric background. The most important early historical city in this region is the port-town of Tāmralipta (Ramachandran, 1951), represented by TAMLUK, a subdivisional town in Dt Midnapur. As a result of excavation and exploration a large number of antiquities from the Mauryan epoch have been discovered here. A few wooden fragments recovered from the Bargabhima temple site are believed to be the remains of a Mauryan palisade. From a high mound were unearthed 300 cast coins [3.1] of the 2nd and 1st centuries B.C. Among the terracottas some are of Hellenistic affiliation, though the majority belong to the Śuṅga-Kushan art idiom. Several pottery vases from this site are said to have Egyptian or Minoan parallels. Fragments of the Rouletted Ware [11.21] have also been reported. post-Kushan finds suggest that the port-town continued to thrive even after the early historical period. The latest excavation at the site (1974-5) has been without any significant result.

Other ancient sites located in this region have been explored in a cursory manner and the reports thereon indifferently prepared. Some such sites occur in Dt Birbhum (Chakravarti, 1972). One of them is BIRNAGAR, where an extensive mound is said to have yielded brickbats, and KOTASUR and ASURDANGA are two other sites in this Dt which possibly contain relics of the period.

PANDU RAJAR DHIBI is another site in Dt Burdwan which shows traces of prehistoric and early historic settlements. Published notices of the excavation at this site give a confused picture of the cultural sequence, as terracotta heads, the NBPW(?) and microliths have been reported from the same level. MANGOLKOT is another important site in the same Dt, which yields from time to time terracottas and pottery of the Śuṅga-Kushan age from the surface.

The n. para-delta, the second physical division, lying between the Bhagirathi and the Brahmaputra/Jamuna, is essentially a vast plain watered by innumerable rivers. Its physiographical nature favoured the growth of early urban sites. Among such sites only BANGARH, Dt W. Dinajpur, lies in W. Bengal. It has been identified with ancient Kotivarṣa, a metropolis of the Puṇḍravardhana-*bhukti*. Excavation at this site shows three phases in its cultural history. Phase I corresponds to from the Maurya to the early Śuṅga period. From Phase II have been discovered brick structures of the Gupta period, while Phase III belongs to the post-Gupta epoch. But no correlation between the excavated materials and the phase to which they belong has been made out in the published report.

The most important division during the early historical period was the Bhagirathi delta, the fourth physical division. It was so because this region felt the direct impact of the process of second urbanization of the Ganga basin. Of the urban centres which grew up as a result of this impact CHANDRAKETUGARH in 24-Parganas is the largest in dimension. Also known as BERACHAMPA, this site emerged as a fortified town in the 5th century B.C. Its mud rampart wall encircles an area of 13 sq km. Excavations were conducted at Khana-Mihirer Dhipi and Itkholar-danga, both lying within the fortified area. At Khana-Mihirer Dhipi six successive periods of occupation were noticed. In Pd I, assignable to the 4th-3rd century B.C., the NBPW [11.16] and punch-marked coins [3.1] were found. Pd II was distinguished by the usual ceramics of the early Christian era, terracottas of the Śuṅga-Kushan age, numerous copper coins, beads of semiprecious stones, terracotta sealings and other minor antiquities. Pd III yielded the rouletted ware, spouted cups, terracotta figurines, etc. A wooden container of paddy husk was an interesting find. Excavation at Itkholar-danga revealed a sequence from the 6th century B.C. In Pd I punch-marked coins, the NBPW and other objects were noticed. Pd II produced terracotta plaques, cast copper coins and other antiquities. The significant finds from Pd III were the rouletted ware and other objects assignable to the 1st-3rd century A.D. A cutting across the rampart near Itkholar-danga area showed that the rampart, raised on a foundation of brickbats, *surkhi* and potsherds, had two structural phases: the earlier phase belonged to the 1st century B.C., and the later to the next century. Remains of a wooden structure were found below the foundation of the rampart.

Besides CHANDRAKETUGARH the other explored early historical sites in the Bhagirathi delta include BORAL, HARINARAYANPUR, HARIPUR, DEULPOTA and ARGHARA, all in 24-Parganas. The antiquities reported from them include terracotta figurines, pottery, beads of semiprecious stones and other objects. At HARINARAYANPUR was found a sherd inscribed in

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characters of the 2nd century B.C., reading *Mitradharma*. The site has yielded the NBPW, punch-marked coins, Śuṅga-Kushan terracottas and other objects. Another site, Adi Saptagram, in Dt Hooghly, is noteworthy on account of the typical rouletted ware.

Chakrabarti, Debkumar, 1972, *Birbhūm Jelār Purākīrti*, Calcutta. Das Gupta, P.C., 1966, *Arch. Discoveries in W. Bengal*, Bull. Directorate Arch., W. Bengal, 1, Calcutta; 1964, *Excavation at Pandur Rajar Dhibi*, Calcutta. Ramachandran, T.N., 1951, in *Artibus Asiae*, 14, pp. 226-39 (for Tamluk). Spate, O.H.K., & Learmonth, 1967, *India & Pakistan, a General & Regional Geography*, London. For sites see respective entries in vol. II.—A.C. PAL

4.18.6 E. region. No archaeological remains that can be conclusively ascribed to the early historical period are known in the region. This is somewhat surprising because the Brahmaputra valley finds bear mention in both the epics, particularly the Mahabharata. There is, however, no truth in the assumption that this region was known to the author of the *Periplus* and Ptolemy. The beginning of early history in Assam is still undefined archaeologically.

Chowdhury, P.C., 1966, *History of the Civilization of the People of Assam*, Gauhati.—Y.A. RAIKAR

4.18.7 C. region. C. India, as already defined [4.14.5], with its perennial rivers and rich soil cover, contributed to the emergence and thriving of several cultures not only in prehistoric times but also in the early historical period. Generally speaking, the early historical cultures are associated with the PGW [11.14], the NBPW [11.16], the Red Polished Ware [11.23] and the bright-red ware of the Gupta period. However it is difficult to isolate these ceramic cultures, as at several sites in c. India the cultural development was a continuous process at least in this period. Moreover the periodization as given in several summary reports conceives of very broad chronological spans which make it rather difficult to individualize cultures based on the associated ceramic industries. It may therefore be proper to define the period of these distinctive ceramics, note the regions of their occurrence and then give a general sequence of material culture of the region in the early historical period. But it is necessary to make it clear that the dating proposed for the various ceramic industries is not final in any sense of the term even after taking into consideration some of the ^{14}C dates.

The earliest ware in the historical period which is associated with iron in the post-Chalcolithic period is the PGW, which has so far been reported from UJJAIN and BESNAGAR. At the former site it was encountered in the deposits which formed the rampart around this famous city, whereas at BESNAGAR it was recovered in the upper levels of Pd I designated as Chalcolithic [4.14.5]. While no details are available for BESNAGAR, UJJAIN of the PGW period seems to have been a well-fortified city on the bank of the river Sipra. [The presence of a few PGW sherds in the core of the mud rampart need not necessarily show its PGW date and may only indicate the existence of a PGW settlement near by from where clay was collected for heaping up the rampart.] The rampart of yellow and black clay, with several openings to serve as entrances, and with a moat about 25 m wide and 6 m deep, was parallelogrammatic in shape with a maximum extant height of about 13 m and basal width of about 60 m. It was reinforced on the side of the river by a framework of neatly cut wooden logs about 25·4 cm square and 5·1 m in length. The limited occurrence of the PGW in Madhya Pradesh does not allow a picture of the life of the people, but Ujjain has given evidence of cow-sacrifice, production of terracotta human and animal figurines, remains of stone and burnt-brick structures, iron artefacts and bone styli [20.5]. No details of the material culture associated with the PGW are available from BESNAGAR. The PGW at UJJAIN has been dated to 750 to 500 B.C.

The next early historical culture is associated with the well-known NBPW, reported from several sites in c. India, the better known of them being UJJAIN, TRIPURĪ, BESNAGAR, MAHESHWAR and ERAN. It appears that there was a great development in the material culture in the period associated with the NBPW. For instance, Pd II of UJJAIN has structures of fired as well as unfired brick, with floors made of a bed of rubble and brick jelly coated with smooth plaster of clay. In some structures the use of lime brick with a glazed surface is also evidenced. The kitchen equipment comprises stone pestles and mortars [6.19]. This Pd also witnessed the repairs to the breached rampart by means of a brick revetment and the laying out of well-made roads of rubble of assorted size with a clay soling; ring-wells [14.15] for sanitary purpose and a brick-built reservoir measuring about 10×8 m were built, thus showing a marked improvement in the life of the settlement. However the most significant feature of this Pd has been evidenced at BESNAGAR where remains of a temple with a circumambulatory passage and timber superstructure have been exposed.

That the NBPW period marked an all-round development in material culture is attested not only by a large-scale use of iron but also in the perfection in other fields. For instance, at UJJAIN were found the remains of a workshop where beads were manufactured, whereas figures of bulls made of copper have been reported from TRIPURĪ. The occurrence of punch-marked coins [3.1] and seals with legends stands testimony to the advance in the economic life of the people. Charred wheat has been reported from BESNAGAR.

The black-and-red ware [11.6], contemporary with

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the NBPW at UJJAIN and TRIPURĪ, seems to have continued even in the post-Mauryan period, associated with the coins of the Śātavāhanas. The tempo of urbanization and economic development seems to have continued in the Śuṅga-Śātavāhana period as evidenced by large-scale Buddhist establishments as at Bharhut and SANCHI and the abundant find of coins of the Śātavāhana rulers. The black-and-red ware of the early historical period is generally thick, with impure clay, the core showing imperfect firing, but it shows quite a range of shapes mostly of utilitarian value, e.g. the bowl, dish, globular pot, basin, cup, etc. Houses were brick-built with the roof supported on wooden posts and covered with tiles fixed to rafters below by means of iron nails. Coins of Śātavāhana kings have been reported from a number of sites in c. India, like TRIPURĪ, UJJAIN, Malhar, MAHESHWAR, BESNAGAR and several places in the Vidarbha region of Maharashtra contiguous to Madhya Pradesh. Along with the Śātavāhanas and later the Kṣatrapas held sway over a large part of c. India and their coins have been reported from TRIPURĪ, Malhar, UJJAIN and MAHESHWAR. There was not much change in the material culture but a new type of ceramic ware seems to have come into vogue along with terracotta figurines in this period. The former is characterized by a red surface with bands in dull-black.

Evidence of Roman contact with some c. Indian sites is available in the form of Roman coins and bullae [6.4] and the occurrence of the Red Polished Ware [11.23]. Roman bullae [6.4] have been reported from TRIPURI Bilaspur, Adam and Kolhapur and amphorae [11.9] sherds from PAUNAR. It may however be stated here that most of the Red Polished Ware is imitation, and real Roman Wares like the Megarian Ware [11.18] have not been found.

The landmarks in the cultural history of c. India subsequent to the Kṣatrapa period are too well known to be recounted in detail. ERAN, ancient Airikina, attained importance under the rule of Samudragupta, Budhagupta and Bhānugupta and temple architecture thrived under their patronage.

Some of the c. Indian excavated sites with early historical levels may be recounted here.

TRIPURĪ situated about 12 km w. of Jabalpur, is referred to in ancient Brāhmanical, Jaina and Buddhist literature. Coins bearing the legend *Tripuri* in Brāhmī of *c.* 3rd century B.C. have been recovered from the village of Tewar, identified as the ancient site of Tripuri. The first systematic excavation was carried out by the Sagar Univ. in 1952-53 and subsequently, for several seasons, by the same agency in 1965 and onwards. In the earlier excavation the habitational deposits, having a thickness of about 7 to 8 m, showed a sequence of five Pds. Pd I, dated to *c.* 1000 B.C. and represented by black-on-red painted pottery and microliths, was Chalcolithic [4.14.5]. Pd II, assigned to *c.* 400 to 300 B.C., was marked by the occurrence of the NBPW, buff-slipped ware, mud-brick houses and crystal beads. The Pd III occupation, dated between 300 and 100 B.C., was evidenced by the existence of mud-brick houses, punch-marked coins [3.1] and coins of Siri Sātavāhana. Belonging to Pd IV (*c.* 100 B.C. to A.D. 200) were extensive remains of a brick-built Buddhist *vihāra* yielding a steatite casket [12.8] and pottery with Buddhist symbols. Terracottas of Andhra-Kushan style were also found. Pd V, dated between *c.* 200 and 400, gave mica-slipped pottery, glass and shell beads, brass and iron missiles and terracotta figurines with foreign affinities. Remains of a circular temple identified as Golaki-matha, a seat of the Paśupata sect, of the Kalacuri period were also unearthed.

However the subsequent excavations proposed a different sequence. Pd I, dated between *c.* 500 to 300 B.C., was represented by the NBPW, the black-and-red ware, houses with rammed floors, fire pits and copper bull figures. Pd II could be dated between *c.* 300 and 100 B.C. on the basis of copper punch-marked coins, coins of Tripuri-Janapada and a fine red ware with shining surface. Pd III, *c.* 100 B.C. to A.D. 200, yielded Sātavāhana coins and platforms built of fired brick. Pd IV, *c.* 200 to 400, gave coins of the kings of the Bodhi dynasty, the Red Polished Ware and terracotta sealings. This Pd also had very distinctive missiles with denticulated brass blades and socketed spearheads. The last Pd, V, could be dated between *c.* 5th century and the early medieval period and was documented by silver Sassanian coins and gold coins of Kalacuri kings.

UJJAIN, Ujjayinī of ancient literature, the second major site excavated site in 1956 and onwards, lay on a major trade route. The excavations gave evidence of four major Pds of occupation. Pd I was represented by the PGW recovered in the clay rampart referred to above. The habitation inside the fortified area consisted of structures with rubble foundations and burnt-brick walls. The other ceramic industries associated with this Pd were the black-and-red ware and the Vesiculated Ware [11.17]. Iron was extensively used.

Pd II was marked by the occurrence of the NBPW and the black-and-red and grey wares as also the Vesiculated Ware. The structures were built of mud-brick as well as burnt brick laid over a plinth of rubble and clay, with a smooth clay plaster over the flooring. A remarkable feature of the Pd was a bead workshop with beads of carnelian and agate in various stages of manufacture indicating that Ujjain was then a centre of bead making. Pd III has been given a very wide time-bracket and designated as Śuṅga-Paramāra, characterized by Śuṅga terracottas, brick constructions, soakage wells, brick drains, votive tanks [12.11] and fragmentary sculptures.

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The last period of occupation, belonging to the late medieval period, was evidenced by mica-dusted ware, glazed pottery and Muslim coins.

[At NAGDA, Dt Ujjain, excavated by the ASI in 1955-6, Pd II, following Pd I, Chalcolithic, [4.14.5], was comparable with that of Pd I of Ujjain. Though pre-NBPW, it had a rich repertoire of iron objects but still retained some Chalcolithic features. Pd III, 500 to 200 B.C., had the NBPW and associated wares and also a rich iron industry.]

ERAN, ancient Airikiṇa, was excavated for a few seasons by the Saugar Univ. from 1964-5. No full report is however available. The historical habitations here begin with Pd II, characterized by the black-and-red ware and terracottas in early Sātavāhana style, shell pendants and terracotta cart-wheels. Pd II could be dated on the basis of the coin moulds and coins of W. Kṣatrapa kings. The last Pd was evidenced by glass and lac bangles and medieval coins.

The site of BESNAGAR, ancient Vidiśā, well-known for the Garuḍa pillar of Heliodoros, was excavated by the ASI in 1964-5 and subsequent years, giving a sequence of historical cultures from the PGW to the 2nd-3rd century A.D. However the excavation was carried out mainly to know more about the Garuḍa pillar and associated remains, if any. Pd I was Chalcolithic [4.14.5], but in its upper levels were encountered sherds of the PGW. The next Pd could be dated on the basis of NBPW and punch-marked coins. The remains of a temple with a superstructure of timber and a *pradakṣiṇā-patha* belonged to this Pd. In the next Pd, assigned to Śuṅga times, the temple was marked by a brick platform on a raised plinth. The Heliodoros pillar could be stratigraphically assigned to this Pd. Excavation revealed that there was a regular alignment of seven pits with the remains of pillar and capital fragments, thereby suggesting that the Heliodoros pillar was one of the seven in a row. The final Pd was characterized by Kṣatrapa coins.

MAHESHWAR, on the left bank of the Narmada, about 80 km due s. of Indore, has been referred to frequently in ancient Indian literature. The *Mahabhārata* refers to Maheśvarapura, whereas the Purāṇas speak of Maheśvarasthāna. However both these sources also mention that the city of Māhiṣmati was situated on the Narmada and was associated with the Haihayas. Some scholars tried to equate Maheshwar with Māhiṣmati, whereas some identified it with Omkara Mandhata, again on the Narmada. However the excavations carried out here by the Deccan College and the M.S. Univ. of Baroda in 1952-3 have proved that the present-day Maheshwar represents ancient Māhiṣmati.

The habitations of the historical period at Maheshwar—though there was also evidence of earlier Chalcolithic [4.14.5] habitations—could be divided into four Pds. The early historical Pd I habitations were evidenced by the occurrence of the NBPW, early cast coins and punch-marked coins [3.1] and remains of a *stūpa* at NAVDATOLI on the opposite bank, which was destroyed by floods. This Pd has been dated from 400 to 100 B.C.

The early historical Pd II, *c.* 100 B.C. to A.D. 100, was characterized mainly by the early historical black-and-red ware and the absence of the NBPW. Pd III was evidenced by the occurrence on a large scale of the Red Polished Ware and typical terracottas of the early centuries of the Christian era. The final Pd saw the introduction of Islamic glazed pottery and late medieval antiquities.

For sites see respective entries in vol. II.—S.B. DEO

4.18.8 N.-e. Deccan. Nothing prior to the two sets of the rock-edicts of Aśoka can be said to belong to the early historical period of Orissa. Aśoka who conquered Kaliṅga in the eighth year of his reign (*c.* 265 B.C.) has left his records at two places in Orissa—Dhauli and JAUGADA. These sets of edicts are significant in that they omit all reference to his conquest of Kaliṅga which his edicts engraved elsewhere mention, evidently to avoid any offence to the people of that country, of whom a hundred thousand had been killed in the war. In one of them he proclaims: 'All men are my children.' These edicts are respectively addressed to his officers (*mahāmātras*) posted at Tosali and Samāpā. The Samāpā edict is engraved on a boulder in the fortified town of JAUGADA itself and the Tosali one on a boulder at Dhauli, 5 km n. n.-w. from SISUPALGARH, also a fortified town. In the absence of any other ruined towns near by SISUPALGARH may be safely identified with Tosali and Jaugada with Samāpā.

Early historical sculptural art is well represented in Orissa. The earliest example is the forepart of an elephant carved on the top of the edict-bearing edict at Dhauli. The animal, though lacking the typical Mauryan polish, is represented faithfully with a stately movement, vibrant with life and inner strength emerging out of the boulder in harmony with its configuration.

SISUPALGARH, under the name Kalinganagara, attained the height of its prosperity under Khāravela of the Mahāmeghavāhana dynasty in the 1st century B.C., whose achievements are described in his famous inscription in the UDAYAGIRI(-KHANDAGIRI) hill, not far from Sisupalgarh, where Khāravela and members of his family excavated a number of caves and an apsidal temple for Jaina monks. Born out of the common art tradition of c. India, the sculptured friezes of caves have a distinctive flavour of their own in their depth, plasticity and volume.

Like SISUPALGARH, JAUGADA was built in the full-

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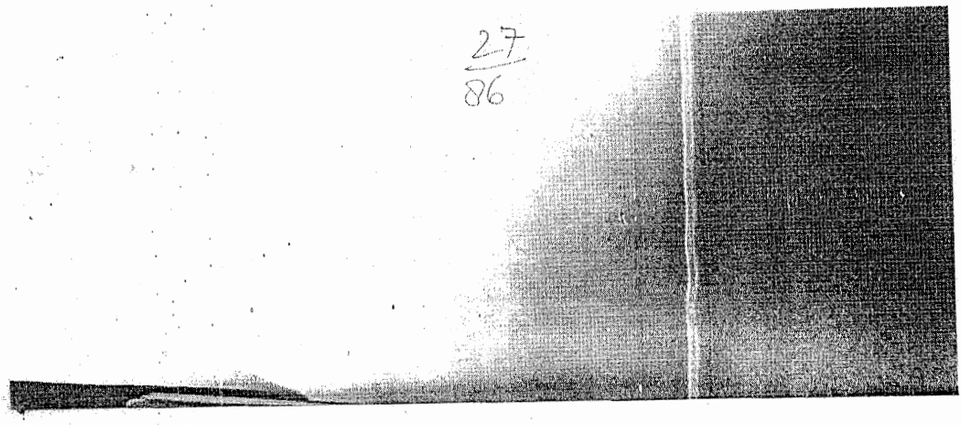

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fledged Iron Age but probably had a substratum of the Neolithic culture [4.6.7], a large number of stone celts of oblong section having been found on the surface except one occurring immediately over the natural soil. Probably in this cultural backwater the beginnings of the early historical period were not far removed in time from the end of the Neolithic.

For sites see respective entries in vol. II.—S.K. MUKHERJEE

4.18.9 Upper Deccan. Most of the Chalcolithic sites in the upper Deccan [4.14.6] were deserted by the beginning of the first millennium B.C. but for those in the Bhima valley where the Jorwe culture continued to survive, albeit in a poorer form, till 700 B.C. The deserted sites remained unoccupied for centuries and were reinhabited only during the 3rd-2nd centuries B.C., when this region came under the control of the Mauryas. Some sites in the Tapti and the Godavari valleys, however, are believed to have been in occupation even earlier in the sixth century B.C. The evidence from such excavated sites as PRAKASH and BAHAL in the Tapti and PAITHAN and NASIK in the Godavari valley shows that they were occupied by a people who had mastered the technology of iron. The stone blade-flake industry of the preceding Chalcolithic period was now replaced by iron tools such as knives, sickles, nails, arrowheads, spearheads, ferrules, axes, etc. The principal ceramic industry was the black-and-red ware represented by the bowl and dish and a non-descript red ware. Contact with n. India is indicated by the occurrence at some sites of the well-defined NBPW [11.16], which can be attributed to the expansion of the Mauryan empire s. of the Vindhyas in the 3rd century B.C. The structures of this period were mud-walled houses as at NASIK, and there is also evidence of the arrangement for the drainage of rain-water through ring-wells [14.15] and soakage jars. Punch-marked coins [3.1], hoards of which have been reported from sites like BAHAL, also belong to this period. These are essentially the elements of an organized civic life which mark the ushering in of urban development in this part of the country.

Large tracts of the upper Deccan were occupied by 3rd-2nd centuries B.C. when the Sātavāhana rule was established over this region. Although the initial year of the beginning of the Sātavāhana rule is controversial, culturally the period from the 2nd century B.C. to the 3rd century A.D. may be labelled as the Sātavāhana period in the archaeology of the Deccan. The Sātavāhana rule is attested by the finds of their coins at most of the sites in the upper Deccan. The period is characterized by permanent structures of baked brick with stone foundations and roofed with tiles [14.6.4] having a longitudinal groove and two holes for fixing them to the roof by means of iron nails. The houses at NEVASA had large rectangular rooms (4·50×2·50 m); the bricks used in their construction measured 52·5×27·5×7·5 cm, but they were not laid in the header-and-stretcher fashion. The floor was made of clay sometimes with a basal layer of sand as at NASIK. Water was drained off from the house through soakage jars buried in a pit or through a ring-well situated at some distance from the house, and the approach to it was rammed with pebbles and broken tiles. At NASIK wooden planks were fitted over the soakage pit and at NEVASA the planks were secured by means of a wooden rod. At PAITHAN there was a brick-lined drain joining the soakage pit. Structural *stūpas* built during this period have been laid bare at PAUNI, Dt Bhandara, TER, Dt Osmanabad, and Sopara near Bombay. But no fortified cities have come to light although Pliny records that there were 30 walled towns in the Sātavāhana empire.

A kitchen of this period measuring 6 × 3 m was unearthed at NASIK inside which were found a *chulha* of clay, six large storage jars embedded in the ground and a quantity of charred bones. Legged querns, sometimes decorated with incised patterns, and cylindrical pestles [6.19] are quite common at the Sātavāhana sites. The remains of charred grains and animal bones collected at several sites show that the people consumed wheat, rice, *jowar*, *ragi*, *pea*, gram, etc., as also mutton, pork venison and fish.

The principal ceramic industry of the period is a non-descript red-slipped pottery having a salt-glazed surface and represented by a variety of utilitarian shapes. The black-and-red ware of the preceding period also continues in this period. The ornaments consist of necklaces composed of beads of chalcedony, agate, carnelian, chert and also lapis lazuli which is used more as a spacer. Disc-shaped ear-studs too are made of these stones as well as of lead and glass. Animal- and bird-shaped amulets [12.1] also come into vogue in this period. Bangles are usually made of conch-shell, sometimes carved with decorative patterns. Ivory bangles, however, are of rare occurrence. Antimony rods [18.1] are made of copper but those of ivory are not wanting; those from NEVASA and NASIK are incised with delicate patterns. Combs [18.3] too are made of ivory. A variety of skin-rubbers [18.4] has been found and the noteworthy among them resembles the half of a mango seed. (Even today in rural Maharashtra people use actual mango seeds as skin-rubbers.) A number of tools and weapons of iron comprising knives, daggers, ploughshares and other objects of daily use have been reported from several sites. Iron caltrops [19.3.5] from NASIK are most interesting.

From the 1st to the 3rd centuries A.D. India enjoyed a flourishing trade with the Roman empire. The sea trade was carried through the ports on the w. coast such as

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Broach (Bhṛgukaccha), Sopara (Śūrpāraka), Cheul (Cemula), Kalyan (Caliene of the Romans) and other ones of lesser importance. This trade contact with the Roman world is reflected in the cultural equipment of the period—referred to as the Indo-Roman—at several sites, viz. KOLHAPUR, TER, NASIK, PAUNAR, BHOKARDAN and PAITHAN, where objects of Roman origin such as fragments of amphorae [11.19], glass beads, coins, bullae [6.4], lamps and the Megarian Ware [11.18] have turned up. By far the most important hoard of Roman objects, all of Alexandrian workmanship, has been discovered at KOLHAPUR. It consists of a number of bronze vessels, candelbra, stands and above all a statuette of Poseidon, the sea god, which is one of the finest of its class. Similarly objects of Indian origin found their way to the w., the most important among them is the famous ivory statue from Pompeii which is strikingly similar to one from BHOKARDAN.

This Indo-Roman period is characterized by a fine ceramic usually referred to as the Red Polished Ware [11.23] which is represented by a variety of sprinklers. It is supposed to be the imitation of the Roman Samion Ware. Another object of classical origin is the rotary quern [6.19.1] which has also been found at several sites in the upper Deccan. Most of the sites have yielded terracotta figurines of kaolin produced from a double mould, a technique which is supposed to be of Roman origin [17.2].

For sites see respective entries in vol. II.—M.K. DHAVALIKAR

4.18.10 S.-e. Deccan. The cultural set-up of the s.-e. Deccan succeeding the late Neolithic/Chalcolithic [4.6.8., 4.14.7] and the advent of the Iron Age Megalithic [4.17.7] periods has not been fully worked out. The same is true of the historical period prior to the establishment of the Sātavāhana rule in the region. Except a few inscriptions, sculptures, coins, literary references and travel accounts, no systematic material evidence has been gathered from archaeological finds. Moreover the absence of cultural superimpositions at such a largely excavated site as NAGARJUNAKONDA has added problems rather than solved them, although the settlement patterns of each culture right from the Palaeolithic Age to the late medieval period are individually well documented at this site; but even here no material evidence exists for the historical period prior to the later Sātavāhana occupation. Any account on the early historical cultures would therefore suffer from a lack of authentic data. For the sake of clarity, however, this long period may be divided into the three following phases, the dynastic appellation of each being only meant for convenient labelling: I, 6th to 3rd century B.C. (pre-Mauryan); II, 3rd century B.C. to 1st century A.D. (Mauryan and early Sātavāhana); and III, 1st to 3rd century A.D. (late Sātavāhana).

Phase I: The beginnings of the use of iron, the Black-and-red Ware [11.15.3] and Megalithic monuments in the Deccan can be assigned to the early first millennium B.C. generally but the habitations and other cultural relics, barring funerary vestiges, still remain an enigma. At KEŚARAPALLE, Dt Krishna, megaliths are found in proximity of the habitation site but their mutual link could not be established here or elsewhere. However an important discovery from the Megalithic assemblage of this site (Pd II, 5th century B.C.) is an NBPW [11.16] sherd along with plain wares, closely paralleled by the ceramics of Pd I of UJJAIN. Jami, Dt Visakhapatnam, revealed an iron-using Black-and-red Ware [11.15.3] occupation in Pd II, beginning from the 7th century B.C. but no megaliths were associated (Sarma, 1976). The extensive use of iron tools and implements and decorative objects in gold, silver and brass from the megaliths at NAGARJUNAKONDA and YELLESWARAM suggests an advanced technique and evolved traits, not very different from the contemporary historical sites of the s. and n., although at both the sites some of the Megalithic types belong to a late date, say 2nd-1st century B.C. At the present state of our knowledge it is not possible to place the cultural assemblages—iron, Black-and-red Ware, Megalithic or non-Megalithic associates—under the early historical group despite their contemporaneity and overlap.

Phase II: As elsewhere, the earliest reliable historical relics belong to the Mauryan times by which period the Megalithic culture was perhaps in an advanced stage. Excavations at DHARANIKOTA and the *stūpa* site at AMARAVATI provide substantially new evidence. The earliest occupation at the *stūpa* site was characterized by the use of iron, Black-and-red Ware and more significantly the NBPW. The earliest inhabitants lived in huts raised on posts, although there is evidence of the use of burnt brick. Of far-reaching importance is the occurrence of the NBPW in large quantities (Sarma, 1974a, 1975) in well-stratified contexts for the first time in peninsular India and that too in levels preceding and contemporary to the foundation of the *stūpa*. On the basis of other reliable finds such as inscribed granite uprights and a fragmentary pillar edict of Aśoka, the earliest NBPW horizons admittedly below the *stūpa* levels can be assigned to c. 4th century B.C. The corresponding levels yielding a scatter of the NBPW and Black-and-red Ware at DHARANIKOTA have been dated by ^{14}C method to 475 ± 100 to 205 ± 100 B.C. The horizons of NBPW in the pre-*stūpa* level indicates an early advent of Buddhist missionaries from the n. (Sarma, 1974b).

In the cuttings laid across the fortifications at DHARANIKOTA the earliest period yielded an embankment-cum-wharf abutting a navigational channel which had been in existence earlier than the rise of the fortifica-

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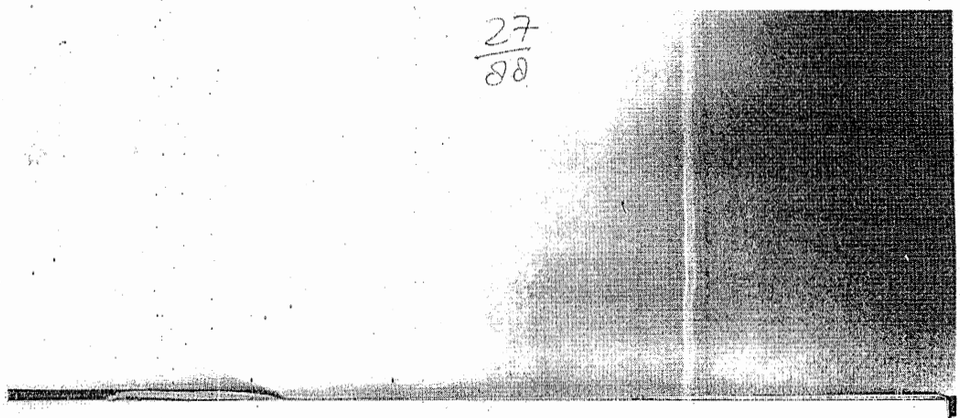

Ex no. 5.109

tions of Sātavāhana date. The profuse variety of Mediterranean glass objects, mostly bangles, ear-rings, studs, etc., is indicative of the foreign trade during this period (Raghavachary, 1972-3). The occurrence of silver punch-marked coins [3.1] of archaic types in hoards at Singavaram, Dt Krishna (Altekar, 1960), and other places in Andhra lends support to the view that the region had come under Nanda-Maurya political and cultural impacts (Narayanan, 1975, p. 254). More direct and indisputable evidence is available from the time of Aśoka. The fragmentary pillar edict and certain early inscribed members of the Amaravati *stūpa*-railing stand witness to the importance attached by the emperor to this Buddhist centre. Buddhism rose to the level of a state religion and many strongholds developed with Amaravati as the main centre. During the post-Aśokan period a local king Kuberaka appears to have patronized Buddhism in the Krishna basin, as the BHATTIPROLU relic casket inscriptions and the monastery excavated at the site reveal. The various donatory records on the architectural and sculptural members, seals, etc., obtained from the Buddhist sites such as AMARAVATI, Jaggayyapeta, Bhattiprolu, Gudivada, Ghantasala and Guntupalli prove the existence of organized guilds (*goṣṭhīs*) and co-operatives (*nigamas*) right from the 2nd century B.C. These institutions served as rich promoters of trade between the n. and s. Less frequent are the vestiges of the Jaina faith, the notable examples being the rock beds and inscribed caverns at Malakonda, Dt Prakasam (*An. Rep. S. Indian Epigraphy 1936-7*, p. 75), and Guntupalli, Dt w. Godavari. At the latter site a pillar record reveals how a Mahāmeghavāhana ruler erected pillared halls for the Jainas (*Andhra Pradesh Epigraphical Series*, 3, 1968, pp. 1-7). The inscriptions and structural remains are assignable to the 2nd century B.C.

Phase III: During the early centuries of the Christian era a spurt of structural activity backed by prosperous trade and political stability was witnessed under the Sātavāhana rule. The city of Dhānyakaṭaka rose to be the e. capital. Excavated evidence from DHARANIKOTA reveals that the town was expanded and the fortifications and wharf strengthened. It became a flourishing centre of Indo-Roman trade on the e. coast humming with merchants in the town and Buddhist monks at the adjacent Buddhist establishment. The profuse occurrence of the Rouletted Ware [11.21], amphorae [11.19] and the Arretine Ware [11.20], Roman glass and gold coins, from AMARAVATI, DHARANIKOTA and various sites in coastal Andhra, right from MUKHALINGAM, Dt Srikakulam, to Ghantasala, Dt Krishna, speak of the extensive trade and religious contacts. Sātavāhana coinage in copper and lead from the time of Gautamiputra is abundantly rich in types. Sculptural art, mostly Buddhist, was patronized on a large scale. Several *stūpas* were raised and beautified with relief sculptures, marking the emergence of the Amaravati school. From Chandavaram, Dt Prakasam, to SALIHUNDAM, Dt Srikakulam, scores of monastic establishments came up and flourished till a couple of centuries later (middle of the 5th century). The dating of this phase to the early decades of the 1st century A.D. is based on the Rouletted Ware at such sites as KESARAPALLE, DHARANIKOTA, AMARAVATI and Jami. At SALIHUNDAM, however, this ware, profuse in quantity, has inscribed labels of an earlier date. But at the extensively excavated historical sites at NAGARJUNAKONDA the Rouletted Ware is conspicuously absent even in Sātavāhana horizons, not to speak of the succeeding Ikṣvāku levels. This shows that by the end of the 1st century A.D. the ware had lost its currency, though Roman gold coins continued to be valuable even as ornaments.

Altekar, A.S., 1960, in Yazdani, G., ed., *Early History of the Deccan*, 1, Oxford, pp. 787-8 (for coins). Narayanan, M.G.S., 1975, in *Jour. Ind. Hist.*, 53. Raghavachary K., 1972-3, in *Quarterly Review of Historical Studies*, Calcutta, 12, pp. 160-70 (for w. contacts of Dharanikota). Sarma, I.K., 1974a, in *Studies in Indian Epigraphy*, 2, Mysore, pp. 60-74 (for Amaravati); 1974b, in *Jour. Ind. Hist.*, 52, pp. 42-56 (for ^{14}C dates, NBPW, etc.); 1975, in *Bhāratī* (Telugu), 52, 8, pp. 16-27 (for Amaravati); 1976, in *Jour. Andhra Historical Res. Soc.*, 35, pp. 371-5 (for Jami). For sites see respective entries in vol. II.—I.K. SARMA

4.18.11 Lower Deccan. The early historical period in Karnataka is a continuation of the Iron Age distinguished by its Megalithic [4.17.8] burial monuments and associated pottery. But far more important is the impact of the n. ushering in the roots of urbanization, trade, money economy and heterodox religions, first Jainism and then Buddhism. This impact is reflected in the fortified towns like BANAVASI, UDAYAVARA and possibly VADAGAON-MADHAVPUR, punch-marked coins [3.1], *stūpas* and *caityas*, etc., as at BANAVASI, SANNATHI, etc. Later through the sea-borne trade of the Sātavāhanas contact with the Roman traders is borne out by Sātavāhana coins bearing figures of the ship, Roman coins, the Rouletted Ware [11.21], etc. The period also witnessed an extensive structural activity. The Brāhmī script [20.4.2] utilized to its maximum by Aśoka, a few of whose edicts are seen in Karnataka as well, remained the only script in Karnataka till the evolution of old Kannada in late historical times, although the Kadamba rulers did have their own variety of Brāhmī.

Several sites right from n. Karnataka to the Kaveri basin have been excavated and have revealed a uniform of pattern of cultural assemblage. However urban impact is more on the sites situated on the ancient trade routes rather than the remote rural complex as at HEMMIGE.

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The ceramics of the period, all wheel-turned, consist of the Black-and-red Ware [11.15.3], Russet-coated Painted Ware [11.15], Red Polished Ware [11.23], slipped and plain-red ware and black-slipped ware. The Black-and-red Ware is of the Megalithic fabric, thin to medium in section and salt-glazed. The common shapes are the bowl and dish. The Red Polished Ware, comparable with that found in w. India in corresponding levels, is of fine well-levigated clay with a smooth red slip and polish. The red-slipped ware, the predominant industry of the period, varying in colour from chocolate brown to deep red, is of medium to coarse fabric and thick in section. The globular jar, dish and spouted and handled vessel are seen in this ware. The plain red ware has no slip and is of coarse to medium fabric and is thick-sectioned. The disc-bottomed bowl with flaring-out sides, featureless rim, large dish, deep beaker and miniature vessel together with the lamp [6.11], are some of the shapes. The black-slipped ware is represented by the bowl, shallow dish, high-necked vessel, chalice, etc.

The Russet-coated Painted Ware painted as usual with lime or kaolin under a russet-coloured slip is an intrusion. Paintings are found both in the Black-and-red Ware and red wares and consist of geometric and linear patterns. Incised decorations mostly on red ware comprise thumb-nail marks, herring-bones, chevrons, etc.

Some time in the 1st century A.D. the Rouletted Ware mainly represented by a beaked dish appears on the scene.

Personal ornaments consist of bangles of various materials, beads of semiprecious stones, paste, glass, shell and lapis lazuli. Gold was also utilized. Iron objects are mostly utilitarian and are for domestic purposes rather than hunt or war and comprise chisels, nails, knives, flat bars, rings and small spearheads or daggers.

Brick fortifications at BANAVASI (built on a rubble foundation) UDAYAVARA and VADAGAON-MADHAVPUR, *caityas* and *stūpas* at BRAHMAGIRI, BANAVASI and SANNATHI, apsidal religious (?) structures at VADAGAON-MADHAVPUR, brick-built residential complexes with square and circular wells and brick-lined storage bins at VADAGAON-MADHAVPUR, cisterns at the same place and CHANDRAVALLI, brick-paved floors at CHANDRAVALLI, and VADAGAON-MADHAVPUR, stone drain at CHANDRAVALLI, brick-built drains at VADAGAON-MADHAVPUR etc., represent the structural activity. House complexes exposed at VADAGAON-MADHAVPUR were two-roomed with/without verandas and with openings and post-holes for door jambs. The bricks seem to have been laid on the English bonding system. For circular wells wedge-shaped bricks are used. Bricks of various sizes, viz. 43 × 22 × 7, 34 × 33 × 10, 24 × 24 × 7·8, 44 × 27 × 10 and 35 × 25 × 10 cm, are used in the constructions.

The coins found in this period consist of punch-marked silver and copper ones of the pre-Sātavāhana period, those of Cutukulānanda, Mūlānanda, Yajnaśri Sātakarni, Vasiṣṭhiputra Pūlumāvi, Mahārathi Saḍakana Kaḷaḷāya and Gotamiputa Viḷivayakura and Roman silver and gold coins ranging those of Augustus to Tiberius, Claudius, etc.

For sites see respective entries in vol. II.—K.S. RAMACHANDRAN

4.18.12 S. and s.-w. region The period of early historical cultures in Tamil Nadu and Kerala largely overlaps the age of the Tamil Śaṅgam, usually assigned to the first three centuries A.D. During the last 30 years a number of vertical excavations at selected sites in Tamil Nadu and Kerala throw light on the cultural equipment and attainments of the people and corroborate in some measure the evidence from the Śaṅgam literature. The excavated sites include KANCHIPURAM and VASAVASAMUDRAM (Palar basin), KARUR, TIRUKKAMBULIYUR, ALAGARAI, URAIYUR and KĀVERĪPŪMPAṬṬINAM (lower Kaveri valley) and KORKAI (lower Tamraparni), besides the coastal sites of ARIKAMEDU (near Pondicherry) and NATTAMEDU (Dt s. Arcot.) in the e., all in Tamil Nadu, and KONDUNGALUR in Kerala. The reports except those of ARIKAMEDU, TIRUKKAMPULIYUR and ALAGARAI have not yet been published. Most of the sites, archaeologically speaking, came into prominence in the 3rd-2nd centuries B.C. and continued to flourish even after the early historical period.

Agriculture was the main occupation of the people. Quantities of husk and charred paddy from the earlier levels at TIRUKKAMPULIYUR, iron sickles, tips of ploughs etc., from the Megalithic burials [4.17.10] and the embankment of a reservoir with an inlet at KĀVERĪPUMPAṬṬINAM supply evidence on the agricultural activities during the period. The agrarian community was supported by subsidiary industries such as pottery, weaving and dyeing, metal-working, etc. besides the imported and imitation Roman wares such as of the Black-and-red Ware [11.15.3], the Russet-coated Painted Ware [11.22] and the red-slipped ware, besides the imported and imitation Roman wares such as the Arretine [11.20], amphorae [11.19] and the Rouletted Ware [11.21] at a number of sites shows a perfected and sophisticated ceramic industry. The two dyeing vats of brick, one at ARIKAMEDU and the other at URAIYUR, and a bunch of silk thread found at TIRUKKAMPULIYUR, of a slightly later date, would prove the practice of weaving and dyeing during the period. Knowledge of metallurgy had advanced considerably and iron, copper,

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tin, silver and gold were known. The metal objects included weapons of war, household articles, objects of ornamentation, miscellaneous objects and coins. Objects of gold are not available.

The terracotta objects from various sites include gods and goddesses, auspicious symbols, figures of both male and female and miscellaneous objects. A terracotta female figurine beautifully draped in full *sārī* from ARIKAMEDU is an excellent piece of art. Though the objects are all handmade and local in character a few of them show alien influence such as some busts with a hair-style similar to those of the Gandhara figures.

The brick and lime-mortar structures (ARIKAMEDU), a huge reservoir and Buddhist *vihāra*, all of massive burnt bricks (KĀVERĪPŪMPATTINAM), a part of a *stūpa*-like structure (KANCHIPURAM), all taken together, would give an insight into the building activities of the period. The existence of houses with thatched roofs is evidenced by a number of post-holes in alignment. Flooring with rammed earth and mud walls have also been noticed.

The occurrence of Roman wares at ARIKAMEDU, KANCHIPURAM, SANGAMEDU, URAIYUR, KARUR, KĀVERĪPŪMPATTINAM, etc., would point to active trade with foreign countries, particularly the Roman world. Roman coins unearthed from ARIKAMEDU as elsewhere in s. India suggest a trade route from the w. to the e. coast through the Palghat pass, though a direct maritime route was also in use. Remains of what appears to be a wharf in the backwaters of the sea at KĀVERĪPŪMPATTINAM point to the trading operations in the e. coast. A piece of wood found in the construction was probably used for anchoring ships. The occurrence of a few pieces of black polished ware at KORKAI taken by the excavator to be the NBPW [11.16] would suggest that this city in the extreme s. had contacts with n. India. Several punch-marked coins [3.1], besides Roman and Sātavāhana coins, are available from a few excavations.

The graffiti and writing on the pottery [20.1] are important as they throw significant light on the practice of writing. Some inscribed potsherds have been found at KORKAI, ALAGARAI, URAIYUR, ARIKAMEDU, KANCHIPURAM, etc. among which are from URAIYUR with 13 Tamil Brāhmī letters is important due to the length and content of the inscription. The inscribed cave records (Champakalakshmi, 1974) ranging in date from the 3rd century B.C. are important linguistically and palaeographically.

The excavated finds supply ample evidence on the religious beliefs and practices of the period. The graffiti such as the sun, moon, star, river, mountain, tree, *triśūla*, *svastika*, etc., attest to the prevalence of worship of supernatural powers and veneration of auspicious symbols. Besides some religious concepts such as the worship of the divine mother were also in practice. KĀVERĪPŪMPATTINAM and KANCHIPURAM have yielded remains of Buddhist buildings, and the natural caves inhabited by Jaina monks (Champakalakshmi, 1974) attest to the prevalence of Jainism as well. The burial practice of some communities was Megalithic, at least for the earlier part of the period.

AR Arch. Dept. Cochin State, 1947, Champakalakshmi, R., 1974, in Ghosh, A., ed., *Jaina Art & Architecture*, I, New Delhi. Mahalingam, T.V., 1970, *Report on the Excavations in the Lower Kavery Valley*, Madras. For sites see respective entries in vol. II.—T.V. MAHALINGAM

4.19 Late Historical

The period is dominated by religious edifices and sculptures, which fall within the realm of art history. It is said to be the age of feudalism (Sharma, 1965), when cities declined (Sharma, 1972, pp. 92-101). After the Guptas till the 10th century no ruler issued any coinage and this has led to the belief that trade, internal and external, was limited. This theory has been examined and it has been shown, by the assessment of epigraphic evidence on certain cities or towns, that trade did continue (Chattopadhyaya, 1976, pp. 203-29). Excavations at some cities, particularly in n. India, have shown that the older ones did not die out, though some do show lack of prosperity. The dynasties which ruled over the numerous principalities of the country and some of which assumed imperial dimensions each had its own capital, most of them identified in their ruins. Unfortunately no systematic investigation of late historical archaeology has been undertaken, and what limited excavations have taken place have been an unavoidable exercise to reach the lower (earlier) levels, more to the liking of the archaeologist.

Chattopadhyaya, 1974, in *Ind. Hist. Review*, 1, 2. Sharma, R.S., 1965, *Indian Feudalism, 300-1200*, Calcutta. 1972, in *Proc. Ind. Hist. Congress*, Muzaffarpur.—A. GHOSH

4.19.1 N. region. During the long span of time between the 4th and 13th centuries n. India, roughly comprising lower Punjab, Haryana, Delhi and Uttar Pradesh, witnessed many cultural transformation discernible through archaeological remains and antiquities, in spite of meagre excavated data. On the basis of available evidence the material unearthed so far can be broadly arranged into the following three- period: (i) classical period (*c.* 4th century to 7th century); (ii) post-classical or protomedieval period (*c.* 8th and 9th centuries); and (iii) early medieval period (*c.* 10th to 12th centuries).

The archaeological data available for these periods are mainly from ROPAR and SANGHOL (Punjab), AGROHA (Haryana), PURANA QILA (Delhi) and

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AHICCHATRĀ, ATRANJIKHERA, BHITARI, KAUŚĀMBĪ, KASHIPUR, KUŚĪNAGARA, MATHURA, RAJGHAT, ŚRĀVASTĪ, SARNATH, VIRBHADRA and other sites (Uttar Pradesh).

(i) Classical period. The period was marked by several new cultural traits indicated by specific pottery types and other materials like ornamental bricks, fineness of artistic manipulation in terracotta figures and sculptures, developments of temple forms and emergence of some new socio-cultural and religious institutions. The characteristic pottery of this age is marked by highly artistic moulded or stamped forms with interesting designs in relief and some vases painted especially with horizontal bands, besides usual utilitarian forms mainly in red ware. Embossed and applied decoration is also noticed on some pots. The main types comprise the jar, vase, *surāhī*, shallow and deep bowl, lid, cooking *hāṇḍī* and sprinkler. The last-named is available mostly in dull red ware but in some cases, especially from the large Gupta temple complex at BHITARI and RAJGHAT, in the Red Polished Ware [11.23] also. Probably the sprinkler was used as *bhṛṅgāra* or *kamaṇḍalu*. A significant feature of the decorative designs on the pottery is the popularity of animal and human motifs. Depiction of Gangā on a sherd from Mathura and a jar shaped as a jackfruit from AHICCHATRĀ [also KASHIPUR and VIRBHADRA] deserve special mention as artistic manifestations of the potter's art. Some pots also show the use of mica dust or particles on them. The spouts in this period are simpler.

The structural activity of the period is mainly in burnt bricks laid in mud mortar but in most cases the bricks seem to have been robbed from earlier structures, although evidence of the preparation of new ones has also been encountered at a few sites like AHICCHATRĀ, KASHIPUR, Allahabad (Bharadvaja-Ashram, information from B.B. Lal), VIRABHADRA and in some structures at RAJGHAT. Limited data suggesting the use of dressed stone have also come to light from a few sites. Besides, mud, wood, tiles and brickbats also seem to have commonly served as building material. The employment of lime was confined to important structures.

Earlier fortifications at some sites like KAUŚĀMBĪ and AHICCHATRĀ were still in use but the one at MATHURA does not seem to have served any effective purpose. However a notable fortified construction of an earlier date which survived up to the 5th century at SANGHOL had three moats, one outside the *prākarā* and the other two inside. At different sites the structural remains normally show more than one constructional phase, and they comprise big and small houses, partitioned rooms, platforms, rows of shops, pavements, *kuṇḍas*, wells and drains, besides religious edifices. The thickness of walls in some cases is suggestive of a storeyed building.

The religious structures of this age are much more impressive than the secular buildings. Of them the notable ones (in brick) consist of grand terraced Brāhmaṇical temples, remains of Buddhist shrines with *rathas* and a wheel-shaped (with only four spokes) *stūpas* at AHICCHATRĀ; monastic complexes with cells around a central court at SARNATH KUŚĪNAGARA and ŚRĀVASTĪ and a Viṣṇu temple built on a square terrace, with perhaps a flat roof, at BHITARI. On one of the terraced temples at AHICCHATRĀ large-sized terracotta figures of Gangā and Yamunā were fixed besides smaller panels depicting Brāhmaṇical deities. The *Rāmāyaṇa* plaques found at the site of Kachchi Kuti at ŚRĀVASTĪ were also probably fixed on some Brāhmaṇical structure. The temple at BHITARI was perhaps decked with stone sculptures as indicated by a number of sculptural fragments found within this complex in the excavations. The famous SARNATH Buddha image and Buddha in *parinirvāṇa* posture at KUŚĪNAGARA, both of the Gupta age, and several other sculptures and structural fragments found at SARNATH and other sites also formed part of religious edifices. Similar also seems to be the case with several Buddhist, Brāhmaṇical and Jaina images from MATHURA. Many of the excavated sculptures of the period serve as fine representatives of the Gupta art styles showing high artistic standard. The temple at KASHIPUR was externally characterized with bold mouldings and *caitya*-window motif.

From a number of sites in n. India ornamental bricks including moulded ones have also been recovered. A significant feature of a Buddhist *stūpa* of the period is represented by a copper-plate bearing the text of the *Nidāna-sūtra* (in Sanskrit) enshrined within the Nirvāṇa Stūpa at KUŚĪNAGARA. Terracotta tablets with the same text are found at NĀLANDĀ [12.8].

A large number of terracotta figurines, including plaques with highly developed artistic traits of both secular and religious types, have been discovered from different sites in addition to stone plaques or miniature images of deities. The terracotta figurines distinctly fall in two groups, viz., (1) those of structural associations or monumental type, and (2) household type comprising toys, purely decorative plaques or figures and divinities, etc., including tablets like the one from MATHURA with Buddha in *bhū-sparśa-mudrā*.

Seals and sealings belonging to this period too are significant, for, besides preserving the names of individuals, kings, settlements, offices, etc., they refer to religious denominations, socio-religious institutions like those of *traividya* and *caturvidya Brāhmaṇas*, Vedic *caraṇas* (corporate bodies for the study of the Vedas), mottos, Buddhist creed [12.8], etc. Sacred motifs and deities are also found embossed or engraved on some of them. A lidded jar containing charred human bones

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found at RAJGHAT suggests some sort of post-cremation burial.

Other important finds collected from the levels of this period at various sites mostly comprise shell bangles, coins of Gupta and other rulers, beads of different materials, grinding slabs, dice [6.7.1], gamesmen [6.7.2], rattles [6.7.4], ornaments and iron implements and other household articles, including a bronze cymbal, a votive shrine with *mātṛkās* and an iron padlock [6.12] from BHITA and stone goldsmith's mould from AHICCHATRĀ.

(ii) Post-classical or protomedieval period. The data relating to the 8th and 9th centuries are available only at a limited number of sites. There is probably a general decline of finer pottery although some types of the previous period continue. There is a greater emphasis on incised and embossed decorations. Rosettes, rows of beads, wavy lines, cross-hatchings, lotus petals, conches and semicircles form the principal motifs or designs. At some sites animal designs are also found on pottery. The principal ware of the period seems to be red though grey pottery is also found in limited quantities at some places. The chief shapes include the deep and shallow lid-type bowl, miniature pot, basin, vase with open mouth, jar, *hāṇḍī* with prominent lugs, etc.

The structures of this age are built of mud bricks, stone and baked bricks. Bricks of earlier periods have been freely employed in constructions besides new ones. Many earlier structures including temples and monasteries continue in use in this period, sometimes with additions and modifications. A small shrine built within a wall with a corbelled arcuate opening unearthed at AGROHA is perhaps indicative of a private chapel. Remains of some of the houses of this age at certain sites covered a large area with several rooms. The floors were normally of mud and bricks. *Tandūr*-like ovens, exposed in the post-Gupta levels at PURANA QILA, also appear to be significant from a standpoint of food habits.

The sealings of the period almost entirely consist of those belonging to Buddhism with Buddhist creed. The terracotta figurines, which are confined to limited varieties, are comparatively crude. Votive tablets, plaques depicting deities and tiny images for household use furnish some idea of religious beliefs of the period. Stone sculptures associated with diverse faiths and many sculptured architectural fragments belonging to religious structures have been unearthed from important settlements.

Coins available in the 8th and 9th century levels of the n. Indian sites are of crude types and comprise issues of local rulers and Indo-Sassanian imitations [3.1]. A terracotta tablet inscribed with seven musical notes (*svaras*) in script of the 9th century and fragment of a birch-bark manuscript of the same period from AGROHA are of cultural importance.

(iii) Early medieval period. The pottery shape, especially the utilitarian types of the preceding period, survived with or without modifications. Of the distinct ceramic types mention may be made of the shallow bowl with knife-edged rim, lipped jug, pot with knuckle-like marks, ring-stand and pedestalled cup or bowl used as incense-burner [12.2]. The designs consist of wavy bands, both angular and without angularity, lattice patterns, hatched triangles, ladder motifs, multiple semicirclets, etc., which are either incised or stamped.

The building materials are similar to those of the previous period, though with an increased employment of stone in some settlements.

Amongst the architectural remains of this period, which are mostly ordinary, reference can be made to: some partly extant brick structures and a large rubble wall at PURANA QILA; a 1·50 m wide street with a lime-plastered central gutter connected with house drains at Mehrauli (Delhi); and impressive rubble fortifications of LAL KOT faced with dressed sandstone slabs and bearing circular bastions and an elaborate entrance passage, exposed during clearance operations in 1977-8, traces of a large house, a community hearth in a room, a large wall and a series of oblong chambers at AHAR, Dt Bulandshahr. Besides, a Brāhmanical temple at Burgaon, Jhansi, in brick and shrines and monastic complexes at SARNATH, SRAVASTI, KUŚINAGARA and a stone plagged causeway at MATHURA are noteworthy.

Other interesting objects pertaining to this age comprise a variety of sculptures of Brāhmanical, Buddhist and Jaina association, carved votive tablets, a model of a temple from AGROHA, minor household images, barbarous type of terracotta figurines from PURANA QILA, early medieval coins especially of bull-and-horseman types [3.1], arrowheads, chisels, nails, other implements, beads, glass, and copper bangles and other ornaments and metal bells, small-belled anklets (*kinkiṇīs*) and earthen lamps.

For sites see respective entries in vol. II.—M.C. JOSHI

4.19.2 W. region. No picture of the late historical cultures of Rajasthan, which are also known from other sources, cannot be clearly drawn for the limited evidence available to us mainly through the excavations at SAMBHAR, NAGAR (personal notes of Krishna Deva, 1943-4), RANG MAHAL, NAGARI and MANDOR. However whatever outlines of the picture are available indicate that the cultural contents of the period were not dissimilar to those of the neighbouring regions and can be broadly grouped in the undernoted periods: (1) classical period (c. 4th to 7th centuries: (2) post-classical or protomedieval period (c. 8th and 9th centuries); and (3) early medieval period (c. 10th to 12th centuries).

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lakes, and PERIGLACIAL activity outside the ice margin.

Gladkaia I. A site in eastern Siberia which has yielded evidence of a NEOLITHIC occupation (defined by the use of pottery rather than the practice of farming), dating probably to the 2nd millennium BC. The population of Gladkaia I lived by hunting and fishing, and used pottery and tools made of obsidian.

glans plumbea [Latin: 'lead acorn']. A slug of lead, an item of hand ammunition in the Roman army. They were used in quantity and at high velocity (mostly by specialized corps of *funditores*, 'slingsmen') and as an alternative to stones. Both stone and lead missiles are found inscribed with epigrammatic wishes or instructions as to their lethal intent.

Glanum. A settlement in southern France, some 24 km northeast of ARLES, with three phases of occupation – native Ligurian, Hellenistic and Roman. It is likely that the dominant early association is that of religious shrine, dedicated perhaps to a healing deity. The Hellenistic phase still shows religious connections, with some evidence for cult structures and the practice of a SEVERED HEAD CULT. With Romanization from the 1st century BC onwards, Glanum became a prosperous provincial town, and the religious associations may have weakened. The Roman town shows Republican-period baths, imperial forum, temples and shrines; at the entrance to the town, a splendid triumphal arch with decorative panels involving groups of Gallic prisoners; and the so-called Mausoleum of the Julii. German attack in 270 AD brought an end to the occupation of the site, which was subsequently hidden by a slide of alluvium from the nearby hills. The triumphal arch and the mausoleum stood clear of this fate, and came to be known as Les Antiques.

Glasinac. A valley in Bosnia, Yugoslavia, containing an estimated 20,000 graves, spanning the 10th to 1st centuries BC, including 25 groups of tumuli. Inhumation was the dominant rite and some graves were very richly equipped. Local sources of gold, silver, copper and iron were exploited, and the communities here were involved in trade with Greece, Italy and the Danube Valley.

glass. A mineral material that has been cooled so quickly that a crystal structure has not had time to form. Glasses are brittle and, when broken, fracture along curved lines, to produce shell-like scars and sharp edges. This property of so-called conchoidal fracture was used in antiquity to make sharp tools. Natural glasses, such as OBSIDIAN, are rare, but cryptocrystalline materials, with so fine a crystal structure that they behave somewhat like glasses, are relatively common (e.g. flint). Man-made glasses are formed from the heating and fusing of quartz sands, which on rapid cooling take on a glassy texture. FAIENCE beads (and similar objects) which have a fused, glassy surface were made both in Early DYNASTIC EGYPT and SUMER, and true glass was in use in Mesopotamia by the Sargonid (AKKADIAN) period.

glass (China). Glass appeared in China far later than in the Near East and has played a comparatively minor role in Chinese material culture. High-fired glazes were known in China by about the 14th century BC (*see* WUCHENG), and a few pale green glass beads have reportedly been found in 9th-8th century BC contexts at ZHANGJIAPO and LUOYANG Zhongzhoulu. When glass begins to occur at Chinese sites with some regularity, around the 5th century BC, it is mainly in the form of coloured beads that copy imports from Western Asia or Europe. The imports as well as the copies have been found in China, the latter being distinguished by their high lead and barium oxide content. Fine examples from JINCUN (5th-3rd centuries BC) are of two types, beads of solid glass and cored beads with glazed exterior and quartz or clay interior; the cored variety is sometimes described as FAIENCE. Like jade, glass was occasionally used as a decorative inlay, for example on a mirror of Jincun style in the Fogg Art Museum and on a bronze *hu* from one of the HAN tombs at MANCHENG. In the Han period green glass served commonly as a cheap substitute for mortuary jades. In later times the high development of CERAMICS in China forestalled any extensive exploitation of glass for vessels.

Glass Palace Chronicles [Hmannan Yazawin]. The Burmese Royal Chronicle of the 19th century, based on earlier versions. It relates events from the creation of the world,

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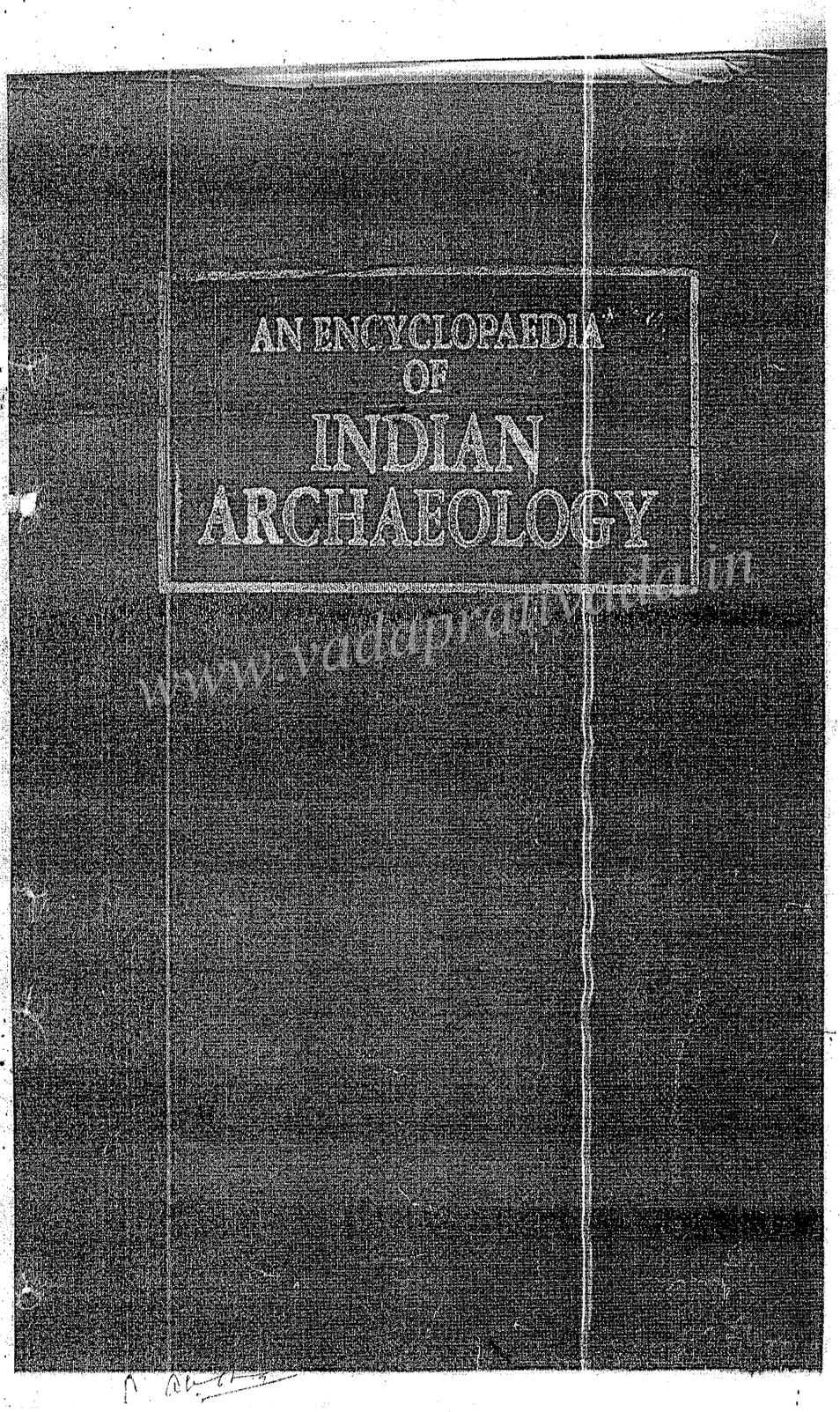

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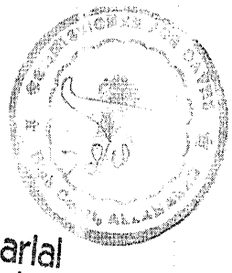

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11.24 Rang Mahal Ware

See RANG MAHAL.

11.25 Celadon Ware

This earthenware characteristic of the Sung (960-1279) and Yüan (1280-1368) dynasties and Chekiang province of China found its way through trade routes to Quilon (Malabar Coast), Gujarat, Cambay and Malwa in India as also to Ceylon, Iran and Burma. In India it came to be known as the Ghori ware, probably from the town of Ghūr in Afghanistan. It is generally believed that the name 'celadon' originates from the character of a shepherd boy in a 17th-century French play; but it has also been thought that it is named after Saladin of Egypt (1138-93) who sent some pieces of the ware to Nur-tid-din, Sultan of Damascus.

The finds in India are confined mainly to w. and s. India, though they are not entirely absent elsewhere. The sites that have yielded the ware are: PURANA QILA in the n.; AMBARI in the e.; PAUNAR, NASIK, MAHESHWAR-NAVDATOLI and NEVASA in c. India and the upper Deccan; DWARKA in the w.; AMARAVATI in s.-e. Deccan; and MADILALAM, KANCHIPURAM, ARIKAMEDU, KAYAL, URAIYUR and NOCHCHIKUPPAM in the s. and s.-w.

The types represented are generally the bowl and dish with foot-rings, though a straight-necked bottle having banded rim and shallow cup with ring-base occur at PAUNAR and NAVDATOLI respectively. The bowl with ridged body, thin vertical sides or bulging body, flaring mouth, rounded rim and concave neck has been reported from ARIKAMEDU, NASIK, NAVDATOLI, NEVASA and DWARKA. The shallow dish with hollowed or stepped rim, flaring sides and outcurved edge is noticeable from ARIKAMEDU, NASIK, NAVDATOLI, NEVASA and DWARKA. A specimen from NASIK has two perforations on one surface and another sherd has a Chinese letter.

Made of paste and glaze, highly fired, porcellaneous with a felspathic glaze of blue or green tone, the ware has a compact dusty-white core with a thick coating. It has a gem-like lustre with thin-to-thick fabric. The colour effects are obtained by the use of iron in ferrous conditions, the colour of the glaze varying from light green through bluish-green to olive or dove-grey or red. Though a larger number of specimens is devoid of any decoration, paintings are sometimes noticeable on one or both surfaces. On the white, blue or olive-green specimens are designs painted in green, blue or red, the most common designs being plants, flowers, fruits, horizontal lines, scrolls, dots or scales.

It can be assumed that the ware remained in use with modifications from the 7th-8th centuries. At ARIKAMEDU it was found with Cola coins.

Crompertz, G.M., 1957, *Chinese Celadon Wares*, London. Hetherington, A.L., 1924, *Early Chinese Ware of China*, London, 1924, pp. 107, 134-5. For sites see respective entries in vol. II.—A. BANERJI

11.26 Glazed Ware

Potsherds, light buff in colour and with a heavy turquoise blue glaze, have been found at Chaubara and Maholi mounds near MATHURA and at several other sites in the vicinity. The pottery has been dated to the Kushan period. However it bears no similarity to the reddish buff Kushan ware which abounds around MATHURA and is completely different from the later-day medieval (Islamic) glazed ware. The shapes, as ascertainable from the fragments, include finials and bases of *stūpas*.

Waddington, 1942, is of the view that glazed ware was known in China during the Kushan period of India and that there are references to Chinese travellers visiting Mathura at this time. Hence it is quite likely that the glazed ware was brought by Chinese pilgrims in the form of votive *stūpas*.

Waddington, H., 1942, in *Jour. U.P. Hist. Soc.*, 15, p. 138.—H.P. RAY

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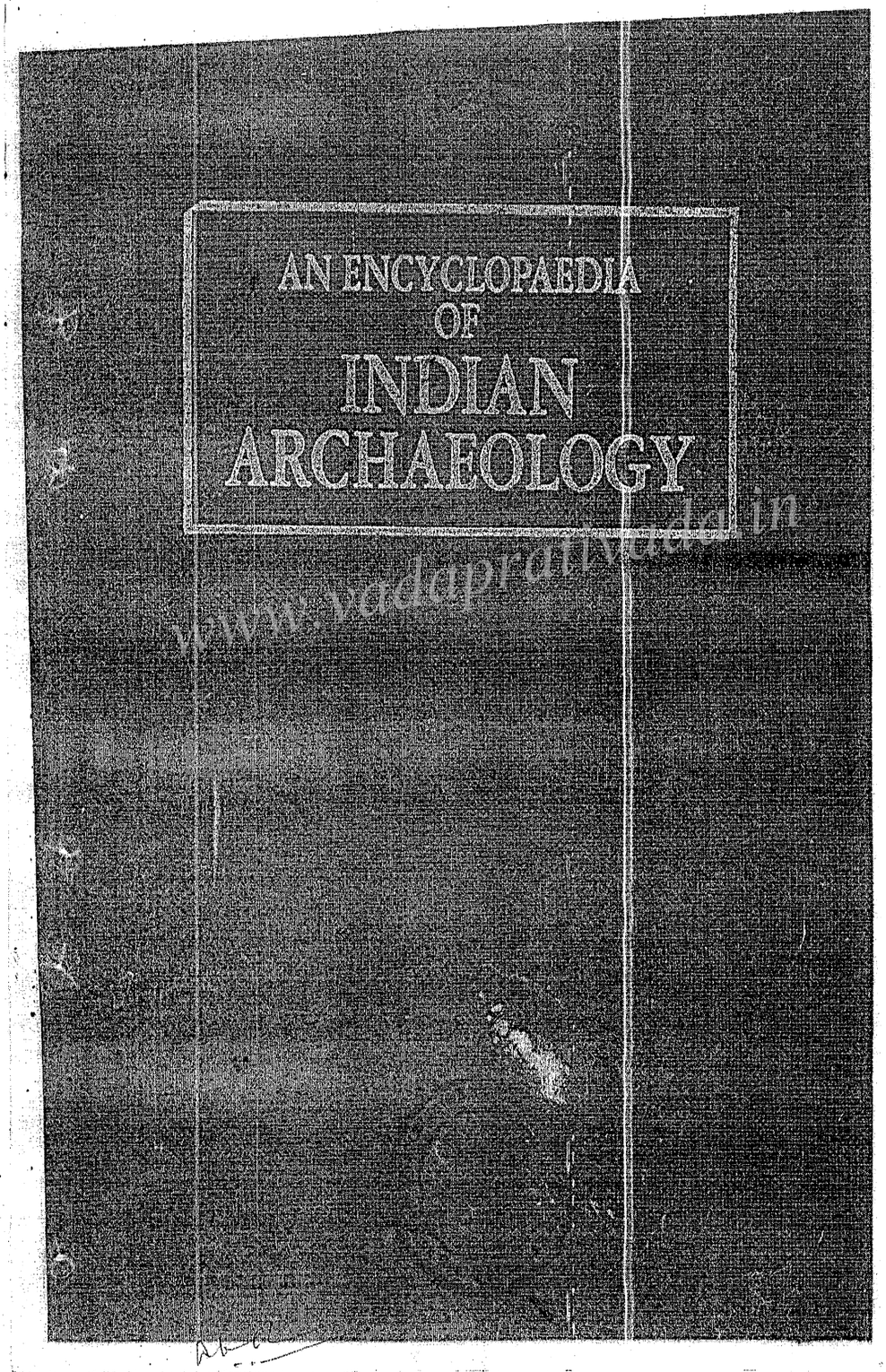

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in the fourth. Made of baked brick of various sizes (40 × 25 × 5 cm, 30 × 26 × 4 cm, and 30 × 17 × 5 cm), the reservoir is dug into the natural soil to a depth of 3·96 m. On plan a rectangle, it has a ramp in the e. side and irregularly oblong ancillary compartments along its n. and s. sides. On top of its n. wall a stone channel is provided as an inlet for filling it up with water. Near the outer end of the ramp leading to the tank has been exposed a well which had become sealed up as a result of the extension of the passage attached to the ramp. The first constructional phase of the tank can be ascribed to around the first half of the 1st century A.D.

A cutting across the long elevated earthen pile in Katra area, later identified as an inner fortification, has revealed that it was raised on the structural remains of the previous Pd by the provision of packings of wet mud and clay lumps in an oblique fashion, strengthened by a retaining wall of discarded bricks, brickbats, tiles and burnt clay lumps along the outer edge. The width and height of the retaining wall vary from 22 to 40 cm and 80 cm to 1 m respectively. The maximum basal width of the inner fortification is about 17 m. At its base on the outer side have been found remains of animal bones and ash in a pit, but its ritualistic association cannot be determined with certainty. The bastions of the inner fortification were probably semicircular.

The ceramic industry of this Pd is characterized by the presence of the sprinkler [11.23]; incense-burner [12.2]; basin; bowl; jar with plain and decorated spouts; a handle decked with a female figure; pot with plain and decorated exterior, showing painted and stamped designs; and a stamped amphora handle. The stamped designs consist of traditional auspicious symbols such as *tri-ratna*, *śrīvasta*, *śankha*, fish, swans, floral motifs, circles, spirals, etc.

Amongst other notable antiquities mention may be made of: terracotta votive tanks [12.11]; seals and sealings; coins; bone points; skin-rubbers [18.4]; animal-headed gamesmen; spindle whorls [6.25]; and human and animal terracotta figurines, prepared out of single or double moulds, including that of a *yakṣī* in the typical Mathura art tradition. Other interesting terracotta figurines consist of: *vāmanakas*, a few bearing a glazed coat; a Saka or Kushan soldier; a princely male; females including a foreign lady; *nāgas*. Bodhisattva Maitreya(?); and Gaja Lakṣmi. Notable specimens of stone sculptures comprise: two stelae, depicting scenes from the life of Buddha; a flaming Buddha image; a head of royal statue with several tiny Buddha figures on the crown; a head with moustache, curly hair and *śikhā*, most probably of Kubera; forepart of an elephant with inscription reading *suguspakasya* (?) and a lion; a *śālabhañjikā* figure and fragments of *sūcis*. Other interesting antiquities include a human-shaped pendant with a peculiar interesting head-dress and beads of semiprecious stones and terracotta.

Two stone inscriptions, one of the 5th year of Kaniṣka I, referring to a gift of a lady named Visākhamitrā, and another of Huviṣka of the 50th(?) year recording probably a donation to the Dhānyavarma-vihāra, are among the significant discoveries of this Pd.

Pd V is characterized by the presence of mud platforms with traces of structures on the top and floors of mud and *surkhi*. The pottery of this Pd consists of: the bowl; basin; vase; sprinkler of cruder variety; and painted and moulded pottery with artistic decoration. The important antiquities include: Buddha heads in typical Mathura art tradition; an image of Visnu with head missing; fragments of a *prabha-mandala*; terracotta figurines in Gupta style; and the embossed figure of Ganga on a sherd.

Mitra, D., 1974, in Ghosh, A. ed., *Jaina Art & Architecture*, I, New Delhi (for Kankali-tila). Vogel., Ph., 1910, *Catalogue Arch. Museum of Mathura*, Allahabad (for account of previous explorations).—M.C. JOSHI

Mathuravad, Dt Visakhapatnam. Neolithic [4.6.8] and Mesolithic [4.5] site.
Jour. Andhra Hist. Res. Soc., 35, pp. 323-6.

Mathwagha, Dt Bharuch. Early historical [4.18.2] site.
IAR 1966-7; 1967-8.

Mati Kisanpur, Dt Kanpur. Sherds of NBPW [11.16] were found at the site, 45 km from Kanpur on the Kanpur-Kalsi road.
IAR 1955-6.

Matin-Mahadev, Dt Shahjahanpur. Historical site yielding many Muslim copper coins and a Kushan one, beads of carnelian, agate, crystal, paste and glass and several terracotta figurines.
IAR 1965-6.

Matkandevanhalli, Dt Bijapur. Microliths (of unspecified nature) and Series 11 (Mesolithic [4.5]) tools. See DON RIVER.
IAR 1960-1.

Matki-Jharauli, Dt Saharanpur. Harappa [4.9] and OCW [4.12] site.
IAR 1968-7.

Matria, Dt Panch Mahals. Late historical [4.19.2] site.
IAR 1971-2.

Mattakari, Dt Madura. Late Historical [4.19.10] site.
IAR 1958-9.

Mattavara, Dt Chikmagalur. Megalithic [4.17.8] site with cists.
Seshadri, M., 1956, *Stone-using Cultures of Pre-& Proto-historic Mysore*, London, p. 60.

Mattewal, Dt Amritsar. Early historical [4.18.1] site with Black-slipped Ware [11.13] and plain red and Sunga-Kushan wares.
IAR 1963-4; 1964-5.

Mattukaranchavadi, Dt Pondicherry. Megalithic [4.18.9] site.

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Millstone grit mortars were first used in the 13th century and like the others were widely traded.

mortarium. A Roman mortar, a culinary pottery form. Examples are often stamped with maker's name, and some sophisticated versions are found.

Mortillet, Gabriel de (1821-98). French prehistorian who made major contributions to the study of the French PALAEOLITHIC. He subdivided the sequence into periods defined by tool types and named after type sites. His initial sequence ran CHELLEAN, MOUSTERIAN, SOLUTRIAN, AURIGNACIAN and MAGDALENIAN, though alterations and additions were made later. De Mortillet believed that these periods represented stages in human evolution and were universally valid. This is no longer accepted and de Mortillet's epochs are now thought to represent cultures and to have local validity only. The practice of using type site names, however, proved so useful that it became standard practice and remains so today.

mosaic. A decorative surface composed of small pieces (*tesserae*) of materials such as stone, tile and glass, applied most frequently to floors and bath interiors, but also to walls, ceiling structures and roofs (notably domes). There are some Greek examples found from about the 4th century BC onwards but it is by the Romans that the technique is most vigorously exploited. Under the Empire, the mosaic established a wide-ranging technology leading eventually, for example, to the achievements of the 5th-6th century Byzantine artists at RAVENNA. An excellent collection of mosaics from POMPEII may be seen in the Museo Nazionale at Naples, and a good selection of Imperial Roman provincial work may be seen at the Museum of Le Bardo, outside modern Tunis, Tunisia.

Moscow. A programme of archaeological excavation in the old town of Moscow since the end of World War II has revealed important sites such as the 12th-century predecessor of the cathedral and many simple dwellings dating from the 9th and 10th centuries. These levels were associated with coin hoards as well as preserved organic material such as wooden beds, shoes and clothing. The KREMLIN itself was found to overlie a settlement of the 1st millennium BC.

Moshebi's Shelter. Located at an altitude of over 2000 metres in eastern Lesotho, close to the borders of Natal and the Cape Province of South Africa, this rock shelter contains *c*3 metres of archaeological deposit. The two earliest industries represented are attributed to the 'Middle Stone Age': the later of these contains a number of large backed crescent-shaped pieces and other tools which suggest a possible connection with the HOWIESONS-POORT industries. Other sites in eastern Lesotho where related industries have been investigated are Schonghong and Ha Soloja. The later industries at Moshebi's are of backed microlith type (compare WILTON). At a level dated to the 1st millennium ad pottery is first represented, as are pressure-flaked tanged arrow-heads of a type known from a number of sites in Lesotho, the Orange Free State and the northeastern Cape Province.

mosque [Arabic: *masjid*]. The Islamic place of worship. The earliest mosques were simple enclosures, imitating the courtyard of the Prophet's house at MEDINA of the 7th century AD. All subsequent congregational mosques, whatever their precise architectural form, are essentially similar: large areas, partly covered and partly open, where the community meets for prayer. Mosques usually, but not always, face MECCA, the direction of which [*qibla*] is indicated by a niche [*mihrab*] at the centre of the end wall. To the right, there is a stepped pulpit [*minbar*]. Sometimes a screen [*maqsura*] was erected in front of the *mihrab* to protect the ruler from attack while he prayed. Outside the mosque, the most prominent feature is the minaret [*manar*] or minarets, usually towers, from which the muezzin [*mu'adhdhin*] gives the call to prayer. Most mosques also have facilities for washing. Schools and libraries are frequently attached to mosques, the most famous being the al-Ashar University, CAIRO.

Mossgiel. The find-site of a skeleton with robust cranial morphology on the western plains of New South Wales, Australia, about 160 km north of LAKE MUNGO. Radiocarbon dating of bone carbonate gave an estimate of about 4000 bc.

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CIVIL APPEAL NO. 4768-71 OF 2011

IN THE MATTER OF:

BHAGWAN SRI RAMA VIRAJMAN
AND OTHERS. ...APPELLANTS

VERSUS

SRI RAJENDRA SINGH & ORS. ...RESPONDENTS

AFFIDAVIT

I, Triloki Nath Pandey, Aged about 68 Years, S/o. Late Shri Askrut Pandey Rao, R/o. Karsewak Puram, District Faizabad, Uttar Pradesh, Presenty at New Delhi, do hereby solemnly affirm and declare as under:-

1. That I am next friend of the Appellant No.1 and 2 and I am the Appellant No.3 in the above mentioned Civil Appeal and hence well conversant with the facts and circumstances of the case, as such competent to swear this affidavit.
2. That I have read and understood the contents of the accompanying applications which has been drafted by my counsel on my instructions and the same are true and correct to the best of my knowledge and belief.
3. That the exhibits/annexures are true and correct copies of their respective originals.

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VERIFICATION

Verified at New Delhi on this the 15th day of January , 2018, that the contents of above affidavit are true and correct to my knowledge and belief. No part of it is false and nothing material has been concealed therefrom.

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