FURTHER EXCAVATIONS
AT
UDAYAGIRI-2, ODISHA
(2001-03)

P. K. TRIVEDI
FURTHER EXCAVATIONS
AT
UDAYAGIRI-2, ODISHA
(2001-03)

P.K. TRIVEDI

Published by
THE DIRECTOR GENERAL
ARCHAEOLOGICAL SURVEY OF INDIA
JANPATH, NEW DELHI
2012
Published on the occasion of celebration of 150 years of the Archaeological Survey of India

**Cover:** Front: Chaityagriha and stupas  
Back: Excavated pathway

© 2011
ARCHAEOLOGICAL SURVEY OF INDIA  
GOVERNMENT OF INDIA

*Price: ₹ 630/-*

*Printed at: Chandu Press, D-97, Shakarpur, Delhi-110092*
As per the account of Xiuen-Zang who visited Orissa in about 639 A.D., Buddhism was in a flourishing state in the country of Wu or (U)-T u (Odra) and Pu-sie p‘o-k‘i-li (Pushpagiri) monastery was an important establishment in Odra (Orissa). The scholars suggested its identification with the remains of Ratnagiri, Lalitagiri or Udayagiri. Therefore, these sites were taken up for excavation to archaeologically corroborate this evidence. Inscribed sealings found from the first two sites could not substantiate this. From Udayagiri were found sealings bearing legends Śrī Simhaprastha Mahāvihāra and Śrī Mādhavapura Mahāvihāra. Hence, all three sites rule out the possibility of their identification with ancient Pushpagiri.

The excavations at Udayagiri were taken up by J.S. Nigam (1985-86) and subsequently by various officers viz., G.C. Chauley (1986-87), B.K. Sinha (1987-89) and Bimal Bandyopadhyay (1997-2000). The results of these works were published in the Gazetteer of Cuttack (1996) and in the form of research papers in different journals and books. The discoveries made in the field season 1997-2000 have been published in Memoirs of the Archaeological Survey of India (MASI) No 100 by Bimal Bandyopadhyay. The present report by P.K. Trivedi embodies the study of finds unearthed during the last two seasons (2001-03).

I take this opportunity to thank A.K. Sinha, Director (Publication), Arundhati Banerji, Superintending Archaeologist (Publication), Hoshiar Singh, Production Officer, Nayan Ananda Chakraborty, Piyush Bhatt and Vinay Kumar Gupta, Assistant Archaeologists who were associated with different stages in the publication of this report. M/s Chandu press deserves appreciation for bringing out the book.

Date 15 March, 2012
New Delhi

(Gautam Sengupta )
Director General
In 2001, during my posting in the Excavation Branch -IV, Bhubaneswar, it was decided to continue the excavation at Udayagiri, district Jajpur in Orissa. In the field season 2001-02, the most imposing and perhaps the earliest edifice viz., an apsidal chaitya griha, some parts of a brick enclosure wall, Triple shrine as well as some masonry and brick stupa were exposed. In June 2002, the then Union Minister of Culture accompanied by Shri R.S.Bisht, Joint Director General paid a visit to the site and keenly studied the finds. He desired that the entire deposit at Udayagiri should be excavated so that scholars and tourists may visit the place besides two other famous Buddhist sites Ratnaigiri and Lalitagiri in the neighbourhood. In 2002-03, it was established that chaitya griha and stupa group was surrounded by a brick-work; a stone paved pathway and some residential buildings were also unveiled. But, before I could complete this work, I was asked to join the excavation at Ayodhya (2003) and take up the work at Barabati fort, Cuttack (2003-4) at the instance of hon’ble High Court, followed by Tarkhanewala-Dera and Chak 86 in Bikaner Division of Rajasthan, under the 'Saraswati Heritage Project'. The detailed report and the contributions assigned to me were submitted timely, however, the present report took more time because of the extensive horizontal excavations. All structures have been documented and illustrated in the present report so that it may be helpful to the conservation staff.

During the present field work (2001-02, 2002-03), I was assisted by A.K. Patel, Dy. Superintending Archaeologist, J.K. Patnaik, P.K. Dikhit and G.L. Katade, Assistant Archaeologist, S.K. Dey, B.B. Badamali, Draftsman Gr.I, S.K. Khuntia, Surveyor Gr I, R.N. Sahoo, Photographer Gr II, B.K. Das, S.K. Bhoi, A.K. Sasmal, B.N. Halder and Harekrushna Behra, Driver-Mechanic. Since August 2007 to September 2008, I was entrusted with the additional responsibility of Bhubaneswar Circle. Therefore in spite of best efforts, the work could not get due momentum but other contributors continued to pursue their work. In this context, I express my gratitude to the then Director General Anshu Vaish who posted me back to Excavation Branch IV so that I could complete this report. I must also thank Subash Khamari, Dy. Superintending Archaeologist and Suvendu Kumar Khuntia for coordination. The script was carefully typed out by Sachikant Mishra, Stenographer. Satrughna, Tamang, Bibek, Laxmidhar assisted the team even beyond the office hours.

I am grateful to Arundhati Banerji, Superintending Archaeologist (Publication), Hoshiar Singh, Production Officer and Gautami Bhattacharya for bringing out the report.

P. K. Trivedi

Ratha Yatra
13.7.2010
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreward</td>
<td></td>
<td>iii</td>
</tr>
<tr>
<td>Preface</td>
<td></td>
<td>v</td>
</tr>
<tr>
<td>List of figures</td>
<td></td>
<td>ix</td>
</tr>
<tr>
<td>List of plates</td>
<td></td>
<td>xi</td>
</tr>
<tr>
<td><strong>I. CHAPTER ONE</strong></td>
<td>P.K. Trivedi</td>
<td>1-12</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. The site and its environs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Previous work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Present work and summary of results</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>II. CHAPTER TWO</strong></td>
<td>P.K. Trivedi</td>
<td>13-14</td>
</tr>
<tr>
<td>General observations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The cutting and stratigraphy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Stupa and chaityagriha enclosure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Residential complex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Chronology</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IV. CHAPTER FOUR</strong></td>
<td>P.K. Trivedi</td>
<td>25-150</td>
</tr>
<tr>
<td>Structures, in-situ and dislodged sculptures and inscriptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Enclosure wall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Structures within enclosure wall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Structures beyond enclosure wall</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
V. CHAPTER FIVE      P.K. Trivedi and M.K. Chauley  151-200

Miscellaneous sculptures and architectural fragments
   A. Buddha images
   B. Bodhisattva images
   C. Miscellaneous

VI. CHAPTER SIX      Snigdha Tripathy and S. Khamari  201-262

Sealings and inscriptions
   A. Sealings
   B. Relic casket
   C. Stone inscription

VII. CHAPTER SEVEN    P.K. Trivedi and S. Khamari  263-344

Other finds
   A. Metal objects
   B. Stone objects
   C. Terracotta objects
   D. Beads
   E. Terracotta figurines

Glossary                  345-352
<table>
<thead>
<tr>
<th>Fig.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fig.1</td>
<td>Udayagiri and its environs</td>
<td>2</td>
</tr>
<tr>
<td>Fig.2</td>
<td>Key plan of Udayagiri: Mahākālī temple, Monastery 2, stepped-well, stone quarry and Solapuama rock-cut sculptures</td>
<td>6</td>
</tr>
<tr>
<td>Fig.3</td>
<td>Udayagiri: Contour map and layout of trenches</td>
<td>17</td>
</tr>
<tr>
<td>Fig.4</td>
<td>Section across chaityagriha and stupa complex</td>
<td>19</td>
</tr>
<tr>
<td>Fig.5</td>
<td>Section across residential complex looking south</td>
<td>21</td>
</tr>
<tr>
<td>Fig.6</td>
<td>Plan showing excavated structures</td>
<td>27</td>
</tr>
<tr>
<td>Fig.7</td>
<td>Udayagiri: Elevation of the chaityagriha (western side)</td>
<td>37</td>
</tr>
<tr>
<td>Fig.8</td>
<td>Udayagiri: Elevation of the chaityagriha</td>
<td>39</td>
</tr>
<tr>
<td>Fig.9</td>
<td>Stone stupa 31 (STR 135) (facing west)</td>
<td>52</td>
</tr>
<tr>
<td>Fig.10</td>
<td>Stone stupa 32 (STR 121)</td>
<td>57</td>
</tr>
<tr>
<td>Fig.11</td>
<td>Stone stupa 33 (STR 120)</td>
<td>59</td>
</tr>
<tr>
<td>Fig.12</td>
<td>Stone stupa 40 (STR 125)</td>
<td>62</td>
</tr>
<tr>
<td>Fig.13</td>
<td>Stone stupa 48 (STR 132)</td>
<td>63</td>
</tr>
<tr>
<td>Fig.14</td>
<td>Stone stupa 52 (STR 128)</td>
<td>65</td>
</tr>
<tr>
<td>Fig.15</td>
<td>Stone stupa 58 (STR 148)</td>
<td>66</td>
</tr>
<tr>
<td>Fig.16</td>
<td>Stone stupa 63 (STR 111)</td>
<td>68</td>
</tr>
<tr>
<td>Fig.17</td>
<td>Stone stupa 70 (STR 143)</td>
<td>69</td>
</tr>
<tr>
<td>Fig.18</td>
<td>Brick stupa 1 (STR 103) (facing west)</td>
<td>93</td>
</tr>
</tbody>
</table>
Fig. 19. Brick stupa 1 (STR 103) (facing east) 94
Fig. 20. Brick stupa 3 (STR 104) 96
Fig. 21. Brick stupa 4 (STR 105) 98
Fig. 22. Brick stupa 5 (STR 53) 101
Fig. 23. Brick stupa 8 (STR 38) 104
Fig. 24. Brick stupa 9 (STR 44) 106
Fig. 25. Brick stupa 11 (STR 134) 108
Fig. 26. Brick stupa 12 (STR 133) 109
Fig. 27. Plan showing residential complex (STR 196,197,198A-B & 199) 145
Fig. 28. Copper dish 268
Fig. 29. Iron chisels 271
Fig. 30. Miscellaneous iron objects 275
Fig. 31. Miscellaneous iron objects 278
Fig. 32. Miscellaneous iron objects 281
Fig. 33. Terracotta tripod 289
Fig. 34. Terracotta ear ornaments 294
Fig. 35. Terracotta mould, disc and hopscotch 296
Fig. 36. Stone marbles 302
Fig. 37. Stone tablet 313
Fig. 38. Terracotta beads 323
Fig. 39. Terracotta beads 325
Fig. 40. Terracotta beads 328
List of Plates

Plate I  Udayagiri: the easternmost Assia hill range and present village.  3
Plate II Udayagiri -2: buried settlement around Mahākāli temple, river Birupa in the background.  4
Plate III Udayagiri-2: close up of ancient quarry on a spur showing unfinished sculptures.  7
Plate IV Brick-built enclosure wall and chaitya- stupa complex: view from south.  26
Plate V Enclosure wall, ashlar wall (STR 144) and votive stupas (STR 134, 147 and 148).  29
Plate VI Embedded enclosure wall (STR 145), STR 149 A,C and brick wall (STR 150).  30
Plate VII Stone platform (STR 60) with chaityagriha ( STR 45), brick stupas and votive stupas: view from north.  32
Plate VIII Stone platform: decorated chandraśilā inscribed with Shell characters.  33
Plate IX Stone platform showing plan of a stupa and STR 80  34
Plate X Chaityagriha (STR 45) and southern group of stupas in the foreground.  41
Plate XI Chaityagriha: view from west.  42
Plate XII Chaityagriha: moulded rear wall.  43
Plate XIII Chaityagriha: northern wall.  44
Plate XIV Chaityagriha and other structures: view from north-east.  45
Plate XV Chaityagriha showing lion-pedestals, stupas and northern arm.  46
Plate XVI Chaityagriha: inner face of southern arm showing a row of lion-pedestals.  47
Plate XVII Chaityagriha: a niched-lion.  48
Plate XVIII Fragments of colossal Buddha images.  49
Plate XIX Stupa 17 ( STR 93) exhibiting figurine of Dhyāni Buddha, Amitābha.  50
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XX</td>
<td>Stupa 31 (STR 135) : Avalokiteśvara.</td>
<td>51</td>
</tr>
<tr>
<td>XXI</td>
<td>Stupa 31 (STR 135): Tathāgata.</td>
<td>53</td>
</tr>
<tr>
<td>XXII</td>
<td>Stupa 31 (STR 135): Bhṛikuṭi-Tārā.</td>
<td>54</td>
</tr>
<tr>
<td>XXIII</td>
<td>Stupa 31 (STR 135): Chundā.</td>
<td>55</td>
</tr>
<tr>
<td>XXIV</td>
<td>Stupa 32 (STR 120) and stupa 33 (STR 121).</td>
<td>60</td>
</tr>
<tr>
<td>XXV</td>
<td>Stupa 36 (STR 84), Structures 83 and 82.</td>
<td>61</td>
</tr>
<tr>
<td>XXVI</td>
<td>Stupa 58 (STR 148), Structure 147.</td>
<td>67</td>
</tr>
<tr>
<td>XXVII</td>
<td>Triple shrine (STR 142 A,B,C): view from west.</td>
<td>71</td>
</tr>
<tr>
<td>XXVIII</td>
<td>Triple shrine complex (STR 142A,B,C) : view from south.</td>
<td>72</td>
</tr>
<tr>
<td>XXIX</td>
<td>Triple shrine : Structure 142A and Bhṛikuṭi-Tārā.</td>
<td>73</td>
</tr>
<tr>
<td>XXX</td>
<td>Structures 98,99,139,140 etc.: view from north.</td>
<td>74</td>
</tr>
<tr>
<td>XXXI</td>
<td>Structure 98 supporting a Buddha image and other structures.</td>
<td>75</td>
</tr>
<tr>
<td>XXXII</td>
<td>Buddha in abhaya-mudrā.</td>
<td>77</td>
</tr>
<tr>
<td>XXXIII</td>
<td>Miscellaneous edifices (eastern group).</td>
<td>78</td>
</tr>
<tr>
<td>XXXIV</td>
<td>Miscellaneous edifices (western group): view from north.</td>
<td>80</td>
</tr>
<tr>
<td>XXXV</td>
<td>Miscellaneous edifices (western group).</td>
<td>81</td>
</tr>
<tr>
<td>XXXVI</td>
<td>Miscellaneous edifices (northern group).</td>
<td>83</td>
</tr>
<tr>
<td>XXXVII</td>
<td>Miscellaneous edifices (northern group).</td>
<td>84</td>
</tr>
<tr>
<td>XXXVIII</td>
<td>Miscellaneous edifices (southern group).</td>
<td>85</td>
</tr>
<tr>
<td>XXXIX</td>
<td>Miscellaneous edifices (southern group).</td>
<td>86</td>
</tr>
<tr>
<td>XL</td>
<td>Miscellaneous edifices (southern group).</td>
<td>87</td>
</tr>
<tr>
<td>XLI</td>
<td>Miscellaneous edifices (southern group).</td>
<td>88</td>
</tr>
<tr>
<td>XLII</td>
<td>Miscellaneous edifices (southern group), Structures 193 A-B.</td>
<td>89</td>
</tr>
<tr>
<td>XLIII</td>
<td>Brick stupa 1 (STR 103) : view from north-west.</td>
<td>95</td>
</tr>
<tr>
<td>XLIV</td>
<td>Brick stupa 3 (STR 104) : view from south-east.</td>
<td>97</td>
</tr>
<tr>
<td>XLV</td>
<td>Brick stupa 4 (STR 105) : view from south-east.</td>
<td>99</td>
</tr>
<tr>
<td>XLVI</td>
<td>Brick stupa 5 (STR 53) : view from east.</td>
<td>100</td>
</tr>
<tr>
<td>XLVII</td>
<td>Brick stupa 6 (STR 36) : view from west.</td>
<td>103</td>
</tr>
<tr>
<td>XLVIII</td>
<td>Brick stupa 9 (STR 44) : view from west.</td>
<td>105</td>
</tr>
<tr>
<td>XLIX</td>
<td>Brick stupa 10 (STR 63) : view from north-west.</td>
<td>107</td>
</tr>
<tr>
<td>L</td>
<td>Brick stupa 12: Buddha.</td>
<td>111</td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>LI</td>
<td>Brick stupa 12: Mañanaśrī in <em>lalitâsana</em>.</td>
<td></td>
</tr>
<tr>
<td>LII</td>
<td>Brick stupa 12: Mañanaśrī in <em>lalitâsana</em>, dexter side.</td>
<td></td>
</tr>
<tr>
<td>LIII</td>
<td>Brick stupa 12: Mañanaśrī in <em>lalitâsana</em>, sinister side.</td>
<td></td>
</tr>
<tr>
<td>LIV</td>
<td>Brick stupa 12: inscription on the back side of Mañanaśrī.</td>
<td></td>
</tr>
<tr>
<td>LV</td>
<td>Brick stupa 12: unfinished image of Avalokiteśvara Padmapâni.</td>
<td></td>
</tr>
<tr>
<td>LVI</td>
<td>Brick stupa 12: Avalokiteśvara Padmapâni.</td>
<td></td>
</tr>
<tr>
<td>LVII</td>
<td>Brick stupa 12: inscription on the back side of Avalokiteśvara Padmapâni.</td>
<td></td>
</tr>
<tr>
<td>LVIII</td>
<td>Brick stupa 12: Amoghapâśa Lokeśvara</td>
<td></td>
</tr>
<tr>
<td>LIX</td>
<td>Brick stupa 12: inscription on the back side of Amoghapâśa Lokeśvara.</td>
<td></td>
</tr>
<tr>
<td>LX</td>
<td>Brick stupa 12: fragmentary inscription.</td>
<td></td>
</tr>
<tr>
<td>LXI</td>
<td>Brick stupa 12: fragmentary inscription.</td>
<td></td>
</tr>
<tr>
<td>LXII</td>
<td>Brick stupa 12: fragmentary inscription.</td>
<td></td>
</tr>
<tr>
<td>LXIII</td>
<td>Stone platform (STR 181): view from north-west.</td>
<td></td>
</tr>
<tr>
<td>LXIV</td>
<td>Lokeśvara with <em>ashta-mahâbodhisattvas</em>.</td>
<td></td>
</tr>
<tr>
<td>LXV</td>
<td>Buddha with <em>ashta-mahâbodhisattvas</em>.</td>
<td></td>
</tr>
<tr>
<td>LXVI</td>
<td>Shrine (STR 166).</td>
<td></td>
</tr>
<tr>
<td>LXVII</td>
<td>Pathway (STR 167): view from south-west.</td>
<td></td>
</tr>
<tr>
<td>LXVIII</td>
<td>Apsidal <em>chaityâgriha</em> (STR 161): view from north-west.</td>
<td></td>
</tr>
<tr>
<td>LXIX</td>
<td>Unfinished image of Avalokiteśvara.</td>
<td></td>
</tr>
<tr>
<td>LXX</td>
<td>Random rubble masonry wall (STR 160).</td>
<td></td>
</tr>
<tr>
<td>LXXI</td>
<td>Brick structure (STR 157): view from north-east.</td>
<td></td>
</tr>
<tr>
<td>LXXII</td>
<td>Brick structure (STR 157): view from north-west.</td>
<td></td>
</tr>
<tr>
<td>LXXIII</td>
<td>Residential complex (STR 196) and votive stupas (STR 198A-B): view from north.</td>
<td></td>
</tr>
<tr>
<td>LXXIV</td>
<td>Residential complex with pots embedded in the floor.</td>
<td></td>
</tr>
<tr>
<td>LXXV</td>
<td>Eastern arm with stone balustrade, residential complex (STR 196).</td>
<td></td>
</tr>
<tr>
<td>LXXVI</td>
<td>Kitchen complex (STR 197) and votive stupas (STR 198A-B): view from south.</td>
<td></td>
</tr>
<tr>
<td>LXXVII</td>
<td>Querns and pestles.</td>
<td></td>
</tr>
<tr>
<td>LXXVIII</td>
<td>Votive stupas (STR 198A-B).</td>
<td></td>
</tr>
<tr>
<td>LXXIX</td>
<td>Buddha in <em>bhûmisparśa-mudrâ</em>.</td>
<td></td>
</tr>
<tr>
<td>LXXX</td>
<td>Buddha in <em>bhûmisparśa-mudrâ</em>.</td>
<td></td>
</tr>
</tbody>
</table>
Plate LXXXI  Buddha in bhūmisparśa-mudrā.  154
Plate LXXXII Buddha in bhūmisparśa-mudrā.  155
Plate LXXXIII Buddha in bhūmisparśa-mudrā.  157
Plate LXXXIV Buddha in bhūmisparśa-mudrā.  158
Plate LXXXV Buddha in dharmachakrapravartana-mudrā.  159
Plate LXXXVI Buddha.  160
Plate LXXXVII Dhyānāśīna Buddha.  162
Plate LXXXVIII Amitābha.  163
Plate LXXXIX Buddha in abhaya-mudrā.  164
Plate XC Upper part of Buddha.  165
Plate XCI Buddha in abhayamudrā.  166
Plate XCII Upper part of Buddha  168
Plate XCIII Bust of Buddha.  169
Plate XCIV Upper part of Buddha and a Bodhisattva.  170
Plate XCV Head of Buddha.  171
Plate XCVI Torso of a Bodhisattva (Mañjuśrī?).  173
Plate XCVII Upper part of Jatāmukūṭa-Lokeśvara.  174
Plate XCVIII Avalokiteśvara-Padmapāni.  175
Plate XCIX Avalokiteśvara-Padmapāni.  176
Plate C Head of a Bodhisattva (Avalokiteśvara).  178
Plate CI Head of Avalokiteśvara.  179
Plate CII Mañjuśrī.  180
Plate CIII Fragment of a Bodhisattva manḍala.  181
Plate CIV A Bodhisattva.  183
Plate CV Bust of a Bodhisattva.  184
Plate CVI Head of a Bodhisattva.  185
Plate CVII Head of a Bodhisattva.  186
Plate CVIII Part of a stele around the head of Khasarpāṇa.  187
Plate CIX Monolithic stupa bearing a figurine of Chundā.  189
Plate CX Bust of a male.  190
Plate CXI Torso.  191
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CXII</td>
<td><em>Vidyādhara.</em></td>
</tr>
<tr>
<td>CXIII</td>
<td>Warrior.</td>
</tr>
<tr>
<td>CXIV</td>
<td>Fragment of a doorjamb.</td>
</tr>
<tr>
<td>CXV</td>
<td>Fragment of a frieze.</td>
</tr>
<tr>
<td>CXVI</td>
<td>Lion.</td>
</tr>
<tr>
<td>CXVII</td>
<td>Serpentine window grille.</td>
</tr>
<tr>
<td>CXVIII</td>
<td>Portion of a <em>jālī</em>.</td>
</tr>
<tr>
<td>CXIX</td>
<td>Ganesa.</td>
</tr>
<tr>
<td>CXX</td>
<td>Sealing with legend 'Śrī nāhprastha mahāvihāra' (type 1).</td>
</tr>
<tr>
<td>CXXI</td>
<td>Sealing with legend 'Śrī nāhprastha mahāvihāra' (type 1).</td>
</tr>
<tr>
<td>CXXII</td>
<td>Monastic sealings (type 2).</td>
</tr>
<tr>
<td>CXXIII</td>
<td>Stylized leaf shaped sealings with oval incuse.</td>
</tr>
<tr>
<td>CXXIV</td>
<td>Sealings with the impression of leaves on the reverse.</td>
</tr>
<tr>
<td>CXXV</td>
<td>Sealing bearing the impression of three stupas.</td>
</tr>
<tr>
<td>CXXVI</td>
<td>Sealing with the impression of a stupa.</td>
</tr>
<tr>
<td>CXXVII</td>
<td>Oval sealings with a stupa at the centre.</td>
</tr>
<tr>
<td>CXXVIII</td>
<td>Circular sealings with a stupa at the centre.</td>
</tr>
<tr>
<td>CXXIX</td>
<td>Irregular lump with a circular incuse.</td>
</tr>
<tr>
<td>CXXX</td>
<td>Lumps with rectangular incuses.</td>
</tr>
<tr>
<td>CXXXI</td>
<td>Circular sealings with a rectangular incuse.</td>
</tr>
<tr>
<td>CXXXII</td>
<td>Lumps with circular impressions.</td>
</tr>
<tr>
<td>CXXXIII</td>
<td>Circular sealings with oval incuse.</td>
</tr>
<tr>
<td>CXXXIV</td>
<td>Circular tiny sealings.</td>
</tr>
<tr>
<td>CXXXV</td>
<td>Oval lumps with oblong incuses.</td>
</tr>
<tr>
<td>CXXXVI</td>
<td>Relic casket.</td>
</tr>
<tr>
<td>CXXXVII</td>
<td>Inscribed slab, No 1.</td>
</tr>
<tr>
<td>CXXXVIII</td>
<td>Fragmentary inscription, No 2.</td>
</tr>
<tr>
<td>CXXXIX</td>
<td>Inscribed architectural moulding, No 3.</td>
</tr>
<tr>
<td>CXL</td>
<td>Fragmentary inscription, No 4.</td>
</tr>
<tr>
<td>CXLI</td>
<td>Fragmentary inscription, No 5.</td>
</tr>
<tr>
<td>CXLII</td>
<td>Fragmentary inscription, No 6.</td>
</tr>
</tbody>
</table>
Plate CXLIII  Inscribed slab, No 7.  
Plate CXLIV  Inscribed slab, No 8.  
Plate CXLV  Inscribed piece, No 9.  
Plate CXLVI  Fragmentary inscription, No 10.  
Plate CXLVII  Inscribed slab, No 11.  
Plate CXLVIII  Inscribed slab, No 12.  
Plate CXLIX  Inscribed piece, No 13.  
Plate CL  Fragmentary inscription, No 14.  
Plate CLI  Inscribed piece, No 15.  
Plate CLII  Inscribed piece, No 16.  
Plate CLIII  Inscribed piece, No 17.  
Plate CLIV  Fragmentary inscription, No 18.  
Plate CLV  Fragmentary inscription, No 19.  
Plate CLVI  Fragmentary inscription, No 20.  
Plate CLVII  Fragmentary inscription, No 21.  
Plate CLVIII  Inscribed piece, No 22.  
Plate CLIX  An incomplete inscription, No 23.  
Plate CLX  Inscribed piece, No 24.  
Plate CLXI  An incomplete inscription, No 25.  
Plate CLXII  Inscribed piece, No 26.  
Plate CLXIII  Inscribed slab, No 27.  
Plate CLXIV  Inscribed piece, No 28.  
Plate CLXV  Inscribed piece, No 29.  
Plate CLXVI  Inscribed slab, No 30.  
Plate CLXVII  Fragmentary inscription, No 31.  
Plate CLXVIII  An incomplete inscription, No 32.  
Plate CLXIX  Copper lamp (?) and ladle.  
Plate CLXX  Copper bells.  
Plate CLXXI  Copper rings and ear-rings.  
Plate CLXXII  Copper dish.  
Plate CLXXIII  Copper bangles and rings.  
Plate CLXXIV  Iron chisels.
<table>
<thead>
<tr>
<th>Plate CLXXV</th>
<th>Iron sickles.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plate CLXXVI</td>
<td>Iron sword.</td>
</tr>
<tr>
<td>Plate CLXXVII</td>
<td>Miscellaneous iron objects.</td>
</tr>
<tr>
<td>Plate CLXXVIII</td>
<td>Miscellaneous iron objects.</td>
</tr>
<tr>
<td>Plate CLXXIX</td>
<td>Miscellaneous iron objects.</td>
</tr>
<tr>
<td>Plate CLXXX</td>
<td>Miscellaneous iron objects.</td>
</tr>
<tr>
<td>Plate CLXXXI</td>
<td>Puri-Kushāṇ copper coins and a flan.</td>
</tr>
<tr>
<td>Plate CLXXXII</td>
<td>British coin.</td>
</tr>
<tr>
<td>Plate CLXXXIII</td>
<td>Silver ring.</td>
</tr>
<tr>
<td>Plate CLXXXIV</td>
<td>Gold pendant.</td>
</tr>
<tr>
<td>Plate CLXXXV</td>
<td>Terracotta games and amusements.</td>
</tr>
<tr>
<td>Plate CLXXXVI</td>
<td>Terracotta tripod.</td>
</tr>
<tr>
<td>Plate CLXXXVII</td>
<td>Terracotta spinning tops.</td>
</tr>
<tr>
<td>Plate CLXXXVIII</td>
<td>Terracotta dabbers.</td>
</tr>
<tr>
<td>Plate CLXXXIX</td>
<td>Terracotta ear ornaments.</td>
</tr>
<tr>
<td>Plate CXC</td>
<td>Terracotta mould, disc and hopscotch.</td>
</tr>
<tr>
<td>Plate CXCI</td>
<td>Terracotta wheels.</td>
</tr>
<tr>
<td>Plate CXCII</td>
<td>Terracotta ear-studs and spool.</td>
</tr>
<tr>
<td>Plate CXCIII</td>
<td>Stone spindle whorl.</td>
</tr>
<tr>
<td>Plate CXCIV</td>
<td>Stone marbles.</td>
</tr>
<tr>
<td>Plate CXCV</td>
<td>Rotary mill.</td>
</tr>
<tr>
<td>Plate CXCVI</td>
<td>Saddle quern.</td>
</tr>
<tr>
<td>Plate CXCVII</td>
<td>Saddle quern.</td>
</tr>
<tr>
<td>Plate CXCVIII</td>
<td>Stone dish.</td>
</tr>
<tr>
<td>Plate CXCIX</td>
<td>Stone bowl.</td>
</tr>
<tr>
<td>Plate CC</td>
<td><em>Arghya-pāṭṭa</em> with a <em>liṅgam</em>.</td>
</tr>
<tr>
<td>Plate CCI</td>
<td>Celt.</td>
</tr>
<tr>
<td>Plate CCII</td>
<td><em>Triratna</em>.</td>
</tr>
<tr>
<td>Plate CCIII</td>
<td>Tablet.</td>
</tr>
<tr>
<td>Plate CCIV</td>
<td>Decorated fragment.</td>
</tr>
<tr>
<td>Plate CCV</td>
<td>Decorated fragment.</td>
</tr>
<tr>
<td>Plate CCVI</td>
<td>Fragment of a sculpture.</td>
</tr>
</tbody>
</table>
Plate CCVII  Votive tank. 318
Plate CCVIII Fragment of a sculpture. 319
Plate CCIX  Casket lid. 320
Plate CCX  Relic casket. 322
Plate CCXI Terracotta beads. 324
Plate CCXII Terracotta beads. 326
Plate CCXIII Terracotta beads. 329
Plate CCXIV Stone beads. 330
Plate CCXV Stone spacer. 331
Plate CCXVI Terracotta plaque. 333
Plate CCXVII Terracotta human figurines. 334
Plate CCXVIII Terracotta human figurines. 336
Plate CCXIX Terracotta human figurines. 337
Plate CCXX Terracotta animal figurines. 339
Plate CCXXI Terracotta animal figurines. 340
Plate CCXXII Terracotta animal figurines. 341
Plate CCXXIII Terracotta animal figurines. 342
A. The Site And Its Environs

The celebrated Buddhist settlement of Udayagiri (Lat. 20° 39' N.; Long 86° 16' E.) figures on the Topo Sheet No.73L/6 of the Survey of India, near the locality known as Chandia, in tehsil Badachana of district Jajpur in Orissa. The nearest railway station is Jajpur-Keonjhar Road on Howrah-Bhubaneswar main line of East Coast Railways and the Bus Station is Chandikhol. Situated near the bank of river Birupa, a branch of Mahanadi, it is 102 km away from Bhubaneswar via Chandikhol (NH 5 and NH 5A) on the way to Ratnagiri (10 km from Udayagiri), another key Buddhist excavated site, constituting a golden triangle with Lalitagiri,1 district Cuttack (fig.1). Udayagiri or “Sunrise Hill”, the most easterly peak of the Assia range of the Eastern Ghat, has two arms, one extending to the north-east and the other to the south-east, forming a bay of sloping terrace below which were buried the ancient vestiges (pls. I-II). According to a local tradition, the foot of this hill was at one time washed by the sea2. The ancient ruins were also seen over an elevated terrace sloping down to the plains similar to an amphitheatre surrounded by a semicircle of jagged rocks with an opening facing east. The river Birupa runs about 1 km away from the settlement in the recent times. Obviously, this is the only side through which it was accessible from the plain and protected at one time by an entrenchment cut in rocks from precipice to precipice3. Beyond the ancient settlement, the soil is alluvial and fertile. The clay deposited by the rivers also proved useful for paving the bricks for the construction of stupas, chaityagriha, monasteries, drains, enclosure wall etc. The ancient site of Udayagiri was protected by the Archaeological Survey of India in 1937. The area is spread in 325.49 acres (including the colossal rock-cut Buddhist images atop the hill). These figures represent Avalokiteśvara, standing Buddha, Tantric Buddhist goddess Kurukullā etc., assignable to circa ninth-tenth century A.D. They are locally worshipped as ‘Solapumā’ (the mother with sixteen sons)4. Before the excavations were taken up by the Archaeological Survey of India, the deposits indicated ancient structures, broken sculptures and many brick mounds. One of these mounds called Itabhātī, representing a mahā-stupa harbouring four cardinal niched-images has since been excavated besides other spacious monasteries. In the southern part of

1 In 1985-86, for the first time in Orissa, Buddhist relic caskets and an apsidal chaityagriha were excavated by G.C. Chauley of the Archaeological Survey of India.
3 Chandrasékhara Banurji, ‘Notes on the Antiquities of the Nālī, the Āssia and the Mahābināyaka hills of Cuttack, Journal of the Asiatic Society of Bengal, Vol.XXXXIX, No.3(Calcutta,1870), p.163.
4 Bimal Bandyopadhyay, Buddhist Centres of Orissa, Lalitagiri, Ratnagiri and Udayagiri (New Delhi,2004), pp.90-93, pls LIV-LIX.
UDAYAGIRI AND ITS ENVIRONS

Fig. 1
Pl. 1: Udayagiri: the easternmost Assia hill range and the village.
Udayagiri-2 (2001-03)

PL II.

Udayagiri -2: buried settlement around the Mahâkâli temple, river Birupa in the background.

Pl. II : Udayagiri -2: buried settlement around the Mahâkâli temple, river Birupa in the background.
the terrace, stands a shrine of Mahākāli which is worshipped by the local people. The shrine was surrounded by undulated deposits and a few large mounds shrouded in thick bushes. When excavated, they unveiled interesting monumental structures and other finds. Towards the southern extremity of Udayagiri hill and not far off from the present chowkidar quarters near the matha exists a square (7 x 7 m) rock-cut stepwell cut 8.53 m deep from the bed-rock to the water shaft, surrounded by a 28.77 m long and 11.86 m wide stone terrace. To reach the water table a flight of 31 steps has been provided. The well bears a single line inscription, reading ‘Om Rāṇaka śrī Vajraṇāgasya vāpī.’ That this well is dedicated by Rāṇaka (chief) named Vajraṇāga. It is engraved in Nagari characters assignable to circa tenth-eleventh century1.

The khondalite stone used for fashioning architectural members and sculptures was available in Udayagiri itself, unlike Ratnagiri where it had to be transported from Lalitagiri, Udayagiri or elsewhere. This fact is further attested to by ancient stone quarries at Udayagiri on the slope of the cliff nearby rock-cut sculptures (fig. 2, pl. III).

The distance between Udayagiri-Ratnagiri and Udayagiri-Lalitagiri hills is 5.5 km and 3.5 km respectively. In all probability like Ratnagiri and Lalitagiri, Udayagiri was also well connected with the long cherished ancient city of Jajpur (ancient Jajātipura or Viraja kshetra), situated on the southern bank of river Baitarani. The site affording a lush green surrounding, fertile land, navigable river system and land route was chosen not only for its secluded location for practicing Buddha’s tenets, study and composition of scriptures but also attracted devotees from nearby villages, pilgrims besides caravans and common folk2.

B. Previous Work

In 1870 Babu Chandrasékhara Banurji, the then Deputy Magistrate, Jajpur Sub-division of the undivided Cuttack district, for the first time noticed the Buddhist remains of Udayagiri, Nalti (Lalitagiri) hill, Alamgir hill etc., all located nearby. At Udayagiri, he saw a rock-cut stepped well, a colossal image of Buddha half covered in forest, a platform probably representing a Buddhist shrine, several images belonging to the Buddhist pantheon, a large doorway composed of heavy rectangular blocks of stone and embellished with grotesque figures and two niches containing Buddha figures besides other ruins scattered or embedded in the earth.3 Shortly, thereafter John Beames, Magistrate of Cuttack visited Udayagiri and published sketches of the partly buried colossal Buddha figure seated in padmasana, profile of colossal head of Buddha, ornate doorway, grotesque, couples and pillar-capitals found by him. Beames could not photograph them but preferred to cut the forest around the rock-cut well and the beautifully worked gateway covered with lichen. He took all the possible

2 For further historical, cultural and religious background see, Ratnagiri (1958-61), Vol.I, Memoirs of the Archaeological Survey of India, No. 80 (New Delhi, 1980) Chapters, 1,11,111 and IV as Ratnagiri is situated nearby Udayagiri and flourished from Gupta period to thirteenth century. During the ancient times other Buddhist settlements in the neighbourhood were Lalitagiri, Kulangiri (opposite Udayagiri across the river), Vajragiri, Langudi, Kaima, Tarapur, and Deuli. These all appear to have developed as satellite centres of pilgrimage around the historical and cultural city of Jajpur during Hinayana and Mahāyāna-Vajrayāna phase of Buddhism in the region. Of them some have been denuded, buried or even levelled down. The sīlpa-tradition is still alive in villages Lalitagiri and Kampagarh (near Ratnagiri). The shapatis of these places continue the work of dressing the temple components. Their ancestors might have made significant contribution in making sculptures and other edifices at Udayagiri.
3 Chandrasékhara Banurji, op.cit., pp. 163-167.
KEY PLAN OF UDAYAGIRI, DISTRICT - JAIPUR, ORISSA.
Pl. III: Udayagiri-2: close-up of ancient quarry on a spur, showing unfinished sculptures.
measurements of the doorway and described it.\(^1\) The *Bengal District Gazetteer, Cuttack* gives a similar account but refers to the sanctum housing a Buddha figure. “In 1870, the image could be seen whole and entire but now buried up to the breast in the debris of the shrine while in front lies the fallen lintel of the shrine. The hall also is in ruins, but it was standing as late as 1870 and was supported by four rectangular pillars. The door frame of the hall had then on each side four series of elaborate carvings which have now disappeared.”\(^2\) The same Gazetteer revised in 1933 by E.R.J.R. Cousins, published by Government of Bihar and Orissa does not give any extra information on Udayagiri.\(^3\) At the behest of Birendra Nath Ray, Secretary, Orissa Historical Association who had visited the site in October 1927, a team comprising Haran Chandra Chakladar, Lecturer, University of Calcutta, Mr. Roy and Nirmal Kumar Bose of Puri pursued their investigations in these hills including Udayagiri\(^4\). Chakladar substantiated his description with a map showing these sites along with rivers, canals, roads, and Gopalpur Dak Bungalow. The Dak Bungalow continues to exist even now. Regarding the antiquities of Udayagiri, Chakladar writes “Beames did not do any justice to these great objects of Orissa art, and it is hardly to be wondered at that they excited little admiration and failed to attract the serious attention of scholars or lovers of art. Reproduction of Beames’ drawings by Raja Rajendralal Mitra in his *Antiquities of Orissa* (Vol.II) did hardly improve matters.”\(^5\) R.L. Mitra’s work was published in 1875 (Vol.I) and 1880 (Vol.II) from Calcutta. Chakladar also reproduces the description of Bankim Chandra Chatterjee in his paper. “The Great Bankim Chandra Chatterjee with his eye of genius had discerned the beauties of the marvellous monuments on these hills, and he speaks enthusiastically of them in his inimitable way in his historical novel of *Sitaram*, but his readers perhaps thought these eloquent description of the ancient glories on these Orissan rocks by the great master of Bengali fiction to be as much a product of his imagination as the rest of the book.”

Coeval to Chakladar in 1927-28, Ramaprasad Chanda, Superintendent, Archaeological Section, Indian Museum Calcutta, surveyed Udayagiri and the neighbouring hills of Lalitagiri (Naltigiri) and Ratnagiri. He found that the doorway illustrated by Beames and some other sculptures had been shifted to Cuttack. Initially the doorway was fixed in the open ground to the east of the Ravensshaw College, Cuttack. Later on it was removed to Patna Museum along with image of Gaṅgā and few other pieces attributed to circa eighth century. He also noticed figures of inscribed Avalokiteśvara, Buddha in bhūmisparsa-mudrā, Mārīčī and Vaiśravaṇa. The last two images were sent to be displayed in the Indian Museum, Calcutta. He found many sculptures lying buried in brick mounds or the terrace covered with shrubs but could not pay much attention to the ancient remains. He found that many sculptures were

---

2 *Bengal District Gazetteers: Cuttack*, p. 224.
5 *Ibid*, p. 218. Interestingly while sifting through the old records of Government of Orissa, it has come to the notice some years ago that Bankim Chandra, the composer of the National Song had also served as Magistrate in Jajpur.
shifted by Ramgovind Jagdeva, a zamindar of Udayagiri to his house at Kendrapara. Chanda, who was the first scholar to briefly deal with artistic peculiarities and traits of the imagery, felt that probably the artists of Udayagiri, Ratnagiri and Lalitagiri were in touch with Magadha during tenth-eleventh centuries. He suggested the identification of the Pu-sie-p’o-k’i-li (Pushpagiri) monastery referred to by Huen Tsang to the south-west of the Wu-tu country with Udayagiri or Naltigiri.

A cursory notice of Udayagiri by P. Acharya, the then Special Officer, Orissa Provincial Museum was featured in Orissa Review (Orissa Monuments Special). According to Acharya, the remains of monastery visited by Huen Tsang comprised the vast ruins on the hills of Udayagiri, Ratnagiri and Naltigiri. Shortly after Buddha Jayanti in 1956, the Mahabodhi Society of Orissa published a popular booklet to draw the attention of people to Buddhist relics of Ratnagiri, Udayagiri and Lalitagiri, based on the reports of the earlier scholars. Its author P. Mukherjee compiled it in his capacity as the Secretary, Mahabodhi Society of Orissa. In 1958, Utkal University, Bhubaneswar for the first time brought out a comprehensive account of the development of Buddhism in different parts of Orissa. Its author, N.K. Sahu, gave a line drawing showing Buddhist sites of Assia hills viz. Udayagiri, Lalitagiri, Ratnagiri, rivers, Patamundai canal and approach. Besides the then condition of the ancient site of Udayagiri, descriptions of the doorway of the Buddhist shrine and a few sculptures, illustrated by ten photographs were published. They included Gaṅgā (Patna Museum) and her counterpart Yamunā (originally standing at the gateway but still worshipped as Mahākāli in a small edifice at the site). On the southern part of the hill were found two images bearing Buddhist dhāraṇī representing Dhyāni Buddha Amitābha and four-armed Jatāmukūṭa-Avalokiteśvara flanked by Tārā and Hayagrīva (now worshipped in Solapua Mā temple, Cuttack), Vaiśravaṇa (Indian Museum, Calcutta); four-armed Jatāmukūṭa-Avalokiteśvara accompanied by seven Mānushī-Buddhas (still lying at Udayagiri); Buddha in bhūmisparsa-mudrā; Buddha in bhūmisparsa-mudrā flanked by Maitreya and Mahājñāṇī, and Kurukullā inscribed with her dhāraṇī. In 1964, Prabhat Mukherjee, Member, Tourist Advisory Board, Orissa brought out a brochure on the Buddhist heritage of Orissa. Besides the above described three sites, it also briefly states about Buddhist icons in the Orissa Museum, Bhubaneswar, and several other known places related with Buddhist art and tradition. He suggested that Udayagiri, Ratnagiri and Lalitagiri were the ‘seats of a university establishment, known as Pushpagiri, whose fame spread far and wide.’ According to the writer, ‘in 1756, Motte had followed the route of Huen Tsang on his way to Cuttack.’

However, the systematic excavations of the site were taken up for several field seasons commencing from the year 1985 under the

---

1 R.P. Chanda, op. cit., pp. 9-12, pl. III, figs. 1-4; pl. IV, figs. 1-2.
2 Edited by P.N. Mahanti and published in 1949, p. 20.
3 Lalitagiri, Udayagiri and Ratnagiri (Bhubaneswar, 1957) published by Home Public Relations Department, Government of Orissa, also see Prabhat Mukherjee, Guide to Lalitagiri, Udayagiri and Ratnagiri, published by Mahabodhi Society (Cuttack, 1960) giving the similar account of Udayagiri.
4 N.K. Sahu, Buddhism in Orissa (Cuttack, 1958), pp. 188-192
6 Ibid, p. 3
different directors as below:

1985-1986    J.S. Nigam
1986-1987    G.C. Chauley
1987-1988    B.K. Sinha
1988-1989    B.K. Sinha
1998-1999    Bimal Bandyopadhyay
1999-2000    Bimal Bandyopadhyay
2001-2002    P. K. Trivedi
2002-2003    P. K. Trivedi

During 2001-2002 A.K. Patel was the co-director. The results of the field-work up to 1999-2000 have been published in the respective Indian Archaeology-A Review, Orissa District Gazetteers, Cuttack (Cuttack, 1996), pp. 1072-76, 1116-17 and in the form of research papers in different journals and books.¹ Those interested in the results of earlier excavations may refer to them.

For the readers it would be useful to know that field-works of 1985-89 were confined to the north-western part of the ancient settlement. The excavation brought to light a mahā-stupa relieved with large, deep cardinal niches harbouring images of Dhyāni Buddhas viz. Akshobhya (E), Ratnasambhava (S), Amitābha (W) and Amoghasiddhi (N). But Bimal Bandyopadhyay has identified them as Buddha accompanied by a pair of Bodhisattvas and flying vidyādharas.² The stupa is 4.8 m high and no pieces of harmikā and chhatrāvali were found nearby. A large square (35 x 35 m) brick monastery with a shrine housing a colossal Buddha image and beautifully decorated with an ornate doorway stylistically assignable to circa eighth century, an enclosure wall constructed in phases separating it from other structures were also unveiled. From this area a number of seals and sealings bearing the legend ‘Śrī Mādhavapura mahāvihāra Āryabhikshu saṅghasya’ were found. This excavated part of the settlement has been named Udayagiri-1. After a long break in 1997-98 excavations were resumed in the south-eastern half of the valley, an isolated area on the foothill concealing the ancient vestiges. To distinguish it from the previously excavated area, located at a distance of about 250 m towards south-east, this part was christened ‘Udayagiri-2’. Covered with thick vegetation, the area (400 x 300 m) when excavated (1997 to 2000), resulted in the discovery of an impressive brick-built double-storeyed monastic complex against the sloppy terrain. Fronted by a spacious courtyard entered through the northern side, its sanctum provided with an ambulatory enshrines a large figure of seated Buddha. The monastery comprises thirteen cells, an inner secret chamber and a tank on the rear south-western corner. This monastery was in use from circa eighth to twelfth century. Another shrine-complex, now open to the sky had a courtyard surrounded by verandahs. It enshrined a massive image of Avalokiteśvara. Traces of externally projected chambers and niches were found on its southern and western arms. On the eastern side below the wall was noticed a drainage system (S-N) taking a turn towards the east. This was subsequently traced

² Bimal Bandyopadhyay, op. cit., pp. 68-92
during the present field-work (2001-03). On the basis of a large number of terracotta sealings inscribed with ‘Śrī Simhaprastha mahāvihāra’ in characters of circa tenth-eleventh century A.D., this monastic area could be identified as ‘Śrī Simhaprastha mahāvihāra’. This name appears to be given due to a number of lion figures found during the present excavations, some of them arranged in the southern arm of the chaitya-complex, which was in use till circa twelfth century.

C. Present Work and A Summary of Results

The objective of the present field-work was to ascertain the potentiality of the accumulation in the low lying undulated area to the north and north-east of Monastery 2 and the Shrine-complex excavated during 1997 to 2001 and to correlate the finds with them. It was also aimed if the antiquity of the site could be pushed back prior to the Gupta period and check the pattern of settlement including other secular structures. The thickness of the declining accumulation varied from 4 m to 0.50 m and due to erosion by rains, it gradually merged with the plain level. One hundred squares were taken up for horizontal digging but some quadrants were left unexcavated. The trenches were laid abutting the long masonry wall (Structure 144) which was contemporary to Monastery 2. In fact this wall formed an arm of the stone platform over which were exposed the Monastery 2 and Shrine-complex during 1999-2000. To the east of the chaityagriha and Stupa-complex and further beyond a depression formed by a nullah where 17 trenches were sunk that brought to light plan of a residential complex and a brick-built kitchen.

A regular stratigraphical picture could not emerge but three periods could easily be discerned.

Period I: The excavation established that this part witnessed the earliest constructional activity as testified by the discovery of a stone platform (Structure 60) and an apsidal chaityagriha enshrining a stone stupa. The floor of this brick-work, composed of rammed brick jelly was laid over a stone paved floor. The date of the apsidal structure could be assigned to the beginning of the Christian era. From these levels, Puri-Kushāṇ imitation copper coins and a khondalite relic casket inscribed in Brahmi characters of first century A.D., bearing the name of the donor were recorded. It appears that some brick stupas built during these periods were successively enlarged by stone veneering. Brick stupa 5 (Structure 53) with cardinal āyaka-platforms bears the influence of the Krishna valley. This attempt is also seen at Ratnagiri.

Period II: The structural activities continued as seen in the decorated brick-built chaityagriha raised over the apsidal platform. In plan it is triratha and bears striking similarity with the Śatrughneśvara group of temples Bhubaneswar, ascribed to sixth century A.D. Also, a large stone stupa traceable on plan appears to have been raised over a masonry platform. The platform as well as its threshold bears donative inscriptions in Shell script of circa fifth-sixth century. A damaged record incised in Brahmi characters of circa sixth-seventh century was found at this level. Large sized brick stupas raised on square or rectangular platforms showing projections (rathas) were constructed, in some instances

over the earlier ones, co-existing with other structures or stupas of varying dimensions. Some of them appear to be donative in nature. A number of them are represented merely by their bases. The large stone stupas often exhibit basal mouldings akin to temples. The harmika and chhatra are conspicuously absent in brick stupas whereas in case of masonry stupas, broken pieces of harmika, chhatra-yashti and chhatrāvali were found in the debris. Wherever possible, attempts were made to fix them in the sockets on the top of the anda of stupas. Because of the disturbed deposit, stupas could not be dated precisely save for those harbouring niched-images.

Period III: That the site continued to flourish is attested to by many stone inscriptions dating from circa eighth to thirteenth century. Many stupas were enlarged by providing stone veneering. Additions were made in other structures too. The inner face of the southern arm of chaityagriha was provided with figures of lions assignable to circa tenth-twelfth century. This period marked the last phase of Buddhism in Udayagiri. To the west of the Mahākālī shrine, a brick-built large rectangular house was exposed with its walls badly robbed off at places. It was internally divided by walls into compartments. Remains of another structure were found to the east of the chaityagriha and Stupa-complex. It was made of used bricks, brickbats and mud mortar. The presence of a number of kitchen appliances viz., pestles, querns, pounders, sickles, and storage pots suggest that this was a kitchen.

From the beginning the chaityagriha and group of stupas appear to have had been enclosed by a brick wall that had undergone alterations. Adjoining its northern end was discovered a long pathway (north-east) paved with flagstones dating back to beginning of the settlement. In all probability, this pathway was in use till the settlement was finally deserted in circa twelfth-thirteenth century.

The pottery of the early period is mostly wheel-thrown and well-fired but stray examples of handmade or moulded pots were also found. The red ware, red polished ware, red slipped ware, buff ware and micaceous red ware vary from medium to thick fabric. Red polished ware is the predominant pottery which includes bowls, dishes, sprinklers, surāhīs, spouted vessels, pots decorated with applique design, notches, horizontal bands, circles etc. It continued in successive periods when black slipped ware, black polished ware and grey ware made their appearance. Grey ware constituted the main bulk, comprising corrugated bowls, sprinklers, shallow and deep dishes, lids, decorated lamps, storage jars and miniature vessels. However, since the strata were disturbed, this classification remains provisional.
The excavation unveiled a brick-built chaityagriha, brick stupas, monolithic and masonry stupas, an enclosure wall and a long drain made of stones for emptying the water of Monastery 2 and the Shrine-complex. The drain was partly covered and gradually turned towards east. The chaityagriha and Stupa-complex were surrounded by a brick enclosure (perimeter measuring 183 m) restored in different periods, often by employing the earlier material. The edifices within this enclosure were found to be raised over early structures of stone or brick or even overlapping with some of them. Due to lack of regular stratified deposits, it was not possible to date them precisely. However, a few could be dated on the basis of plain or inscribed images fixed in their cardinal niches. Unlike Ratnagiri, most of the votive stupas are devoid of inscribed Buddhist creed but the concavity at their base was meant for placing terracotta sealings bearing dhāraṇī. The decorative scheme of structural stone stupas include rows of lotus petals, rosettes, hanging strips of lūmās, chaitya-arches, lotus-diamonds, medallions, tāṅkus, rectangles, kīrttimukhas, ghata-pallavas, pearls, kuṭilas, ratikera etc. whereas the platforms of brick and stone stupas exhibit mouldings viz. khurā, noli, paṭā and inverted khurā. At Ratnagiri, no apsidal chaityagriha was found and the settlement could not be dated earlier than the Gupta period.¹ The number of stupas from this site is quite less as compared to Ratnagiri. At Lalitagiri, the votive stupas are more in number as compared to Udayagiri and bear dhāraṇī-mantra on their bases. Though the factory for dressing stone sculptures and stupas could not be located, stone chips were often found in the debris and fillings. There is no doubt that the stone was obtained from the ancient quarries of Udayagiri itself, as the locally available khondalite was suitable for fashioning architectural members and images. Similar to Ratnagiri, the yield of coins is very poor and imitation Puri-Kushān copper coins were found from the early levels. This may be due to the use of cowries as currency for centuries in Orissa along with the continuation of the barter system for exchange of goods and services.

Since the site was continuously under occupation without any gap, it may be inferred that it was inevitable to constantly clean and make additions or alterations to the edifices during the prolonged span of the prosperity of Buddhism and on account of which cultural deposit could not accumulate in an expected sequence. Votive stupas were erected by pilgrims and devotees in an unplanned manner. Besides, for making new structures and enlarging the older ones, the earlier floor levels and older constructions were also disturbed. Therefore, one misses a succession of stratified deposit especially within the area surrounded

¹ The possibility of earlier remains at Ratnagiri cannot be ruled out, if the site is further excavated and one probes deeper by transplanting the already exposed edifices. So far, no antiquities of an earlier date have been recorded.
by the brick enclosure and a phase-wise picture could not be worked out.

Large monasteries, mahā-stupa, chaityagrihas, brick stupas, enlarged stone stupas (some of which are indicated by plans), seals, sealings, imagery, inscriptions and a 70 m long pathway laid out with flagstones leading towards river Birupa amply testify that this place was held in high reverence by the followers of Buddhism and the common folk. No ash or casket has been found in any stupa so far. But stone images and inscriptions were found in Brick stupa 12 (Structure 133) when it was opened for repairs and resetting. Since the images could safely be assigned to circa ninth century on stylistic as well as paleographical grounds, therefore, the stupa might have been constructed after this period.

In all the structures of brick, clay mortar has been used. The bricks are well-burnt and in case of the stupas they measures (24 to 46 cm) in length (16 to 24 cm) breadth and (5 to 9 cm) in thickness. When used for veneering, the bricks are generally of full sizes, placed lengthwise and smoothly chiselled. The core of the edifices was filled with brick-bats. The floors of platforms were given due care. The joints of facing bricks are also rendered finely. But in case of enclosure, the reused bricks were not laid with such a care. The well-burnt bricks prepared with well-levigated clay, mixed with rice-husks and straw have survived the ravages of time.

For brick stupas, wedge-shaped bricks were also used and were chiselled for making the desired mouldings. The crowning members of monolithic stupas are missing but the pieces of masonry stupas were joined with socket, dowel and iron cramps. The large stone stupas were often enlarged (retaining the original brick core) and faced with finished curvature pieces.

A. Chaityagriha Enclosure:

In order to unveil the cultural matrix as many as 100 trenches (10 x 10 m) were sunk on the slope to the north-east of Monastery 2. A maximum deposit of 4.50 m was encountered in trenches B2, C2, D2, E2, F2, G2, H2 and J2 distributed over five layers. The virgin soil was reached in squares B2, D2, E2, F2, J2, P4 and Q4 (fig. 3).

The deposit was found disturbed due to robbing and repeated utilization of building materials in subsequent periods. In general, the cultural strata composed of heterogeneous material, represented post-habitational, loose, erosional soil mixed with debris of architectural and sculptural remains, large stones, bricks, brick-bats, potsherds etc.

Immediately below the humus was encountered layer (1), varying in thickness from 15 cm to 1 m. Heavily denuded due to erosion, the layer was slightly compact, reddish brown in colour, representing fallen debris and run-off material, brick-bats and nodules. Forming an unpretentious blanket of rain wash and debris of earlier structural remains, the deposit was devoid of any pottery.

Layer (2) was represented by loose soil, blackish-brown in colour, varying in thickness from 50 cm to 3 m yielding stone boulders, brick-bats, votive stupas, potsherds and numerous minor antiquities, it had witnessed brisk architectural activities. Towards the northern periphery of the hill-slope, this deposit was overlain by an erosional impoundment associated with boulders, sand, brick-bats etc.

Layer (3) indicated a semi-compact deposit, varying in thickness from 15 cm to 90 cm and mainly composed of fallen debris of structures along with loose brown soil.

Layer (4) was also composed of collapsed debris mixed with loose brown and ashy black soil. It comprised brick-bats, potsherds along with occasional red and ashy patches. Structural activities as well as artefacts were meagerly represented. Being a thin layer of approximately 30 cm thickness, it was sparsely represented in a few trenches (fig. 4).

Immediately overlying the bed-rock was a 25 cm thick deposit of layer (5) with varying compactness, found in the squares ZE1 and ZB1. It yielded brick-bats, nodules and chips mixed with brown soil.

B. Residential Complex:

To the east of the stupa and chaityagriha enclosure area, beyond the nullah was exposed a residential-complex represented by a deposit consisting of three layers. Comparatively of a later period, its thickness varied from 60 cm to 1.90 m in all the seventeen excavated trenches.

Layer (1), which was loose and yellowish-brown in colour, comprised fine silt containing plenty of brick-bats and stone nodules. It was
a thin (10 cm to 20 cm) blanket gently sloping from south to north. The deposit showed the impact of water. It did not yield any evidence of structural activity (fig. 5).

Layer (2), comprising the substantial accumulation, displayed the usual incline. Its maximum thickness was 1.20 m that was composed of semi-compact wash, light reddish earth, brick nodules and stone chips along with fallen debris of the structures. This layer was marked by vigorous constructional activities, as in the case of layers (2) and (3) of the stupa and chaityagriha-enclosure complex.

The major structural activities in the area were contemporary to layer (3), overlying the bed-rock where both brick and stone structures were raised by cutting the bed-rock. The irregular deposit was loose in composition containing ashy-brown earth. It yielded potsherds, brick-bats, stone chips, etc. A majority of the pottery represented by grey ware, belonged to the medieval period.

**Chronology**


   The excavation confirmed that the area was first occupied by folks who had flattened the slope by cutting the original erosional deposit on the southern and western sides. A massive stone platform (Structure 60) was built along with a flight of steps from the north and a chandrasilā at the entrance. The impression of a circular stupa in plan in the centre of the platform, attests to the existence of a stupa. It served as a nucleus for future activities within the enclosure. Some small inscriptions in Shell script (circa fifth century A.D.) found on some slabs of the stone pavement were in all probability the handiwork of later donors. The deposit contemporary to the above structure was layer (5), which sealed the stone platform (Structure 60) above which were noticed remains of the three floor levels of a chaityagriha. Subsequently, over this platform a brick-built winnow-shaped chaityagriha was raised (with entrance towards east).

   Two brick stupas (Structures 36 and 53) on the north-east and north-west corners of the platform also belonged to this period. The other two brick stupas showing circular stone bases (Structures 38 and 54) and a square stone base of stupa (Structure 181) on the eastern side in trench ZG2 could be assigned to this period. The stone paved pathway (Structure 167) covered with debris of enclosure wall (constructed in later period) runs north-east and south-west, abruptly ends in trench ZD5 indicating a change of orientation i.e. towards east to approach the platform (Structure 60). However, the pathway appears to have been in use till the end of the establishment. These edifices were raised directly on the natural soil.

   Besides, the presence of early stupas with projected cardinal āyaka-platforms (Structures 53 and 36) in the same level is reminiscent of the Krishna valley.

   In this level were also encountered a few early bricks assignable to the Śūriga-Kushān period. The bricks contained finger-loop marks with mat impressions. The fact was further attested to by potsherds of inferior red ware, found at Sisupalgarh.¹ Mention may also be made of the occurrence of a khondalite casket container inscribed with a post-

---

UDAYAGIRI: CONTOUR MAP AND LAYOUT OF TRENCHES

CONTOUR INTERVAL AT 2 m.

SCALE

LEGENDS

CONTOUR LINE
CONTOUR HEIGHT FROM MSL
LAYOUT OF TRENCHES
EXCAVATED STRUCTURES
ROAD

Fig. 3
Mauryan / early Kushāṇ Brahmi inscription (Kohakoṇasa ja) assignable to circa first century B.C. uninscribed Puri-Kushāṇ coins, copper bowl, etc. All these suggest that the deposit may be dated from circa first century B.C. to circa fourth century A.D.

2. Period II (circa fifth century A.D. - seventh century A.D.):

In this period, over the apsidal platform was erected a rectangular brick chaityagrīha (Structure 45). As mentioned earlier the three floors made of brick-jelly and stones respectively in the squares of D1, E1 and F1 were laid over the apsidal platform and hence were found to be contemporary and assigned to Period II. A similar chaityagrīha has also been found at Lalitagiri. The chaityagrīha is trirathā in plan, bearing decorative tulāpīṭha akin to those of the Šatrughneśvara group of temples in Bhubaneswar datable to late sixth century A.D. Besides, many masonry and brick stupas exhibit basal mouldings similar to Orissan temples. The debris of these structures was found in layer (3) while the contemporary layer was layer (4) as observed in squares C1 and D1. Subsequently, over this stone platform (Structure 60) of Period I was raised a stupa on north-east and north-west corners. In addition a square platform (Structure 184) in trench ZG1 and other structures (Structures 31 to 37, 47, 51 to 52, 171 to 172 and 174 to 176) were exposed in front of chaityagrīha, pertaining to the Period II, which were sealed by the layers (2) and (3).

A courtyard of smaller dimension was excavated below the stone-paved courtyard of Monastery 2. Made of bricks (size similar to early structures in enclosure area) and incoherent with the structural arrangement of Monastery 2, this small monastery was presumably built before seventh century A.D. In all probability it was contemporary to the brick-built rectangular chaityagrīha, enlarged and given prominence as “Simhaprastha mahāvihāra” in successive periods (Period III). The brick enclosure (Structure 145) of the Stupa-complex raised over the layer (4) indicated that it was erected prior to the construction of Monastery 2, somewhere in circa seventh century. The enclosure walls were built over earlier structures (Period I) as evident from the square bases of stone stupas found below the northern arm. It witnessed different phases of alteration as evident from the use of different size of bricks.

The noteworthy antiquities recovered from the excavation include Puri-Kushāṇ coins, fragment of a copper bowl, a copper ring, a terracotta disc with spokes, terracotta beads, a large number of sealings bearing Buddhist creed “ye dharma hetu...”, some Buddhist images and fragmentary stone inscriptions. The same pottery types of preceding level continued, however the red ware distinguished by a crude variety of sprinklers appeared in this period.

The structural phase of Period II could be placed between circa fifth century and seventh century A.D.

3. Period III (circa eighth century - thirteenth century A.D.):

The establishment during Period III witnessed the most prolific and flourishing period of Buddhism. The site enormously sprawled due to erection of a large number of edifices. Subsequently, to the inner face of southern wall of rectangular chaityagrīha, was added a series of lion-pedestals and large
images of Dhyāni Buddhas placed over them. The other structures were represented by brick and masonry stupas close to the enclosure wall. Besides a Triple shrine (Structures 142 A, B and C) constructed over a common platform (Structures 151 A and B), two more shrines (Structures 108 and 109) and a cluster of brick and stone stupas (Structures 98 to 106, 71 to 79 and 143, 169 and 170) were built during this period. Other structures viz. a drain (Structure 141) and walls (Structures 156 to 158, 139, 141, 165) both outside and inside the enclosure were also made. Further a random rubble masonry wall (Structure 160) running north-south and measuring 26.9 m long, exposed to the west of the enclosure wall and a rectangular brick edifice (Structure 157) to the west of Mahākāli temple were the other notable structures of the period. The structural remains beyond the nullah were represented by a brick-built residential-complex (Structure 196) along with a cluster of votive stone stupas. The residential structure and the kitchen block appear to have coexisted with Monastery 2.

Important antiquities of this period included many images of Buddha and other Buddhist divinities both inscribed and uninscribed and votive stupas of varied dimensions. One unfinished colossal monolithic Avalokiteśvara image was also fashioned. Other finds included inscriptions, sealings bearing the monastic creed, iron and copper objects for daily use, one gold foil collared rudrāksha bead, inscribed pottery etc.

The other interesting art objects were the installation of a series of lion-pedestals on the southern arm of the chaitya griha datable to circa tenth-twelfth century A.D. In all probability such installation of lion figures led to designate Monastery 2 as “Śrī Simhaprastha mahāvihāra”. The date is further corroborated by an ancient stepped well at the base of the hill surrounded by a stone terrace with two monolithic pillars at the entrance. It contains an inscription incised twice in characters of Eastern variety of Devanagari assignable to circa tenth-eleventh century, recording “Om Rāṇaka śrī Vajraṇāgasya vāpi”1.

The grey ware was the predominant pottery. The shapes included dish, deep dish, hāṇḍī, small and big vase, frying pan, big storage jar, etc. A new pottery type with golden micaceous ware made its appearance. This particular type of pottery was recorded from the level of rectangular brick chaitya griha (with additions of moulded lion-pedestals). Thus on the basis of stylistic features of the sculptures, architecture as well as palaeography of inscriptions recovered from this level, Period III may securely be attributed to circa eighth-thirteenth century A.D.

---

1 R.P. Chanda, op. cit., p. 10.
The religious and secular structures were brought to light by sinking about a hundred squares in the low lying area to the north and north-east of Monastery 2 and further east beyond a small depression often filled with rain water. The remains of large and small edifices including a large stone platform, a brick-built decorated chaityagriha raised over an earlier apsidal chaitya, other apsidal edifices, masonry and brick stupas, a group of votive stupas surrounded by a brick-enclosure, a long and wide stone paved pathway besides residential-complexes with kitchens were exposed (figs. 6, 27). They are described below:

A. Brick Enclosure (Structure 145)

It was found that a brick-built serpentine wall engirdles the chaitya-stupa complex. It runs in the north, east and south directions, the perimeter being 183 m. This wall becomes comparatively less thick and is badly robbed off on the east and north-east directions. During the subsequent periods, it was restored by employing the earlier building material. Retaining a maximum number of five brick courses (0.60 m high), its thickness on the aforesaid directions ranges from 0.45 to 0.90 m (fig. 6). In the north, it is abutted by a rectangular, projected brick structure (1.10 m high) made of earlier bricks. On taking a curve towards north-west, it becomes quite wide (2.60 m ) preserving 29 courses (2.29 m high) running closer to the stone-paved pathway and abruptly ends towards the west, owing to the construction of a stone platform and the Triple shrine (Structures 142 A,B,C). Though this wall is earlier than Monastery 2, it witnessed different phases of alteration as evident from the use of different size of bricks (pl. IV).

(a) Ashlar wall (Structure 144)

Abutting the earlier excavated monastic-complex 2 was exposed an ashlar wall (north-south). It is about 20 m in length and 2 m in height and is occasionally punctuated below with chaitya-arches and plain rectangles. Composed of seven courses, it served as a platform for the monastic-shrine built on a slope (pl. V). The south-western end of the brick enclosure joins it whereas its northern end abuts the Structures 142 A, B, C described below.

(b) Brick-wall (Structure 150)

A brick wall preserving a maximum number of 44 courses joins the southern end of the ashlar wall described above. It is 12.6 m long and 1.15 m wide but its height varies at places. After a lapse of time it served as an arm of a quadrangular structure, with structures 149 B and C raised on a stone foundation (pl. VI).
Pl. IV: Brick-built enclosure wall and chaitya-stupa complex: view from south.
PLAN SHOWING EXCAVATED STRUCTURES
UDAYAGIRI-2 (2001-03)
DISTRICT JAJPUR, ORISSA.

SCALE: m

APSIDAL CHATYAGSHA

AVALOKITESVARA

MAHAKALI TEMPLE

RESIDENTIAL COMPLEX

B.B. BADAMALI, D/M GR-I

Fig. 6
Pl. V: Enclosure wall (STR 144) and votive stupas (STR 134, 147 and 148).
Structures and Sculptures

B. Structures within the Brick Enclosure

1. Stone Platform (Structure 60)

Perhaps, this is the earliest structure in Udayagiri dating back to the beginning of the Christian era as attested to by an inscribed relic casket and two Puri-Kushan coins found nearby. It appears to have served as a nucleus for further structural activities within the brick enclosure. Subsequently, over its southern part was raised an apsidal chaityagriha dating from circa third century A.D. A roughly square (14.05 m north-south and 13.35 m east-west) stone platform (1.10 m high), made of eight courses of ashlar stones was approached through a flight of stone steps to the north, starting with a chandrasila (pls. VII-IX). In the middle of this platform was raised a stone stupa (dia 3 m) which was traceable in plan; it was also provided with a circumambulatory (width 1.22 m) subsequently covered with brick-work. Its western arm has preserved some kerb stones curved on the top. The ten donative inscriptions in Shell characters found on the platform as well as on the threshold appear to have been engraved later on. Some of the flagstones of the platform were also inscribed in the same characters assignable to circa fourth-fifth century. At a later date over the north-western corner of this platform was built a square masonry plinth (2 × 2 m, 1 m high) for supporting a stupa. It exhibits three receding squares and a two course shallow recess surmounted by a projected faceted tier (Structure 80). On the north-east corner, the plan of a similar size plinth was exposed (Structure 61).

2. Chaityagriha (Structure 45)

The easterly oriented apsidal chaityagriha (23.60 m long, 15.85 m wide, and 0.50 m high) was raised on a masonry basement consisting of four to six courses of stone overlain by three to four courses of bricks. The bricks are 5-8 cm thick; on the southern face, they range from 22 × 20 cm to 23 × 23 cm and on the northern side 20 × 17 to 23 × 20 cm. The floor paved with stones was overlain with brick-jelly. It enshrines a masonry stupa (1.10 m high and dia 2 m) represented by its medhi. Atop the drum exists a broad circular groove with holes. After a lapse of time in circa sixth-seventh century, a rectangular brick-built trirathashrine (18 m long, 9 m wide and 1.85 m high over the apsidal platform), was raised over the apsidal structure retaining the same stupa (dia 2 m). The edifice was approached through a flight of seven steps made of dressed stones. Plastered with lime, it rested on a circular basement overlain by a plain faceted ring at the bottom followed by six courses of well-finished masonry. The hollow interior was found to be filled up with nodules, brick-bats and semi-compact earth. The entrance of the shrine was provided with an ornate doorway which has now disappeared. Internally measuring 12 × 4.18 m (3:1) it is uniformly thick, three cardinal arms (2.25 m) are filled with brick-bats and earth. In plan, the shrine shows a central offset (rāhā) flanked by a kanika on the other side. The central rāhā uniformly projects by 15 cm from the principal arms but varies in length; it is 2 m on the west, 1.75 m on the north and 1.80 m on the south whereas kanikas range from 3.15 m (north-west), 3.60 m (north), 3.50 m (south) to 3.30 m (south-west). The bricks used appear to have been brought from the earlier structures and chiselled as per requirement, as they are not uniform in size. Invariably, they are 7 cm thick but show variation in length and width i.e., western arm 26 × 25 cm, 32 × 22 cm, 42 × 23 cm; northern arm 34 × 17 cm, 34 × 20 cm, 42 × 22 cm; southern arm 30 × 23 cm, 33 × 26 cm, 42 × 26 cm.
PL. VII: Stone platform (STR 60) with chaityagriha (STR 45), brick stupas, and votive stupas: view from the north.
Pl. VIII: Stone platform: decorated chandrasila inscribed with Shell characters.
Pl. IX: Stone platform showing plan of a stupa and STR 80.
Regarding elevation, comparatively the more preserved western arm resolves into (i) a tall khūrā composed of eleven brick courses, including the fillet of two courses of which the upper one represents a knife-edged ḳāṇī in the case of flanking kanikas. Over this rests the torus (noli) made of finely worked six courses on either side of the centrally projected offset showing the frieze of joist ends (tulāpīṭha) exhibiting six projected squares incised with beautifully rendered eight-petalled floral motif, each encompassing a plain square, in the central rāhā. This feature has been obliterated on the southern face but the corresponding northern arm has preserved three such decorated joist ends. Both faces of the north-western and south-western corners were punctuated with similar though smaller motifs. Over the noli lies a faceted khūrā like moulding comprising three brick courses, a thin recess and four brick courses fashioned into an inverted khūrā (figs. 7-8). The constricted inner offset on the rear western arm was perhaps meant for accommodating a cult image (pls. X-XV). In all probability, like other monastic shrines, the edifice was provided with chaityagavākhas, at least on its two lateral arms as suggested by a serpentine window grill (Reg. no. 311/01-02) and a decorated portion of jālī (Reg. no. 263/01-02) worked in khondalite and recovered from the adjacent deposit. Stylistically they could be assigned to circa sixth-seventh century A.D.2

Around circa tenth century, when the shrine including the stupa had collapsed as suggested by the partly robbed off northern arm, against the inner face of the southern arm, a low stone platform (6.90 m long, 1.35 m wide and 0.75 m high) relieved with eight rectangular niches in relief was made each harbouring the fore-part of a lion.3 Of them, only one intact figure is shown with dog-tongue, manes, paws and moustaches; the treatment of the tongue and manes is naturalistic whereas mouth, teeth, moustaches, nose, eyes and ears are stylized. Each rectangular niche internally measures 0.61 m in length and 0.45 m in width. These pedestals were meant for installing five colossal statues of Buddha, displaying usual postures as testified by their large pieces recovered from the adjacent area (pls. XVI-XVIII). In this period, devotees had to reach from the northern side for worship. It may be inferred that owing to this row of lion-pedestals, the locality was named “Sīhṇapraṣṭha mahaśīvakīra” as attested to by a large number of terracotta sealings bearing this title. Fragmentary images of Buddhist deities, nāga-dvārapālas and pieces carved with scenes of day-to-day life were recovered from the area.

The structural activities of chaityagriha, thus, could be assigned to three periods: (i) An apsidal chaityagriha assignable to circa first century. Its floor of brick-jelly was laid over a soling of rough stones. (ii) The rectangular brick-built triratha shrine attributable to circa sixth-seventh century. The floor was relaid and the original stupa retained. (iii) During the tenth century when the construction was almost suggested by the partly robbed off northern arm, against the inner face of the southern arm, a low stone platform (6.90 m long, 1.35 m wide and 0.75 m high) relieved with eight rectangular niches in relief was made each harbouring the fore-part of a lion.3 Of them, only one intact figure is shown with dog-tongue, manes, paws and moustaches; the treatment of the tongue and manes is naturalistic whereas mouth, teeth, moustaches, nose, eyes and ears are stylized. Each rectangular niche internally measures 0.61 m in length and 0.45 m in width. These pedestals were meant for installing five colossal statues of Buddha, displaying usual postures as testified by their large pieces recovered from the adjacent area (pls. XVI-XVIII). In this period, devotees had to reach from the northern side for worship. It may be inferred that owing to this row of lion-pedestals, the locality was named “Sīhṇapraṣṭha mahaśīvakīra” as attested to by a large number of terracotta sealings bearing this title. Fragmentary images of Buddhist deities, nāga-dvārapālas and pieces carved with scenes of day-to-day life were recovered from the area.

1 This motif is noticeable in the Śatrughnēśvara group of temples in Bhubaneswar, assignable to circa sixth century. From the debris of the chaityagriha adjacent to the northern arm was recorded a stone inscription (Reg. no. 55) engraved in Brahmi characters of circa sixth-seventh century.

2 Decorated window grills dating from circa second-third century were also found from an excavated apsidal chaityagriha at Lalitagiri.

3 Originally there existed ten niches as evident by space and their fragments. A thick floor of brick-jelly was once again laid over, for fixing the lion-pedestals.
abandoned, the inner face of southern arm was abutted with two rows of partly dressed stones veneered by lion-pedestals for keeping the images of Buddha. For fixing the pedestals a thick base of lime and surkhi was used.

To the east of the chaityagriha were found the remains of a stone paved floor (Structure 187). Presumably due to overuse it was seen in a heavily eroded state.

3. Stupas

(a) Masonry stupas

Three major groups of votive stupas, built in pieces were found to the north, west, south and north-east of the chaityagriha. While the dome (anda) has been preserved in some of them, others are represented by their bases viz. decorated or plain plinths. The important ones are described below:-

Stupa 17 (Structure 93)

A low squarish platform (2.75 x 2.65 m, 1.38 m high), made of finished stone pieces, exhibiting three receding courses of masonry, overlain by three diminishing circular tiers over which rested the drum (medhi) of the stupa (dia 2.30 m) is now damaged. The medhi which has preserved four courses was originally adored with slightly projecting four cardinal niched-figurines representing Dhyâni Buddhas of which the western one has survived (pl. XIX). The rectangular niche contains the figure of Amitâbha, the Dhyâni Buddha seated on a double-petalled lotus (visvapadma) with an exquisitely carved foliated lotus stem having a scroll. Clad in an uttarā, the head and ushnisha are covered with curls. Behind the head is depicted an oval shaped halo (Reg. no. 387/2001-02). The image has now been detached and kept in the store.¹ On the remaining three faces have survived pedestals carved with foliated lotus scroll design.

Stupa 31 (Structure 135)

The khondalite stupa (2.40 m high) built in pieces rests on a square plinth raised over the rammed brick-jelly floor. It resolves into a plain projected course followed by a tall recess (kān̄thi), surmounted by a projecting moulding on which is erected the stupa. Whereas the pieces are joined together by dowels and iron cramps, the core of stupa is filled up with earth, stone chips and brick-bats. The bottom of the circular drum (medhi) is decorated with a band of double-petalled lotus (visvapadma) and the projecting faceted band marking the top of medhi shows a projected course carved with a double row of half-lotuses and a hanging strip of lūmās. The lower-half of the drum is relieved with four deep cardinal niches harbouring large detachable images of Avalokiteshvara, Tathâgata, Bhûrikûṭi-Târâ and Chundâ facing the west, north, east and south. Each niche is composed of a pair of decorated or unfinished pilasters supporting the horizontal faceted lintel overlain by a band of rosettes and surmounted by a two-tiered beaded rimmed chaitya-arches with broad flanges flanked by a medallion (fig. 9). These arches harbour the figurines of seated Dhyâni Buddhas in samâdhi-mudrâ (w), bhûmisparśa-mudrâ (n), abhaya-mudrâ (s), and carrying vara-mudrâ (e). However, their attributes and locations do not follow the scriptures. The upper tiers of chaitya-arches are worked in low relief or left unfinished. The rounded top of the anda is damaged (pls. XX-XXIII).

¹ The similar figures on the north and eastern faces were found in the debris and placed in the store.
UDAYAGIRI: ELEVATION OF THE CHAITYAGRIHA (WESTERN SIDE)

Fig. 7
UDAYAGIRI: ELEVATION OF THE CHAITYAGRIHA

 SCALE: 0 0.25 1.0 2.0 3.0 4.0 m.

Fig. 8
Pl. X: Chaityagriha (STR 45) and southern group of stupas in the foreground
Pl. XI: Chaityagriha, view from the west.
Pl. XII : Chaityagriha, rear, moulded wall.
Pl. XIV: Chaityagriha and other structures, view from the north-east.
Pl. XV: Chaityagriha showing lion-pedestals, stupas and inner face of the southern wall and exterior of the northern wall.
PI. XVI: Chaityagriha, inner face of the southern arm showing a row of lion-pedestals.
Pl. XVII: Chaityagriha: a niched-lion.
Fragments of colossal Buddha images.
Pl. XIX: Stupa 17 (STR 93) exhibiting figure of Dhyani Buddha Amitabha.
Pl. XX : Stupa 31 (STR 135), Avalokiteśvara.
ELEVATION: STONE STUPA 31
STRUCTURE 135 (FACING WEST)

SCALE: 0 0.5 1.0 m.

Fig. 9
Pl. XXI: Stupa 31, Tathāgata.
Pl. XXII: Stupa 31, Bhrikuti-Tārā.
Pl. XXIII: Stupa 31, Chandā.
Beginning from the west, the images in deep niches are described below:-

1. Two-armed Avalokiteśvara is seated on a viśvapadma with his right leg resting on a projected lotus pedestal. His right palm in vara-mudrā rests on his knee while the left hand placed behind thigh holds a long stalked lotus in between the thumb and index finger. Tied by a string, the coiled hair is arranged into a jaṭāmukuta with some locks falling on the shoulders. The crown in front is adorned with a figurine of Amitābha, seated in padmāsana. The contemplative face reveals downcast eyes and ārṇā but the nose and lips are badly damaged. The Bodhisattva displays auspicious lines on the neck, kuṇḍalas, hāra, ratna-keyūras, beaded valayas, long, triple-stringed ratnopavīṭa with an ornate clasp and a folded uttārīya (fig. 9). The antariya is secured by a chain-shaped mekhalā (pl. XX). Behind the head is shown an oval halo flanked on either side by a carved three lined Buddhist creed in Devanagari characters of circa ninth century (W).

2. The figure of Tathāgata is carved in padmāsana on a double-petalled lotus (viśvapadma). He is clad in uttārīya in such a way that both the hands and collar are covered. The frills of the antariya rest on the throne. The head is covered with curly hair and an uṣṇīṣa. The nose is damaged. His long ear-lobes touch the shoulders (pl. XXI). The ovaloid halo is etched with two lined Buddhist creed (N).

3. The feet and palms of the four-armed Bhṛikuṭī-Tārā seated in vajraparyankāsana on a double-petalled lotus (viśvapadma) are worked with pellet-like marks. Her lower right palm in vara-mudrā touches the pericarp while the corresponding left hand carries a sprinkler-shaped kamanīḍalu. The upper right and left hands display akśhamālā and ketaka flowers respectively. Her hair arranged into a double-tiered bun and tied by a beaded string is studded with a stupa while some of the hair locks are shown falling on the shoulder and arms. On the forehead is seen the vertical third eye carved in relief. The nose and mouth are badly damaged. She wears an uttārīya tucked under the left breast, sāṭi secured by a plain girdle, the frills of which fall on the pericarp in the shape of a lotus petal (pl. XXII). The oval shaped halo bearing the Buddhist creed in Devanagari characters of circa ninth century is flanked by a stupa motif, one on either side (E).

4. Four-armed Chundā in vajraparyankaśana is shown seated on the pericarp of a viśvapadma carved on a plain pedestal (pl. XXIII). She holds a casket in her lower right palm placed over the left one. The upper right palm showing lotus-mark holds an akśhamālā while the corresponding upraised left hand carries a pot (damaged). The hair tied by a string is arranged into a bun adorned with a crown. The goddess is bedecked with kuṇḍalas, hāra, stana-hāra, ratna-keyūras, three-ringed valayas and a sāṭi (S).

Stupa 32 (Structure 121)

The original stupa survived by the lower portion of drum (medhi), followed by two courses of disturbed pieces (which required to be reset) was raised on a squarish triratha moulded platform (1.91 x 1.88 m, 0.83 m

---

1 The image was stolen in November, 2003.
ELEVATION: STONE STUPA 32
STRUCTURE 121 (FACING SOUTH)

SCALE: 0 0.5 1.0m

Fig. 10
high) showing (i) khurā, (ii) noli, (iii) a recess, (iv) khurā embellished with plain rectangles (lupās) alternating with tānkus with their cut apexes pointing upwards and (vi) inverted khurā. Over this, rests the base of the drum of the stupa (dia 1.87 m), represented by a broad circular course marked into three bands (fig.10, pl. XXIV). The pieces are joined together by iron cramps.

Stupa 33 (Structure 120)

The stupa (2.06 m high) is built on a square moulded plinth (1.11 x 1.11 m), resting on upāna, showing bottom upwards: (i) khurā, (ii) noli, (iii) a deep recess, (iv) khurā and (v) inverted khurā, the flat top surface of which is carved with a medallion on each corner. The medhi (dia 93 cm) rests on a double-petalled lotus (viśvapadma) kept on a ring base and is decorated with a slightly projected median band carved with half-lotuses encompassing vertically arranged, four-petalled lotus diamonds (fig. 11, pl. XXIV). The anda is surmounted by the harmikā while the recently hafted chhatra, found from the debris, belongs to some other stupa.

Stupa 34 (Structure 119)

A squarish plinth (1.28 x 1.24 m) made over the stone pavement is survived by khurā, a faceted strip and residue of sockets and iron nails.

Stupa 35 (Structure 118)

On the ashlar basement was raised a squarish plinth (1.75 x 1.75 m) survived by its lowermost dislodged course sunk in the floor.

Stupa 36 (Structure 84)

The square platform (2.47 x 2.47 m) is composed of five receding courses of well-finished stones followed by a tall shallow recess represented by two plain courses overlain by another course punctuated with simulated rafter ends (lupās) in relief. Above this lies a band of deeply incised lotus petals over which rest five irregularly placed stone courses, the three uppermost ones representing the drum (medhi) of stupa (pl. XXV) The core of the stupa is filled with stone chips, nodules, potsherds, murrain and earth.

Stupa 40 (Structure 125)

Mounted on a square ashlar base of two receding courses, the plinth (1.33 x 1.33 m) of the stupa resolves into khurā, a recess, a projected band of plain rectangles (lupās) and a course of lotus petals, followed by a projected moulding and a receding tier supporting the faceted circular base of the stupa. The plain drum of the stupa composed of two ashlar courses is overlain by a slightly projected band of lotus-petals and kapota punctuated with chaitya-arches (each containing a four-petalled floral motif). The upper portion of the dome (anda) has almost vanished (fig. 12). The extant height of stupa is 1.53 m.

Stupas 43 and 44 (Structures 122A-B)

Raised on an undressed foundation slab the rectangular plinth (2.35 x 1.25 m) composed of three courses supports twin stupas represented by their medhi only. The medhi of stupa No. 44 (dia 1.14 m) and stupa No. 43 (dia 1.10 m) have preserved three and four circular courses respectively.

Stupa 45 (Structure 117)

A square plinth (1.35 x 1.35 m) is survived by four receding tiers of dressed stones. The stupa over it has disappeared.
ELEVATION: STONE STUPA 33
STRUCTURE 120 (FACING NORTH)

SCALE:

Fig. 11
Pl. XXIV: Stupa 32 (STR 120) and Stupa 33 (STR 121).
Pl. XXV: Stupa 36 (STR 84). Structures 83 and 82.
ELEVATION: STONE STUPA 40
STRUCTURE 125 (FACING WEST)

Fig. 12
Stupa 46 (Structure 116)

A dilapidated square plinth (1.40 x 1.40 m) of a votive stupa is survived by three receding courses resting on foundation slab.

Stupa 47 (Structure 131)

Made of ashlar stones, the plinth of stupa is raised on a square base (0.84 x 0.84 m). It shows two courses marked into three receding rings supporting a monolithic stupa bearing a socket on the base of harmikā. The height of stupa is 1.05 m.

Stupa 48 (Structure 132)

The circular base of stupa rests on a squarish (0.90 x 0.90 m) low plinth showing receding courses. Over the medhi rests the slightly tilted dome (anda) crowned by harmikā. A circular shaft with a square base is topped by a chhatra. The height of the stupa is 1.53 m (fig. 13).

Stupa 52 (Structure 128)

Built on a roughly square base, the low circular plinth of the stupa (dia 1.15 m) shows three receding rings engraved on two stone courses. The medhi composed of two courses is followed by a circular band of lotus petals, overlain by a projected, faceted, circular band separating the drum from the dome (anda), made of four courses. Over this rests the harmikā, surmounted by an umbrella, decorated on the top by four floral petals. The circular shaft is marked with a square on the base. The height of stupa is 1.96 m (fig. 14). Between this stupa and Brick stupa 12, was found a stone slab (Reg. no. 16) bearing Buddhist creed in Devanagari characters of circa tenth century.

Stupa 55 and 56 (Structures 115A-B)

A rectangular platform (3.10 x 0.50 m, 0.90 m high) from bottom upwards shows three plain receding courses followed by a tall recess, a projected faceted band and a receding course meant to serve as the base for twin stupas, each (dia 1.20 m) represented by lower portions, of their medhis showing four courses.

Stupa 58A (Structure 147)

The square plinth (1.60 x 1.60 m) composed of three receding courses is overlain by a recess (kaṇṭhī) followed by a broad projected patṭikā faceted on either side. The base of the cylindrical drum is constituted by three diminishing rings, the middle one being broader; the drum in its turn is relieved with a medial faceted circular band. The damaged top of the dome (anda) has preserved a single circular course. It is 1.80 m high (pl. XXVI).

Stupa 58B (Structure 148)

The platform supporting the stupa shows a square base (1.30 x 1.30 m) made of three receding courses followed by a tall recess and two projected courses overlain by the receding third one. The base of the stupa exhibits three receding rings; the middle one is carved with a rounded shoulder. A projected circular three course band separates the anda from the medhi. The height of the stupa with its damaged top is 1.96 m (fig.15, pl. XXVI).

Stupa 60 (Structure 114)

A 1 m high square plinth (2 x 2 m), presents three receding courses followed by a tall recess, a projected faceted course, above and below which rests the stupa (dia 1.72 m) base. The latter shows three diminishing rings of which, the middle, broader one is round.
ELEVATION: STONE STUPA 52
STRUCTURE 128 (FACING NORTH)
ELEVATION: STONE STUPA 58B
STRUCTURE 148 (FACING SOUTH)

SCALE: 0  0.5  1.0m

Fig. 15
Structures and Sculptures

PI. XXVI: Stupa 58A (Structure 147), Stupa 58B (Structure 148).
ELEVATION : STONE STUPA 63
STRUCTURE 111 (FACING EAST)

SCALE: 0 0.5 1.0 m.

Fig. 16
ELEVATION: STONE STUPA 70
STRUCTURE 143 (FACING WEST)

Fig. 17
Two courses of stones form a recess, a slightly projected band decorated with deeply incised lotus petals and a round carved ring are overlain by a circular receding course.

**Stupa 63 (Structure 111)**

Mounted on a single square course (0.75 x 0.75 m), the plinth of the stupa exhibits *khurā*, a recess, an inverted *khurā* (with a thin plain *pattikā* below) followed by a circular base over which rests the *medhi* demarcated by a slightly projected circular band of four-petalled rosettes and dome (*anda*), surmounted by the *harmikā*, over which is hafted the shaft (*yashti*), topped by the *chhatra*. The octagonal shaft is square at the base. The total height of the stupa is 2.04 m (fig. 16).

**Stupa 70 (Structure 143)**

Another stupa (1.95 m high), located to the north-west of the one discussed above, is composed of well-finished stones and rests on a low circular base composed of four tiers of bricks raised over the brick floor of an earlier date. It exhibits a plain course overlain by *khurā* composed of two courses and a thin circular band. The drum (*medhi*) comprises four stone courses followed by a band of lotus-petals and a projected band rounded on the top. The available four courses of the dome overlie this. The core of the stupa is filled with earth, brick-bats and stone pieces (fig. 17).

**Triple shrine (Structures 142A, B, C)**

The stupa (Structure 142A) is raised on a square, *triratha* platform (2.35 x 2.33 m, 70 cm high) resting on a rammed brick-jelly floor. The khondalite stupa composed of well-finished members is in a damaged state. The plain stone platform resting on *triratha* brickwork shows the base made of plain stone course, overlain by two courses, tall recess (*kāṃṭhi*), projected faceted moulding and again a thin circular course. The platform shows a projection (*ratha*) on the west which was originally meant for a niche for enshrining an image framed by a pair of pilasters showing plain bases and carved with *mayūra-latās* oozing out from the tails of the peacocks depicted at the bottom. Originally, the pilasters were crowned by a beaded rimmed and flanged *chaitya-arch* encompassing a seated Buddha figure in *vyākhyāna-mudrā* and surmounted by a boldly carved *kīrttimukha* topped by a rectangular vegetal motif. This has been reconstructed and preserved now. The diameter of the extant lower portion of the circular *medhi*, decorated with double-petalled lotus (*visvapadma*) is 1.44 m. The core of the stupa lined with ashlar slabs is filled with earth and brick-bats. A standing image of Bhṛikuṭī-Tārā in mutilated condition was found to the north of it. The four-armed Bhṛikuṭī-Tārā (1.51 x 0.60 x 0.47 m) stands in a slightly flexioned posture and is bereft of ornaments. Worked in khondalite, the figure shows her upper right palm carved with pellet and holding an *akshamālā* while the corresponding left hand was presumably carrying *tridāṇḍī* as evident from its traces, both the lower hands are mutilated. Behind her head is carved a broad halo etched with three lines of Buddhist creed in Devanagari characters of *circa* ninth century. The headgear arranged into a tall bun bedecked with stupa motif is tied by a horizontal beaded string, allowing hair curls to fall on the shoulders. On the forehead is carved the vertical third eye and the neck reveals auspicious lines. She wears a diaphanous *uttarīya* and *śārī* secured by a plain girdle above which is prominently shown the navel and folds of flesh below.
Pl. XXVII: Triple shrine (STR 142 A,B,C): view from the west.
Pl. XXVIII: Triple shrine complex (STR 142A,B,C), view from the south.
Pl. XXIX: Triple shrine, Structure 142A and Bhrikuti Tārā.
Pl. XXX: Structures 98, 99, 139, 140 etc., view from the north.
Pl. XXXI: Structure 98 supporting a Buddha image and other structures.
round breasts. Below right is portrayed a kneeling male devotee in anjali-mudrā, the corresponding figure to the left represents a four-armed goddess in ādiśha-mudrā. Her lower right palm carved with pellet exhibits vara-mudrā, other hands in clockwise fashion show mūsala (or gadā), mutilated and noose. The figurine in other aspects is akin to the main image. The fragments of the double-petalled lotus pedestal along with the left foot of the main figure have been restored now. The top of the image is damaged (pl. XXIX).

Two other stupas (Structures 142 B-C) were raised on separate plinths, now traceable in plan to the north of the above. Identical in size, these two stupas have now vanished. The whole complex is provided in front with four dwarf stone pillars bearing deep square sockets on the top and lateral sides, meant for providing horizontal bars. These three structures were surrounded by a brick enclosure (10.50 m long x 5.10 m wide, 3.00 m high) that has survived on the southern side, exhibiting a thick base composed of eleven courses, followed by a receding course and nine courses of the wall. The Triple-shrine complex with a brick-paved floor in front served as a chaityagriha for the devotees (pls. XXVII-XXIX). In front existed a brick wall, (Structures 151A-B) presumably forming a part of the enclosure to the west and devised with four stone steps running in north-south direction along the drain.

Brick platform (Structures 98, 139, 140)

Abutting the north-eastern end of the Triple-shrine complex exists a brick-built, damaged quadrangular low podium (7 x 3.70 m, 1 m high) over which were placed three square stone bases (pls. XXX-XXXI). One of them (Structure 98), bears a socket meant for fixing a standing image of Buddha. The khondalite figure (0.97 x 0.47 x 0.29 m) recovered in six pieces, stands in a slight flexion on a visvapadma against a plain back-slab with a rounded top (Reg. no. 372/2001-02). His right palm displays abhaya-mudrā while the left hand holds the end of the uttarjya. Robed in a diaphanous antarvāsa and an uttarāsānga which covers the left side leaving the right chest, shoulder and arm bare, the head and the portion above the neck has been chopped off. Above the left shoulder is engraved a dhāranī in two lines in Eastern variety of Devanagari characters assignable to circa ninth-tenth century A.D. (pl. XXXII).

The miscellaneous edifices representing stupas or their bases are summarized below:

i. Eastern Group

ii. Western Group

iii. Northern Group

iv. Southern Group

i. Eastern Group (pls. XIV, XXXIII)

Structure 4: A square masonry platform (1.30 x 1.30 m) is mounted with a stupa base retaining two courses.

Structure 5: A similar but smaller platform (0.95 x 0.95 m) utilized for the same purpose. The base of stupa comprises two courses.

Structure 6: A square masonry base (1.60 x 1.60 m). It consists of three receding courses.

Structure 7: A dislodged masonry basement.

Structures 8 and 9: Square masonry bases.

Structure 11: A square masonry base (1.60 x 1.60 m) made of three receding courses.
Pl. XXXII: Buddha in abhaya-mudrā.
Pl. XXXIII: Miscellaneous edifices (eastern group).
Structures and Sculptures

Structure 12: A square masonry base (1.95 x 1.95 m). It has retained six courses.

Structures 13 and 14: Remains of masonry bases.

Structure 15: The stone votive stupa raised on a squarish basement (1.50 x 1.40 m, 0.70 m high) has preserved two narrow rings followed by two broad receding courses representing the base of the drum.

Structure 40: A damaged squarish masonry base (1.30 x 1.45 m, 0.82 m high) resting on a basement, has preserved five courses over which was erected a votive stupa now represented by two courses.

Structure 41: Raised over a square basement (1.50 x 1.50 m, 0.95 m high) the plinth reveals three receding courses, surmounted by a projected course underscored by lotus petals and a receding square supporting the stupa presented by three stone courses carved in round.

Structure 42: A dilapidated square masonry plinth (1.50 x 1.50 m, 0.45 m high) has preserved three diminishing courses.

Structure 43: A square masonry plinth (1.55 x 1.50 m, 0.92 m high) supports a pair of receding rings. Over this lies the drum of stupa, retaining three courses.

Structures 182A-B: A rectangular masonry platform (2.35 x 1.25 m) made of two courses supports a pair of stupas. Whereas 182A has preserved three circular tiers surmounted by a receding course of the drum of a stupa, 182B is represented by two circular basal courses of the medhi of the stupa.

Structure 183: A square masonry platform (1.50 x 1.50 m, 0.60 m high) has retained three receding courses including the middle unfinished khurā shape moulding overlying the basement.

Structure 184: It is represented by a square stone platform (4.40 x 4.40 m, 0.27 m high) filled with earth. It has preserved two plain courses. The northern arm has preserved an iron pin and sockets.

Structures 185 and 186: These two square masonry platforms raised on the earlier construction have preserved three to four receding courses. Both are in a damaged state.

ii. Western Group (pls. XXV, XXVI, XXXI, XXXIV, XXXV)

Structure 81: Raised on a square basement (0.80 x 0.80 m, 0.30 m high), the plinth of the stupa is represented by a single course fashioned into a tall khurā faceted above.

Structures 82 and 83: Both these square platforms meant for erection of stupas are raised over a basement. They display three receding tiers overlain by a shallow recess composed of two courses. It is surmounted by a projected band carved with lotus-petals below which lies another band decorated with simulated rafter ends (lupās). The upper courses of Structure 83 situated close by are bereft of any decorative scheme (pl. XXV).

Structure 107: The square construction (1.80 x 1.80 m, 0.54 m high) presents three receding tiers supporting a tall recess course, now damaged.

Structures 108-109: Both the square platforms (2.26 x 2.26 m, 0.62 m high) are similar in conception. Raised on the same basement they are triratha on plan and exhibit three receding courses, the uppermost being
Pl. XXXIV: Miscellaneous edifices (western group), view from the north.
PI. XXXV : Miscellaneous edifices (western group).
narrow. They were originally surmounted by a tall receding recess. The core is filled with earth and stone chips.

Structure 112: Raised on a basement the square edifice (2.05 x 2.05 m, 1.43 m high) exhibits two tall courses overlain by a projected course faceted below and above. One receding circular band, torus and two circular courses represent the medhi of the stupa. It is in damaged condition.

Structure 113: The stupa (1.15 m high) rests on a square base (1.15 x 1.15 m) consisting of a pair of receding courses. The medhi of the stupa exhibits two receding circular courses, overlain by a tall recess of three courses surmounted by a projected faceted moulding.

Structure 113A: The stupa is survived by a square plinth (1.80 x 1.80 m, 0.71 m high) composed of a pair of receding tiers over which rest a pair of diminishing rings, the upper one being broader and faceted. The shallow recess is represented by a single course carved in round.

Structure 126: Raised on a square basement (1.50 x 1.50 m), the mouldings of the podium are discernible into a plain course, faceted khurā, a recess, overlain by a band of rafter ends (lupās), a band carved with lotus petals followed by a projected band and a receding course surmounted by the circular drum (medhi) below which rest a pair of diminishing rings. The structure is 1.55 m high.

Structures 127A-B: A rectangular basement (2.20 x 1.13 m) supporting two stupas shows a pair of receding courses. Above this rest two stupa bases resolved into: (i) three receding rings (ii) a tall recess (kāṇṭhi) composed of two courses and (iii) a projected circular moulding underpinned by lotus petals and faceted above. It is topped by a dome (anda) presented by a single course in 127A (1.25 m high) and two courses in 127B (1.32 m high).

Structure 129: This square platform supporting a stupa appears to have been built prior to Structure 128 as the circular base of the latter overlaps the basement. It measures 1.10 x 1.10 m. It shows a pair of rings, the upper broader one being faceted, a tall drum made of a pair of courses carved in round, a projected circular band faceted below and above, surmounted by the anda represented by three diminishing circular courses in damaged condition. It is 1.38 m high.

Structures 130A-B: Raised on a rectangular basement (2.20 x 1.10 m) Structure 130A representing a votive stupa is 1.26 m high and from bottom upwards shows a ring, a faceted circular course, a shallow recess constituted by two tall, one thin course and a projected faceted circular band supporting the damaged anda of the stupa composed of three to four courses carved in round. Structure 130B is 1.56 m high. It is similar to the above.

iii. Northern Group (pls. XXXI, XXXVI, XXXVII)

Structure 32: This structure was raised on an earlier platform measuring 3.35 x 3.35 m. It has preserved five courses. Over it was raised a square base (2.64 x 2.64, 0.83 m high) showing three receding tiers and a single course recess followed by a projected course.

Structure 50: Over an earlier stone platform composed of four courses which is at present damaged, was raised a stupa on a squarish base (1.80 x 1.80, 0.64 m high) consisting of two receding courses surmounted
Pl. XXXVI : Miscellaneous edifices (northern group)
Pl. XXXVII: Miscellaneous edifices (northern group).
Pl. XXXVIII: Miscellaneous edifices (southern group)
Pl. XXXIX: Miscellaneous edifices (southern group).
Pl. XL: Miscellaneous edifices (southern group).
Pl. XLI: Miscellaneous edifices (southern group).
Pl. XLII: Miscellaneous edifices (southern group). Structures 193 A-B.
by four circular receding rings. The earlier stone platform touches the eastern face of Structure 32.

**Structure 75A:** To the east of Brick stupa 2 (Structure 100) was found a monolithic stupa (0.95 m high), resting on a circular pedestal (dia 0.75 m). Its dome (anda) is globular in shape.

**Structure 75B:** The smaller monolithic stupa (0.45 m high) was fashioned on a square pedestal (0.25 x 0.25 m). Above the circular drum (medhi), was fashioned the anda marked by a medial faceted band. Above it is a square harmika, now damaged.

**Structure 101:** The cylindrical masonry drum (1.00 m high, dia 1.40 m) placed on a receding two course square base (1.56 x 1.56 m) shows a broad recess, framed by a projected circular moulding at the bottom and top.

**Structure 102:** The square pedestal (0.88 x 0.88 m) resting on a basement shows khurā, recess and a projected course. The cylindrical drum (medhi) of the stupa is marked by a circular band both at the bottom and middle. The drum shows a plain projection on the western face. The dome (anda) is lost.

**Structure 177:** A square masonry platform (2.30 x 2.30 m), represented by a single course overlying the basement.

**Structure 178:** A square masonry plinth (2.00 x 2.00 m, 0.37 m high) raised on the basement. It has preserved three receding courses of dressed stone.

**Structure 179:** Raised on a basement, the square platform (2.10 x 2.10 m, 0.46 m high) has retained a pair of receding squares overlain by two courses representing a partly preserved recess.

---

**iv. Southern Group (pls. X, XXXVIII-XLII)**

**Structure 62:** A square masonry platform (2.30 x 2.30 m, 1.03 m high) raised on a basement, from bottom upwards displays a torus (noli) shaped moulding overlain by a receding square, a tall recess (kāṇṭhi), composed of two courses, a plain square fillet, a slightly projected khurā and a damaged receding square originally supporting a stupa as indicated by extant round carved pieces.

**Structure 64:** The medhi of the votive stupa was raised on a square basement (1.05 x 1.05 m). Over a circular band rests a tall recess comprising two courses, a circular fillet followed by a projected faceted circular tier carved with plain chaitya-arches. Over this rests a receding band of round carved stones.

**Structure 65:** A square platform (2.50 x 2.50 m, 0.78 m high) resting on a basement is composed of a set of three receding squares, surmounted by two plain courses, over which lies a projected course. The solid platform packed with earth and stone pieces was found out-of-plumb.

**Structure 66:** A square, masonry platform (1.35 x 1.35 m, 0.75 m high) resting on a basement exhibits a plain course overlain by khurā composed of two courses. Over this lies a shallow recess represented by a tall course marked below by a thin band.

**Structure 67:** On a square pedestal (0.90 x 0.90 m) rest three rings supporting a monolithic stupa (1.25 m high).

**Structure 68:** A damaged square platform (1.65 x 1.65 m, 0.38 m high) is represented by three receding courses.

**Structure 69:** A square masonry platform (1.50 x 1.50 m, 0.85 m high) has preserved a
Structures and Sculptures

pair of receding courses overlain by a recess made of two courses. Over this lie two plain projected courses.

**Structure 70:** A square plinth (1.35 x 1.35 m, 0.90 m high) resting on a basement resolves into two receding courses (the lower one being broader), a shallow recess consisting of two courses, a band punctuated with rafter ends (*lupās*), overlain by another band underscored by deeply carved lotus-petals. Above this lies a slightly projected plain course followed by a damaged course of stones carved in the round.

**Structure 87:** Erected on a square basement (1.75 x 1.75 m, 0.85 m high), the square plinth composed of two courses is surmounted by the stupa base represented by four receding rings.

**Structure 88:** A square plinth (1.25 x 1.25 m, 0.75 m high) is composed of three receding courses, the lowermost being partly buried. Four diminishing rings above it represent the base of the stupa.

**Structure 89:** The square plinth (1.15 x 1.15 m, 0.90 m high) was built abutting Structure 90. It has retained seven courses of stone.

**Structure 90:** Raised on a separate basement, the square platform (1.40 x 1.40 m, 1.15 m high), reveals three receding courses, a two course shallow recess overlain by a projected course faceted below and above, surmounted by the remnants the of circular base of a stupa.

**Structures 91A-B:** Raised over a three course rectangular plinth (2.40 x 1.20 m), circular bases of the two stupas from bottom upwards display a pair of rings and a tall recess composed of two courses surmounted by a projected faceted band above and below. Structure 91A has an extra receding course at the top.

**Structure 92:** A square plinth (1.25 x 1.25 m) made of two receding courses raised on a basement is overlain by a drum exhibiting a pair of receding rings and a shallow recess composed of two courses. Above this lies a projected circular band. It is 0.88 m high.

**Structure 94:** A solid square plinth (2.75 x 2.75 m, 0.93 m high) filled with earth and stones exhibits three receding courses, a damaged shallow recess, a projected plain course and a receding circular band in ascending sequence.

**Structure 95:** A square masonry platform (2.40 x 2.40 m) exhibits three plain courses progressively diminishing in height, a tall shallow recess (*kāṇṭhi*) consisting of two courses, a projected moulding punctuated with simulated rafter ends (*lupās*), a band designed with lotus petals, again a plain projected course overlain by a square receding band and two receding courses carved in round. Over this survive two badly damaged round courses representing the drum (*medhi*) of a stupa. The core is filled with earth and stones.

**Structure 137:** A square plinth raised on a basement (2.50 x 2.50 m, 2.00 m high) in elevation reveals three receding squares, the lowermost being partly buried, a shallow recess overlain by a faceted projected course. Over it is raised a band of three receding rings, the middle one being broader, a tall shallow recess composed of three courses and a slightly protruding moulding incised with lotus petals, surmounted by a broader plain circular course.
Structure 138: Raised on a square basement (1.20 x 1.20 m, 1.05 m high), the plinth presents three courses. Over it lies a khurā shaped circular moulding followed by two receding rings and a projected circular band.

Structure 154: A square basement (0.80 x 0.80 m, 0.50 m high) is overlain by a single receding course supporting the lower portion of the medhi, represented by a single circular course.

Structure 136: Over a square base (1.13 x 1.13 m, 0.90 m high) lies a narrow ring followed by a slightly receded, faceted circular course and a shallow recess made of two courses over which was originally placed a projected faceted circular course, now badly damaged.

Structure 190: A square basement (2.45 x 2.45 m) is traceable on plan.

Structure 191: A square plinth (0.90 x 0.90 m, 0.50 m high) shows a tall khurā shape course resting on the basement.

Structure 192: A damaged square plinth, raised on a basement (1.20 x 1.20 m, 0.60 m high) exhibits two courses. It is overlain by a plain fillet surmounted by a broader projected band followed by a receding course.

Structures 193 A-B: Erected on a common rectangular platform (2.10 x 1.10 m), the twin stupas show a slightly projected circular base supporting the tall drums. The 193B is surmounted by a projected circular band underpinned by deeply incised lotus petals, topped by a broad faceted projected course with a round shoulder; on the other hand, Stupa 193A presents a similarly decorated ring with a plain facet below. Over the latter were also found some loose pieces carved in round.

Structure 194: The stupa (1.35 m high) was erected on a square high terrace (1.80 x 1.80 m) showing torus (noli) followed by a two course tall shallow recess framed by two plain projected pattikā, bands, khurā overlain by a receding square supporting three circular courses representing the medhi of stupa. Of these, the middle torus (noli) shaped moulding is broader. Atop the structure were found three stones carved in round.

Structure 195: The square plinth raised on a basement (1.45 x 1.45 m, 0.85 m high) shows a couple of receding courses, a two course plain recess and two projected courses.

(b) Brick Stupas:

Altogether fourteen brick-stupas represented by their plinths or medhi but bereft of the top of the dome (anda) portion were exposed. Built of different size of bricks in mud mortar, four are placed to the north-west of the chaityagriha, one to the north of stone platform, three towards the north-east corner of the stone platform and one towards the south and four to the west of the chaityagriha.

Brick Stupa 1 (Structure 103)

This stupa is raised on a squarish plinth (4.20 x 4.10 m) showing five projections (rathas) which in its turn was built over an earlier stone structure survived by four receding courses of dressed sandstone. The pañcharatha plinth rests on three courses of bricks overlying a two course stone base. The bricks are 6-7 cm in thickness and range 24-29 cm in length and 19-22 cm in width. It exhibits khurā, noli, recess and paṭā in the vertical succession (figs. 18-19). The stupa has completely vanished (pls. XXVII, XXXI, XLIII).
Brick stupa (STR 103), view from the north-west.
PL XLIV : Brick stupa 3 (STR 104), view from the south-east.
Pl. XLV: Brick stupa 4 (STR 105), view from the south-east.
PI. XLVI: Brick stupa 5 (STR 53), view from the east.
Brick Stupa 2 (Structure 100)

Four course brick foundation of a square plinth (4.15 m x 4.22 m, 1.20 m high) is built on an earlier structure as suggested by a single course of masonry on the eastern side. The plinth resolves into (i) five courses forming the base of the edifice, (ii) inconspicuously worked khurā composed of six courses, overlain by a plain broad shallow recess retaining six courses. The average brick size of the foundation is 39 x 23 x 9 cm. The stupa has been completely vanished (pis. XXXI, XLVI).

Brick Stupa 3 (Structure 104)

Over the two course stone foundation a square brick base exhibiting a two-course ledge like projection, overlain by different mouldings was originally installed a stupa. The pañcharatha moulded platform measuring 4.05 x 4.00 m shows a succession of khurā, noli, recess with a pair of narrow paṭṭikās, again khurā and a square base composed of two brick courses supporting a viśvapadma evident by some plain petals of the lower whorl (fig. 20). The remains of medhi and the upper parts of stupa have been vanished. The bricks measure 30 x 16 cm and 37 x 22 cm. They are 7 cm in thickness (pls. XXVII, XXXI, and XLIV).

Brick Stupa 4 (Structure 105)

Erected on an earlier quadrangular brickwork represented by ten courses, the stupa was built on a base showing three receding rings consisting of three, two and two courses respectively, from bottom upwards. The drum of the stupa composed of 18 courses is damaged on the top. The bricks are 7 cm thick and measure 23 x 16 cm, 24 x 19 cm and 34 x 22 cm. The existing height of the stupa is 1.60 m and the diameter is 4.19 m (fig. 21, pls. XXXI, XXXIV, XLV).

Brick Stupa 5 (Structure 53)

Situated to the north of the stone platform and approached by four stone steps on the east, the stupa has preserved twelve courses of its core and eight regular courses of bricks (30 x 24 x 7 cm). It appears that lowermost three courses represent an earlier stupa. The average brick size is 36 x 20 x 6 cm. The upper portion has been badly damaged, thus, only the lower portion representing the medhi has survived. The height of the extant portion of structure is 1.77 m while the diameter measures 8.60 m. It was surrounded by an uneven stone pavement (1.80 m wide) meant for circumambulation (pls. XXXVI, XLVI). The cardinal āyaka projections (1.62 m in length and 22 cm in width) retaining six to seven courses of bricks remind the influence of Krishna valley (fig. 22).

Brick Stupa 6 (Structure 36)

The stupa appears to have witnessed four phases of structural activity. The original stupa (dia 4.5 m) made of bricks has preserved eleven regular courses. The bricks bear finger loop marks with mat impression. There is a gap of 5-10 cm in between two courses which was filled with stone chips and murrram. It was enlarged by additional brick-work subsequently veneered by dressed stones increasing the diameter to 7.60 m. The space in between brick-work and masonry, represented by three regular courses on the southern side was filled with dressed stones, murrram and earth. In the last stage, the stupa was provided with an apsidal ashlar platform and further enhancing the diameter to 9.64 m. The apsidal platform retaining five courses of masonry work misses the apse portion towards the south (pls. VII, XXXVI, XLVII). From the nearby area, a soapstone relic
PI. XLVII: Brick stupa 6 (STR 36), view from the west.
ELEVATION: BRICK STUPA 8
STRUCTURE 38 (FACING WEST)

SCALE:

Fig. 23
Pl. XLVIII: Brick stupa 9 (STR 44), view from the west.
ELEVATION: BRICK STUPA 9
STRUCTURE 44 (FACING WEST)

SCALE:

Fig. 24
Structures and Sculptures

PL. XLIX: Brick stupa 10 (STR 63), view from the north-west.
ELEVATION: BRICK STUPA 11
STRUCTURE 134 (FACING WEST)

SCALE: - | 0 | 0.5 | 1 | 1.5 | 2 m.

Fig. 25
ELEVATION: BRICK STUPA 12
STRUCTURE 133 (FACING WEST)

SCALE: 0 0.5 1 1.5 m

Fig. 26
casket (Reg. no. 220) and one khondalite relic container with lid (Reg. no. 217) inscribed in the Brahmi characters of circa first century A.D. were found. Both suggest that the earliest phase of stupa may be assigned to the first century A.D.

**Brick Stupa 7 (Structure 35)**

Built on a squarish, ill-baked brick-work, the stupa represented by its drum (dia 2.10 m) is made of five courses of bricks (size 32 x 20 x 7.5 cm). The construction has been slightly dislodged (pl. XXXVI).

**Brick Stupa 8 (Structure 38)**

The base of stupa (dia 5 m) exhibits four circular diminishing tiers composed of five, two and two courses respectively (fig. 23). The circular drum (medhi) is survived by its eight courses (pls. XXXVI, XLVII). The brick size measures 46 x 33 x 6 cm, 46 x 33.5 x 6 cm.

**Brick Stupa 9 (Structure 44)**

The stupa is raised on a circular base composed of three receding rings showing four, two and two courses from bottom upwards (pls. VII, XIV, XXXVI, XLVIII). The upper course of the third ring is made with round carved bricks (fig. 24). Above this rises the drum (dia 4.45 m) which has preserved fifteen regular courses, the brick size being 36 x 24 x 6 cm.

**Brick Stupa 10 (Structure 63)**

The pañchāratha plinth showing the central (rāhā) projection being larger than the flanking ones, is erected on a 0.80 m high foundation of ten to twelve courses of bricks which has become out-of-plumb on the eastern face. The mouldings exhibit: (i) elongated khurā composed of six courses, (ii) recess of one course only, (iii) noli and (iv) paṭā represented by dislodged bricks (pls. XL, XLI, XLVI, XLIX ). The brick size ranges from 26 x 20 x 80 cm, 34 x 22 x 6 cm, 37 x 22 x 7 cm and 33 x 23 x 7 cm. The stupa is missing.

**Brick Stupa 11 (Structure 134)**

Over the squarish (2.60 x 2.60 m) low base composed of three receding courses is built the stupa (dia 2.55 m) survived by its medhi (0.60 m high) preserving ten regular courses (fig. 25, pl. XXXV). The average brick size is 30 x 20 x 6 cm. From the core, pieces of a stone image of Bodhisattva (Reg. no. 386/2001-02) were recovered.

**Brick Stupa 12 (Structure 133)**

Built on a low three course square plinth (3.07 x 3.07 m), the circular faceted medhi is made of nineteen courses. Over it lies the dome (anda) retaining eleven courses, the upper portion has vanished. It has occasionally retained patches of lime plaster. Its diameter is 2.95 m, brick size 25 x 20 x 5 cm and the available height is 1.67 m. The dome (anda) was perhaps elongated in shape (fig. 26, pl. XXXV).

In 2005, when this brick stupa was opened for repairs and resetting, the following images and inscriptions carved in locally available khondalite stone were found. Some of the inscribed images are described below:

(i) **Buddha**

An unfinished image (28 x 19 x 13 cm) of Buddha, seated in padmāsana is shown with his left hand on the lap and the right hand

---

Pl. L: Brick stupa 12, Buddha.
Pl. L1: Brick stupa 12, Manjuśrī in lalitāsana.
Pl. LIII: Brick stupa 12, Mañjuśrī in lalitāsana, sinister side.
Pl. LIV: Brick stupa 12, inscription on the back of Mahaju.
Pl. LV: Brick stupa 12, unfinished image of Avalokiteśvara Padmapañi.
Structures and Sculptures

touching the earth (bhūmisparśa-mudrā), on a rectangular cushion intended to be fashioned as viśvapadma. The nose, lips and left leg are damaged. The head reveals protuberance, hairdo is unworked and the long earlobes touching the shoulders. It may be assigned to circa ninth century A.D. (pl. L).

(ii) Mañjuśrī

The Bodhisattva (33 x 19 x 11 cm) is elegantly seated on a plain rectangular cushion in lalitāsana attitude, resting his right leg on the pericarp of a double-whorled padmapīṭha. The fingers of the folded left leg have been completely chopped off. Behind the head is a narrowing down oval halo carved in relief. The tresses of śikhānḍaka-kākapaksha coiffure fall on the shoulders. He is adorned with a tiara, large circular rings (pātra-kunḍalas), an elaborate necklace of vyāgrhanakha variety, ratakeyūras, plain valayas, pāda-valayas, triple-stringed hāra of long cylindrical beads bedecked with floral clasps and closely worn vastropavīta and antarīya secured by a mekhalā reaching up to ankles. The fully absorbed face is shown with half-closed and downcast eyes, a feature of sculptural art of Udayagiri. On the neck are visible auspicious lines. His right palm in varada-mudrā (carved with a pellet) rests on knee, the left hand placed behind thigh holds a long stalked lily (nilotpala) surmounted by a pustaka in between the thumb and the index fingers. Below on the dexter is portrayed a male devotee seated on his knees, while the sinister is shown with an offering basket containing sweet meats or flowers, resting on a tripod and a maṅgala pūrnaghaṭa supporting a horizontally-sliced conch. It is more neatly fashioned in comparison to a similar image of seated Mañjuśrī from Ratnagiri1. The lower portion is further carved on the lateral sides; the right facet reveals a lotus-bud separated from the front portion by a pilaster. The corresponding left facet, similarly marked by a pilaster is depicted with two incense burners (pls. LI-LIII). The beautiful image is unfortunately broken into four pieces. The back of the sculpture contains a four line inscription (dhāraṇī) of Eastern variety of the Northern class of alphabets of about the last part of ninth century A.D.

The text reads as below:

1. Siddhāṁ [1*] Ye dharmmā hetu prabhavā hetuṁ
2. teshāṁ Tathāgato hyavadattēshā
dataleable
to
3. ū =cha yo nirodha evain vāḍī Mahā
dataleable
to
4. śramaṇaḥ II (pl. LIV)

(iii) Avalokiteśvara Padmapāṇī

A crudely executed two-armed unfinished image (24 x 18 x 14 cm) of Avalokiteśvara Padmapāṇī has been chiselled, seated on a pedestal in lalitāsana. His stretched right hand displaying varada-mudrā, rests on the knee, while the left hand kept behind holds a long stalked lotus. On the body is visible an upavīṭa. His hair falls on the shoulders. The head is adorned with a crown. The image is datable to circa ninth century A.D. (pl. LV).

(iv) Avalokiteśvara Padmapāṇī

The image (40 x 24 x 13 cm), broken into two pieces, represents a two-armed figure of Avalokiteśvara Padmapāṇī seated in lalitāsana on the pericarp of a lotus, resting his right leg on a padmapīṭha. The chest, abdomen, waist

Pl. LVI: Brick stupa 12, Avalokiteśvara Padmapāṇi.
Pl. LVII: Brick stupa 12, inscription on the back side of Avalokiteśvara Padmapāṇi.
Pl. LVIII : Brick stupa 12, Amoghapāśa Lokeśvara.
Pl. LI X : Brick stupa 12, inscription on the back side of Amoghapāśa Lokesvara.
PI. LX : Brick stupa 12, fragmentary inscription.
and left arm have been badly chipped off. The hair is arranged into a jatamukuta and behind
the head is a semicircular halo. He wears circular earrings, ratna-keyūras, valayas, pādāṅgadās and antarvāsa secured by a plain
girdle. The right hand in varada-mudrā rests on the knee while the left palm carries a lotus
stalk (pl. LVI). The back of the sculpture bears a four line inscription in characters of circa
ninth century like that of the Maṇjuśrī figure, described above. It reads as below:

1. 1...[rmm] hetuprabhava(vā) hetum
2. ...thāgato hyava [da] teshām²
3. 3...n=cha yo nirodha evam mva (vā)dī
4. 4...Mahāśramaṇaḥ [II*] (pl. LVII )

(v) Amoghapāsa Lokesvara

The four-armed image (20 x 20 x 9 cm) of Amoghapāsa Lokesvara was presumably
modelled seated in lalitāsana. The pedestal, lower right hand, chest, abdomen and left arm
are badly damaged. While the upper right hand displays akshamālā, the lower left hand placed
on the pedestal is broken. The left hands carry a full-blown stalked lotus and a noose. The
horizontally arranged jatājūta is bedecked with a low crown. Behind the head is carved an oval-shaped halo. On the contemplative
face is seen īrṇa and half-closed down cast
eyes. The ornaments include large circular
earrings, ratna-keyūras and plain valayas (pl.
LVIII). The back of the sculpture bears a five
line record datable to later part of the ninth
century A.D., similar to those on the images of
Maṇjuśrī and Avalokiteśvara narrated above.
A crack on the slab has damaged the last line
of the inscription. It has been chiselled out at
the right side of the record and three letters
each from the first and second lines are now lost. The text reads as below:

1. 1. Ye dharmma he [tu] prabha-
2. 2. vā hetum teshām Ta [thāgato]
3. 3. hyavadatteshām cha
4. 4. yo nirodha evam vādi(di)
5. 5. Mahāśramaṇa [h II*] (pl. LIX)

Besides, some stone slabs bearing
inscriptions belonging to the Eastern variety
of the Northern class of alphabets of the last
part of ninth century A.D. were also found.
The details are as follows:

(vi) Inscribed slab

Text (script is the same as above. There are five lines of writing). It measures
20 x 15 x 5.5 cm.

1. 1. Siddham ^ [1*] Ye dharma hetu prabhavā
dē
2. 2. hetum[t] teshām Tathāgato
3. 3. hyavadat teshām=cha yo niro-
dhā evam
4. 4. rodha evam[v] vādī Mahā
5. 5. śamaṇa [h *II] (pl. LX)

(vii) Inscribed slab

Text (script is the same as above. There are five lines of writing. It measures
15.5 x 22 x 6.5 cm. A small portion at the top
left is broken, slightly affecting two letters in
the beginning of the first line. The letters are
indifferently incised.

¹ Few letters at the beginning of the first and second lines are lost due to chiselling of the slab.
² The sign of anusvāra is redundant.
³ Expressed by a symbol.
Pl. LXI : Brick stupa 12, fragmentary inscription.
PI. LXII: Brick stupa 12, fragmentary inscription.
PI. LXIII: Stone platform (STR 181), view from the north-west.
Structures and Sculptures

1. Siddhāṁ [I*] Ye2 dharmaḥ hetu prabhāvā
2. hetun- teshāṁ Tathāgata [to]
3. hyavadatto (t) teshāṁ cha yo
4. nirodha evāṁ vādā Mahāśra-
5. hāśramaṇa [h*II] (pl. LXI)

(viii) Inscribed slab

Text (script is the same as above. There are six lines of writing). It measures 20 x 20 x 6 cm.

1. Ye dharma hetu prabhāvā-
2. va hetum teshāṁ Tathā-
3. gato hyavadat teshāṁ (teshā)-
4. ā=cha (cha) yo nirodha evāṁ
5. vādā Mahāśra-
6. mana [h] [II*] (pl. LXII)

Brick Stupa 13 (Structure 86)

The circular stupa base shows three courses, the third, upper one has been carved round by chiselling. The drum (dia 1.80 m) is survived by two courses. The brick-work has been slightly dislodged. The upper portion of the mahādhi as well as dome is missing (pl. XXXV). The brick size measures 24 x 16 x 8 cm.

Brick Stupa 14 (Structure 85)

Raised on a ring base showing facets of two courses, (the upper one has been rounded), the drum has retained only four courses, the upper portion being lost (pl. XXXV). The diameter of stupa is 1.70 m while the average brick size is 33x20x7 cm.

Structure 189:

A square brick plinth (1.30 x 1.30 m) exhibits four courses overlain by a receding band, preserving a pair of courses.

Stone Platform (Structure 181)

To the east of Brick stupa 6 (Structure 36) was unveiled a platform made of dressed stones. It displays a single course basement over which were laid two courses, the upper one being rounded at the shoulder. Over this are preserved five courses. The square platform (7 x 7 m) encases an earlier platform veneered by bricks. The space between the brick-work and masonry was filled with earth and brick-bats. Most probably, it was meant for supporting a stupa (pl. LXIII).

4. Sculptures:

   i. Lokeśvara: A khondalite (1.31 x 0.77 x 0.39 m) image of Lokeśvara accompanied by eight great Bodhisattvas is modelled seated in lalitāsana-mudrā on a slightly defaced double-petalled lotus-throne (visvapadma) resting on a foliated stem. His right leg rests on a separately carved lotus-pedestal. He displays varada-mudrā by his right palm carved with pellet and resting on the knee whereas the left palm shows a long stalked visvapadma held in between the thumb and index finger. Behind the head is carved an elongated plain halo above which is etched an illegible record. The coiled hair locks falling on the shoulders are arranged into two-tiered jātāmukutā tied by a horizontal string and fronted by a low crown, topped by a Buddha figurine seated on a rectangular lotus cushion. On the neck are visible auspicious lines. The deity is

---

1 Expressed by a symbol.
2 The medial sign of ya is lost.
3 Read hetum teshāṁ as in other inscription.
Pl. LXIV: Lokesvara with ashta-mahābodhisattvas.
bedecked with *simha-kundalas*, short *hāra*, thick *upavīṭa* with a floral clasp, *ratnakeyūras* and plain *valayas*. Like other similar images recovered from the site, it reveals seated two-armed bejewelled Bodhisattvas, three each on either side and one each below the lotus at either ends. These figurines except the two below the lotus throne are shown seated on *viśvapadma* and bedecked with two-tiered hairdos tied by a horizontal string, *antarīya*, *upavīṭa*, plain *valayas*, *ratnakeyūras*, a short *hāra* akin to the central figure, earrings etc. Behind, each of the six Bodhisattvas flanking the main image is seen a ‘U’ shaped halo (pl.LXIV).

Beginning from the dexter-side of Lokesvara by the right thigh of the central deity is Avalokiteśvara in *vara-mudrā* and holding a long stalk of a double-petalled lotus in between the thumb and forefinger of the left palm.

The second figure represents Maitreya wearing a crown topped by a stupa (?). He keeps his right palm on the pericarp of *viśvapadma* while the left palm resting on the knee displays a branch ending in *nāgakesara* flowers. The third Bodhisattva, above Maitreya is Samantabhadra. His right hand shows *vitarka-mudrā* while the left palm in between the thumb and index finger holds the *utpala* supporting a vertically placed sword. The topmost fourth figure (clockwise fashion) represents Vajrapāni. His right palm is placed against the chest, a long stalked *utpala* surmounted by horizontally placed *vajra* is held in between the thumb and index finger of the left palm. The fifth Bodhisattva is modelled with an upraised right palm carved with a *vajra* symbol. The long stalked *utpala* held in the left hand is surmounted by a *pustaka*. He may be identified as Mañjuśrī.

The sixth Bodhisattva Kṣitigarbha, like the corresponding right figure is seated in *lalitāsana* on *viśvapadma*. The right palm is shown in *vara-mudrā* and the left one holds a stalk further branching into three small stalks, each terminating into a roundel, presumably representing *kalpadruma*.

Below, on the right extremity is shown a Bodhisattva with his back turned towards us, wearing an *antarīya* upto the knees, *keyūras*, *valayas*, *kundalas*, crown with ornate projection and beaded fillet on the forehead. With his right palm (outer side visible) he touches a petal of the lotus seat of Lokesvara. His left palm kept on the plain base holds the stalk of a lotus. The figure may be identified as that of Sarvanivarana-Vishkambhin. The corresponding Bodhisattva to the left is perhaps Ākāśagarbha with his right palm (inner side visible) in *vandana-mudrā*. He holds with his left palm resting on the pericarp of the *viśvapadma*, the stalk of a lotus bud. A kneeling male devotee with a shaven head behind him perhaps represents the donor or the sculptor.1 Seated in *mahārajālīlāsana*, these two bejewelled Bodhisattvas with bun-shaped coiffures at the back of the heads do not have any halo.

### ii. Buddha:

Another similar image (1.26 x 0.89 x 0.46 m) fashioned in khondalite stone shows Tathāgata portrayed along with *ashta-mahābodhisattvas* (left portion is mutilated as suggested by three seated figurines of

---

Pl. LXV: *Buddha with ashta-mahābodhisattvas.*
PI. LXVI: Shrine (STR 166).
Bodhisattvas on the right whereas the corresponding left ones are missing, save for the lower part of the third lowest one. The central large figure of Buddha is shown seated on visvapadma in bhūmisparśa-mudrā. The left palm is kept on the lap. The head and ushnīśha are covered by curly hair, īrṇā is seen in between the eyebrows. The nose and lips are damaged. The auspicious lines are visible on the neck. Clad in an antarvāsa with its folded end spread like a petal on the pericarp of the visvapadma, the upper part of the body is covered with a diaphanous uttarsaṅga worn in upavīṭṭi fashion. The palm and feet are worked with pellets. The oval halo surmounted by the Bodhi-tree is engraved with the creed in four lines in Devanagari characters of circa ninth century.

Beginning from the dexter-side of Buddha by the side of his right thigh is:

1. Avalokiteśvara seated in lalitāsana on a double-petalled lotus shows his right palm in vara-mudrā while the upraised left hand carries a stalked lotus. His coiffure arranged into a bun is studded with a seated figurine of Dhyāni Buddha Amitābha. The auspicious lines are seen on the neck and he is bedecked in kūṇḍalas, and an antarīya worn up to the ankles secured by a stringed mekhalā showing a clasp.

2. The next figurine representing Maitreya seated on visvapadma is depicted showing his right palm resting on the pericarp while the left palm displays a bunch of nāgakesara flowers. The antarīya is seen up to the knees. The bun-shaped head-dress is tied by a string; the cable like crown being adorned with a stupa figurine.

3. The uppermost figurine, like the preceding one is also portrayed seated in mahārājajalīlāsana on a double-petalled lotus (visvapadma). Here Bodhisattva Samantabhadra exhibits his right palm against the chest whereas the left palm kept on the knee holds a long lotus-bud stalk topped by a vertically placed sword resting on its hilt. He is also clad in an antarīya up to the knees.

4. The fourth Bodhisattva depicted to the left of the Buddha’s thigh is seated in lalitāsana on visvapadma. His left hand rests on the pericarp while the upraised right one probably holding some object (now damaged) is shown against the chest. He wears an antarīya reaching below the knees. The head and the left portions have been chopped off. Behind the head of each Bodhisattva is carved an ovaloid halo.

The foliated stem of visvapadma is flanked by a shaven headed male devotee seated on his knees in añjali-mudrā to the right, whereas to the left is shown a pot over which is placed a horizontally sliced conch-shell and a tripod supporting a container covered with a lid decorated with lotus flower design showing seed-pod. On the right end is shown Sarvanivaraṇa-Vishkambhin with his back turned. With his right palm (outer side visible) he touches a petal of the visvapadma. The left palm resting on his lotus-seat holds a stalked lotus (damaged). He is decorated with kūṇḍalas, ratna-keśurās valayas, antarīya, a crown with central ornate projection and a beaded fillet on the forehead. The corresponding Bodhisattva figurine on the left is Ākāśagarbha. His upraised right hand displays vandana-mudrā, the left hand resting on the lotus pericarp of the padma-pīṭha holds the stalk of the lotus bud. Behind these two Bodhisattvas, seated in mahārājajalīlāsana, are carved ‘U’ shaped haloes (pl. LXV).

---

¹ Debāla Mitra, op.cit.
Pl. LXVII: Pathway (STR 167), view from the south-west.
PL. LXVIII: Apsidal chaityagriha (STR 161), view from the north-west.
Pl. LXIX: Unfinished image of Avalokitesvara.
PI. LXX : Random rubble masonry wall (STR 160).
5. Shrine (Structure 166):

Partly embedded in the enclosure wall, this stone platform (10 m long, 2.2 m high) representing a west-facing shrine was excavated to the east of the stone-paved pathway. Raised on a low basement, it is veneered by eight courses of plain, dressed stone pieces. It is approached through a projected flight of seven stone steps (71 cm wide) flanked by pylons, 1.18 m wide and measuring 1.70 m and 1.85 m in height on the northern and southern ends respectively. The treads and the risers of the steps range from 24-26 cm and 17.5-28.5 cm. The pylons exhibit a prominent recess below the faceted top course (pl. LXVI). The floor of the podium is rammed with brick-jelly work. The structure attributable to circa ninth-tenth century was presumably meant for a Buddhist deity.

C. STRUCTURES BEYOND BRICK ENCLOSURE

1. Pathway (Structure 167):

A 70 m long and 1.42 m wide pathway running in northeast-southwest direction was a notable discovery, so far not known from Ratnagiri and Lalitagiri in the neighbourhood. Flagged with unevenly dressed sandstone pieces and flanked by kerbs on either side to prevent ingress of water and other washed material during the rains, it was laid over a *kuchcha* base graded with rammed stone chips, grits and stone-dust mixed with earth (fig. 6, pl. LXVII). During the palmy days of the Buddhist settlement, it enabled the devotees and monks to reach the shrines and Monastery 2. Although, it could not be dated precisely, perhaps it was laid in the beginning of the settlement and had undergone repairs that continued up to circa twelfth century A.D. From the deposit lying over the pathway was recovered a Buddhist creed incised on a stone assignable to circa tenth century (Reg. no. 653/02-03). To the east of Monastery 2 was also found a large stone inscription (Reg. no. 70/01-02). Assignable to circa tenth-eleventh century, this record bearing twenty-one lines is a quotation of some Buddhist Vajrayānic *dhāraṇī* thus testifying that Udayagiri was a flourishing centre during this period.

2. Drain (Structure 141)

A drain prepared of ashlar stones for emptying the water from Monastery 2 and shrine complex was exposed up to 20 m. It is partly covered and runs south-north and gradually turns towards the east (pls. XXVIII, XXX).

3. Apsidal chaityagriha (Structure 161)

To the north-west of the stone shrine (Structure 166) was discovered a brick-built apsidal *chaityagriha* measuring 10 x 6.50 m. Facing east, it has preserved seven courses i.e. four courses representing the foundation wall overlain by the three courses of the northern arm while the corresponding southern one is traceable on plan. In the apse, wedge-shaped bricks have been used. The apsidal portion was found filled with debris, brick-bats, *kankar*, *murrum* etc. It may be assigned to circa third century A.D. In course of time within this *chaitya* were raised three square platforms for erecting three stupas (Structures 161A, B, C, (fig. 6, pl. LXVIII) as indicated by the square masonry bases. Later on, the apse portion was abutted by a masonry wall (Structures 163A-B).
Pl. LXXI: Brick structure (STR 157): view from north-east.
Pl. LXXII: Brick structure (STR 157), view from the north-west.
Residential complex (STR 196) and votive stupas (STR 198A-B), view from the north.
Pl. LXXIV: Residential-complex with pots embedded in the floor.
Pl. LXXV : Eastern arm with stone balustrade and Residential-complex (STR 196).
Pl. LXXVI: Kitchen complex (STR 197) and votive stupas (STR 198A-B), view from the south.
Pl. LXXVII: Querns and pestles.
4. Colossal statue of Avalokiteśvara

To the north-east of the brick enclosure wall, was found an unfinished image lying beneath the surface. The piece measures 5.07 x 1.75 x 0.86 m. Presumably, the sculptor intended to carve a figure of two-armed Avalokiteśvara as the delineation reveals; the flat headgear was intended to be fashioned as jatāmukuta, the right palm in vara-mudrā and the left palm holding a long lotus-stalk (pl. LXIX). The figure is in slightly tribhanga posture. It appears that the artist had to abandon the work as the piece had been damaged affecting the head, arms, chest and abdomen during the chiselling.

5. Random rubble masonry wall (Structure 160)

To the west of the unfinished image of Avalokiteśvara was exposed a 26.90 m long masonry wall (north-south) composed of random rubble masonry. Its extant height is 1.30 m and has preserved nine courses. It was intended to arrest the landslide from the western slope of the hill and appears to have rather acted as a bulwark against the natural eventuality (pl. LXX). It may be assigned to circa tenth century and was probably contemporary to the Monastery 2.

6. Brick structure (Structure 157)

To the west of the living temple of Mahākāli was exposed a large rectangular brick-work which has been robbed off at places (pl. LXXI-LXXII). Its partially extant southern arm has preserved sixteen courses.

The eastern arm, owing to the presence of the jackfruit tree could not be exposed. The northern and western walls measure 16.30 x 1.20 m and 7.70 x 1.00 m respectively. The structure is internally divided by two long walls into three rectangular compartments. The interior also reveals three rectangular piers retaining a maximum number of sixteen courses at regular intervals. This structure, serving as an important edifice may be assigned to circa ninth-tenth century.

7. Residential-complex (Structures 196, 197, 198A-B and 199)

To the east of the chaitya-complex were excavated the remains of a brick-work in which stone masonry has also been used at places (pl. LXXIII). The first edifice (Structure 196) entered through the north is roughly square (15.25 x 13.80 m), and is internally divided into six compartments, viz. two cells in the front and three cells in the rear with a rectangular hall (11.80 x 3 m) in the middle (fig. 27). Some pots were found embedded in the floors of a few cells for storage purposes (pl. LXXIV). The western arm of the hall was provided with a flight of four stone-steps and the eastern arm with a stone balustrade. The thresholds of the main entrance as well as other cells were made of dressed stones.

The eastern arm has preserved a high wall made of bricks, arranged lengthwise, the core being made of broken and used bricks. Raised over a partly buried brick foundation, in elevation, it shows eleven courses of bricks, overlain by a fillet of two courses supporting the sill of a balustrade with three rectangular openings against which are still preserved eight brick courses (pl. LXXV). On the other hand the northern arm reveals that the construction was erected over a basement of dressed stones on which brick courses were laid lengthwise. Devised with a threshold, the edifice has retained stone pivots for fixing wooden doors. The floor was of rammed
brick-grits. The possibility of the complex being used as a monastery could not be ruled out.

Opposite to this structure existed a smaller unicellular brick-edifice (Structure 197). Measuring 11.80 x 9.8 m, it was made of earlier bricks, brick-bats and mud mortar. The average thickness of the walls is 1.60 m. Since it is badly robbed off, its entrance could not be ascertained (pl. LXXVI). A number of kitchen appliances, viz. pestles, querns, pounders, troughs, storage jars, basins, sickle, nails, ladle etc. found here suggest that most probably it was used as a kitchen (fig. 27, pl. LXXVII).

Between the structures were exposed masonry votive stupas arranged in four rows in north-south orientation (Structures 198A-B). Of them, ten were found erected on pedestals while the remaining eight were represented by their bases. One of them has preserved the harmikā, yashti as well as chhatra (pl. LXXVIII). To the south-east of the first brick-work was noticed a cluster of twenty-three masonry votive stupas (Structure 199) indicating that the construction might have served as a shelter for pilgrims. The stupas vary in size (dia 35-95 cm): whereas nine are represented by square bases, the remaining fourteen were lying in a haphazard manner. In some cases, bases of the stupas bear circular concavities for keeping terracotta sealings bearing Buddhist creed assignable to circa tenth-eleventh century. In one example over the anda is depicted the kirttimukha motif encompassing a miniature stupa relief on all the four sides. Fragments of yashti, harmikā and chhaträvali were also recovered from the same deposit, besides squarish votive tanks chiselled in stone.

The residential edifice and the kitchen appear to be contemporary of Monastery 2 or may be a little later. Both the structures were raised by cutting the bed-rock and the early deposit layer (3). The deposit layer (2) contemporary of the construction is composed of semicompact wash, light reddish earth, brick nodules and stone chips. The topmost humus layer (1) witnessed the phase when the structure went into disuse and was robbed (fig. 5).
A. BUDDHA IMAGES

1. Buddha in bhūmisparśa-mudrā

Robed in antarvāsa and uttarāsaṅga covering both his shoulders, Buddha is seated in vajraparyāṇkāsana on a double-petalled lotus pedestal. Below is seen its stalk (Reg. no. 144/01-02). Carved in khondalite, the image measures 25 x 17 x 11.5 cm. The head, neck and upper left portion of plain rectangular back-slab surmounted by a circular halo is broken. With expanded chest and attenuated waist, Buddha is shown touching his right knee with the right palm, displaying bhūmisparśa-mudrā (pl. LXXIX). It may be attributed to circa ninth century.

2. Buddha in bhūmisparśa-mudrā

Buddha is modelled seated in vajraparyāṇkāsana pose on a viśvapadma with his left hand resting on the lap and right hand displaying bhūmisparśa-mudrā (Reg. no. 226/01-02). He is robed in a long antarvāsa and a transparent uttarāsaṅga that leaves his right chest, shoulder and arm bare. He is shown with ushnīṣa, broad shoulders, long, perforated earlobes and well-proportioned body. Many of the features and facial expressions are obliterated owing to weathering (19.5 x 18 x 15 cm). Above the rectangular back-slab is carved a semicircular plain halo (pl. LXXX). It may be assigned to circa tenth century.

3. Buddha in bhūmisparśa-mudrā

Attired in a transparent antarvāsa and uttarāsaṅga covering both the shoulders, the seated figure of Buddha is sculpted in vajraparyāṇkāsana attitude on a plain high pedestal (Reg. no. 280/01-02). His left palm is placed on the lap and right palm is shown in bhūmisparśa-mudrā. Atop the plain back-slab is cut a halo. The head and ushnīṣa are covered with curls, the eyes, nose and mouth are slightly damaged (62 x 42.50 x 28 cm). The perforated earlobes are long and the face exhibits a transcendental calm. Round the neck are visible auspicious lines (pl. LXXXI). The image may be dated to circa ninth century.

4. Buddha in bhūmisparśa-mudrā

Seated in vajraparyāṇkāsana posture, on a deeply incised viśvapadma, Buddha is shown touching the earth with his right palm and resting his left palm on the lap (Reg. no. 18/01-02). He wears a transparent antarvāsa (whose frill are spread on the pericarp in the shape of lotus-petals) and an uttarāsaṅga leaving his right shoulder and chest bare. The nose and lower half of the face are broken. The head including the prominent ushnīṣa is covered with curly hair (47 x 33 x 16.5 cm). The upper portion of the plain halo and the back-slab bearing an inscription in proto-Nagari characters of circa ninth century is mutilated and cracks have
Pl. LXXIX : Buddha in bhūmisparsa-mudrā.
Pl. LXXX: Buddha in bhūmisparsā-mudrā.
Pl. LXXXI: Buddha in bhūmisparsa-mudrā.
Pl. LXXXII: Buddha in bhūmisparsa-mudrā.
developed on the right hand and legs. The soles and left palm are marked with a pellet (pl. LXXXII).

5. **Buddha in bhūmisparśa-mudrā**

Buddha (Reg. no. 316/01-02) is modelled seated on a viśvapadma in vajraparyāṇa kāśana displaying bhūmisparśa-mudrā (53 x 44 x 26.5 cm). His left hand is placed on the lap. The soles bear pellet marks. With an expressionless face (nose damaged), head and ushnīśha carved with short curly hair, long earlobes, broad shoulders, rhythmic fingers, he is clad in a clinging diaphanous antarvāsa (which reaches the ankles and frills are spread on the pedestal in the form of a lotus-petal), and an uttarāśāṅga that leaves his right shoulder and arm bare. Behind the head is an oval shaped halo above which rises the branches of the Bodhi tree. On either side of Buddha is portrayed a bejewelled Bodhisattva, standing on a double-petalled lotus pedestal in tribhanga-mudrā. Behind their heads is depicted a halo. The right figure represents Padmapani holding a flywhisk by his upraised right hand and a stalked lotus (upala) in the left hand. To the left is seen Vajrapani carrying a flywhisk in his left hand while his right palm holds the stalk of nilotpala on which rests vajra. Both figurines wear crowns, usual jewelleries, lower garments decorated with uru-pañci, fastened by tassels and secured by chain-shaped mekhalā. The top portion of back-slab is damaged. The lower rectangular pedestal shows a foliated stem flanked on the right by a burner and a kneeling male devotee; to the left is seen a lotus bud and two kneeling male devotees. Both ends of the pedestal are marked with a semicircular moulded post, surmounted by a large globular top (pl. LXXXIII). Stylistically, it can be assigned to the first half of circa ninth century.

6. **Buddha in bhūmisparśa-mudrā**

Carved in khondalite (38 x 36 x 23 cm), the seated Buddha is shown wearing an uttarāśāṅga and antarvāsa (Reg. no. 209/01-02). The portion above the waist, save for the damaged hands, is missing. He is shown in vajraparyāṇa kāśana posture on a viśvapadma with a kneeling devotee in aṇjali-mudrā on the dexter. The right palm of Buddha touches the earth whereas the left palm is kept near his left sole. The left palm and sole bear a pellet (pl. LXXXIV). The image dates from circa ninth century.

7. **Buddha in dharmacakravartana-mudrā**

Buddha (Reg. no. 587/02-03) is shown seated in vajraparyāṇa kāśana on a double-petalled lotus. He is clad in antarvāsa, frills of which spread over the pericarp and uttarāśāṅga covers both the shoulders. At the back is carved a rectangular back slab projecting up in the shape of a plain, ovaloid halo. His hands raised up to the chest exhibit dharmacakravartana-mudrā; the long earlobes are perforated and on the head is visible six rows of curls. The ushnīśha has been defaced and the partly obliterated face reveals downcast eyes. To the right is preserved a vertical band incised with jalapātra design (pl. LXXXV). It probably formed a part of an architectural member, as suggested by sockets on the upper surface (23.5 x 17.5 x 43 cm). The image may be assigned to circa tenth century.

8. **Buddha**

Robed in clinging antarvāsa and an uttarāśāṅga (both the ends of which are shown hanging down a broad, rectangular siṁhāśana supported by lion-paws), Buddha is shown seated in bhadrāśāṅa attitude (Reg. no. 303/01-02). The image exhibits broad shoulders, long perforated earlobes and a well
Pl. LXXXIII: Buddha in bhumisparśa-mudrā.
Pl. LXXXIV : Buddha in bhūmisparśa-mudrā.
Miscellaneous Sculptures and Architectural Fragments

Pl. LXXXV: Buddha in dharmachakrapravartana-mudrā.
Pl. LXXXVI: Buddha.
proportioned body, exhibiting latent energy and alertness (61 x 43 x 24.50 cm). The details of the face and the head are obliterated. Both the hands, presumably in vyåkhya-na-mudrå, have been damaged. His feet rest on a projected plain pedestal (pl. LXXXVI). Behind the figure is seen an oblong back-rest terminating into a round halo above. It may be placed in circa ninth century.

9. Dhyåna Buddha

Robed in antarvåsa and uttaråsaåãa covering the shoulders, Buddha is shown seated in vajraparyåñkåsana-mudrå, keeping both palms on the lap, on a plain pedestal (Reg. no. 464/02-03). Over the rectangular back-slab is depicted a partly carved circular halo. The face and head have been chopped off but the long earlobes are intact (pl. LXXXVII). Below are pairs of male and female devotees, seated in crossed-legged posture. The image is unfinished (57.5 x 35 x 20 cm). The piece could be assigned to circa ninth-tenth century.

10. Amitåbha

Robed in a long antarvåsa and diaphanous uttaråsaåãa covering both the shoulders, Buddha with an elongated face, drooping eyes, finely rendered eyebrows, meditative facial expression, long perforated earlobes and auspicious lines (trivali) round the neck, is seated in vajraparyåñkåsana attitude on a fully-blossomed lotus supported by a foliated stem (Reg. no. 387/01-02). Both his hands (badly damaged) were presumably kept on the lap in dhyåna-mudrå. The head and the ushnåsha are covered with rows of spiral curls. Behind his head is carved an ovaloid halo (55 x 43 x 29 cm). The figure is designed with a rectangular frame (right and upper borders partly damaged), probably forming the western niche of Stupa 17 (pl. LXXXVIII). The piece may be dated to circa ninth-tenth century.

11. Buddha in abhaya-mudrå

Clad in antarvåsa and uttaråsaåãa, Buddha is seated straight in vajraparyåñkåsana pose within an arched-niche representing, some architectural components (Reg. no. 347/01-02). His left palm rests on the lap, while the slightly raised right hand (broken) was presumably held in abhaya-mudrå. Characterized by downcast eyes, long earlobes, finely rendered eyebrows, the elongated face shows serenity and inner absorption (42.50 x 41 x 13.5 cm). The head and ushnåsha are covered with short curls (pl. LXXXIX). On stylistic consideration, it may be assigned to circa ninth-tenth century.

12. Upper part of Buddha

This image was presumably modelled in samapåda-mudrå (pl. XC). The hair covering the head and ushnåsha is rendered in rows of spiral curls. The figure reveals an oval face, elongated earlobes, prominent arched eyebrows, flattened åññã, downcast eyes and drooping lips (46.50 x 26 x 15.50 cm). He is attired in antarvåsa (distinct at the waist) and an uttaråsaåãa covering the body (Reg. no. 642/02-03). The mutilated right hand was presumably held in abhaya-mudrå. The left hand and both the legs are missing. The image appears to belong to the tenth century.

13. Buddha in abhaya-mudrå

Standing in samapåda stance, Buddha is dressed in a diaphanous antarvåsa, decorated with double parallel lines and uttaråiya, the ends of which are seen dangling down the elbows (Reg. no. 81/01-02). His left palm holds the hem of uttaråiya while the upraised right palm is in abhaya-mudrå (pl. XCI). The head and feet have been chopped off. The partly preserved parikåra has retained a vertical band of compartments containing four-petalled flowers, on either side (37 x 28 x 17.50 cm). The icon does not appear to be later than the tenth century.
Pl. LXXXVII: Dhyānāśīna Buddha.
Pl. LXXXVIII: Amitabha.
Pl. LXXXIX: Buddha in abhaya-mudrā.
Pl. XC: Upper part of Buddha.
Pl. XCI: Buddha in abhaya-mudrā.
14. Upper part of Buddha

The mutilated sculpture represents Buddha clad in *uttarāsāṅga* covering the shoulders, the edge of which can be seen around the neck (Reg. no. 13/01-02). With auspicious lines (*trivali*) round the neck, the calm face shows drooping eyes and perforated long earlobes. The head and *ushnīsha* are covered with rows of curls. The right portion of the circular halo is broken (pl. XCII). Both the arms, the lower portion of the body and the back-slab are broken. The surface of the image has been weathered (66 x 42 x 25 cm). The icon is attributable to circa ninth century.

15. Bust of Buddha

Presumably the figure was modelled in seated posture. The *uttarāsāṅga* leaves the right chest, shoulder and arm bare (Reg. no. 210/01-02). The head is covered with four rows of curls whereas the *ushnīsha* is shown merely as a plain protuberance. The face exhibits long earlobes reaching up to the shoulders, defaced eyes, nose and mouth. The chest has been chipped off. The halo behind the head is decorated with double edges; the inner edge is embellished with a circle of diamonds bordered on either side with pearls, the outer edge is marked with tongues of flames. Atop the halo is seen the *Bodhi* tree (25 x 29 x 15 cm). On either side is represented a stupa resting on a lotus pedestal (pl. XCIII). The piece may be even later than tenth century.

16. Upper part of Buddha and Bodhisattva

The mutilated piece reveals an image of Buddha accompanied by Bodhisattva to his left (Reg. no. 139/01-02). Behind the head is preserved a large portion of an ovaloid halo. The head and *ushnīsha* are covered with hair arranged in rows of short curls. The contemplative face shows perforated long earlobes, half-closed downcast eyes. The *uttarāsāṅga* covers his left chest and arms. But for the left arm and chest, the image is broken. The figure of Bodhisattva (Mañjuśrī?), holding the staff of a *chāmara* in his right palm and a long stalked lotus in the left palm is attired in a clinging *antarīya* (secured by a chain-shaped girdle with a floral knob) and folded *uttariya* worn in an *upavītā* fashion. The upper part of an oval shaped halo behind the head is broken (35 x 34 x 15 cm). He is shown with a serene face and half-closed eyes. He wears a crown having three projections, *valayas*, armlets, an *upavītā*, a neck string composed of a central amulet and tiger nails besides earrings. The coiled locks falling on the shoulders are arranged in *śikhaṇḍakā-kākapakṣa* fashion with a bun on the top (pl. XCIV). This is assignable to circa ninth-tenth century.

17. Head of Buddha

Fashioned in high relief with an oblong face, squarish chin, full lips and half-closed eyes, the piece (66 x 42 x 25 cm) is notable for its serenity, in spite of the missing ears, unfinished nose and eyebrows (Reg. no. 363/01-02). Eleven rows of spiral curls cover the head and the *ushnīsha*. It is broken into three parts (pl. XCV). It may be dated to the last quarter of tenth century.

B. BODHISATTVA IMAGES

18. Torso of a Bodhisattva (Mañjuśrī?)

A two-armed figure of Mañjuśrī (?) was presumably fashioned in *vyākhyāna-mudrā*. The hands and palms are badly damaged (Reg. no. 45/2001-02). Exhibiting auspicious lines round the neck and coiled locks of hair falling on the shoulders, it is decked in ear studs, a beaded neck string composed of a central amulet, pendants and tiger nails, *ratnakēyūras* decorated with a projected central
Pl. XCII: Upper part of Buddha.
Miscellaneous Sculptures and Architectural Fragments

Pl. XCIII : Bust of Buddha.
Pl. XCIV: Upper part of Buddha and a Bodhisattva.
Pl. XCV : Head of Buddha.
piece and a three-stringed beaded *upavītī*. Probably his left palm held a *nilotpala*, as suggested by its stalk entwined around the left arm (25.5 x 39 x 19 cm). The ovaloid halo and back-slab incised with an inscription in prot-Nagari characters assignable to *circa* ninth century, has been mutilated (pl. XCVI).

19. Upper part of *Jaṭāmukutā-Lokeśvara*

This image of *Jaṭāmukutā-Lokeśvara* has preserved only the upper right hand holding the rosary in the thumb and the middle finger. The portion below the waist and upper portion of the back-slab including the halo are mutilated (Reg. no. 644/02-03). The broad face is badly weathered. He is bedecked with *valayas*, *ratnakīyūras*, a double-stringed *ratnopavīta*, broad necklace with floral pendants, earrings and *mukūta* with an ornate triangular projection (pl. XCVII). Tied horizontally by a thick cord of cable-pattern, the hair is arrayed in a bun-shaped *jaṭāmukutā* above the crown. Some coiled locks of hair fall gracefully on the shoulder. A figurine of *Amitabha*, in *dhyāna-mudrā*, seated in *vajraparyankāsana* is studded in front of the *jaṭāmukutā* (25 x 26 x 11 cm). It may be attributed to *circa* eighth-ninth century, stylistically.

20. *Avalokiteśvara-Pathmapañi*

The figure once formed part of a large iconic composition (Reg. no. 274/01-02). Its right portion has been obliquely chopped off. Presumably, Bodhisattva was seated in *lalitāsana* on a cushion. The left palm (damaged) raised up to the shoulder holds stalk of a fully- blossomed lotus. The lower right arm and leg and the folded left leg are broken. The workmanship is not fine but the broad face with half-closed eyes and lips exhibits tranquility. He wears an *antarīya* secured by a belt with a circular clasp, earrings, *hāra* with a cylindrical pendant, thick sacred thread, *ratnakīyūras* and a low crown with three ornate projections (25 x 22 x 25 cm). Tied by a string, the hair is arranged as a *jaṭāmukutā* with coiled locks falling on the shoulders. Around the head is carved a plain halo (pl. XCVIII). The image may be dated to *circa* twelfth century.

21. *Avalokiteśvara-Pathmapañi*

The two-armed figure of *Avalokiteśvara*, modelled with a calm face is attired in a long *antarīya* held by a chain-shaped girdle decorated with a flower like knot (Reg. no. 386/01-02). Standing on a *visvapadma* designed over a rectangular pedestal, he is bedecked in *makara-kunḍalas*, a beaded *hāra*, three-stringed *ratnopavīta* with a rectangular clasp and carefully worked crown. The hair is gathered on the top of the head in the form of a *jaṭāmukutā* tied by a band while some tresses fall on the shoulders. Above the crown, the arrayed head-dress is studded with an effigy of his spiritual sire (*kulesa*), the Dhyāni Buddha, *Amitābha*. Having an oval face, half-closed eyes and auspicious lines round the neck, the Bodhisattva once held in his left palm the stalk of a full blown lotus (hand broken and missing) and the mutilated right hand probably displayed *vara-mudrā*. A portion of the body above the waist and below the neck is missing. A large oval shaped halo behind the head is flanked by a Dhyāni Buddha figurine, seated on a double-petalled lotus; the one on the dexter being shown in *bhūmisparśa-mudrā* maybe identified as *Akshobhya* (chipped off) while the corresponding figure on the sinister is missing. Each figurine was carved against an inverted ‘U’ shaped back-slab. Below, on either side is depicted a male devotee; the kneeling figure on the right is shown in *añjali-mudrā* whereas the corresponding left one gazing upwards, carries an offering pot. Each one’s hair is arranged into
Pl. XCVI : Torso of a Bodhisattva (Mahājāri).
Pl. XCVII: Upper part of Jaṭāmukūṭa-Lokeśvara.
Miscellaneous Sculptures and Architectural Fragments

Pl. XCVIII: Avalokiteśvara-Padmapāni.
Pl. XCIX: Avalokiteśvara Padmapāni.
a bun and behind them, too, is shown an inverted ‘U’ shaped back-slab (70 x 43.5 x 22.5 cm). The sculpture is broken into nine pieces (pl. XCIX). On stylistic consideration, the image may be attributed to second quarter of circa eighth century.

22. Head of a Bodhisattva (Avalokiteśvara)

The finely worked head of a Bodhisattva exhibits half-closed eyes, prominent combined eyebrows and the face bears a serene expression (Reg. no. 176/2001-02). The ears, lips and nose of Bodhisattva are damaged. The neatly arrayed matted hair is fashioned into a high jatābhāra with some loops falling on either side. The upper tier of the head-dress, marked by a horizontal beaded string is adorned with an effigy of Amitābha seated in dhyāna-mudrā on a protruding viśvapadma (28.5 x 15 x 9 cm). The head and right knee of Amitābha have been obliterated. Behind is carved an inverted ‘U’ shaped back-slab. The lower part of the jatābhāra is tied with a broad beaded fillet decorated with an ornate rectangular projection (pl. C). It may be assigned to circa ninth century.

23. Head of Avalokiteśvara

Though eroded and the forehead, nose, ears, eyes, lips etc. being slightly damaged, the head of Avalokiteśvara is notable for its artistic execution (Reg. no. 147/01-02). The face exhibits serenity. The two-tiered jatābhāra fastened by a plain, horizontal beaded string with falling locks shows an effigy of his sire, Amitābha seated in vajraparyankāsana, against an oblong back-slab on a viśvapadma, amid almost vertically arranged matted hair, in front (31 x 18.5 x 19 cm). The lower tier of the headgear is decorated with a low crown having ornate projections (pl. C). It may be datable to circa ninth century.

24. Mañjuśrī

Two-armed Mañjuśrī, draped in a short antariya is modelled seated in lalitāsana on a moulded rectangular throne, supported by lion-legs, resting his right foot on the foliated lotus stem (Reg. no. 350/01-02). His left hand, presumably holding the long stalk of an utpala has been broken, whereas the right palm resting on the knee displays vara-mudrā. The top portion of the horizontal back-slab is cut into a circular halo behind the head, upper part of which is broken. His hairdo of śikhanda-kaṇkapakṣa variety is bedecked with a short tiara having an ornate projection in front. The locks of hair fall on the shoulders. He wears pātra-kundalas, a neck string composed of a central amulet, tiger nails and floral pendants, ratna-keyūras, beaded valayas, a beaded mekhalā with a floral clasp, pāda-valayas etc (55 X 41 X 28.5 cm). The upaśī is conspicuous by its absence. The face is slightly damaged (pl. CII). The image may be attributed to circa ninth century.

25. Fragment of a Bodhisattva maṇḍala

The piece has preserved the upper part of a figurine of Bodhisattva with his right hand held in front of his chest showing (vyākhya-mudrā?), the left hand probably holds a stalk of nāgakesara flowers (Reg. no. 184/01-02). Identified as Maitreya (?), it is decorated with earstuds, keyūras, valayas and a beaded hāra. The jatāmukuta is chipped off. A large halo depicted to the left has been mutilated (32.50 x 30 x 18.50 cm). The top portion of the back-slab bears a small inscription (pl. CIII).

26. Bodhisattva

Originally depicted as a figurine on the right stele of an Ashta-mahābodhisattva-
Pl. C: Head of a Bodhisattva (Avalokiteśvara).
Pl. Cl: Head of Avalokiteśvara.
Pl. CII : Mañjuśrī.

CM
Pl. CIII: Fragment of a Bodhisattva manikala.
mandala, the two-armed Bodhisattva is shown seated in mahārajaliḷāsana with his right palm resting on a cushion placed over a viśvapadma. The upraised left hand kept on the folded knee presumably holds a long stalk (chipped off) of a flower (Reg. no. 141/01-02). The plaits of his hair arranged into a jaṭāmukuta fall on the shoulders. He wears a necklace, kunḍalas, ratna-keyūras and valayas. The upper portion of the oval shaped halo, carved above the angular back-slab has been mutilated (32 x 15 x 15 cm). Other details of the head and face are not discernible. The portion below the viśvapadma has been chipped off (pl. CIV). It may be assigned to tenth century.

27. Bust of a Bodhisattva

Presumably, forming part of a sculpture the figure (though eroded) exhibits a broad serene face (Reg. no. 286/01-02). Tied by a horizontal string, the hair is gathered at the top in the shape of a prominent bun, while some spiral locks fall on the shoulders. He wears a low tiara with three ornate projections, earrings, necklace, armlets etc. (15 x 20 x 14.5 cm). With missing right arm, its eyes, nose and lips are damaged (pl. CV). The figure may be attributed to circa tenth century.

28. Head of a Bodhisattva

A beautifully rendered head of a Bodhisattva with half-closed eyes and full lower lips exhibits a serene and contemplative expression (Reg. no. 319/01-02). The lower portion of the nose and the perforated earlobes are damaged. Tied by a horizontal beaded string, the hair is arranged in the shape of a globular bun and well arranged loops on either side. At the base is seen a low crown with three ornate projections (31.50 x 29 x 21 cm). The right half of the oblong halo is mutilated (pl. CVI). The piece may be ascribed to circa ninth century.

29. Head of a Bodhisattva

With half-closed eyes, perforated earlobes with earrings, necklace, and finely worked eyebrows, the face is shown in contemplation. The nose, lips and left eye are damaged (Reg. no. 234/01-02). The upper portion of the headgear is chopped off horizontally above the band; presumably, the hair was arranged in the form of a jaṭāmukuta. Some of the strands of hair fall on the sides. Above the forehead is a short tiara with a central projection (15 x 23 x 30 cm). The sculpture was found in two pieces (pl. CVII). It is assignable to circa tenth century.

C. MISCELLANEOUS

30. Part of stele around the head of Khasarpaṇa

The right portion of a pentafoil torana carved around the head of Khasarpaṇa-Lokesvara (?) was found to be resting on a pair of stambhas or bhittistambhas (Reg. no. 663/02-03). In the background of the torana edged with a row of four-petalled flowers, is a landscape representing Mount Potalaka (63 x 56 x 11 cm). The broken parikara has retained three out of the five Dhyāni Buddhas i.e. Vairochana displaying dharmachakra-mudrā, Ratnasambhava in vara-mudrā and Amitābha seated in dhyāna-mudrā in clockwise fashion within separate chaityas, interspersed respectively with the figurines of (i) a kneeling devotee with horizontally arranged matted hair, (ii) a lion and (iii) an elephant carved in a niche (pl. CVIII). The piece could be dated to circa ninth century.
Pl. CIV : A Bodhisattva.
Pl. CV: Bust of a Bodhisattva.
Pl. CVI: Head of a Bodhisattva.
Pl. CVIII : Part of a stele around the head of Khasarpaṇa.
31. Monolithic stupa bearing relief of Chundā

The stupa (42 cm high) modelled on a square platform exhibits:

(i) plain khurā, recess, inverted khurā connected together on all sides by a central oblong projection, (ii) a drum with two plain bands at the base and a recess followed by a broader band (iii) a cylindrical dome (aṇḍa), a square faceted harmikā followed by (iv) a squat chhatrāvalī survived by three diminishing discs (Reg. no. 365/01-02). Stupa is relieved with a semicircular niche surmounted by vegetal motif, harbouring a figurine of four-armed goddess Chundā, seated in vajraparyankāsana attitude on a double-petalled lotus, below which is depicted an offering on either side of the lotus stem. She is in a long šāṭī and is decked in bangles (five in each hand), beaded armlets, a beaded hāra, earrings, a short crown with projections on three sides and a bun-shaped flat coiffure on the top of the head. She carries the stalk of a full-blown lotus in her upper left hand and an akṣamālā in the palm of the upper right hand; whereas the principal lower hands display dhyāna-mudrā, on the right palm is placed a tiny bowl (pl. CIX). It is datable to circa tenth century.

32. Bust of a Male

The unfinished broken sculpture (Reg. no. 291/01-02) represents the bust of a male figurine showing outlines of a tiara, heavy circular kundālas, a thick necklace, armlets etc. (pl. CX). The piece measures 23 x 20.5 x 14 cm.

33. A Torso

Badly-weathered torso of an image (Reg. no. 468/02-03) bears a defaced inscription on its back (pl. CXI).

34. Vidyādhara

An architectural fragment, illustrating a vidyādhara holding a garland with both of his hands (Reg. no. 296/01-02). Having an elaborate hairdo, and bedecked with earrings, kāṇṭhi, armlets, mekhālā, valayas, he is shown flying with trailing legs, wearing socks (pl. CXII). The piece may be assigned to circa eleventh century, stylistically.

35. Warrior

The figure of a warrior, within a plain rectangular niche (forming the right side component of an architectural member), is carved standing in flexed position (Reg. no. 321/01-02). With his left leg firmly planted on the earth and the toe of the right foot touching the ground, he carries a sword on his right shoulder while the left palm rests on a vertically placed shield. Modelled with an oval face, prominent nose, out-turned lips and short chin, he is attired in a thick, close-fitting short lower garment. He is adorned with valayas, armlets, earrings, hāra etc (27 x 15.3 x 14.5 cm). The neatly combed hair is arranged into a three-tiered bun (pl. CXIII). On stylistic consideration, it may be attributed to circa tenth century.

36. Fragment of a doorjamb

The beautiful piece shows faceted, vertical offshoots, the outermost being worked with jalapatra design followed by two plain projections (Reg. no. 242/01-02). The next branch, relieved with a projected niche is surmounted by a horizontal band of lotus-petals, paṭṭikās superimposed by a flower flanked by decorative motifs (defaced) on either side. The rectangular niche illustrates a child holding the left palm of a lady standing to the left. With her right hand, she is pulling a twig-laden with fruits. Draped in šāṭī, she
Pl. CIX: Monolithic stupa bearing a figurine of Chundā.
PI. CX : Bust of a male.
Miscellaneous Sculptures and Architectural Fragments

Pl. CXI: Torso.
PL. CXII : Vidyādha.
Pl. CXIV: Fragment of a doorjamb.
Pl. CXV: Fragment of a frieze.
PI. CXVI: Lion.
Miscellaneous Sculptures and Architectural Fragments

PI. CXVII.: Serpentine window grill.
Pl. CXVIII : Portion of a jālī.
Pl. CXIX : Ganesa.
is elegantly bedecked in armlets, bracelets, hāra and circular earrings. A bejewelled fillet decorates the base of her hairdo arranged into a double bun. Her legs below the knees are missing. The child is looking towards the lady to grab the fruit from the lowered twig (34 x 46 x 43 cm). He wears bangles, armlets and his combed hair is arranged into a bun. His body below the chest has been mutilated (pl. CXIV). The piece may be assigned to circa eighth century.

37. Fragment of a frieze

The sculpted band illustrates a stylized horse accompanied by three human figures (Reg. no. 575/02-03). The man (head mutilated) standing in flexed posture in front of the caparisoned horse holds its reins by his left hand. He wears a short antarvāsa, armlets and valayas. The horse is further bedecked with a cloth bordered with rectangles. It has a thick long tail carved with hatches. At the back is depicted the bust of a female and male with their hair arranged into a bun and matted hair (jatājūta) respectively (26.5 x 22.5 x 21.5 cm). Of good workmanship, the piece most probably formed part of the kāṇṭhi of a structure datable to circa twelfth century (pl. CXV).

38. Lion

A stylized lion with heavy hind portion is shown in attacking posture (Reg. no. 366/01-02). With the front right paw, it is ready to pounce, the left is slightly raised. With a little damaged head, the animal is shown with moustaches and mane. It is worked on a pedestal, marked with a border carved with beads (pl. CXVI). The upper part of the sculpture has been chopped off. It may be attributed to circa tenth century.

39. Serpentine window grill

The square (68.5 x 68 x 13.5 cm) chaityagavāksha of khondalite (with its border worked with hatched triangles) is designed with a three-hooded long cobra (Reg. no. 311/01-02). The window has a central circular perforation and 32 square and oblong openings (pl. CXVII). It was found close to the brick-built chaityagriha (Structure 45), assignable to circa sixth-seventh century. A little smaller but similar window grill dating to circa second-third century was found from an apsidal shrine excavated at Lalitagiri.1

40. Portion of a Jālī

Framed on either side by a broad border worked with large four-petalled flowers, the grill (in two pieces) shows five horizontal bars (pl. CXVIII) connected with four vertical shafts, each bearing a pair of vertical grooves above a half-medallion (ardhadārpana). Found in the debris of the chaitya-complex, probably it formed a part of it (Reg. no. 263/01-02). It may be assigned to sixth-seventh century.

41. Gaṇeśa

The image of Gaṇeśa (Reg. no. 658/02-03) was recovered from the surface. The damaged and eroded figure represents Gaṇeśa seated in sukhāsana on a plain pedestal. The two-armed deity is shown with large fan-shaped ears, and a pot-belly. His head is turned towards the right, while the long proboscis reaches the modaka-pātra held in the left palm. Probably, the broken right hand was in abhaya-mudrā. The portion above the head has been horizontally chopped off (pl. CXIX).

1 Thomas Eugene Donaldson, Iconography of the Buddhist Sculptures of Orissa, 2 Vols. (New Delhi, 2001), p. 54, fig. 461
A. SEALINGS

The excavations yielded more than 500 terracotta sealings and inscriptions bearing the Buddhist dhāraṇī mantra, from circa seventh to thirteenth century, besides a number of uninscribed lumps. But the number of monastic sealings bearing the legend ‘srī Śīnha-prastha mahā-vihāra’ is very less. Not a single seal was found. Some of them are well baked showing brick-red colour but a few of them are ill-fired showing blotchy, grey or blackish surface and dark grey core. Save for a few, all the impressions are on regular lumps of clay varying in diameter from 2 cm to 8 cm. Some of the lumps bear more than one impression whereas few of them are often off the flan. All of them are handmade and prepared out of well levigated clay. On the basis of variant diameters of the incuse, construction of the legends and variations in the details of motifs, it is possible to differentiate the impressions of at least ten individual seals. The exact number of seals used for the impressions could be established, had the impressions been complete and legible.

(I) Monastic

On the basis of execution of motif on the obverse, monastic sealings may be divided into two types, i.e., in type 1, the inscription is prominent, the motif being diminutive or absent. The incuse is larger and the name of the vihāra is clearly discernible. In the other, the motif is more pronounced, the illegible inscription is found in smaller incuse on large, irregular lumps of clay.

Type 1. a. A circular incuse (pl. CXX) on a roughly circular, well baked lump, found with the inscription ‘srī Śīnha-prastha mahā-vihāriya ārya bhikṣu saṅghasya’ below a wheel (five spokes visible) flanked by a recumbent deer on either side (Reg. no. 36/01-02).

b. Impression of Śīnha-prastha mahā-vihāra has been found on an irregular lump of clay (Reg. no. 190/01-02) bearing a circular incuse on the obverse with a three-lined record. Most of them are badly defaced (pl. CXXI). On the reverse is found a knob. The motif is absent.

Type 2 a. A circular incuse on the obverse of an oval shaped lump (Reg. no. 212/01-02) bears the motif of a wheel flanked on either side by a deer above an illegible inscription. The reverse is marked with a prominent knob (pl. CXXII-1).

b. A circular incuse showing the impression of a wheel, flanked by a deer on either side, above an illegible inscription found on a baked clay lump (pl. CXXII-2) with a knob on the reverse (Reg. no. 312/02-03).

c. An irregular lump (Reg. no. 108/01-02) is impressed with a circular incuse bearing the lotus motif flanked by a deer on either side. The lower portion is broken (pl. CXXII-3).
Pl. CXX: Sealing of Śīnāprastha mahāvihāra (type 1).
Pl. CXXI: Sealing of Sinhaprastha mahāvihāra (type 1).
PI. CXXII: Monastic sealings (type 2).
Sealings and Inscriptions

(II) Others

Most of the seal impressions are found on clay lumps of various shapes such as circular, oval, oval with pointed top, stylized leaf-shaped with the edges decorated with thumb impression, besides the irregular lumps. The reverse of a few bear the impression of the leaf upon which it was dried in a leather hard condition. The obverse shows the motif or inscription within circular, oval and rectangular incuse. The incuse is impressed with inscriptions (dhāranī) ranging from two to twenty-two lines, occasionally with a stupa in the centre or below the text. The text is mostly illegible. The sealings are well baked showing brick-red colour. A few of them are broken (pls. CXXIII-CXXXV). The notable ones are described below:

1. Stylized leaf-shaped sealings with oval incuse: There are four neatly made leaf-shaped sealings (Reg nos. 179/01-02 and 218/01-02) showing a stupa at the centre of an illegible legend within an oval incuse. The sinuous border on the exterior is executed by finger pressed designs. The first and last specimens preserve a thick stalk with circular section whereas the third one shows the tip of the leaf (pi. CXXIII).

2. Many of these clay sealings (Reg. no. 232/01-02) on their reverse preserve the impression of the leaves upon which they were dried during the leather-hard condition before baking. Each sealing was dried on a single leaf. Some of those impressions are akin to pipal leaves (pl. CXXIV).

3. Sealing bearing the impression of three stupas: A single sealing (Reg. no. 163/01-02) of this type was unearthed. Made of clay, the hand-made sealing is oval in shape. Within an oblong incuse is the representation of twenty-two illegible lines above three stupas. The sealing is broken into two pieces (pl. CXXV).

4. Sealing with the impression of a stupa: The oval shaped lump (Reg. no. 358/02-03) represents an oblong incuse bordered on the top by a vajra, with twenty-lined dhāranī above a stupa; the medhi, anda, yashti and chhatrāvali are clearly discernable (pl. CXXVI).

5. Oval sealings with a stupa at the centre: Made of well-baked clay, the sealings (Reg. nos. 196/01-02, 232/01-02 and 345/02-03) bear the impression of a finely executed stupa at the centre of an illegible dhāranī within an oblong incuse (pl. CXXVII).

6. Circular sealings with a stupa at the centre: The impression was made on a circular lump which is slightly flattened due to the impact of the stamping. Within the circular incuse, these sealings (Reg. no. 287/02-03) preserve a stupa at the centre of an illegible legend. The legend could not be deciphered due to the defaced state of impression (pl. CXXVIII).

7. Irregular lump with a circular incuse: The ill-fired, irregular lump (Reg. no. 09/01-02) bears an illegible inscription in two lines within a circular incuse. Top portion of the lump is slightly broken (pl. CXXIX).

8. Lumps with rectangular incuse: A hand made lump (Reg. no. 92/01-02) with four rectangular incuses bearing damaged motifs. Another lump is impressed with two rectangles (Reg. no. 313/02-03), motifs are not clearly discernible. Presumably these lumps were prepared to examine and test the impression of the seal (pl. CXXX).

9. Circular sealings with a rectangular incuse: Rectangular incuses are also found on regular lumps. The diameter of this circular lump is 2.5 cm. The motif is defaced (Reg. no. 110/01-02). Another well-baked
PL. CXXIII: Stylized leaf-shaped sealings with oval incuse
Pl. CXXXIV: Sealings with the impression of leaves on the reverse.
Pl. CXXV: Sealing bearing the impression of three stupas.
Pl. CXXVI: Sealing with the impression of a stupa.
Pl. CXXVII: Oval-shaped sealings with a stupa at the centre.
Sealings and Inscriptions

PL. CXXVIII: Circular sealings with a stupa at the centre.
PL. CXXIX: Irregular lump with a circular incuse.
Pl. CXXX: Lumps with rectangular incises.
Udayagiri-2 (2001-03)

Udayagiri-2 (2001-03)
circular sealing is found impressed with a legend in one line within a rectangular incuse (Reg. no. 310/02-03). As the lump was not properly hardened before stamping, the top arm of the rectangle is slightly bent (pl. CXXXI).

10. Lumps with circular impressions: A handmade, well-baked lump bears three impressions of a circular seal (Reg. no. 135/01-02) with a single-lined legend recording ‘Oṃ sāsāram’ above a lotus. Another irregular lump (Reg. no. 172/01-02) exhibits a partly broken circular incuse showing a one-lined inscription recording bhadevar below an indistinct motif. The top portion of the lump preserves a conical knob (pl. CXXXII).

11. Circular sealing with oval incuse: In rare cases, circular sealings are found with oval incuses. Of this variety, two sealings (Reg. no. 213/01-02 and 357/02-03) are impressed with an illegible Buddhist creed. They are slightly damaged on the exterior (pl.CXXXIII).

12. Circular tiny sealings: A large number of them are recovered from the excavations, varying in diameter from 1.5 cm to 2.5 cm. Most of them are well-fired, found on a circular lump containing five to six lines dhāraṇī, impressed within the circular incuses (Reg. no. 112/01-02). The records are mostly beyond recognition (pl. CXXXIV).

13. Oval lumps with oblong incuses: Well-baked, oval lumps (Reg. no. 186/01-02) are impressed with oblong incuses showing a twenty-two lined illegible dhāraṇī with a stupa at the centre; the medhi, vedikā, anda, yashti and chhatra are well executed (pl. CXXXV).

B. RELIC CASKET

A khondalite reliquary with a hollow circular lid (dia. 16.25 cm) and a 10.84 cm high tapering circular container with an internally grooved rim with a flat base (dia. 20.93 cm), on its exterior bears a record ‘Kohakonasajā’ in Brahmi characters of circa first century A.D. (Reg. no. 217/01-02). This may be suggestive of the name of a person or donor (pl. CXXXVI).

C. STONE INSCRIPTIONS

About forty khondalite stone inscriptions including the fragmentary ones were found inscribed on the images of Buddha, other divinities, attendant figures, on architectural fragments and stone slabs, mostly bearing Vajrayāna dhāraṇī mantra. Few of the fragments could be joined together. Of these, four slabs are complete. None of the inscriptions was found in its original location, though there is no doubt that the intact slabs were initially deposited within a stupa or chaitya. With the dilapidation and enlargement of the structures, these slabs got dislodged and many of them were reduced to fragments. Most of the inscriptions are represented with the well-known Buddhist creed ye dharma etc, which is frequently inscribed on the Mahāyāna Buddhist sculptures, terracotta tablets and sealings found throughout Orissa. They are also found in sites like Nalanda and other Buddhist excavated sites in India. It refers to the fundamental tenets of the doctrine of Buddha. A few slabs discovered are also inscribed with the text of Nidānasūtra or the Praṭītyasamutpāda-sūtra (Reg. no. 55 and 70). The practice of enshrining sacred texts inside a chaitya was followed all over India. The belief prevalent among the Mahāyāna Buddhists was that one acquires the virtue of erecting one hundred thousand Tathāgata chaityas by...
Pl. CXXXI: Circular sealings with a rectangular incuse.
Pl. CXXXII: Lumps with circular impressions.
Sealings and Inscriptions

Pl. CXXXIII: Circular sealings with oval incuse.
Pi. CXXXIV: Circular, tiny sealings.
Oval lumps with oblong incuses.
Pl. CXXXVI: Relic casket
writing the text of a धारण and keeping it inside a चायिया. They however, do not bear any date but on palaeographical grounds range in between circa seventh to twelfth century A.D. in late Brahmi to Devanagari characters (pls. CXXXVII-CLXVIII). Selected legible records are produced below:

**No. 1**

**Script:** Eastern variety of Northern alphabet of about ninth-tenth century A.D. There are five lines of writing but fragmentary (Reg. no. 113/01-02). Half of the inscribed slab (17 x 6 x 4 cm) is broken and missing (pl. CXXXVII).

**Language:** Sanskrit.

**TEXT**

1. Siddhain [1*] [ve]
2. he [tu] –
3. pra-
4. dharm (?)
5. maha (ā)

**No. 2**

**Script:** Eastern variety of Northern alphabet of about ninth-tenth century A.D. There are two lines of writing (Reg. no. 184/01-02) found on a khondalite fragment (32.5 x 30 x 18.5 cm) (pl. CXXXVIII).

**Language:** Sanskrit.

**TEXT**

1. Siddhain [1*] [ve] dharma hetu prabhava he
2. ca yo nirodha eîva (evam) vādī - - - -

**No. 3**

**Script:** Eastern variety of Northern alphabet of about ninth century A.D. Only one line of writing, deeply engraved (Reg. no. 194/01-02) over a previously incised inscription (30 x 24 x 40 cm) of about the same period, faintly visible, on an architectural moulding (pl. CXXXIX).

**Language:** Sanskrit.

**TEXT**

1. [u*]tikîrṇāin [a*] de [va*] dharmmo

**No. 4**

**Script:** Eastern variety of Northern alphabet of about ninth century A.D. (pl. CXL).

Fragmentary (11 x 14 x 3.5 cm), the first line contains four letters; the letters in the second line are cut and missing (Reg. no. 216/01-02).

**Language:** Sanskrit.

**TEXT**

1. tu [?] prabhavā
2. - - to hya - - - -

**No. 5**

**Script:** Eastern variety of Northern alphabet of about ninth-tenth century A.D. (pl. CXLII). Fragmentary and mutilated (8 x 11 x 8 cm), there are two-lines of writing (Reg. no. 223/01-02).

**Language:** Sanskrit.

**TEXT**

1. tu [?] prabhāvā [he]–
2. - - - Mahāśra [manah]

---

1. From the photograph
2. Expressed by a symbol.
3. From the photograph
4. Expressed by a symbol
Pl. CXXXVII: Inscribed slab, No. 1.
Pl. CXXXVIII: Fragmentary inscription, No 2.
Pl. CXXXIX: Inscribed architectural moulding, No. 3.
Sealings and Inscriptions

Pl. CXL: Fragmentary inscription, No. 4
No. 6
Script: Eastern variety of Northern alphabet of about ninth-tenth century A.D. (pl. CXLII). Only three letters, deeply engraved over a previously engraved inscription (11 x 17 x 11 cm) of about the same period (Reg. no. 236/01-02), faintly visible.
Language: Sanskrit
TEXT
1. [he]tuin te[šaṁ]

No. 7
Script: Eastern variety of Northern alphabet of about ninth-tenth century A.D.
One-line of writing (Reg. no. 237/01-02) found on a piece measuring 11 x 30.5 x 23 cm (pl. CXLIII).
Language: Sanskrit
TEXT
1. - - roḍha evain̄ vādi mahā ---

No. 8
Script: Eastern variety of Northern alphabet of about ninth-tenth century A.D. (Reg. no. 281/01-02). There are twenty lines of writing (pl. CXLIV) (but letters are damaged at places) on a slab with a damaged edge (43 x 58 x 9.5 cm).
Language: Sanskrit
TEXT

1. From the photograph.
2. From the photograph.
3. va is written below the line.
4. From the photograph.
5. Expressed by a symbol.
6. The punctuation resembles the sign for visarga.
7. It may be dhare as in other inscriptions of the site.
Fragmentary inscription, No. 6
Sealings and Inscriptions

PI. CXLIII: Inscribed slab, No. 7.
12. r- ālamkrite I sarva- tathāgat – ādhishtīte
   vo [bo] dhaya sam vo [bo] dha –

13. ya chala chala chala om Mahārāja – śrī –
   Guhākare sava [rva] sya cha devyam sarva
   pāpa-dhāraṇī sarva –

14. pāpa – vigate I huru huru sarva – śoka –
   vigate I sarva- tathāgata – hṛdaya – vajrīnī
   samhara samhara sarva –

15. tathāgata guhya – dhāraṇī – madre I vu
   [bu] ddhe suvu [bu] ddhe I sarva- tathāgat
   –ādhishtīte dhātu – garbha svāhā II
   samayā –

16. dhishthīte svāhā I sarva- tathāgata –
   hṛdaya – dhātu – madre svāhā I supratisht
   hitas – sarva- tathāgata – ādhishtī –

17. te huru huru hrim hrim svāhā I Om sarva –
   tathāgata – Oṃṇiṣha – dhātu – madre (I)
   sarva- tathāgata – dhātu-vibhū –

18. shīt-ādhishtīte svāhā I hrim hrim phat phat
   svāhā II Oṃ Traiyadhve sarva – tathā –
   gata hṛida –

19. ya – garbhe I svāhā (?) dharma – dhātu
   – gar – bhe svāhā I [sāṃśodhayā] – sāṃ
   śodhayā pāpaṁ sarva-tathā –

20. gata samat – Oṃṇiṣha (?) – vimala –
   viśuddhe1 svāhā [II]

No. 9

Script: Eastern variety of Northern alphabet
of about tenth century A.D. Five
lines of writing (Reg. no. 297/01-02) found on a
khondalite piece measuring 21.5 x 32 x 4.5 cm
(pl. CXLV).

Language: Sanskrit

TEXT2

1. Siddham1 [1*] ye dharma’hetu prabhavā
2. hetuṁ teshāṁ Tathāgato hya –
3. vādattē sēcha [chā] yo ni –
4. rodha evāṁ vā (vā) di Mahā –
5. śramaṇa [ḥ II]1

No. 10

Script: Eastern variety of Northern alphabet
of about tenth century A.D. (Reg.
no. 308/01-02) Five lines of writing
(14 x 16 x 4 cm) but mutilated at
places (pl. CXLVI).

Language: Sanskrit

TEXT2

1. Ye dharma [mā] hetu prabhavā hetum
2. teshā [m] Tathāga [ro] hyavada [r]-
3. teshā [shāni] cha yo [ni] rodha
4. evāṁ vā [di] Mahā
5. śramaṇa [ḥ II]

No. 11

Script: Eastern variety of Northern alphabet
of about tenth century A.D. (Reg.
no. 235/01-02). It has five lines of
writing (20 x 25 x 6 cm) engraved
on a slab (pl. CXLVII ).

Language: Sanskrit

TEXT6

1. siddham7 [1*] ye dharma’hetu prabhavā –
2. vā hetu [m] teshāṁ Tathāga –
3. to hyavadatta [r] – teshāṁ = cha
4. yo nirodha evāṁ vā –
5. di Mahāśramaṇaḥ [II*]

From the photograph.
3 Expressed by a symbol.
4 The sign for visarga and the punctuation are half visible.
5 From the photograph.
6 From the photograph.
7 Expressed by a symbol.

1 A space for about 5 to 6 letters between vi and su has been left blank, presumably, due to the rough surface of the slab.
PI. CXLVI : Fragmentary inscription, No. 10.
No. 12

Script: Eastern variety of Northern alphabet of about tenth century A.D. There are four lines of writing (Reg. no. 343/01-02). The inscribed slab is broken (19.5 x 19.5 x 6.5 cm) and missing from the left, affecting 4-5 letters in each line (pl. CXLVIII).

Language: Sanskrit

TEXT
1. - - - - tu prabhavā he -
2. - - - - gato hyavadatta [t]
3. - - - - nirodha evain
4. - - - - śramaṇa [t]*

No. 13

Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 352/01-02). There are four lines of writing (9 x 8.5 x 6 cm) engraved on a stone piece (pi. CXLIX).

Language: Sanskrit

TEXT
1. Siddham^ ye dharma [rmā] hetu prabhavā [he] -
2. tuṁ [te] Tathāgato hyavada -
3. t [t*] shān = cha yo nirodha e -
4. [vain] va [vā] di Mahā [ śramaṇa] [II*]

No. 14

Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 355/01-02). There are two lines of writing (pl. CL) engraved on a stone fragment (10 x 15.5 x 4.5 cm).

Language: Sanskrit

TEXT
1. Siddham^ ye dharma [rmā] hetu prabhavā [he] -
2. tuṁ [te] Tathāgato hyavada -
3. t [t*] shān = cha yo nirodha e -
4. [vain] va [vā] di Mahā [ śramaṇa] [II*]

No. 15

Script: Eastern variety of Northern alphabet of about eighth century A.D. (Reg. no. 356/01-02). There are five lines indifferently written (19.5 x 19 x 5 cm) on a piece (pl. CLI).

Language: Sanskrit

TEXT
1. Siddham^ ye dharma [rmā] hetu prabhavā
2. tuṁ [te] Tathāgato
3. hyavada - teshām cha yo ni -
4. rodha eb (v) aṁ vādi Mahā -
5. śramaṇaḥ [I*]

No. 16

Script: Eastern variety of Northern alphabet of about tenth century A.D. (pl. CLII). There are five lines of writing on a khondalite piece (13.5 x 14 x 6.5 cm), but most of the letters are broken and missing (Reg. no. 359/01-02).

Language: Sanskrit

TEXT
1. Siddham^ ye dharma [rmā] hetu prabhavā
2. tuṁ [te] Tathāgato
3. hyavada - teshām cha yo ni -
4. rodha eb (v) aṁ vādi Mahā -
5. śramaṇaḥ [I*]

\[^1\] From the photograph.
\[^2\] From the photograph.
\[^3\] Expressed by a symbol.
Pl. CXLVIII: Inscribed slab, No. 12.
Pl. CLI: Inscribed piece, No. 15.
Pl. CLII: Inscribed piece. No. 16.
No. 17
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 362/01-02). There are four lines of writing (28 x 38 x 13 cm) on a stone piece (pl. CLIII).
Language: Sanskrit

TEXT¹
1. Siddhāṃ [1*] ye dharmmā hetu prabhavā hetuṁ teshāṁ
2. Tathāgato hyavadat - teshāṁ cha
3. yo nirodha evaṁ vādī Mahā –
4. śrāmanāḥ II

No. 18
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 643/02-03). There are three lines of writing (pl. CLIV) but fragmentary (12 x 15 x 9.5 cm).
Language: Sanskrit

TEXT²
1. Ye dharmmā he - - - -
3. - - - yo niro [dha] - - - -

No. 19
Script: Eastern variety of Northern alphabet of about tenth century A.D. (pl. CLV). There are four lines of writing visible (Reg. no. 627/02-03). The fifth line containing four letters is broken and missing (26.5 x 24 x 11 cm).
Language: Sanskrit

TEXT³
1. Vibhā maṇi - jvalana - sarvva - [ta] -
2. - - - - ya prāṇa - ya (?) sarvva - ta ---
3. - - - pāpa - - - -
4. - - sarvva - ta - - -
5. - - ta - - - -

No. 20
Script: Eastern variety of Northern alphabet of about tenth century A.D. (pl. CLVI). It is fragmentary (17 x 22 x 7.5 cm), five incomplete lines, not clearly visible. The fifth line containing four letters is broken and missing (Reg. no. 616/02-03).
Language: Sanskrit

TEXT⁴
1. Ye dharmma hetu prabhava (vā)
2. hetu [ṁ] teshāṁ Tathāgato
3. hyavadat - teshāṁ = cha yo
4. nirodha eva [m*] vādī Ma –
5. [hāśrāmanāḥ || *]

No. 21
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 563/02-03). It is fragmentary (8.5 x 9 x 4.7 cm), only three letters visible (pl. CLVII).
Language: Sanskrit

TEXT⁵
1. [te] shāṁ [Tā] -
Inscribed piece, No. 17.
PI. CLIV: Fragmentary inscription, No. 18.
Pl. CLV: Fragmentary inscription, No. 19.
PI. CLVI: Fragmentary inscription, No. 20.
Pl. CLVII: Fragmentary inscription, No. 21.
Sealings and Inscriptions

No. 22
Script: Eastern variety of Northern alphabet of about seventh or eighth century A.D. (Reg. no. 501/02-03). There are five lines of writing (pl. CLVIII). The piece measures 10 x 13.5 x 5 cm.
Language: Sanskrit

TEXT
1. Ye dhr̥m̥a hetu prabhavā
2. [hetuṁ] teshāṁ Tathāgato
3. hyavadat teshāṁ cha yo niro [dha]
4. evamvādi Mahāśrama –
5. nāḥ

No. 23
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 495/02-03). There are four lines of writing (pl. CLIX); lines are incomplete (10.8 x 18.5 x 4.5 cm).
Language: Sanskrit

TEXT
1. Siddhāṁ [1] ye dhr̥m̥a hetu prabha [vā]
2. hetu [ṁ] teshāṁ [Ta] thāgato
3. [hya] vadat teshāṁ = ch yo ni [rodha]
4. [evam]vādi Mahāśrama [nāḥ]

No. 24
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 490/02-03). There are five lines of writing (pl. CLX) lightly engraved (25 x 26 x 7 cm).
Language: Sanskrit

TEXT
2. -------- viharati sma Jetavane Anātha-piṇḍi (dā) da [sya] –
3. -------- bhikṣuṁ - āmantrayate sma cha-----
4. -------- ṇuḷā --------
5. -------- kalāma[h] --------parive------
6. -------- deśayishyā------

No. 25
Script: Eastern variety of Northern alphabet of about tenth century A.D. (Reg. no. 468/02-03). There are three incomplete lines (pl. CLXI). The inscribed slab is broken from all sides (12 x 20.5 x 7.5 cm).
Language: Sanskrit

TEXT
1. Ye dhr̥m̥a hetu - - - -
2. [teshāṁ] Tathāgato [hya] - - - -
3. [te*] shāṁ = cha yo nirodha - - - -

No. 26
Script: Eastern variety of Northern class of alphabet, dating from circa sixth-seventh century A.D. The record (Reg. no. 55/01-02) found on a piece measuring 19 x 29 x 7.5 cm, was recovered near the chaityagriha (pl. CLXII).
Language: Sanskrit

TEXT
2. -------- viharati sma Jetavane Anātha-piṇḍi (dā) da [sya] –
3. -------- bhikṣuṁ - āmantrayate sma cha-----
4. -------- ṇuḷā --------
5. -------- kalāma[h] --------parive------
6. -------- deśayishyā------

Footnotes:
1. From the photograph.
2. Read evam vádi.
3. From the photograph.
4. Expressed by a symbol.
5. From the photograph.
6. From the photograph.
7. It is fragmentary, containing a portion of the Nīdānasūtra or Prahītyasamutpādasūtra.
An incomplete inscription. No. 23.
PI. CLX: Inscribed piece, No. 24.
An incomplete inscription, No. 25.
Sealings and Inscriptions

No. 27

Script: Eastern variety of Devanagari characters of circa tenth-eleventh century. This inscription (Reg. no. 70/01-02), found from the eastern side of Monastery 2 measures 49 x 64 x 16.5 cm (pl. CLXIII).

Language: Sanskrit

TEXT


3. namo bhagavato sākya-munaye tathāgatāy =āṛhate[sainyak-sam]ya (bu) ddhāya tād= yathā oṁ vo[bo)dhi vo[bo)dhi

4. vo[bo)dhi vo[bo)dhi prahare sarvā Tathāgata-gochara dhara dhara hara hara hara hara prahara prahara[ma]ḥa(hā)–

5. vo[bo)dhi pratisṭhitte mahā-vo-(bo)dhi-chitta-dhare chulu chulu sata-raśmi sain chā-(cho)dite sarvā-tathāgata-ābhi-

6. shek-ābhish[i]kte guṇa-guṇa-mate sarvāv[bu]ddha-gun(a)vaḥāsa(se) mili mili gagana-tala-pratisṭhithei

7. te l sarvā-tathāgat-odhisṭhithe nabhas-tale sāma sāma l praśama praśama l sarvā-pāpā-pra-

8. śamanē sarvā-pāpā-vi[so]dhane hulu hulu mahā-vo[bo)dhi māṛga-sa[ṃ]prāśṭhithe sarvā-tathāgata-

9. pratisṭhithe-śuddhe[viṣuddh?]svāhāh || Mūla-maṇtraḥ || Oṁ sarvā - tathāgata - gochara - vyavaloḳi -

10. te jaya jaya svāhā hriḍayāḥ(ye) || Oṁ luru luru jaya mukhe svāhā || namāḥ Taiyadhikarāṁ l sa[rva-ta]-

11. thāgatānāṁ l Oṁ hṛita-bhuvana-dhare l dhara- dhara (?) chulu chulu dhara sarvā-tathāgata-cha (?) kra-dhare Padmasainbhave


13. sarvā - tathāgata - ādhisṭhitte vo (bo)dhaya vo[bo)dhaya l vo[bo)dhi vo[bo)dhi vadhya vadhya l saṁvo[bo)dhaya saṁvo[bo)dhaya chala cha-

14. la chala chala Oṁ mahā-vo[bo)dhi śrī-guhākare⁴ l vo[bo)dhi sarvā-gya(?)va²-devyāṁ sarvā-pāpa-dhāraṇāri sarvā-pāpa-

15. [vi]gate l Oṁ hara sarvā-soka-vigate l sarvā-tathāgata-hṛdaya-vajrini saṁhara saṁhara sarvā-tathā-

16. gata guhya-dhāraṇī-mudre l vu[bo)ddhe saṁvu[bo)ddhe l sarvā-tathāgat-ādhisṭhithe dhātu-ga[r]ba-svāhā || sama-

17. yādhisṭhithe svāhā l sarvā-tathāgata-hṛ daya-dhātu-mudre svāhā l su⁶ prati-sṭhitā sarvā-tathāgata(ā)-


19. vibhu-shit-a(ā)dhisṭhitate svāhā l hriṁ hriṁ pāṭaḥ pāṭaḥ svāhā || Oṁ Traiyadhve sarvā-[tathā]–

20. daya-garbhe dāhaya(deya?)-dhārma-dhātugarbhe l [saṁsodhaya]-saimśodhaya pāpam sarvā-tathāgata sa[mya]–

21. slu-vimāla-śuddhe svāhā[||]

1 From the photograph.
2 Space for one letter after ni has been left blank.
3 This may also be read as Traiyadhikāraṁ
4 It also looks like guhyākāre.
5 It may be read aś sarva-guhyā-devyāṁ
6 It also looks like svā.
No. 28

Script: Eastern variety of Northern class of alphabet of circa tenth century A.D. (pl. CLXIV). The khondalite piece measures 17 x 23.5 x 4.5 cm bearing a four line inscription (Reg. no. 82/01-02).

Language: Sanskrit

TEXT
1. Ye dharma hetu prabhā
2. hetun ta [te] sha [ṁ] Tathā [gato]
3. hyavada [ṛ] teshā [ṁ] cha [yo niro-]
4. [dha] eva [ṁ] vā[di] [Mahā-śramaṇa [ḥ 1]]

No. 29

Script: Eastern variety of Nagari alphabet of about circa tenth century A.D. (Reg.no. 84/01-02), the piece with a six line inscription measures 18.5 x 16 x 5 cm (pl. CLXV).

Language: Sanskrit

TEXT
1. Ye dharma hetu pra -
2. bhavā hetu teshāṁ
t3. Tathāgato hya -
4. Vadattēśāṁ cha
t5. yo nirodha evaiṁ vā -

No. 30

Script: Eastern variety of Northern class of alphabet of about ninth century A.D. (Reg no 653/02-03), the slab measures 25 x 25.5 x 4.5 cm (pl. CLXVI).

Language: Sanskrit

TEXT
1. Oṁ namo bhagavate viṣṇu-pula –vada [na]-kāriṣṭa-kṣipita-prabhāsa-
2. ketu-pu-rvva-Tathāgataya nama(mo) Śākya-
munaye namo bhaga[va]te
3. Śākya–munaye Tathagatay=ārhae samyak
   -samvbu(du)ddha= tadya=
4. thā [Oṁ?] vo(bo)dhi vo(bo)dhi vo(bo)dhi sarva-Tathāgata-gochara-dhara-dhara ha-
5. ra hara prahara prahara mahā-vo(bo)dhi-chita-dhare chulu chulu śata-
6. raṣmi-samchidite sarvva- Tathā[ga]-abhī shikte guṇa-gaṇa-mate vun(du)ddha –gu-
7. n-āvahāse mili mili gagana-tala-prati-
   shtīte sarvva-Tathāgat-ādhi-
8. shthite mabhaśe tāle śama-śama sarva- pāpa-
   praśamane sarvva-pāpa-viśo-
9. dhane hulu hulu mahāvo(bo)dhi-mārga-saṁ
   prsthite sarva –Tathāgata-pra-
10. tishṭhite-śuddhe svāhā sarva-Tathāgata-
    vyavalokeṇa jaya jaya
11. svāhā hru hru jaya-mukhe svāhā(i) Oṁ(?)
    ye dharma hetu prabhavā
12. hetuṁ teshāṁ Tathāgato hyavadata(t) teshāṁ
    cha yo nirodha e-

1 From the photograph.
2 The slab is broken at the right, thereby several letters are missing.
3 From the photograph.
4 A space for about six or seven letters has been left blank.
Pl. CLXV: Inscribed piece, No. 29.
PI. CLXVII: Fragmentary inscription, No. 31.
Sealings and Inscriptions

No. 31
Script: Eastern variety of Northern class of alphabet of about tenth century A.D. (Reg. no. 615/02-03), with five-lined inscription (pl. CLXVII). The fragment measures 15 x 30 x 8.5 cm.
Language: Sanskrit

TEXT

1. ___________________________ 1
2. ___² ni vo(b)odhani sam vo(b)odhani šodhaya šodha-
3. ______³ prasaratu pāpaṁ vinesyaṭuṁ=chā--
4. ______⁴ yady=esāṁ pāramitāṁ paripa-
5. ______⁵ va-guhy-ādhisthāṁ - ādhisthite- supratishṭhite-- - -

No. 32
Script: Eastern variety of the Northern class of alphabet of about circa tenth century A.D. (Reg. no. 16/01-02). Five or six lines visible but incomplete (pl. CLXVIII).
Language: Sanskrit

TEXT

1. Siddham² (1*) ye dharmā hetu pra
2. bhavā (ḥ*) hetum⁸ ----
3. gato hye (hya) vada (i*) teshāṁ⁹ = cha (vo¹⁰)
4. evain va(vā)di Maha (hā) - Shra (śra) mana (ḥ *11)11
5. ___________________________
Other Finds

CHAPTER VII

A. METAL OBJECTS

Among the metal objects reported from the excavation are Puri-Kushān copper coins, bowls, bells, a lamp, bangles and rings. Apart from these, a few iron implements, viz. sickles, cutters, arrowheads, knives, daggers, chisels, etc. were unearthed including a number of shapeless and indeterminate bits. One silver ring and one collared gold foiled pendant encasing a rudrāksha were the other important objects.

I. Copper objects (pls. CLXIX-CLXXIII)

Lamp (?) and ladle (pi. CLXIX)

1. Lamp (?) – Ovaloid lamp (Reg. no. 533/02-03) with a protruding, pointed wick channel showing convex sides and sagger base (distorted). Possibly, it was used for pouring water during ablutions (6.65 x 4.27 cm).

2. Ladle – Deep, circular receptacle (dia 4.08 cm) showing thin section. The upper edge is damaged at places (Reg. no. 487/02-03). Attached to a thick handle, the other end is fashioned as a point (broken) with circular section.

Bells (pl. CLXX)

1. Bell with a cup-shaped hollow body and expanded base. Its edges and stem are decorated with horizontal grooves on the exterior (Reg. no. 626/02-03). With rounded top, it has a central perforation for the missing tongue (dia 6.13 cm).

2. Bell with a cup-shaped, hollow body (dia 5.77 cm) carinated for an expanded incurved base. The upper edge is incised with two horizontal lines (Reg. no. 623/02-03). With rounded top, it has a central hole for suspension of tongue. The edges are damaged at places.

Rings and earrings (pl.CLXXI)

1. Ring – A small circular ring (dia 1.5 cm) with plano-convex section (Reg. no. 300/01-02). Its abraded exterior and irregular shape indicate its prolonged use.

2. Earring – It has a round section with open ends slightly damaged at the middle (Reg. no. 628/02-03). Prepared from a tapering strip with a thickened end, its other end is sharpened (dia 3.85 cm).

3. Earring – Produced by coiling a wire over two metal strips (Reg. no. 622/02-03), it has open ends (dia 2.3 cm).

4. Ring – A small circular ring with plano-convex section, its diameter is 1.7 cm (Reg. no. 630/02-03).

5. Ring – A small circular ring (Reg. no. 385/01-02) made from a flat strip of metal showing roughly triangular section (dia 1.84 cm).

Dish (fig. 28, pl. CLXXII)

Shallow dish (Reg. no. 624/02-03) with a flat-topped incurved rim, tapering sides and slightly damaged flat base with thin section.
Pl. CLXIX: Copper lamp (?) and ladle.
Other Finds

PL. CLXX: Copper bells.
PL CLXXI: Copper rings and earrings.
Pl. CLXXII: Copper dish.
Other Finds

Bangles and rings (pl. CLXXIII)

1. Circular, copper bangle (dia 7.46 cm) showing roughly circular section and thinned joint (Reg. no. 90/01-02). Its thickness varies from 0.5 cm to 0.67 cm.

2. A circular, copper ring (dia 2.76 cm) showing plano-convex section (Reg. no. 90/01-02). Made from a rod, thinned at the middle, it is broken at the joint.

3. Folded ring (dia 3.05 cm) joined by touching the thinned upper edge, meant for fixing the cylindrical wooden shaft (Reg. no. 465/02-03).

4. Bangle – A metal strip folded into a bangle (dia 5.05 cm), showing plano-convex section (Reg. no. 605/02-03) and unconnected ends.

5. Bangle – A circular bangle (dia 7.2 cm) of irregular thickness showing elliptical section made from a metal rod preserving (Reg. no. 91/01-02).

II. Iron objects (pls. CLXXIV-CLXXX)

Chisels (fig. 29, pl. CLXXIV)

1. Worked on a metal rod (15 x 2.08 x 1.08 cm) it is rectangular in section with a flat-head and partly broken flattened working edge (Reg. no. 59/01-02).

2. A short chisel (8 x 3.3 cm) with an expanded cutting edge and thicker butt end shows a burred flat-head (Reg. no. 534/02-03). It is rectangular in section.

3. Fashioned on a metal rod (12.3 x 2 cm), the chisel shows rectangular section, flat circular head and narrow working end (Reg. no. 597/01-02).

Sickles (pl. CLXXV)

1. A sickle with a flattish, short blade and a broken tip showing rectangular long handle, tapers to a pointed end (damaged) which could be fixed into a wooden handle (Reg. no. 417/02-03). Composed of three layers of flat metal strips, it is badly corroded.

2. A sickle with a flattish long blade having a pointed tip and curved back. It tapers to a pointed handle, possibly meant for hafting (Reg. no. 645/02-03). A notch is provided above the joint of the blade and the handle presumably for riveting.

3. A sickle with a narrow, flattish blade with a broken tip and long rectangular handle with damaged base (Reg no. 461/02-03).

Sword (pl. CLXXVI)

A double-edged sword (Reg. no. 353/01-02) with a long, straight blade (54.3 cm) tapering to a point, showing a conspicuous central ridge, shoulder of which is socketed to the grip. Inserted to a hollow cylindrical hilt (length 14.96 cm, dia 2.8 cm), the tang is bent and holed at the lower end preserving a rivet, presumably provided for a guard.

Miscellaneous objects

a. (fig. 30, pl. CLXXVII)

1. Spearhead- Flattened, tapering blade (21.13 x 2.78 x 0.73 cm) with a broken cutting edge, showing rectangular section and pointed tang (Reg. no. 315/01-02).

2. A chisel-ended, tanged object (9.37 x 2.2 x 0.52 cm) possibly a carpenter’s tool (Reg. no. 489/02-03). A short blade with rectangular section showing splayed transverse cutting edge and pointed tapering tang.
PI. CLXXIII: Copper bangles and rings.
Other Finds

Fig. 29. Iron chisels
Pl. CLXXIV: Iron chisels.
Other Finds

Pl. CLXXV: Iron sickles.
Pl. CLXXVI : Iron sword.
Fig. 30. Miscellaneous iron objects
Pl. CLXXVII: Miscellaneous iron objects.
Other Finds

3. Arrowhead - A faceted, tapering, pointed, long arrowhead (10.86 x 0.62 cm) with a squarish section and short tang (Reg. no. 516/02-03).

4. Arrowhead - A long tapering arrowhead (12.3 x 178 cm) with a broken tip, showing an inconspicuous mid-rib, splayed sharpened margins and a circular pointed tang (Reg. no. 50/01-02).

b. (fig. 31, pl. CLXXVIII)

1. Single-barbed spearhead (21.31 x 1.17 cm) showing circular section (Reg. no. 612/02-03), worn-out working edge and pointed tapering upper end possibly for hafting.

2. Iron clamp - Made from a flat sheet (14.21 x 1.49 cm) with rectangular section and curved sharpened ends (Reg. no. 384/01-02).

3. Iron clamp - Beaten from a flat metal sheet, showing (14 x 1.76 cm) rectangular section and abruptly curved sharpened ends (Reg. no. 384/01-02).

4. Iron clamp - A flattened metal bar (17.7 x 3 cm) showing rectangular section with a sharpened nail inserted at each end to work as a clamp (Reg. no. 596/02-03).

c. (pl. CLXXIX)

1. Long bar - Shank of a long thick, flat bar (44.66 cm) broken at both ends, is joined at three places (Reg. no. 354/01-02). It has rectangular section (2.65 x 1.42 cm) and is heavily corroded, but preserves a few hammer-blow marks.

2. Iron object - A perfectly-rendered oval-shaped elongated object, closely resembling a copper mirror is flattened out of a rectangular metal sheet (Reg. no. 298/01-02). Its tang is thick showing rectangular section (length inducing tang is 43.13 cm, max. width-17.4 cm, thickness of ovate is 0.83 cm and of tang is 1.9 cm).

d. (fig. 32, pl. CLXXX)

1. Billhook (?) - A cutting tool (16.4 cm) with a concave cutting edge and convex back. Parts of the cutting edge and tip are broken and the whole object is highly corroded (Reg. no. 561/02-03). It preserves a thick tang, possibly used for cutting roots and branches.

2. A curved knife with a short pointed tang (9.83 cm). Its heavily corroded tip and part of the edge are broken (Reg. no. 515/02-03).

3. Chopper - A thick, short chopper (13 cm) showing a broad blade with a sharp cutting edge tapers from both sides (Reg. no. 460/02-03). It has a short handle with rectangular section, well preserved but corroded.

III. Coins

Puri-Kushāṇ copper coins and a flan (pl. CLXXXI)

1. This circular (dia 2.39 cm) Puri-Kushāṇ copper coin belongs to the uninscribed variety, and is worn-out condition (Reg. no. 610/02-03).

Obverse: Attired in a chlamys and boots, the king stands frontally, pointing his left hand downwards (possibly offering oblations into an altar), the right arm raised above an indistinct motif.

Reverse: The frontally standing figure (moon-god or Mao) is shown with his raised left hand, the right arm pointed downwards. He is robed in a short tunic and boots; atop the head is a prominent lunar crescent.
Fig. 31. Miscellaneous iron objects
Other Finds

Pl. CLXXVIII: Miscellaneous iron objects.
Pl. CLXXIX: Miscellaneous iron objects.
Fig. 32. Miscellaneous iron objects
Pl. CLXXX : Miscellaneous iron objects
Pl. CLXXXI: Puri-Kushāṇ copper coins and a flan.
2. The badly weathered, circular coin (dia 1.8 cm), made of copper, of the Puri-Kushān type, belongs to the uninscribed variety (Reg. no. 598/02-03).

Obverse: A standing, nimbate figure wearing a short tunic is shown with his right arm outstretched and possibly a staff in his left hand. A sword hangs at the left side.

Reverse: The motif could not be identified due to worn-out condition of the coin, save for a crescent moon.

3. The circular flan of copper (dia 2.86 cm) was cast in a multiple coin mould (Reg. no. 486/02-03). The piece was joined by a thin channel in the mould through which molten metal was passed to feed each coin socket. Subsequently, it was separated by cutting the channel, which is clearly visible on its side. This piece does not bear any motif or legend. Presumably, this could not conform to the standard of the manufacturers.

British coin (pl. CLXXXII)

Circular copper coin (Reg. no. 609/02-03) of Queen Victoria (dia 2.52 cm).

Obverse: Bust of Queen Victoria wearing a crown and a robed. Around it is written VICTORIA QUEEN

Reverse: Within a floral wreath is written ONE QUARTER ANNA INDIA 1862.

IV. Silver object

Ring: Rearing up along the periphery, the top surface of the ring (pl. CLXXXIII) is decorated with ten incurved designs presumably to hold a central motif (Reg. no. 188/01-02). It is fashioned out of a metal strip showing elliptical section and open ends (dia 1.84 cm).

V. Gold object

Pendant: A long, barrel-shaped faceted pendant of gold foil encasing a rudraksha with fluted collar is shown with a longitudinal perforation encircled by a star-shaped motif (pl. CLXXXIV). A design consisting of a row of petals with a circular tip hangs from the fluted neck (Reg. no. 634/02-03).

B. TERRACOTTA OBJECTS

Games and amusements (pl. CLXXXV)

1. Dice: Dull red, ill-fired, cuboid dice bearing one to six blind holes on each side, arranged in such a manner that the sum of the points on each pair of the opposite faces is seven (Reg. no. 536/02-03).

2. Castle: A bud-shaped gaming piece showing a constricted flat base and ledged waist with slightly rounded top (Reg. no. 450/02-03). Brick red in colour, it is well baked.

3. Cone: A finely executed unicone gamesman resting on a wide circular flat base (Reg. no. 600/02-03). It is dull red and well-fired.

Tripod (fig. 33, pl. CLXXXVI)

A greyish, ill-fired, hand-made tripod. The borders on its top surface and sides are incised with two parallel lines (Reg. no. 639/02-03). Arranged on each corner, the legs are two-tiered and outstretched.

Spinning tops (pl. CLXXXVII)

1. Small, dull red, ill-fired conical spinning top resting on a flanged button base showing blotchy surface (Reg. no. 549/02-03).

2. Drab spinning top with a truncated cone (Reg. no. 648/02-03). The wide circular base is slightly concave in the middle.
PI. CLXXXII; British coin.
Pl. CLXXXIII: Silver ring.
Other Finds

PI. CLXXXIV : Gold pendant.
Pl. CLXXXV: Terracotta games and amusements.
Fig. 33. Terracotta tripod
Pl. CLXXXVI: Terracotta tripod.
PI. CLXXVII: Terracotta spinning tops.
**Other Finds**

3. Buff coloured spinning top showing tapering sides and pointed top (Reg. no. 558/02-03). The circular base is slightly concave in the centre, incised with a circle along the margin.

**Dabbers (pl. CLXXXVIII)**

1. Disc-shaped dabber provided with a convex-bottomed circular base with raised rounded edges. Its knobbed, projected hub bears a central blind perforation engirdled by two incised circles (Reg. no. 560/02-03). It is ill-fired and has a partly dark grey surface.

2. Fragment of an ill-fired, dull red coloured dabber. Its circular convex base is shown with raised rounded margins, decorated with two incised lines (Reg. no. 462/02-03). Its projected hub, including more than half of the disc, is broken.

**Ear ornaments (fig. 34, pl. CLXXXIX)**

1. Ill-fired, crescent-shaped showing slightly biconical profile. The upper part of the perforation is broken (Reg. no. 433/02-03).

2. Crescent-shaped, ill-fired, exhibiting slightly biconical profile, it is treated with a slip (Reg. no. 551/02-03).

3. Crescent-shaped, well-fired, it has a central knob on each side and is treated with a slip (Reg. no. 562/02-03).

4. Crescent-shaped, well-fired, it has a central knob on each side and is perforated from both the sides (Reg. no. 604/02-03).

5. Clay bullae, decorated with twine pattern circumscribed by a round dotted border, a slightly raised floral knob with a perforated projection at the top for suspension (Reg. no. 473/02-03). The well-fired object is partly broken and pressed from a mould.

**Mould, disc and hopscotch (fig. 35, pl. CXC)**

1. Partly broken mould, impressed with radiating lines from a central knob, encircled by a raised band and rounded edges. With a convex base, it is well-fired (Reg. no. 447/02-03). Presumably, it was used for preparation of decorative discs.

2. Wheel-shaped disc incised with floral designs, it is well-baked showing brick-red colour (Reg. no. 409/02-03). On its reverse, it bears a central incised circle and a plain band along the margin.

3. Fragment of a red-slipped ware, fashioned as hop-scotch (Reg. no. 400/02-03), shown with ground edges and decorated with a row of chevrons between two horizontal bands.

**Wheels (pl. CXCI)**

1. Well-fired, dull red, circular wheel (dia 4.2 cm) retaining a partly broken central perforation (Reg. no. 458/02-03). It is shown with biconvex profile.

2. A small, ill-fired, circular wheel (dia 3 cm) shows biconvex profile with a hole (Reg. no. 469/02-03). It is treated with a slip and was found in a worn-out condition.

3. Ill-fired grey coloured circular wheel, showing (dia 4 cm) biconvex profile. The projected hub bears a hole (Reg. no. 625/02-03).

4. Ill-fired, greyish circular wheel (dia 4.7 cm) with biconvex profile. Its projected hub bears a central hole, edges have rubbed off (Reg. no. 453/02-03).

5. Ill-fired, partly broken, circular wheel (dia 5 cm) has a projected hub with a hole (Reg. no. 651/02-03).
Fig. 34. Terracotta ear ornaments
Other Finds

PI. CLXXXIX: Terracotta ear ornaments.
Fig. 35. Terracotta mould, disc and hopscotch
PL. CXC: Terracotta mould, disc and hopscotch.
PI. CXCI: Terracotta wheels.
Other Finds

Pl. CXCI: Terracotta ear-studs and spoon.
6. Dull red circular wheel (dia 4.4 cm), its prominent hub has a central perforation, retaining slightly its rectangular profile (Reg. no. 119/01-02), partly chopped off.

7. A crudely modelled, dull red wheel (dia 4.3 cm) has a protruding hub with a see-through hole. The edge is flat but irregular (Reg. no. 543/02-03).

8. Well-fired, partly broken, circular wheel (dia 5.9 cm). Its projected hub bears a hole with irregular edges (Reg. no. 502/02-03).

**Ear-studs and spool (pl. CXCII)**

1. Ill-fired, cylindrical spool with unequal prominent bulbous, bulging hubs (truncated) with constricted body (Reg. no. 446/02-03).

2. Well-baked, ear ornament with constricted body and truncated sides (Reg. no. 572/02-03).

3. Drab, elongated cylindrical stud with constricted body and two unequal bulging hubs at both ends; the flanged conical one is partly damaged, the other is shown with convex, rounded sides (Reg. no. 654/02-03).

**Ear ornament**

A well-fired, brick-red coloured ear-ornament (dia 4.2 cm), showing a slightly raised hub with a hole on the top (Reg. no. 199/01-02). Retaining a rectangular section, both the surfaces are decorated with unequal lotus petals. The perforation is partly broken.

**C. STONE OBJECTS (pls. CXCIII-CCX)**

**Spindle whorl (pl. CXCIII)**

A circular wheel (slate) showing plano-convex profile is provided with a flat circular base (dia 3.9 cm) and a hole for accommodating the spindle (Reg. no. 504/02-03).

**Marbles (fig. 36, pl. CXCIV)**

1. A large crudely modelled spheroid (Reg. no. 559/02-03), made of khondalite.

2. Made from a khondalite piece, a perfectly rendered spheroid (Reg. no. 488/02-03).

3. Made of khondalite, a buff coloured spheroid slightly chipped off (Reg. no. 593/02-03).

4. A small-sized, roughly modelled spheroid made of khondalite (Reg. no. 531/02-03).

5. Red coloured, perfect spheroid (Reg. no. 451/02-03), made of khondalite.

6. A finely rendered spheroid of sandstone (Reg. no. 511/02-03).

**Rotary mill (pl. CXCV)**

Hopper stone of a rotary quern made from khondalite (dia. 31 cm). Its corrugated exterior bears two transverse openings below the neck for fixing the wooden handle horizontally (Reg. no. 395/02-03). The wide circular feeding mouth on the top narrows down to a small central perforation, presumably for pouring corns to be ground.

**Saddle quern (pl. CXCVI)**

Made of locally available khondalite, the rectangular quern (42 x 26.5 x 9.5 cm) exhibits tapering sides. Its roughly chiselled under surface shows trapezoid longitudinal section (Reg. no. 546/02-03). The smoothened, deep depression on the working surface indicates its prolonged use.

**Saddle quern (pl. CXCVII)**

The rectangular saddle quern (39.5 x 27.5 x 9 cm) is made of khondalite, exhibiting
Other Finds

Pl. CXCIII: Stone spindle whorl.
Fig. 36. Stone marbles
Other Finds

PL CXCIV: Stone marbles.
PI. CXCVI: Saddle quern.
Pl. CXC VII: Saddle quern.
Pl. CXCIII : Stone dish.
Pl. CXCIX: Stone bowl.
PI. CC: Arghya-patta with a lingam
Pl. CCl : Celt.
Other Finds

thick rough base for fixing on the ground (Reg. no. 545/02-03). With tapering sides and trapezoid transverse section, its smoothened top surface is flat, owing to its use for a short period.

Dish (pl. CXCVIII)

Fragment of a shallow dish (Reg. no. 304/01-02) of khondalite has been recovered showing flat-topped rim, tapering sides and flat base. Of thick section, it has some irregular shallow pittings.

Bowl (pl. CXCIX)

A small, flat-bottomed bowl (Reg. no. 134/01-02) carved out of khondalite shows thick section and sloping sides. The rim portion is damaged.

Arghya-patta with a liṅgam (pl. CC)

Finely chiselled out of a khondalite piece, the circular arghya-patta is bordered on its pericarp by a plain broad band with three offsets (Reg. no. 95/01-02). It has a long, projected channel. From its centre emerges a squat liṅgam with a broad base, tapering shaft and rounded top.

Celt (pl.CCI)

Made from a fine-grained stone (dolerite?) its width tapers towards the convex butt. The cutting edge is mutilated. Retaining the rectangular section, it shows a polished surface (Reg. no. 552/02-03).

Triratna (pl. CCII)

The khondalite fragment is decorated with the triratna (symbol representing the three jewels of Buddhism i.e. Buddha, Dharma and Saṅgha) surrounded by a beaded border, mounted on the pericarp of a lotus with side leaves (Reg. no. 620/02-03). The lotus roundel is decorated with another beaded border, within double lines, around a row of petals. The indistinct motif wrapped in twine pattern, above the triratna is broken as also its right arm.

Tablet (fig. 37, pl. CCIII)

The square tablet (Reg. no. 631/02-03), made of greyish slate is decorated with eight radiating spokes from a central incision, engirdled by a grooved circle. Its outer band is filled with scroll work of swirling, curling, meandering floral vine. The outermost band is covered with a row of petals, alternating with broad and small one, showing a line of medial dots below the pointed tip. The corner of the tablet is etched with tongues of flames. The entire depiction is contained within two parallel lines along the outer margin. One corner of the tablet is broken.

Decorated fragment (pl. CCIV)

The fragment, presumably of a slate tablet, is badly damaged (Reg. no. 132/01-02). Placed within a margin, the top register is carved in low relief with a seated figure in lalitāsana on a cushion holding a chāmara in the raised right hand; the left hand is placed on the knee. Robed in a long antarvāsa, secured by a plain girdle, he is decked in a plain necklace, the hairdo being indistinct. The fragmentary figure towards his right clad in a long antarvāsa is shown standing in slight flexion, holding a thick staff. The turbaned figure towards his left holds a chāmara, the other figure is badly mutilated. Below the register to the left of a large trefoil design is carved a row of triratna symbols. Below is carved a lotus flower with two rows of petals, one pointed outwards and the other pointing inwards to a central incision.
Pl. CCII: Triratna.
Fig. 37. Stone tablet
Pl. CCIII: Tablet.
PI. CCIV: Decorated fragment.
Pl. CCV : Decorated fragment.
Other Finds

Pl. CCVI: Fragment of a sculpture.
Pl. CCVII: Votive tank.
Other Finds

Pl. CCVIII: Fragment of a sculpture.
Decorated fragment (pl. CCV )

Another fragment of the tablet described above is bordered on the top and below by a plain band. The greenish slate frieze depicts a walking figure, flanked by a tree on either side. Robed in a long antarvāśa, whose frills hang below, secured by a girdle, he is adorned with a plain necklace. With parted hair, he is shown with his right hand raised. In his left hand, he presumably holds the rein of a maned horse with raised foreleg trotting out from the bush (Reg. no. 132/01-02).

Fragment of a sculpture (pl. CCVI)

Fragment of a greyish slate sculpture preserving the upraised left hand holding an indistinct object and decked in plain bracelets (Reg. no. 573/02-03). Adorned with a tiered crown (top portion being chopped off), with an ornate central projection and a medallion below, his side masses fall on the shoulder. He is shown with an ovaloid face, long earlobe, thick lips, protruding eyes and raised eyebrows.

Votive tank (pl. CCVII)

Fragment of a small votive tank (Reg. no. 589/02-03), made of locally available khondalite stone, is finely rendered, showing thick section with slightly tapering sides and a flat base.

Fragment of a sculpture (pl. CCVIII)

Lower part of a figure (Reg. no. 541/02-03) carved within a plain band is shown in vajraparyāpakāsana attitude, the left sole is clearly visible. Robed in a long antarvāsa, the fan-shaped frills hang in middle. It is carved out of a slate piece.

Casket lid (pl. CCIX)

Polished flat circular base (dia 3 cm) and rounded knob, it is made of steatite (Reg. no. 475/02-03), presumably, part of a small relic casket.

Relic casket (pl. CCX)

Fragment of a greyish soapstone relic casket (dia 8.6 cm, height 5.2 cm) showing a circular lid, resting on a container (Reg. no. 220/01-02). The circular button-base is slightly convex in the middle; the exterior of its straight sides is decorated with incised lines and stepped top to fix the lid. The truncated knob at the centre of the convex-sided lid is encircled by two incised lines. The shoulder and edge are further decorated with three and one incised circles respectively.

D. BEADS1

The excavation yielded a total of thirty-six beads. The materials used for the manufacture of these beads include terracotta (33), stone beads (2) and spacer bead (1) (pls. CCXI-CCXV).

I. Terracotta

Terracotta shows a fairly sizable percentage. The represented shapes include barrel, cylinder, convex, bicone, disc and pear shape. The delicately modelled, pear-shaped beads (with or without a grooved collar) deserve special attention. The specific use of this shape is yet to be conclusively determined; it could be used as a bead, as a spindle whorl or a net sinker. Barring a few, most of them were fired in a low temperature as it appears from the blotchy surface and dark-grey interior. Devoid of any surface decoration, only one specimen was treated with a chocolate slip.

1 The method of classification adopted here is that of H.C. Beck in “Classification and Nomenclature of Beads and Pendants” Archaeologia, Vol. LXXVII, (1928), Iff.

Other Finds

Pl. CCIX: Casket lid.
Relic casket.

PL. CCX: Relic casket
Fig. 35: Terracotta beads
PI. CCXI: Terracotta beads.
Other Finds

Fig. 39. Stone marbles
Pl. CCXII: Terracotta beads.
Other Finds

Fig. 38, pl. CCXI

1. Long, biconvex, circular (Reg. no. 637/02-03)
2. Long barrel, circular (Reg. no. 187/01-02)
3. Long barrel, circular (Reg. no. 588/02-03)
4. Long truncated, barrel, circular (Reg. no. 537/02-03)
5. Long barrel, circular, chocolate slipped (Reg. no. 93/01-02)
6. Long, truncated, barrel, circular (Reg. no. 171/01-02)
7. Standard barrel, circular (Reg. no. 401/02-03)
8. Long barrel, circular (Reg. no. 507/02-03)
9. Long, biconvex, circular (Reg. no. 633/02-03)
10. Long, cylinder, circular (Reg. no. 522/02-03)
11. Long, cylinder, circular (Reg. no. 130/01-02)

Fig. 39, pl. CCXII

1. Standard pear-shaped, circular (Reg. no. 506/02-03)
2. Standard pear-shaped, circular (Reg. no. 78/01-02)
3. Standard pear-shaped, circular (Reg. no. 414/02-03)
4. Pear-shaped, circular (Reg. no. 509/02-03)
5. Standard bicone, circular (Reg. no. 557/02-03)
6. Standard bicone, circular (Reg. no. 459/02-03)
7. Short bicone, circular (Reg. no. 640/02-03)
8. Standard pear-shaped, circular with a grooved collar on one side (Reg. no. 535/02-03)
9. Pear-shaped (Reg. no. 477/02-03)
10. Pearl-shaped (Reg. no. 437/02-03)
11. Pearl-shaped (Reg. no. 517/02-03)
12. Standard bicone, circular (Reg. no. 649/02-03)
13. Standard pear-shaped circular (Reg. no. 513/02-03)

Fig. 40, pl. CCXIII

1. Standard bicone, circular (Reg. no. 655/02-03)
2. Standard pear-shaped, circular with a grooved collar on one side (Reg. no. 21/01-02)
3. Short bicone, circular (Reg. no. 553/02-03)
4. Roughly pear-shaped with a grooved collar on one side (Reg. no. 29/01-02)
5. Irregular, disc-shaped (Reg. no. 96/01-02)
6. Roughly pear-shaped with a grooved collar on one side (Reg. no. 74/01-02)
7. Roughly pear-shaped with a grooved collar on one side (Reg. no. 449/02-03)
8. Roughly pear-shaped with a grooved collar on one side (Reg. no. 523/02-03)
9. Roughly pear-shaped with a grooved collar on one side (Reg. no. 24/01-02)

II. Stone beads (pl. CCXIV)

1. Made of green stone (Amazonite?), it is a short barrel circular bead, part of the perforation is broken (Reg. no. 636/02-03).
2. Made from quartz, the square, long (2.1 cm) faceted barrel hexagonal bead is truncated. The longitudinal hole has been pierced from both sides (Reg. no. 198/01-02).
PI. CCXIII: Terracotta beads.
Pl. CCXIV: Stone beads.
Other Finds

PI. CCXV: Stone spacer.
III. Spacer (pl. CCXV)

Long (8 cm) barrel, circular spacer with a transverse hole at either end. Made of limestone (?), it is polished (Reg. no. 140/01-02).

E. TERRACOTTA FIGURINES

The terracotta figurines amount to only 28, but display diversity regarding typology, modelling and technique. They are unevenly distributed, both horizontally and vertically. While the yield in layer (2) is maximum, indicating their prolific use, a solitary specimen is found in layer (5). Layer (4) is devoid of any figurine. Most of them have been recovered from the pathway and outermost areas of stupa or chaitya-complex.

The typological analysis shows that they are mainly represented by animals (15), followed by humans (13), the latter being dominated by females (11). The female figurines, both seated and standing are generally grotesque and seldom exhibit appliqué jewellery. It is only occasionally that one sees an attempt to render a more naturalistic version of the female face. An interesting group of human figurines represents a lady carrying a child in her arm. All hand modelled and shown holding a stylized, stumpy, child, they may be identified as _antkadhāṭī_ (woman with a child in her arm) or Hārīti, a Buddhist divinity. Usually, the female figures are found wearing a curious variety of trefoil coiffure. The absence of any indication of apparel on the upper body and the emphasis on breasts suggests nudity. Since the upper thighs are not delineated, possibly lower garments were utilized.

On the other hand, a whole range of animal and bird figurines including bull, elephant, horse, snake etc. lack naturalistic delineation. In most of the cases, traces of a tail, eyelets, ears, bifurcation of muzzle etc. are not indicated. Legs are generally stumpy or pointed and not realistically modelled.

Apparently, the style of the figures is bold but there is no attempt to render details and the modellers adopted bold relief as the principal means of conveying emphasis, physiognomical features being rarely represented. However, a marked deviation is found in the case of a moulded plaque, representing Avalokiteśvara in finer details, blending exuberance and elegance with aesthetic and naturalistic aspects akin to stone counterparts.

The locally available sandy clay was well kneaded for fashioning those figurines. Both coarse and medium sands were used as grits along with chopped straws and husks as tempering material to prevent crackled surface and for uniform firing. However, these degraissants are visible only in the interiors and cores of the figurines. The surface is treated with a slip in most of the figurines (16), followed by wash (11). However, one specimen is devoid of any slip or wash. Another figurine with a glossy exterior appears to have been burnished.

They have been generally shaped by hand (25) and in some cases, pinched, incised and decorated with appliqué designs. However, three figurines were prepared from moulds.
Pl. CCXVI: Terracotta plaque.
Pl. CCXVII: Terracotta human figurines.
**Other Finds**

The figurines are red, dull red, reddish brown or rarely ochre in colour. From their grey, dark grey cores and blotchy or drab exteriors, they appear to have been fired in a low temperature and for a short duration. As a result, only one complete specimen has been recovered while the rest are broken.

Regarding the purpose of these terracottas, one may like to take into consideration that the female figurine with a child in her arm possibly represented the Buddhist divinity Hariti and the plaque (Reg. no. 525/02-03) may be that of Padmapani Avalokiteśvara. They were meant for ritual purpose and could be kept in the alcoves or niches in the cells of the monastery. Other figurines were probably used for decorative or votive purpose.

Most of them have been recovered from the pathway. The terracotta assemblage of Udayagiri may be provisionally placed between circa ninth to tenth century A.D. It needs to be mentioned that contemporary terracottas have not been discussed from any other excavated site in Orissa. Unlike the Gangetic valley, the terracotta tradition was not very popular in this region. They are described below:

1. **Plaque**

   The oval-shaped, moulded plaque (Reg. no. 525/02-03) is topped by a pointed finial, whose lower portion is broken. It bears a figure of Avalokiteśvara within an oval incuse, seated in *lalitāsana* on a cushion (from the central portion of which hangs down a pleated drapery, supported below by two recumbent lions), perching his right foot on a lotus pedestal resting over the *viśvapadma*. The face of the two-armed deity shows a raised *ūrṇā* and half-closed eyes. His right palm displays *vara-mudrā* while the left palm resting on the seat holds a stalked lotus. He is attired in an *antarīya* (fastened by a beaded girdle, decorated with a floral clasp) and a folded *uttarīya* worn in an *upavīṭa* fashion, with one end folded and tucked under his left shoulder. He is decked in plain *valayās*, plain anklets, beaded armlets with a central ornate projection, a beaded *hāra, kundalas, ratnopavīṭa* and a short crown (with three ornate projections at the base of the *jaṭāmukūṭa*) with some matted locks falling on the shoulder. Behind the head is an oblong halo, edged with strings of beads and tongues of flames, resting on two ornate posts surmounted by rectangles, flanked on either side by a rampant lion. On the top of the halo is an umbrella (pl. CCXVI).

2. **Human figurines**

   PI. CCXVII

   1. A seated woman is modelled holding a child in her flexed left arm while the right arm is akimbo. The head is adorned with a trefoil coiffure with two side masses connected by a plaited band. She wears oval-shaped earrings in her extended earlobes and a plain necklace. The ill-fired, blotchy figurine (Reg. no. 652/02-03) is shown with protruding eyes, a pinched nose, prominent breasts and broad hips. The legs are broken.

   2. A seated woman, presumably holding a child in her left flexed arm, is shown with broad hips, slightly damaged breasts and extended legs. The figurine (Reg. no. 591/02-03) is treated with a dull red wash.

   3. The seated woman carrying a child in her left arm with right hand on the lap has her face damaged. The figurine is notable for its trefoil headgear, extended earlobes, a thick neck, prominent breasts and broad hips. The legs and back of this dull red-coloured piece have been damaged (Reg. no. 527/02-03).
Pl. CCXVIII : Terracotta human figurines.
Other Finds

PI. CCXIX: Terracotta human figurines.
Pl. CCXVIII

1. A seated woman holding a child in her flexed left arm while her right arm rests on the lap forming an arch-shaped bending. The head of the child is missing. The figure (Reg. no. 584/02-03) is shown with a slender waist, prominent breasts, a short thick neck, extended earlobes and trefoil coiffure. The worn-out face exhibits a pinched nose and a missing left jaw. Both the legs are broken below the knee. This ill-fired, drab specimen is treated with a slip.

2. Torso of a lady carrying a child in her left arm, while her right hand is broken. The portions above the neck and below the thighs are mutilated. The blotchy, ill-fired specimen is treated with a slip (Reg. no. 428/02-03).

3. A seated woman holding a child in her flexed left arm and the right is placed on the lap. With a broken fan-shaped head-dress, she has a protruding conical face above a thick neck. She has pointed breasts. The portion below the thighs is missing. This ill-fired, ochre colour specimen (Reg. no. 411/02-03) is treated with a slip.

Pl. CCXIX

1. Fragment of a plaque (Reg. no. 189/01-02) ending at the top in a roundel is produced from a single mould in high relief. The deep red, well-baked figurine is treated with a slip. Its trefoil hairdo consists of two side-masses with a connecting band. It has an oval face with a pinched nose, prominent forehead and sunken eyes.

2. A human head figurine with trefoil coiffure. This dark grey, ill-fired specimen is treated with a slip. It has a damaged face, a pinched nose and protruding eyes (Reg. no. 592/02-03).

3. Fragment of a plaque (Reg. no. 650/02-03), ending at the top in a roundel, is produced from a single mould in high relief. This moderately baked, buff female figurine is shown with trefoil coiffure, a pinched sharp face and round breasts. Its lower portion is missing and treated with a dull red slip.

4. A handmade, male figurine (Reg. no. 444/02-03) is shown with broken hands. His face is marked with a pinched nose and a long neck. Presumably, the figure is seated on a cushion traces of which are seen on the back. The portion below the thighs is missing. It is moderately baked, and treated with a dull red slip.

5. Head and bust of a female figurine (Reg. no. 590/02-03) with trefoil coiffure. It has an elongated, defaced face with a pinched nose, partially broken top and a short thick neck. The breasts are prominent. This well-fired figurine is treated with a drab slip.

6. Fragment of a female bust (Reg. no. 601/02-03) with prominent, rounded breasts. The drab, moderately baked figurine is treated with a wash.

III. Animal figurines

Pl. CCXX

1. Fragment of a bull figurine (Reg. no. 34/01-02) with a pointed muzzle, a pronounced pinched hump, short, thick neck and short stretching horns. The top of the hump, the horns and hind legs have been slightly damaged. It is treated with a dull red slip.
Other Finds

Pl. CCXX : Terracotta animal figurines.
Udayagiri-2 (2001-03)

PI. CCXXI: Terracotta animal figurines.
Other Finds

Pl. CCXII: Terracotta animal figurines.
Pl. CCXXIII: Terracotta animal figurines.
Other Finds

2. Fragment of a solid, sturdy animal figurine (Reg. no. 148/01-02). Its separated legs are mutilated. Red and well-baked, it exhibits a thick neck. The raised head has been chopped off. It is treated with a slip.

PI. CCXXI

1. Fragment of an animal figurine (Reg. no. 419/02-03) with short thick neck and raised head. It has retained its separated hind legs while the fore-legs have been broken. The muzzle and the lobe around the head are badly damaged. It is ill-fired and treated with a wash, surface is blotchy.

2. The drab, moderately baked animal figurine (horse?) shows a thick neck, raised head and pointed muzzle. The mane is indicated by a low ridge over the neck. Two of its legs are completely mutilated. It is treated with a thick, drab slip (Reg. no. 470/02-03).

3. Fragment of a sturdy bull shown with a short thick neck, raised head and pinched hump. The muzzle, horns and legs have been mutilated. This moderately fired dull red specimen (Reg. no. 556/02-03) is treated with a wash.

4. Fragment of a bull with a short thick neck, a pronounced pinched hump and a drooping head. It is moderately baked and has a blotchy grey but polished surface. The nose is indicated by a see-through hole and the muzzle is bifurcated. Its horns, one fore-leg and hind portions are mutilated (Reg. no. 585/02-03).

PI. CCXXII

1. Head of a horse (Reg. no. 641/02-03) showing a long, flattened neck, and a realistically modelled bifurcated mouth with a short, thick snout. The nostrils are indicated by vertical notches. The head is decorated with an appliqué band. One raised ear is broken. It is well-fired and red in colour.

2. A bird with short, side-stretching wings, a long raised flattened tail, a short thick beak, roughly circular head and long neck. It is perched on a concave pedestal base. It is well-fired and dull red in colour (Reg. no. 611/02-03).

3. Fragment of the head of a hooded cobra with raised, pierced eyes and a bifurcated mouth. It is moderately baked and treated with a red wash (Reg. no. 550/02-03).

4. Fragment of the hood of a snake with raised but pierced eyes and a slit mouth. The ventral portion is delineated with incised, alternately placed short horizontal strokes, forming a central ridge, bordered on either side by an incised curvature. It is well-fired and treated with a dull red wash (Reg. no. 646/02-03).

PI. CCXXIII

1. Fragment of an elephant (Reg. no. 586/02-03). Its right ear, tusk, trunk and fore-legs have been broken. The moderately baked, dull red figurine is modelled with slightly raised head and stretched, separated legs.

2. Drab figurine (Reg. no. 532/02-03) of an elephant (?) wearing an appliqué band intercepted with incised dots around the neck. The trunk, ears and legs are broken. With a short, sturdy neck, its eyes are marked by pierced circlets. It has a thick stumpy tail and blotchy surface. It is ill-fired and devoid of any surface dressing.
3. Dull red, short and sturdy animal figurine, with a short neck and raised head. This well-fired specimen (Reg. no. 528/02-03) is treated with a wash. Its separated stumpy legs, broad muzzle and ears are damaged.

4. Fragment of a well-baked elephant figurine (Reg. no. 542/02-03) with a thick neck, raised head with broken cephalic lobes. Its trunk and legs are damaged. It is treated with a dull red wash.

5. Fragment of an ill-fired, drab, sturdy elephant figurine (Reg. no. 518/02-03) with small cephalic lobes, thick neck and pronounced forehead. Its trunk, tusks and legs are broken, but has retained one stumpy fore-leg. Its slip has almost peeled off.
A

abhanga: bodily flexion; bent or curved part.

abhaya-mudra: hand-gesture of assurance or protection, in which the hand is raised with the palm outward and fingers stretched.

acharya: preceptor, spiritual guide.

adhishtana: moulded basement.

akshamala: rosary.

alidha: standing posture in which the right leg is stretched and the left leg is slightly bent at the knee.

anda: ‘egg’, domical member of a stupa.

ajali-mudra: hand-posture indicative of reverence and salutation. In this mudra, both the forearms rest against the chest and the slightly-hollowed palms, with fingers stretched or slightly bent, touch the inner surface of each other.

antarapatta, antarapatra: a deep set fillet moulding; a recess.

antarika: unstitched cloth wrapped around the waist and legs of a male person.

antarvasa: long cloth wrapped around the waist and legs of Buddha and Buddhist monks.

ardhadarpa: half-mirror (darpana)

ardhaparyanka: posture in which one leg, folded, is kept horizontally and the other is straight (when standing) or hanging down from the seat (when seated).

B

bhadrāsana: sitting posture in which the lower parts of both the legs, from the knees come down from the raised seat and the feet rest on the ground or foot-rest.

bhumi: storey; plane; horizontal division of the spire or gandi.

bhūmisparśa-mudra: earth-touching hand posture associated with Buddha’s conquest over Māra and attainment of enlightenment at Bodhgaya. In this mudra, the right hand with palm turned inward and fingers outstretched, touches the ground or seat.

bijamansra: the germ of a mantra; a letter or a syllable used in casting spells and invocation of gods.

bindu: pellet, globule, mark on the forehead between eyebrows.

Bodhi tree: tree at the foot of which a person attains enlightenment. In the case of Buddha the tree is pīpal (Ficus religiosa).
Chaitya: derived from chitā, funeral pyre, the term chaitya is generally used in the sense of a stupa, though in its wider connotation, it included a temple, a sacred tree and even an image of Buddha.

Chaitya-window motif: ornamental motif, in the form of an arch or stylized horseshoe, resembling the front window of a rock-cut Buddhist chaitya-hall of the early period.

Chaityagriha: hall of worship.

Chāmara: fly-whisk, fan made of the tail-hair of a yak.

Chandraśilā: lowest step, shaped like a ‘half-moon’

Chhatra: parasol; umbrella.

Chhatrāvali: succession of umbrella.

Chintāmani: magic gem which satisfies all desires; may take the form of a flaming pearl stupa or a chaitya and may be three, six, seven or nine in number.

Chīvara: cloth or rags of monks.

Danda: stick; staff; mace.

Dhānya-maṇjarī: ear of corn.

Dhāraṇī: strings of words or mantras supposed to give protection and used as prayer or charm.

Dharma: doctrine; law; ethical precepts.

Dharmachakrapravartana-mudrā: hand-posture indicating the turning of the wheel of law. This mudrā is a combination of jñāna (wisdom)-mudrā and vyākyāna (exposition)-mudrā. In this mudrā, the two hands are held near the chest, the right palm, outward, with thumb and index-finger joined and the left palm inward; it is also called bodhyāngī-mudrā.

Dhūpa: incense.

Dhūpa-śākhā: incense-stick.

dhyāna: meditation; part of the sādhana in which the description of a particular deity is given.

dhyāna-mudrā: hand posture, indicative of meditation. In this mudrā two palms (inner surface up-wards), with fingers stretched, are placed one upon the other above the lap; also called samādhī-mudrā.

Dīpa: lamp

dvārapāla: door guard at the entrance to the shrine.

dvībhaṅga: standing pose with double bends in the body.

Ekāvali: necklace consisting of a single string of pearls or beads.

Fanam: kind of coin.

Gadā: mace.

Gandha: sandal paste.

Gavāksha: mullioned window.

Ghaṇṭā: bell; vajra-gaṇṭā, bell surmounted by a thunderbolt.

Ghata: water-pot; pitcher.

Ghata-pallava: vase-and-foliage design.

Hamsa: goose, swan.

Hānḍi: kind of pot

Hānsuli: kind of short, thick and sturdy necklace

Hāra: kind of necklace, usually of thin variety.

Harmikā: small pavilion; cubical member at the base of the shaft of an umbrella and at the crown of the dome of a stupa.
**I**

**ishṭa-devatā**: chosen deity.

**J**

**jalapatra**: scroll motif of superimposed water-plants forming a standard motif on doorframes. Also known as *bhara jhaṅjhi*.

**jaṭā**: matted locks of hair.

**jaṭābhāra**: mass of matted hair.

**jaṭāmukuṭa**: crown made of matted locks of hair. The matted locks are arrayed on the head in such a way as to resemble a crown.

**jñāna-mudrā**: pose indicating spiritual knowledge; the tips of the middle, forefingers and of the thumb are joined together and the hand is held near the heart with the palm turned towards it.

**K**

**kachchha**: hem or end of a lower cloth gathered up behind and tucked into the waist-band or cloth itself.

**kākapakṣa**: coiffure arranged in three tufts with the side tufts fanning out like the wings of a crow and hanging down to the shoulders.

**kalaśa**: pitcher, water-pot; in architecture pitcher-shaped member.

**kalpadruma, kalpavrīksa**: wish-granting tree.

**kamāṇḍalalī**: spouted water-pot used by ascetics and religious students.

**kani**: a knife-edged moulding usually found on the base.

**kanika**: corner vertical segment of a temple, rising upwards usually from the base to the superstructure below the crowning element.

**kānti, kāṇṭhi**: recess between mouldings, two projected members etc.

**karṇaṇḍa-mukūṭa**: conical crown with bulging horizontal sections, resembling a basket of bamboo (wicker-work) in shape.

**kaṭisūtra**: a thin waist-belt.

**kaṭyāvalambīta**: a relaxed, standing posture with one hand placed on the waist or thigh.

**keyūra**: armlet.

**khadga**: sword.

**khurā**: architectural mouldings with a somewhat S-shaped profile and a projected fillet at the base.

**kīrtīta**: crest, crown, tiara, diadem, often appearing as a design on the khurā moulding or on arm-bands and other jewellery.

**kīrti-mukha**: ‘face of glory’ decorative motif showing the grinning face of a lion, from the mouth of which drip pearls or beaded string.

**kuṭha-bandha**: band worn around the breasts of female.

**kula**: family

**kuṭesā**: lord of the family; according to the followers of *Vajrayāna*, all the gods and goddesses of the Buddhist pantheon emanated from the five Dhyāni-Buddhas, namely Vairochana, Ratnasambhava, Amitābha, Amoghasiddhi and Akshobhya; each of these five Dhyāni-Buddhas is considered as the kuṭesā (lord of the family) of the deities emanating from him.

**kumbha**: pitcher; name of a moulding resembling the profile of a pitcher.

**kuṇḍala**: ear-ring.

**kuṇḍi**: kind of small water pot.

**kuṇja-lātā**: kind of creeper.

**kuṭila**: creeper with long drawn wavy stalks.
lakṣa: staff

lalitāsana: sitting posture of ease in which one leg ‘folded’ rests flat on the seat and the other hangs down gracefully from the seat.

lāṅghana: symbol, emblem, cognizance.

lātā: creeper.

lilāsana: same as lalitāsana

lūmā: miniature vase-shaped pendentive.

lupā: dentil or rafter’s-end motif.

mahārājālīla: sitting posture of princely ease in which both the legs are on the same pedestal, one of the knees is raised and the other leg, folded, rests horizontally on the seat.

makara: legendary aquatic animal with the head of a crocodile, a small proboscis and the body of a fish, used as an art motif.

makara-kunda: earring with makara-motif.

manḍala: mystic circle, single or multiple, or diagram in which a number of deities are visualized or their figures arrayed in a circle (or concentric circles) around the central deity; sphere of divinity.

manī: jewel; gem; one of the treasures of a chakravartin, this gem having the wide-spreading lustre which could remove the darkness of the night.

mantra: sacred text or speech; sacred formula addressed to any individual deity; mystical verse or syllables; magical formula, spell.

matha: cloister; monastery.

mātulunga: citron.

mayūra: peacock.

medhi: drum of a stupa.

mekhalā: girdle.

mudgāra: club

muḍrā: hand-posture signifying something; symbolic gesture.

muhānti: projected fillet at the base of khura, piṭhā, or khākharā

mukūṭa: crown; tiara.

musala: pestle

nāga: serpent; fabulous creature with a human bust, serpent-tail and hood over the head.

nāgakesara: kind of tree (Mesuaferrea L., Mesua roxburghii) bearing fragrant white flowers.

nāga-pāśa: noose made of a serpent.

naivedya: offerings.

namaskāra-muḍrā: gesture of prayer with hands at the breast in the devotional attitude; anjali-muḍrā.

nidhi-kumbha: pot with treasures.

nīlotpala: blue lotus.

noli: moulding with a semicircular profile; torus-moulding.

nūpura: anklet.

padma-valayas: circular anklets.

padma: lotus. In Tantric Buddhist texts could be of any colour except blue. When this lotus is full-blown and shows petals in both the upper and lower directions, it is called viśvapadma.

padmapīthā: pedestal carved with lotus-petals.

padmāsana: lotus-seat; sitting posture in which legs are crossed and feet (with soles visible) rest on thighs.
**Glossary**

paga: segment produced on the outer side of a shrine which has been subjected to projection.

pañcharatha: an edifice of five main vertical projections or rathas.

pañchāyatana: complex of five shrines with the main shrine in the centre and four minor ones at four corners. A pañchāyatana stupa is a quincunx with four small stupas at the corners of the main stupa.

paraśu: battle-axe.

parikara: image-frame, retinue on image frame.

paryāṅkāśana: sitting-posture on couch or seat; in this āsana generally the legs are placed one open the other with both the soles almost invisible.

pāśa: noose.

paṭa: fillet-like moulding; band.

pātra-kundalā: circular earring.

pātra: pot; bowl.

patra-latā: creeper with foliage.

patṭa: ribbon; fillet of cloth.

patṭikā: narrow plain band; fillet.

phala: fruit.

piḍhā: ‘flattish wooden seat’ projecting moulding constituting the pyramidal roof of a piḍhā temple.

piṭāla: kind of tree (*Ficus religiosa*).

piṭhikā: pedestal.

prabhā-manḍāla: halo, a circle of rays.

prabhāvali: halo; aureole; rays around head or body.

pradakṣiṇā-patha: circumambulatory path.

pratyāḍāha: standing posture in which the left leg is advanced and the right leg is slightly bent at knee and drawn back.

pūrṇa-kumbha: jar or pitcher full of water; full water-pot with young twigs and leaves coming out from its mouth.

pushpita-nāgakesara-maṇjarī: flowering nāgakesara with cluster of blossoms.

pushpa-kundalā: earring of flowers; earring with floral decoration.

pustaka: book, manuscript.

**R**

rāhā: central vertical projection on the body of a temple, porch, structure, pedestal etc.

ratha: segment produced on the outer face of a temple, pedestal, harmikā or any member which has been subjected to projection. In triratha, a central exterior projection (rāhā) produces trirathas, the two on the sides flanking the central projection being on the same plane and known as kanika. Temples and other structures with five, seven and nine such rathas, (the result of the increase in projections being three, five and seven) are known as pañcharatha, saptaratha and navaratha respectively.

rathikā: framed niche.

ratikera: decorative scrollwork resembling disturbed roots (Oriya)

ratna: jewel.

ratna-keyūra: bejewelled armlet.

ratna-mukuta: bejewelled crown.

ratnopavīta: bejewelled upavīta; beaded upavīta of pearls.

ruḍrāksha: stone of fruit used as beads in a rosary.
S

sādhaka: meditator, worshipper, spiritual aspirant.

sādhana: processes or means of invoking, visualizing or worshipping a deity.

sākhā: decorative door-band or ornamental frame; antepagment of doorway.

sakti: energy or active power of a deity personified as his wife; female counterpart of a Bodhisattva.

samabhanga: to stand straight without any bend in the body.

samapāda: standing posture in which legs are firm and straight without any bend and two vertical halves of the body are symmetrically disposed with the plumb line along the middle of the body, corresponding to its vertical axis.

saṅghāṭi: outermost robe worn by Buddha or members of Buddhist saṅgha.

saṅgha: community of monks.

saṅkha: conch-shell.

sapuriyā: decorative motif resembling pineapples.

śārūrika stupa: stupa within which are deposited corporeal relics

sarpa-āṇgada: armlet, formed by a snake.

sarpa-keśura: armlet, formed by a snake.

sarpa-valaya: bangle; formed by a snake.

sarpa-yajnopavīta: sacred thread made of a snake.

sarpopavīta: upavīta, formed by a snake.

śāstra: religious text; sacred book, scientific treatise; manual of rules etc.

śāṭī: long unstitched cloth worn by Indian women. Secured at the waist, this (or part of it) hangs down to the lower part of the legs or ankles.

śikhaṇḍaka: style of coiffure in which hair in the central part of the head is gathered and tied by a cord and arrayed in a sort of ovoid crest.

śikhaṇḍaka-kākapaksha: style of coiffure in which the hair in the central part of the head is gathered, tied by a cord and arrayed in a sort of an ovoid crest (śikhaṇḍaka) on the top of the head, while the hair on the sides and back is tied near the root and arranged in side-locks (kākapaksha: crow’s wings) on the shoulders.

śilpa texts: texts on architecture, art, sculpture etc.

śilpin: artist; sculptor; craftsman.

śīṃha: lion

śīṃha-kuṇḍala: earring decorated with lion motif.

śīṃhāsana: seat with legs carved in the shape of lions, throne.

sopāna: flight of steps.

śrāmaṇa: recluse; Buddhist monk.

sthapati: architect.

stupa: derived from the root stup (to heap), the stupa is a mound or structure. The Buddhist stupas are of four categories: (i) śārūrika (erected over corporeal relics); (ii) pāribhogika (built over the object used by Buddha); (iii) udeśika (commemorative of the events in Buddha’s life); and votive (erected by devotees for attaining religious merit).

stūpī: stupa-shaped finial.

sukhāsana: seated in any comfortable position.

sukhavati: the western paradise of Amitābha; the last stage before nirvāṇa.

śūtra: thread; manual of teaching; manual consisting of strings of aphoristic rules.
Glossary

**T**

**tānka:** small projection in the form of a semi-circle, quadrant of a circle or triangle at the edge of the architectural members.

**tarjānī:** index finger.

**tarjānī-mudrā:** hand-posture in which the index finger is raised in a threatening attitude and other fingers are locked in the fist.

**Tathāgata(s):** the highest epithet of a Buddha; Buddhas who have attained the highest state of perfection; directional Buddha(s).

**torana:** arched doorway.

**tribhāṅga:** standing pose in which the body has three bends.

**tridanda, tridandī:** three staves tied together; staff with three offshoots.

**tridanda-ṭaka:** same as tridanda

**trirātha:** edifice with three vertical projections.

**triratna:** symbol indicating three jewels (ratnas) – Buddha, dharma and saṅgha.

**triśākhā:** doorjamb with three offsets.

**triśūla:** trident

**trivali:** auspicious lines round the neck.

**tulāpīṭha:** frieze of joist-ends.

**U**

**udara-bandha:** band or belt for tying at the belly.

**upāna:** low plinth of a structure; projected footing immediately below the pābhāga-mouldings.

**upāsaka:** lay devotees.

**upāvīṇa:** sacred thread.

**upāvītī:** mode of wearing a sacred thread over the left shoulder and under the right arm.

**ūrṇā:** circle of hair between eyebrows; tiny circular protuberance or mark between eyebrows.

**ushṇīsa:** turban; cranial protuberance, coping of a railing.

**upāla:** blossom of Nymphaea caerulea; night lotus.

**uttarāsaṅga:** cloth which covers the upper part of the body of Buddha and the monks.

**uttarīya:** cloth for the upper part of the body; scarf.

**V**

**vaikakṣaka:** intersecting and looped body-ornament, generally studded with gems. It corresponds to chhannavīra worn by warriors.

**vajra:** thunderbolt.

**vajra-mastaka:** prominent ornament on the gāndī or spire consisting of chaitya-medallions formed by pearls issuing from a kūṛtimukha or lotus design at the apex.

**vajra-muni:** miniature replica of a shrine with a vajra-mastaka, as its crowning element.

**vajraparyayākāśana:** sitting posture in which both the legs are firmly crossed so that the feet (with soles visible) rest on the thighs.

**vajrāsana:** adamantine seat; seat marked by the emblem of a thunderbolt. This seat refers to the one occupied by Buddha at the time of his enlightenment under the Bodhi tree.

**valaya:** thick circular bangle.

**vandāna-mudrā:** hand-posture expressing homage. In this mudrā, the right hand is raised and right palm (inner surface visible) extended in the attitude of paying homage.

**vāpi:** step-well.

**vara-mudrā, varada-mudrā:** hand-posture indicative of charity or of bestowing boon.
The arm is lowered and the open palm is turned outwards towards the observer with the fingers extended downward.

vidyādharā: semi-divine being, generally seen on images, flying towards the central deity and carrying garlands, showering flowers etc.

vidyādharī: female counterpart of vidyādharā.

vihāra: monastery.

vīṇā: stringed musical instrument.

viśva-vajra: cross-shaped thunderbolt with a set of three prongs in all the four cardinal directions.

viśvapadma: fully-blossomed lotus showing petals in both the upper and lower directions.

vitarka-mudrā: hand-posture indicative of argumentation or discussion. In this mudrā, the forepart of the right hand is raised and the tip of the thumb touches the tip of the index or ring finger. The other fingers are more or less straight.

vyāghranakha: tiger-claw necklace.

vyākhya-mudrā: hand-posture expressing exposition of dharma. In this mudrā, the right hand is held up, with the inner surface of the palm outwards, the thumb and the index finger joined at the tips and other fingers stretched.

Y

yajñopavīta: sacred thread worn over the left shoulder and hanging down below the right armpit by Brahmins following the ceremony of investiture.

yashti: staff; stick of an umbrella.

yoga-patā: cloth tied around the legs to enable one to sit with the knees raised in a meditative pose.

yoni-patā: female pedestal in which the Śiva-liṅga is inserted; arghyā-patā.

yūpa: sacrificial post.