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SUPPLEMENTARY CATALOGUE
of the
ARCHAEOLOGICAL COLLECTION
of the
Indian Museum.

BY THE LATE

THEODOR BLOCH, PH. D.

*Archæological Superintendent, Eastern Circle; First Assistant
to the Superintendent Indian Museum
(Natural History Section).*

CALCUTTA:

PRINTED AT THE BAPTIST MISSION PRESS.

1911.

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Indian Museum, Calcutta.

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PREFACE.

Dr. John Anderson's excellent 'Catalogue and Hand-book' of the Archæological collections in the Indian Museum was published as far back as 1883, and, during the twenty-seven years that have elapsed since then, the Museum Galleries have been enriched by the acquisition of a large array of valuable sculptures and other antiquities. It is with these additions, numbering more than 3000 in all, that this supplement deals. It was the last work to be accomplished by the late Dr. Theodor Bloch before his untimely death in September, 1909, and was written by him at a time when his health and strength were fast failing and at a season of the year when the climate of Calcutta must have been peculiarly distressing to him. Yet, in spite of these adverse conditions, and in spite, too, of the haste in which the task was done, this short supplement has a special value for us, inasmuch as it embodies the opinions and ideas of one who had been closely associated with the Museum for over fourteen years, and who had come to be recognized as the first authority on the antiquities of Eastern India. It is for this reason that, in passing Dr. Bloch's manuscript through the Press, I have made it my aim to introduce as few corrections as possible, even though I believed that the author himself would not have been sparing of them, had he been able to revise the proofs. The only additions of any significance that I have made are those relating to the measurements and materials of the exhibits, the details of which have been supplied by my assistant, Babu Rakhal Das Banerji. Dr. Bloch's intention seems to have been to produce merely a guide book for visitors to the museum, to whom such *data* would perhaps have been superfluous; but I venture to think that his little

book may prove useful to a wider circle of students who can only familiarize themselves with these antiquities by the help of photographs, and for whom the details I have added are indispensable.

August 16th, 1910.

J. H. MARSHALL,
*Director-General of Archæology
 in India.*

INTRODUCTORY NOTE.

The original draft of this Supplementary Catalogue of the Archæological Collection of the Indian Museum was prepared in 1907 at my suggestion by Babu Nilmani Chakravartti, M.A., now Professor of Pali and Sanskrit in the Presidency College, Calcutta, who was temporarily in charge of part of the collection during the late Dr. Bloch's absence from India. On Dr. Bloch's return, however, he undertook to revise the draft, and he was occupied almost till the time of his death in so doing. His wide knowledge and extensive experience enabled him to add so much to the list as it was originally written that it became practically a new work. It is therefore issued in his name. Dr. Bloch's MS., which was left in a somewhat confused state, was prepared for the press by Mr. G. H. Tipper, who was temporarily in charge of the Indian Museum.

To supplement the tribute paid to Dr. Bloch's scholarship by Mr. Marshall would be mere impertinence on the part of one who is no archæologist, but merely, by an accident of a kind common in India, happens to be in official charge of a great archæological collection. It is clear, however, even to one who is not an archæologist, that India sustained a great loss in the premature death of a scholar so ripe and so experienced.

N. ANNANDALE,

September 23rd, 1910.

Superintendent, Indian Museum,

Natural History Section.

[Since this note was written, the archæological collections of the Indian Museum have been transferred to the care of the Director-General of Archæology.—N. A., 31-1-11.]



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I. BARAHAT ROOM.

Relics from Lauriyâ and Piprâwâ.

These relics are exhibited in a show-case standing near the gate of the Stûpa from Barâhat (Bharhut). The same show-case also contains some specimens of paper, textile fabrics, etc., found by Dr. M. A. Stein in Central Asia (Khotan).

Piprâwâ relics.—The ancient Stûpa of Piprâwâ, in the Basti District of the United Provinces, was excavated by Mr. Peppé in 1898. The majority of the finds are now in the Indian Museum, Calcutta, except the bones and ashes of Buddha, which were presented by the Government of India to the King of Siam.

The interest of the finds lies in the inscription around the lid of one of the steatite vases. Its probable reading is as follows:—

Sukiti-bhatinam sa-bhaginikanam sa-puta-dalanam iyam salila-nidhane Budhasa Bhagavate Sakiyanam.

The translation of this inscription is:—“This receptacle of ‘relics of the blessed ‘Buddha’ of the Śâkyas (*is the deposit*) of ‘the brothers of Sukîrtti, with sisters, with sons and wives.’”¹

The writing of the inscription points to a very early date, 3rd or 4th century B.C. It seems best to translate the inscription as above, and not as has been done by some scholars to refer the *Sakiyanam* to *salila-nidhane*, and to explain the inscription as meaning that the relic deposit had been made by the Śâkyas, the clansmen of Buddha, who according to the Buddhist tradition had received one-eighth part of the bones of Buddha after his cremation.

The vases, bones, and small objects constituting this find were all deposited inside the big sandstone coffin or chest, now standing near the wall facing the show-case. Among the vases particular attention should be paid to the fine crystal

¹ See *Indian Antiquary*, XXXVI, 1907, p. 122.

bowl, with a fish-shaped handle. It is made of mountain crystal (*Sphaṭika* in Sanskrit) out of two pieces only.

Among the small pieces of jewellery are seen birds, flowers, etc. Note also the gold-leaf, with the spiral ornament, and a few figures of a female on gold or silver leaves, perhaps representations of the Earth-goddess. A clear representation of the Earth-goddess (*Prithivî*) is seen on another gold-leaf in the same case. It was found with a small deposit of human bones inside a funeral mound at Lauriyâ, 14 miles north of Bettiah in the district of Champaran. The excavations were conducted by the writer in March, 1905, and the identification of the female figure as *Prithivî*, the Earth-goddess, has been made with the help of a verse from the *Rig-Veda*.¹

It is difficult to assign the true date to this small ancient relic, but it appears certain that the funeral mounds, inside of which it was found, go back to a period before Aśoka (250 B.C.) It is possible that they may be as old as 400 or 500 B.C.

Relics from Patna, the ancient Pâṭaliputra.

A number of small railing pillars etc., found at the site of Pâṭaliputra between Bankipore and Patna, are shown along the eastern wall of this room. Note also the two huge wooden beams exhibited along with them. Similar beams have been found from time to time at various places between Patna and Bankipore, and some antiquarians look upon them as remains of the ancient wooden palisade which at the time of Megasthenes (about 312 B.C.) surrounded the ancient city of Pâṭaliputra, the Παλιβόθρα of the Greeks.

¹ Rig-Veda, X—

*Upa sarpa mâtaram bhumiṁ êtam uru-vyachasâṁ Prithiviṁ suśe-
vâm ūṇamvadā yuvatir dakṣhiṇāvatte êshā tvā pātu nirṛiter upasthāt.*

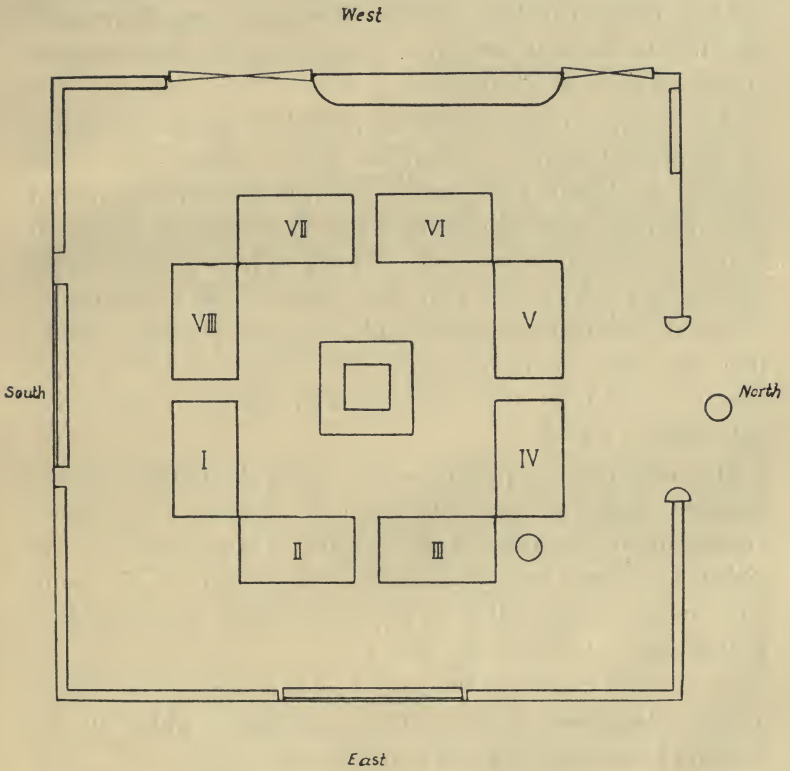
“Go to thy mother, this Earth,

The widely extending, very gracious Pṛithivî;

That maiden (*sc.* Pṛithivî, the Earth), soft as wool to the pious,
May protect thee from the abode of destruction.”

See *Archæological Survey of India, Annual Report, 1906-7, page 119.*

PLAN OF THE GANDHARA ROOM



II. GANDHARA ROOM.

Gāndhāra is the name of an ancient country in the north-west of India corresponding roughly to the modern district of Peshawar. As the majority of Græco-Buddhist or Indo-Hellenistic sculptures have been found in that district or close to its borders, the name "Gāndhāra Art" is now generally applied to the particular style which this class of ancient Indian carvings exhibit. Their date may be roughly ascribed to the last centuries before, and the first centuries after, the birth of Christ.

The important place which the School of Gāndhāra occupies in the general history of Buddhist Art, is mainly due to the iconism to which it gave birth. For it was in this School that the principal events of Buddha's life were first portrayed and that the standard types of those subjects were created; and it was in this School also that the custom arose of setting up images of Buddhas and Bodhisattvas, in place of mere symbols, like the wheel and footprint, which up to that time appear to have been the only objects of adoration among the Buddhists of India.

The collection of Gāndhāra sculptures in the Indian Museum consists chiefly of the finds made by General Cunningham among the ruins of Jamālgaṛhī, to which a large number of additions were made in 1895 and 1896 by the late Mr. A. E. Caddy from various ancient sites in the Swat Valley. The collection is arranged on the following plan :—

(a) In the centre of the room stands a small votive *Stūpa*, a typical specimen of the kind of building of which all the exhibits in this room formed some decorative part.

(b) Around this centre-piece are eight show-cases, the inner sides of which contain relief-scenes of the life of Buddha, while the outer sides have images of Buddhas and Bodhisattvas, ornamental friezes, and various other fragments.

(c) Along the walls are statues of Buddhas and Bôdhisattvas, and

(d) Near the western window of the room are a number of replicas of one of the favourite subjects in ancient Buddhist Art, *viz.*, Indra visiting Buddha in the *Indrasaila* cave on one of the hills east of Râjgir, the ancient *Râjagriha*, in the southern part of the modern district of Patna. In order to afford an opportunity for a comparative study of ancient Indian Art, this scene is also represented by a relievo from Barahat and another one from Mathurâ or Muttra near Agra.

The following description follows the above order:—

Votive Stûpa in centre of room.

From Mr. Caddy's finds: umbrella and niche in eastern side of dome restored. Measurement: one side of base 2' 3", height 4' 10".

The constructive arrangement of the Buddhist *Stûpa* in Gândhâra differs in three important points from the oldest forms of *Stûpas* as we find them in India proper, *viz.*—

(a) The hemispherical dome has been raised to a greater height by building it upon a series of circular drums, which again rested on a square platform.

(b) The umbrellas on the top consist of a series of five or even more, gradually diminishing in size towards the top.

(c) The railing around the *Stûpa* has been entirely abandoned. Its carvings have been added to the outer walls of the *Stûpa* itself, while the ancient *torana* or gateway survives in the shape of one or more arched niches, added to the circular drum of the *Stûpa* dome. Specimens of similar niches will be seen on the northern and western sides of the masonry platform on which the ancient votive *Stûpa* stands. Among the other carvings exhibited around this platform are a few representations of the typical *Stûpa* from Gândhâra, which have been used as models for restoring the umbrellas.

The hemispherical dome is represented as an inverted lotus flower. The great popularity which this flower enjoyed among the Buddhists as a holy symbol of their religion goes back to the ancient Indian worship of the lotus as an emblem of the sun. It is accordingly of the same origin as the wheel, the well-known Buddhist symbol of the sacred law (*dharma*).

The three circular drums supporting the dome have the following ornaments :—

(a) A chess-board pattern made by cutting out small square pieces.

(b) A number of dwarfish-looking male figures standing between small trees. Their attitude suggests the idea that they are meant to support some heavy load above their heads, and we can hardly fail in describing them as *Yakshas* a class of subterranean demons whom we often find represented around the basement of Buddhist *Stûpas*. The idea which the Buddhist artists intended to express by adding such figures to their sacred buildings must have been that the chthonic deities, such as *Yakshas* and the like, by supporting as it were the building, guaranteed its stability. In the present instance, however, it is remarkable to observe that the artist represented these chthonic deities not in the lowest tier of the *Stûpa* where we should have expected to find them, but in a portion of the *Stûpa* which, according to the more ancient plan, would have been the base of such a building. We may look upon this as a clear indication of the fact to which allusion has been made above, *viz.*, that the circular drums and the square platform of the typical *Stûpa* of Gândhâra are innovations from the ancient model introduced by the architects of that country. Further, it should be noted that the prototype of those *Yakshas* in the art of Gândhâra can clearly be traced back to such figures as the *Erotes* of the Greek. As *Mâra*, the ancient Indian god of death, who tempted Buddha before his attainment to supreme knowledge, *i.e.*, the *bōdhi*, under the influence of Hellenistic Art in India gradually became changed into *Kâma*,¹ the god of love, so the Indian devils, the *Yakshas*, dropped their man-eating habits and turned into friendly spirits, resembling in outer appearance the Greek *Erotes*, whom we could never credit with such acts, as the eating of human flesh.

¹ The word *Mâra* has become synonymous with *Kâma* in Classical Sanskrit.

(c) A number of small seated figures of Buddhas, arranged between small trees, are represented on the third or lowest circular panel, while

(d) The four sides of the square platform¹ are each divided into two panels, containing altogether eight representations of the principal events in Buddha's life down to his "Great Renunciation" (*mahâbhinishkramaṇa*). The arrangement begins from the West. The scenes represented are as follows:—

I. Western face:—

(a) Mâyâ's dream. The Bodhisattva enters the womb of his mother at night in the shape of an elephant. The figure of the elephant is surrounded by a halo, thus showing that the artist meant to represent the miraculous conception of the Bodhisattva as a real fact, not, as it was originally conceived, as a dream; see Cunningham's *Bharhut Stûpa*, pl. xxviii.

(b) The *Rîshi Asita-Devala* explains the dream to Mâyâ and her husband, king *Śuddhodana*.

II. Northern face:—

(c) The birth of the Bodhisattva in the *Lumbinî*² garden near *Kapilavâstu*—broken. We observe Mâyâ grasping a branch of the *sâl*-tree above her head, the typical attitude in which ancient Indian Art used to represent female deities.

(d) The new-born child, standing on a lotus, is bathed. Only a few fragmentary indications of this scene remain.

III. Eastern face:—

(e) Mother and child are brought back in a palanquin from the *Lumbinî* garden to the royal palace in *Kapilavâstu*

¹ Three of the four sides have been figured by Foucher, *L'Art Greco-Bouddhique du Gândhâra*, p. 313, fig. 160, and p. 361, fig. 184.

² The word *lumbinî* or *lunminî*, as it is spelt in the famous Asoka inscription, goes back to Sanskrit *Rukminî*, another name of *Lakṣmî*. The traditional birthplace of Buddha, accordingly, must have been a sacred grave dedicated to *Lakṣmî*, the Indian *Fortuna*. Likewise the well-known type of the bathing of the new-born Bodhisattva is an adaptation of the bathing of *Lakṣmî* by the *dig-gajas* or guardian elephants of the world. Cf. Cunningham, *Bharhut Stûpa*, pl. xxxvi, fig. 1.

Observe the peculiar form of this *pâlkî*; also the manner in which it is carried. The defect is due to the western artist who created this type, an Indian *pâlkî* was something new to him; and, in order to show mother and child sitting inside it, he had to place them just in front—a very awkward posture for a person travelling in a *pâlkî* and not less so for the poor *pâlkî*-bearers.

(f) The new-born Bôdhisattva is brought to the *Ṛishi Asita-Dêvala*, who predicts his fortune. The child will become either a universal monarch (*râja chakravartî*), or a Buddha.

IV. Southern face :—

(g) The Bôdhisattva, or, as his personal name then was, Prince Siddhârtha, leaves Kapilavâstu at night, in order to become an ascetic. Observe the *Nagara-devatâ* or “city goddess” of Kapilavâstu, with the civic crown (*corona muralis*) in one corner. She opened the city gate, so that the flight might pass unnoticed. Likewise, observe the two kneeling figures, holding the hoofs of the Bôdhisattva’s horse. They represent Yakshas, who, by doing this, helped to screen the fleeing prince. The prototype of this scene goes back to relievos, representing the triumphal entry of a Greek or Roman king into a subdued city. From similar representations has been derived the quite un-Indian idea of a *Nagara-devatâ*, or “city goddess,” with a *corona muralis*; and the two Yakshas, supporting the hoofs of the horse of the Bodhisattva, likewise, are adoptions of the kneeling figures of captured barbarians, whom we find in the Greek or Roman relievos, referred to above.

The attendant figures, seen on both sides of the Bôdhisattva, evidently represent the four *lokapâlas*, or guardians of the four quarters of the horizon. One of them, certainly, is Indra, as we see him holding the *vajra*, or thunderbolt; their presence, in this scene, is an indication of the fact, that the *Bôdhisattva* starts for his *digvijaya*, or the conquest of the world by means of the law (*dharmâ*). This is an original Indian idea, which can not be traced back to Western Art.

(h) The Bôdhisattva sends his horse, *Kaṇṭhaka*, back. The horse is represented kneeling in front of the Bôdhisattva, who seems to take off his bracelets, and other signs of royalty, which he sent back to his palace at Kapilavâstu, together with *Kaṇṭhaka* (literally "having a strong neck"), his famous charger, who assisted him during his flight from Kapilavâstu.

*Inner sides of show-cases around Votive Stûpa
in centre of room.*

The arrangement follows the chronological order, beginning with Mâyâ's dream, and ending with the death of Buddha (*mahâparinirvâṇa*). The Latin numbers in the following list refer to the numbers of the show-cases on the accompanying plan, and the English numbers to the numbers painted in white on the exhibits.

No. I.

Nos. 2554, 3687, 5040: Mâyâ's dream; see *above*, page 7.

Note the two female guardians of the bed-chamber in 3687. In ancient India, females appear to have been employed as guardians of the harem, and preference appears to have been given to old women. Eunuchs appear to have been introduced into India in later times, probably not much anterior to the Muhammadan period. Hence, the modern word for "eunuch," *mahallî*, originally meant "an aged female" (*mahallikâ*), and its modern meaning dates from the time when the eunuch replaced the trusted, old maid-servant as guardian of the harem.

Measurements: 2454— $7\frac{1}{2}'' \times 3\frac{1}{2}''$ (2 pieces); 3887— $11'' \times 7''$; 5040— $1' 5'' \times 7''$.

„ 2554, 5040: The Rishi Asita-Dêvala explains the dream of Mâyâ; see *above*, page 7.

No. 5030: Mâyâ proceeds on an elephant to the *Lumbinî* garden. Measurement: $1' 2'' \times 8''$.

Nos. 5030, G¹, G², 5033, 2488, 2584, 5032, 5034¹: Birth of the Bôdhisattva in the *Lumbinî* garden. Note musical instruments hanging in the air on G¹, to indicate the heavenly music, which was heard at that moment. Likewise, the *châmara*, or "fly-flap" (Hindi *chaurî*), which is seen on 5034, was one of the signs of royalty, that appeared at the moment, when the future Buddha was born. On some of the relievos, like G¹ and G², *mahâprajâpati* is seen supporting Mâyâ, her sister, while *Indra*, assisted by *Brahman*, receives the child on a piece of cloth. At the bottom of 5034, we observe the newly-born Bôdhisattva walking seven steps immediately after his birth, one of the miracles, by which he indicated his future greatness. Measurements: G1—1' 4" × 1' 2"; G2—1' 4" × 1' 4½" (2 pieces); 5033—9" × 9½"; 2488—7½" × 6¾"; 2584—8" × 7"; 5032—1' 1" × 10"; 5034—1' 7" × 1' 2".

„ 5042, 5039: Bathing of the newly-born *Bôdhisattva*. Note that on 5038 the child is standing on a tripod, not, as usually, on a full-blown lotus. Measurements: 5042—10" × 1'; 5038—1' 10" × 8".

No. 5038: Worship of the Bôdhisattva by the *Dêvas*, who are represented as whistling (putting two fingers into their mouth) and waving their upper-garments (*chûlôtkshepa*).

„ 5040: Mâyâ returns from the *Lumbinî* garden in a palanquin (*dôlî*).

„ 5040: The Rishi Asita-Dêvala predicts the future of the Bôdhisattva.

„ 5035: Bathing; return from the *Lumbinî* garden in a carriage drawn by a pair of bullocks; musicians

¹ See Foucher, *L'Art Gréco-Bouddhique du Gandhâra*, Tome Ier, p. 306, fig. 154.

receive mother and child on their return to Kapilavâstu. Measurements: 1' 9½" × 7" (2 pieces).

No. G48: Return from *Lumbinî* garden in a *ḍōli* with horseman in front. 11" × 6".

„ 5037: *Sapta padāni*, first seven steps of newly-born Bôdhisattva (child under umbrella); bathing of Bôdhisattva (*dve udakadhârâ*). 1' 5" × 4½".

„ 2436: Bathing (child standing on a chair); return from *Lumbinî* garden, mother and child on a covered seat, carried by men on their shoulders; horseman in front; two men receiving the royal party near Kapilavâstu. 1' 4" × 8".

„ 5041: The Rishi *Asita-Dēvala* predicts the future career of the infant Bôdhisattva. 1' 3" × 10" (2 pieces).

„ 5382: The Bôdhisattva in schools; we are told in Buddhist literature that the young Bôdhisattva, when he came to school, knew at once the letters of the alphabet, and was able to quote at least one verse, commencing with that particular letter. Thus, for the first letter *a*, he quoted the verse: *anityâ vata saṃskârâ*, &c., "transient verily are material things," &c. The artist very likely intended to represent this scene. The next scene shows the Bôdhisattva distinguishing himself in archery, evidently one of the many miraculous acts, credited to him by popular tradition, but not specially referred to in literature, so far as I remember. 1' 5" × 7½".

Nos. 5050, 5051: The Bôdhisattva leaves his wife at night, in order to become an ascetic. Note that in 5051 his wife seems to be awake, and to try and keep him back. This is an unusual version of the famous legend, not met with in literature, so far as I know. Measurements: 5050—10" × 10"; 5051—1' 2" × 10".

Nos. 5036, 5043,¹ 5045, 5046: *Mahâbhinishkramaṇa* (the Bôdhisattva leaves Kapilavâstu at night, in order to become a Buddha; see above p. 8). Note that the *Nagara-dêvatâ*, the city goddess of Kapilavâstu, is shown on 5043 as second from right in left hand corner. The artist evidently had entirely forgotten her original meaning. Her proper place would have been in the lower right hand corner, where the umbrella-bearer is standing. Note further the two *Yakshas*, lifting up the hoofs of the Bôdhisattva's horse, *Kaṇṭhaka*. Both on 5043 and 5045 the hoofs of the horse are at some height above ground, and we may well understand, how from this type there originated in later Buddhist Art (e.g., in Tibet) the type of the Bôdhisattva flying through the air on his horse, when he left Kapilavâstu. Perhaps, the famous legend of Muhammad's ride to heaven is not altogether uninfluenced by this story of the flying Bôdhisattva. Measurements: 5036—11" × 8 $\frac{3}{4}$ "; 5043—1' 9" × 1' 7"; 5045—1' 3" × 7"; 5046—8" × 6".

No. 5040: *Mahâbhinishkramaṇa*: *en face*. The *Nagara-dêvatâ* in her proper place at the right hand corner, near city gate. See Foucher, *loc. cit.*, p. 359, fig. 183.

„ 5044: Same scene, broken. 1' × 1'.

Nos. 5036, 5047: The Bôdhisattva dismisses his horse *Kaṇṭhaka*; see above, p. 9. 9" × 10".

No. 2435: *Mahâbhinishkramaṇa*, and besides another scene, which perhaps was intended to represent the Bôdhisattva in the enjoyment of married life. 1' 1 $\frac{1}{2}$ " × 8".

¹ See Foucher, *L'Art Gréco-Bouddhique du Gandhâra*, p. 357, fig.

No. II.

No. 5048, and another, without number: both represent again the *Mahâbhinishkramaṇa*, or "Great Renunciation." 1' 4" × 10".

The two upper rows of relievos in this case (No. II) represent scenes connected with the *bôdhi*, or "enlightenment," of the Bôdhisattva, after which he became a "*Buddha*." As is well known, this great event was believed to have taken place at *Bôdh-Gaya*, 7 miles south of the modern town of Gaya.¹ From a very early time Buddhism looked upon the *bôdhi* not merely as the acquirement of true knowledge or wisdom by Buddha, but also as the victory over Mâra, a demon, whose original meaning appears to have been "death," but who gradually changed his grim nature and later on became transferred into *Kâma*, the God of Love. No complete representation of this famous scene, the name of which in Sanskrit was *mâra-dharshanâ*, or "Mâra's attack," is in the collection of the Indian Museum. However, the following numbers will afford some general idea, as to the way, in which Buddhist artists from Gândhâra used to treat this subject; *vide* 4900,² 5053, no number (*from Yusufzai*), 2493, 5335, 5352, 5308. Measurements: 4900—10½" × 9½"; 5053—1' 1½" × 1' 1"; 2493—9" × 8½"; 5335—6¾" × 7"; 5352—10" × 6"; 5308—11" × 6"; no number—1' × 7".

The army of Mâra consists of soldiers and demons; they are seen attacking the Bôdhisattva, who sits in calm meditation under the sacred *pîpal-*

¹ The ancient name of *Bôdh-Gayâ*, *Uruvilvâ*, or *Uruvêlâ*, still survives in the modern name *Urêl*, a small hamlet close to the great temple at *Bôdh-Gayâ*.

² See Foucher, *loc. cit.*, p. 405, fig. 203.

tree. His right hand is stretched out, so as to touch his throne (the so-called "*vajrâsana*"); see 4900. This attitude signifies that he invokes the earth as a witness of his former meritorious acts, in order to help him against Mâra. It is now-a-days generally called "*bhûmi-sparśa-mudrâ*" or "earth-touching attitude." In one of the relievos (*no number*, measurement 10" × 1' 8") we observe the bust of a female, between two branches of a tree, in front of the *vajrâsana*, and it is possible that this may have been intended as a representation of the earth (*prithivî*), although Buddha in this scene stands close to the *vajrâsana*, as if he had just arrived at *Bôdh Gayâ*, in which case it would, perhaps, be better to look upon this female bust as a representation of the *rukka-dêvatâ*, the spirit inhabiting the sacred *pîpal*-tree at Uruvêlâ. In order to show Buddha's victory over Mâra, the artist has sometimes represented one or two of Mâra's soldiers, lying under the *vajrâsana*; see 4900 and 2493. The type of the "emaciated Buddha," shown in 5052 (1' 7" × 6"), also belongs to the relievos representing the events connected with the *bôdhi*, the tradition being that the Bôdhisattva had arrived at this state through fasting and practising severe austerities, by means of which he had hoped to attain supreme wisdom.

The third, or lowest row in case No. II contains representations of the first sermon at Benares, in a park called *mṛiga-dâva*, or "deer-park,"¹

¹ It seems possible that this name may go back to the symbol of the wheel, supported by two antelopes, by which this scene used to be represented in primitive Buddhist Art.

the traditional site of which is some 4 miles distant from the modern town of Benares; see 5054,¹ no number, 5055. We observe Buddha, seated, with his right hand lifted up in the attitude of preaching, surrounded by his first five disciples. In front of the *vajrâsana* is the wheel resting on two antelopes (*mṛiga*). A number of Dêvas or Lôkapâlas, are seen above, doing homage to Buddha. It is evident that in ancient Buddhist Art, which did not know of any images of Buddha, the figure of a wheel (*dharmachakra*), standing on a pillar, with two antelopes as its capital, was the symbol by which this first sermon of Buddha, his so-called "turning of the wheel of the law" (*dharmachakra-pravarttana*), used to be generally represented. The artists from Gândhâra retained this ancient symbol as a *chihna*, or "distinguishing mark," which is generally shown in sculptural representations of this scene in front of Buddha's seat. Measurements: 5054—2' 3" × 1' 4"; 5055—1' 7" × 1' 1"; no number—2' 11½" × 2' 2".

No number: A panel, originally attached to some small Stûpa. The third or lowest compartment represents Buddha, meeting a Brahminical ascetic, who is seen sitting in his hut, to the right of the relievo. He may be intended for *Uruvêlâ*, or *Gaya-Kâśyapa*, whom the Bôdhisattva met near Bôdh-Gayâ, and who thereafter became one of the first followers of Buddha. 2' 10" × 1' 7½".

No. III.

Nos. 5083, G13, G14, 5I25, G6I, G174, 5II3, 5II6, in the upper half of this case, and Nos. G12 and G43

¹ Foucher, *loc. cit.*, p. 433, fig. 220.

in the lower half, represent the story of *Sumedha*. doing homage to *Dîpañkara*, one of the former Buddhas. Representations of this scene are very common among the Gândhâra sculptures. The story relates that Sumedha, a young student (*brahmachârin*) had heard of *Dîpañkara*'s coming to his native town. He went to meet him outside the gate, where he purchased some flowers from a flower-girl. When he saw *Dîpañkara* coming, he threw up the flowers into the air, which by the miraculous power of *Dîpañkara* fixed themselves around his halo. This moved Sumedha to such a degree of reverence that he threw himself into the mire, to allow *Dîpañkara* to pass over his body. He died immediately thereafter, and the Buddha *Dîpañkara* prophesied that in his next birth he would be re-born as *Gôtama Buddha*. The details of this story will be observed, more or less condensed, in most of the relievos, and the figure of the young brahmin Sumedha, lying prostrate in front of the feet of *Dîpañkara* is invariably found in them. Measurements: 5083—1' 11" × 1' 7½"; G13—1' 5" × 7½"; G14—1' 5" × 8½"; 5125—12½" × 10"; G61—1' 6" × 8"; G174—10¾" × 5"; 5113—10" × 6½"; 5116—1' 10" × 10"; G12—1' 7" × 8"; G43—9½" × 5".

No. G67: According to Foucher,¹ this scene represents the visit of Buddha to his native town, Kapilavâstu, the capital of the Sâkyas. The relievo is divided into four different scenes representing, from left to right: (a) Buddha receiving the invitation from the Sâkyas to visit Kapilavâstu; (b) Buddha's arrival at Kapilavâstu: note that he is represented as flying through the air; (c)

¹ *L'Art Gréco-Bouddhique du Gandhâra*, Tome premier, page 461, fig. 231.

his reception at Kapilavâstu; (*d*) Râhula, the son of Buddha, being received into the order of Buddhist laymen (*upâsaka*). 2' 2" × 6".

The lower half of this case has a number of relievos, representing the attempts made by Dêvadatta, the treacherous cousin of Buddha, to destroy the Buddha's life. The Buddhist legends relate a number of such attempts, which Dêvadatta made out of jealousy or wickedness. All of them were located at Râjagṛiha, the famous capital of Magadha (now Râjgir in the southern part of the Patna District). It appears from those legends that the King of Magadha, Bimbisâra, from the beginning, shewed himself very averse to the teaching of Buddha; for we are told that Dêvadatta made these attempts with the full knowledge of Bimbisâra. Only two of the several attempts, made by Dêvadatta against the life of Buddha, are represented on the relievos here, *viz.* :—

- (a) Buddha waylaid by robbers at the instigation of Dêvadatta: Nos. 5122, 5127, G10. Measurements: 5122—1' 5" × 1' 1"; 5127—2' ½" × 8½"; G10—1' 1½" × 8".
- (b) Dêvadatta tries to kill Buddha by means of the furious elephant *Nâlâgiri*: Nos. 2340, 5117, 5118, 5325, G66. The elephant is tamed by Buddha and becomes one of his followers.¹ Measurements: 2340—1' 5½" × 9½"; 5117—1' 3½" × 6½"; 5118—10¾" × 6¾"; 5325—8" × 6½"; G66—8" × 7".

¹ It seems not altogether unlikely that this furious elephant, *Nâlâgiri*, originally may have been intended for Indra, who, as we know, was represented in ancient Indian Art by the figure of an elephant. The inhabitants of Râjagṛiha appear to have been worshippers of Indra, and it is quite possible that, on that account, they showed themselves

No. 5105: Buddha's descent from the *Trayastrimśa* Heaven, where he had gone to preach the law to his deceased mother. Three golden ladders were built to heaven for Buddha, accompanied by Indra and Brahman. 2' 1" × 1' 6½".

No. IV.

Casts from Gāndhāra relievos, now in the Museum at Lahore, among which note a large relievo, representing Buddha leaving his wife (see above), and another one representing Buddha's visit to the Kâśyapas (?).

No. V.

A number of relievos in this case and in the next have not yet been explained, and I have selected merely those from among them, the meaning of which is known to us. The difficulty is that in many of them we have merely an image of Buddha, seated under a tree, with a few devotees standing on each side. In some instances, it seems likely that small tablets of this kind never were intended to represent any particular event in Buddha's life; some of them may have been nothing but votive tablets, put up in honour of all "the Buddhas" (*sarva-buddhânâm pūjâyâi*), as Buddhists in those days used to say. This appears to me particularly probable in regard to those tablets, where only a couple of devotees are seen standing on Buddha's sides. In such cases, the figure of a devotee may have been a portrait of the person

at first very averse towards accepting the teaching of Buddha. Like the tamed elephant *Nālâgiri*, Indra also becomes one of Buddha's constant attendants.

by whom the tablet had been dedicated,¹ such as we find them on the bases of statues of Buddhas and Bōdhisattvas; see later on.

I shall now describe those among the relievos, which have been identified with more or less certainty with some particular event in the life of Buddha.

No. G25: According to a suggestion by M. Foucher,² this relievo may represent the visit of King Bimbisâra, of Magadha, to Buddha, at Râjagriha. The King is represented twice, first to the right of Buddha, in the act of making the *pradakshinâ* (circumambulation), and secondly, kneeling, with folded hands, on the left side of Buddha's throne. 1' 1" × 7½".

No number: "from *Yūsufzai*": (Foucher, *l.c.*, p. 446, fig. 223).³—The right compartment appears to represent the same scene, as above, *II*, no number, *viz.*, Buddha meeting Kâśyapa, an ascetic, who used to live close to Uruvêlâ, or Bodh Gaya, and who became one of the first followers of Buddha. The adjoining compartment, to the left, appears to represent the miraculous extinction by Buddha of the sacred fire of Kâśyapa.

G50. "from *Yūsufzai*"; Two scenes, *viz.*:

- (a) Buddha arrives flying through the air;
 - (b) He sits under a tree, while his feet are washed.
- These two relievos probably belong to a series of similar ones, representing the visit of Bud-

¹ As the single parts of the railing around the ancient Indian Stûpa are known to us from the inscriptions on them to have been dedicated by a great variety of individuals, so also the relievo-tablets around the Stûpas of Gândhâra, may have been the donations of various persons, each of whom had undertaken to pay a certain amount towards the cost of building the sanctuary.

² *l.c.*, p. 373, fig. 188.

³ This sculpture is in the Lahore Museum.

dha to the capital of the Sākya; see above—, also Foucher, p. 462, fig. 232. 1 8" × 8".

No. 5064 : A lady standing to the left of Buddha, who is seated on a chair, preaching; two monks on his right side. Broken part of another relievo to the left, showing a monk, carrying a seat. These two relievos probably represent the donation of the *Āmravana*, or 'mango-grove,' near Vaiśālī to Buddha and the Saṅgha. This famous grove was given to Buddha by the courtesan *Āmravāḥī*, who stands to the left of Buddha. The broken half to the left may represent the preparations made for the reception of Buddha in the *Āmravana*. Another replica of the last scene is apparently No. 5070 (2' 1½" × 1' 1½"), where we observe five monks, standing behind a seat and looking towards Buddha, as if inviting him to sit down. (See also Foucher, *l.c.*, pp. 486 ff.) The locality of this famous mango-grove, presented to Buddha by the courtesan *Āmravāḥī*, is said to have been close to the modern village of Basarh, in the District of Muzaffarpur (Tirhut), the modern site of the ancient city of Vaiśālī. 1' 7" × 10".

„ G21, *Second half*: Conversion of the *Yaksha Āṭavika*: Foucher, *l.c.*, p. 511, fig. 253. The *Rājā Āṭavika*, in order to free himself and his subjects from the wrath of a man-eating demon (*yaksha*), who lived in his land,¹ had promised to give one man every day to the *Yaksha*. After all the criminals in the land had been offered to the *Yaksha*, the *Rājā* selected his own son as an offering to the demon, but the lad was saved through the

¹ The word *Āṭavika* comes from Sanskrit *aṭavi*, "forest," "jungle"; thus the two expressions *rājā*, and *yaksha Āṭavika*, really mean: "jungle Rāja" and "jungle demon."

intervention of Buddha, and the Yaksha gave up his wild habits. The relievo represents the Yaksha to the right, handing over the child to Buddha. In the left part we observe the child being taken care of again by his parents. $11\frac{1}{4}'' \times 6\frac{3}{4}''$.

No. 2580: The great miracle at S'râvasti (Foucher, *l.c.*, 535, fig. 263). In order to convert some heretical teachers (*tîrthikas*), Buddha made fire come out from one part of his body, and water from another part. Note the fiery flames around Buddha's halo, and the undulating waves beneath his feet; four men on each side gaze at Buddha in amazement; they evidently represent the *tîrthikas*, for whose benefit Buddha worked this miracle. $7'' \times 7\frac{1}{2}''$.

No. VI.

Among the many relievos in this case, which represent Buddha being worshipped by human beings, or by *dévas*, without giving us sufficient indications of any particular legend to which we may refer them, is one relievo of particular interest, No. 5058— $1' 2\frac{1}{2}'' \times 11''$. If we did not know that it was found among the *debris* of some ancient Stûpa in the country of Gândhâra,¹ we should probably feel inclined to ascribe it to Mathurâ, or to some other place in Northern India, where we know the so-called Mathurâ School of ancient Indian Sculpture to have flourished

¹ The sculpture belongs to the lot brought down to Calcutta by the late Mr. A. E. Caddy in 1895 and 1896. Unfortunately, no register was kept by Mr. Caddy of the exact find-places of the sculptures collected by him, although, so far as I know, most of them have been dug out from the debris around an old Stûpa, called by Mr. Caddy "Lorian Tângâi."

during the first centuries A.D. The relievo represents Buddha seated under a *pīṭal* tree. He wears long hair, tied in a knot. There is no indication of the so-called *uśhṇīṣa*, or “skull-bone,” one of the marks of Buddha. Besides, we observe him wearing a small moustache. The upper part of his body is naked, and the upper-garment hangs down like a scarf over the left shoulder. The head-dress of the three attendants to the right (the left half of this relievo is missing) is perfectly Indian, and quite in accordance with the usual head-dress, worn by *dēvas*, and persons of royal blood, in the sculptures from Mathurâ. Above them is a fourth, again of a perfectly Indian type; he is represented as whistling and waving his upper garment, the usual signs of joy and amazement in ancient Indian Art. Still higher up, we observe a fifth, throwing down flowers over Buddha’s seat, which we see falling down all along the back ground of the relievo. This is meant as an indication of the *pushpavṛiṣṭi*, “rain of flowers,” one of the miraculous signs, which accompanied all the principal events in Buddha’s life.

Unfortunately, it is not possible to say, which particular event in Buddha’s career was represented in this relievo; but so much, at least, is evident, that this relievo was either carved in India itself (perhaps in Mathurâ), or, if it was carved in Gāndhâra, it is clearly the work of an Indian Artist, who was uninfluenced by the traditions of the Gāndhâra Art.

The following scenes are represented among the relievos in this shelf:—

No number. From *Yūsufzai*: Broken and incomplete. Buddha on *simhāsana* and man and

- woman seated, with feet down, to his left. This may possibly represent the visit of Buddha to the court of the Śākya; see above. 1' 4" × 9¾".
- No. 5063: Buddha, after the attainment of perfect wisdom (*samyak-sambôdhi*), is asked by dēvas and men to preach the law; see Foucher, *l.c.*, p. 423, fig. 213. 2' 3" × 1' 6½".
- „ 5066: Two ladies to the right of Buddha. This may again be the donation of the mango-grove by Âmrâpâli (see above), or we may perhaps refer this scene to the events connected with the *bôdhi*. In that case, the two ladies would represent *Sujâtâ*, the daughter of the chief (*Sênâpati*) of Uruvêlâ, and her maid servant. According to Buddhist tradition, *Sujâtâ* presented the first meal to Buddha after the *bôdhi*. 1' 4¾" × 1' 1½".

No. VII.

G34: from *Yūsufzai*. The upper half of this case contains one of the finest relievos from Gândhâra and certainly the choicest piece among this collection. This relievo, which was found at Jamâlgarhî by Gen. Cunningham, is divided into two scenes, both of which represent Buddha helping a man to find some hidden treasure.¹ 2' × 7½".

The left part of this relievo has been explained by Grünwedel as the capturing of the black serpent at Râjagriha. The legend tells that a rich miser, at that place, was reborn as a black serpent, jealously keeping watch over the buried treasure which had belonged to him in his former exis-

¹ It is evident that at that time Buddha, in popular religion, had already become some sort of a magician; hence the great number of "Nâga-scenes." Snakes (*nâgas*) were regarded as the custodians of buried treasure.

tence. Buddha captured this serpent with his alms bowl, and restored the buried treasure to King Bimbisâra. In the right part, we observe Buddha facing a chair, upon which a dog is sitting. The legend, to which this scene refers, is connected with Śrāvastī.¹ We are told that Buddha once came to the house of Śuka, the son of Taudiya, who lived at Śrāvastī. On his arrival, the dog of the house began to bark and to show signs of unfriendliness towards Buddha. Buddha then told Śuka, that this dog in his former birth, had been Śuka's father, and that he knew of the place, where formerly he had buried his treasure. The dog, hereafter, followed Śuka, and by scratching the earth at a certain spot, indicated to Śuka the locality, where the treasure had been buried.

Nos. G173, G153, and 5104 represent Buddha partaking of a meal. According to Foucher (*l.c.*, p. 533, fig. 262), the first (G173) represents the invitation of Śri-gupta, one of the inhabitants of Rājagṛiha. He offered poisoned rice to Buddha, but Buddha saw through his ruse, and did not eat the rice.

No special legend has as yet been found for the other two "dining scenes" (G153 and 5104). The last (5104), perhaps, may belong to the series of relievos, representing Buddha's visit to the capital of the Śâkyas, and may possibly represent him being feasted by his own clansmen. Measurements: G173—1' × 3"; G153—1' 2½" × 7¼"; 5104—2' × 1' 3¼".

No. 5106: The story, to which this relievo refers, has not yet been found. The relievo shows a youthful male, naked, with his hands tied behind his back to

¹ Foucher, *l.c.*, pp. 524-5, fig. 257. A fragment of another replica of this scene is 167, lower shelf.

the stem of a tree. Behind him we observe several soldiers, evidently a guard of the imprisoned youth. Buddha, followed by Vajrapâṇi, and attended by *bhikshus* (monks) and *devas*, stands in front of the young man, addressing him. 2' 3" × 1' 2½".

The lower half of this case contains five reliefs representing Buddha meeting some *Nâga-râja*, or Serpent King.¹ Nos. 5085, 5086, and another without number represent the submission to Buddha of the *Nâga Apalâla*, who was believed to inhabit the sources of the river *S'ubhâvatî*, the modern *Svât*.² Measurements: 5085—2' 9½" × 2' 8"; 5086—1' 8" × 2' 4".

The other two *Nâga*-scenes in this shelf (both numberless) represent the hymn of the *Nâga Kâlîka*, which he addressed to the Bodhisattva, while the latter was on his way to Bodh Gayâ. According to a very plausible suggestion of M. Foucher (*l.c.*, p. 553), the conversion of the *Nâga Apalâla* is merely a local legend, which has been developed in Gândhâra out of the story of the *Nâga Kâlîka*, in order to adopt the sculptural representations of this scene to the popular legend of that country.

GI6: *from Yûsufzai*: While Buddha was meditating inside a cave on the top of Mount Gṛidhrakûṭa, to the East of Râjgîr, Mâra took the shape of a vulture and frightened Ânanda, the favourite disciple of Buddha. Buddha put his hand through the wall of the cave and touched the head of Ânanda, and Ânanda imme-

¹ Snake-worship was very popular in the North-West of India, and we know of several ancient tanks, or wells, which had been dedicated to the snakes and were believed to be inhabited and guarded by dragons.

² Cf. Foucher, *l.c.*, figs. 272 and 273, pp. 549-550.

diately became consoled ; see Foucher, *l.c.*, pp. 497-9, fig. 249. $8'' \times 4\frac{3}{4}''$.

No. VIII.

All the relievos in the upper shelf of this case represent the death of Buddha, called *nirvâna*,¹ or generally *mahâparinirvâna*, viz., Nos. 2486, 5151, 2543, 5148, 5147, G79, 2380, 2473. The traditional death-place of Buddha was *Kuśinârâ*, or *Kuśinagara*, in the country of the Mallas. Its identification with the modern Kâsia, in the Gorakhpur District, U.P., first proposed by Gen. Cunningham, still appears to hold out against recent criticisms.² According to Buddhist tradition, Buddha died from an attack of cholera, at the age of 80 years, or a little more. His death occurred in a *Sâl*-forest. Measurements: 2486— $9\frac{1}{2}'' \times 6\frac{1}{2}''$; 5151— $9'' \times 8\frac{1}{2}''$; 2543— $1' 4'' \times 9''$; 5148— $1' 7'' \times 1' 7''$; 5147— $2' 4'' \times 1' 4\frac{1}{2}''$; G79— $9\frac{3}{4}'' \times 7''$; 2380— $1' 3'' \times 8\frac{1}{2}''$; 2473— $11'' \times 4\frac{1}{2}''$.

The relievo No. 5147,³ from Lorian Tângâi, doubtless one of the finest representations of this scene, may be taken as a typical specimen, the same arrangement of figures occurring again in all the other relievos, only with less detail. Buddha is seen in the centre, lying on a bed. His head rests on his right hand. The arrangement of his clothes is that of a standing figure of Buddha, and the artist thus merely transferred this well-known type, by placing a standing figure of Buddha in

¹ The word is derived from Sanskrit *nirvâti* 'to be blown out,' 'to expire' (e.g., of a fire, or of a lamp). It was an expression, often used in the sense of 'death,' and by no means peculiar to Buddhism.

² See *Archæological Survey of India Annual Report*, 1904-5, pp. 43ff.

³ See Foucher, *l.c.*, p. 558, fig. 277.

a horizontal position. Two small *sāl*-trees, one at each end of the bed, mark the traditional locality, which, as I have just said, was a forest of *sāl*-trees (*shorea robusta*). The animated figures in the upper half of the relievo represent *dēvas*, some of whom seem to throw down flowers over the dead Buddha, while others exhibit signs of amazement and profound grief. Very likely, some among them may have been intended for members of the royal family of the Mallas, in whose country Buddha died. In the left hand corner we observe a Buddhist monk, speaking to an almost naked male. This is Mahâ-Kâśyapa, who was absent at the time of Buddha's death; the news was received by him from an *Ājīvika*¹ monk on his way from Pâvâ to Kuśinârâ.

It is interesting to observe, that the artist combined this event with the death of Buddha, although both were neither strictly coincident, nor did they happen at the same place. The monk, holding a *chaurî*, or fly-flap, near the head of Buddha, may be Ānanda, who had been fanning the teacher on his death-bed. A group of two monks, near Buddha's feet, is intended to express the extreme sorrow, that befell the disciples of Buddha on seeing their master dying. Vajrapâṇi sits below the death-bed, and the small squatting figure of a monk, at the other end of the bed, has been explained as Subhadra, the last convert received by Bud-

¹ The *Ājīvikas* were a numerous and powerful monastic order in Buddha's time and later on. Aśoka dedicated to them the famous caves on the Barabar and Nagarjuni Hills in the District of Gaya, and he mentions them in various passages in his edicts in connection with the Buddhists (*Saṅgha*), and the Jains (*Nirgranthas*). Like the Jains, the *Ājīvikas* appear to have been an order of naked ascetics.

dha into the order of monks. His water-bowl fastened to three sticks, stands on his right side. Possibly these three sticks are an indication of the fact that Subhadra, before his conversion to Buddhism, belonged to the Brahminical order of *traidaṇḍikas*, i.e., "ascetics, carrying three sticks."

The relievos in the middle and lowest shelves represent Buddha's body placed inside a coffin, his cremation, and the worship of his relics.

No. 2402: Foucher, *l.c.*, p. 579, fig. 286: Buddha's coffin; note the fine head of Vajrapâṇi, the Buddhist Indra, at the top, over the figures of two monks, a clear copy of a head of Zeus. At the left end, a figure of a monk, holding three sticks, evidently intended for the "*traidaṇḍika*" Subhadra (*see above*). The corresponding figure to the right, expressive of intense sorrow, may be intended for one of the Malla princes (*see above*). 1' 7" × 1' 5½".

„ 5150: Nirvâṇa and cremation. 1' 8" × 7½".

Nos. 5152, 2552: Cremation and worship of relics; the second relievo in Foucher, *l.c.*, p. 587, fig. 290. Measurements: 5152—1' 5" × 8"; 2552—1' 3¾" × 5¾".

No. 5153: Worship of Buddha's relics after his cremation. It is well-known that according to Buddhist tradition, the relics were divided into equal shares among eight of the principal royal families of North-Eastern India. It is, of course, impossible to determine, which of those eight families is represented in any particular scene of this kind. 1' 4" × 10½".

The worship of Buddha's alms-bowl, his head-dress and of the *tri-ratna* symbol, which are

represented on the relievos in the lowest shelf, is not, in any way, connected with the events following the Nirvâṇa. Scenes representing the worship of the alms-bowl (*bhikshâ-pâttra*, lit., 'begging vessel') of Buddha, strictly speaking, cannot be called 'historical.' From later times we know of several alms-bowls of Buddha, which were exhibited as sacred relics in various places in India, and beyond this country even. Sculptural representations of this kind, accordingly, seem to express merely the general idea of doing homage to one of the principal sacred relics of Buddha; see two numberless relievos (*from Yûsufzai*), 4931, G167, 2518, 4933. Measurements: 4931—8" × 9"; G167—6" × 5"; 2518—5½" × 4¾"; 4933—7" × 8½".

The worship of Buddha's head-dress (*ushṇîsha*) is connected with the *mahâbhinishkramaṇa*, the departure of the Bôdhisattva from Kapilavâstu in order to become an ascetic (*see above*). The legend tells us that the *ushṇîsha* of the Bôdhisattva was carried by the dêvas to the Trayastrimśa Heaven. Its worship is shown in the upper field of a broken panel, *numberless*.

Worship of the *triratna*-symbol, *i.e.*, three wheels, placed on a trident (*triśûla*), or resting on a pillar, generally explained as a symbol of the Buddhist triad: Buddha, the law (*dharma*), and the congregation (*saṅgha*):

G37 = Foucher, *l.c.*, p. 429, fig. 217; 1' 3½" × 9¾".

No. 2583 = ,, p. 428, fig. 216; 8¾" × 8¾".

,, 5110 = ,, p. 431, fig. 219; note the archaic type of this relievo. It is possibly the work of an Indian sculptor; see *above*, VI, No. 5058. 1' × 1' 5".

,, 2398, again worship of *triratna*-symbol. 9" × 7".

Outer faces of show-cases :—Nos. I and VIII.

Statues of Buddhas and Bôdhisattvas.

It has not yet been possible to distinguish between the many images of Buddhas, found in Gândhâra. Evidently, not all of them were intended as images of the Buddha Sâkyamuni, the historical founder of Buddhism, and many of them may represent some of the previous "mythical" Buddhas, e.g., *Kônâgamana*, *Dîpankara*, and others. However, owing to the absence of inscriptions, giving the names of the images, and to the lack of other distinguishing marks, we must, for the present, remain content to describe a Buddha statue from Gândhâra simply as "an image of Buddha."

The same difficulty exists in regard to the Bôdhisattva statues. Their position around the Stûpa of Gândhâra was very much the same, as that of the statues of Buddhas. From the latter, they are distinguished by their royal attire, and hence in earlier years they used to be taken as images of "Indo-Scythian Kings." So far, only two different types have been distinguished among them, viz. :—(a) The *Bôdhisattva Maitreya* :—His characteristic mark is the waterpot, which he holds in one of his hands. It is evident that he is an adaptation of *Brahman*, who, in the earliest Buddhist Art in India, was associated with Buddha as his constant companion. It is not altogether improbable, that the idea of this "future Buddha"—for Maitreya is to appear on this earth as a Buddha at some future date—may have developed in Gândhâra, where Buddhism had come into touch with the religion of Zoroaster. For the Zoroastrians believed in the future coming of a Saviour, whom

they called *Saoshyant*, and who, according to them, was pre-existent, just like Maitreya.¹ In early Buddhist Art, Brahman was represented as a Brahmin, with the characteristic waterpot in one of his hands, and from this type the figure of Maitreya has originated in Gândhâra Art.

- (b) The second, constant companion of Buddha in ancient Buddhist Literature and Art was Indra. In the sculptures from Gândhâra he is represented merely as a king, without his characteristic mark, the *vajra*, or thunderbolt; for out of the ancient figure of Indra, carrying the thunderbolt, a special, new Bôdhisattva, called *Vajrapâni*, had developed in Gândhâra.² This second, Buddhist Indra, "*Vajrapâni*," is nowhere represented by any separate image; we meet him only on relievos, as Buddha's constant companion.
- (c) It is, however, impossible to determine, if any among the statues of Bôdhisattvas from Gândhâra may have been intended as an image of Indra. For, it is a remarkable fact that, at the time to which the Gândhâra images belong, Indra, in Buddhist mythology, was superseded by Sîva, whom Buddhists adopted under the name of the *Bôdhisattva Avalôkitêsvara* or *Lôkesvara*. That this Bôdhisattva Avalôkitêsvara is already represented among the many statues of Bôdhisattvas from Gândhâra, appears to me

¹ In later times, Buddhists held the opinion that Mahâ-Kâśyapa was lying asleep, awaiting the coming of Maitreya, inside the *Kukkuṭa-pâda-giri*, or *Gurupâda-giri*, a hill now called *Gurpâ*, in the District of Gaya, close to the Grand Chord Line of the East Indian Railway. This story reminds one somewhat of the Zoroastrian doctrine of the future of *Saoshyant*: he will be borne from a virgin, whose pregnancy will be due to a bath in the *Kansava*-lake, where the seed of Zoroaster had been preserved for the purpose of generating this future Saviour of mankind.

² See above, page 8.

not unlikely for the following reason :— A number of Bōdhisattva have in the centre of their turban (*ushnîsha*) a curious pointed ornament, like a cut jewel, and it appears to me very likely that this ornament may have been an artistic development and of the ancient symbol of Śiva, *i.e.*, the *liṅga*, or phallus.¹

(d) The lotus flower, which we observe in one of the hands of many of those Bōdhisattvas from Gāndhâra, may perhaps indicate the Buddhist Brahman, the Bōdhisattva Maitrēya ; but it is, at the same time, almost certain, that already in Gāndhâra, new, individual Bōdhisattvas, like *Padmapâṇi*, etc., had been developed, and may have been represented by this type.

A further peculiarity, which we observe on these statues of Buddhas and Bōdhisattvas from Gāndhâra, is a small figure of a Buddha or Bōdhisattva, with one or more kneeling attendants, which we see on the bottom of many an image of this kind.

The meaning of these small relievos is perfectly evident : the kneeling attendants are portraits of the persons, who set up the image, and Buddha, or Bōdhisattva, in the centre represent the particular Buddha, or Bōdhisattva, in whose honour the image had been set up and to whom it had been dedicated. Thus, the central figure on the wall, facing the outside of shelf VIII, represents *Maitrēya*, whose image, as we learn from the relievo at the bottom, was dedicated by three laymen (*upāsakas*) and one monk (*bhikṣu*), in honour of the Bōdhisattva Maitrēya.

¹ One occasionally meets with later images of Śiva, with the *liṅga* protruding from the crest of his head. I have seen some images of this kind in the Provincial Museum at Nagpur, C.P.

Instead of the central figure of a Buddha, or Bodhisattva, we sometimes observe another object of religious worship, *e.g.*, Buddha's alms-bowl; see 485—(1' 3¼" × 2' 1") on wall facing shelf VIII. To the Buddhists, those sacred relics were mere symbols of Buddha, and it is possible, that we should explain a relievo of this kind by saying that this particular image was set up in honour of Buddha Śākyamuni. But, at the same time, the sacred relics of Buddha certainly had already become some sort of a fetish, working miracles, and it will, perhaps, be more to the point if we say that this particular image was set up in honour of the sacred alms bowl of Buddha, or, in Sanskrit; *bhikshâpâtrapûṭṭyâi*.

No detailed description has been attempted in the following, as it would only mean a tedious repetition of the same words, over and over again, and I shall point merely to a few selected specimens, which, for one reason or other, may require some further comment.

No. 1; Outer face.

No. 4871: Inscription in Kharôshthî characters on the pedestal, which records that the image was the gift (*dānamukhyaṃ*: spelt, *dānamukhe*) of *Budhamitra* and *Budharachida* (*Budharakshita*).¹
1' 7½" × 10".

In second and third shelves, rows of Buddhas standing; umbrellas, with garlands, over their heads. It is evident that each of them was intended as some individual Buddha, although for the reasons stated above, it is impossible to give their names.

¹ See *Archæological Survey of India, Annual Report, 1903-4, p. 253.*

No. VIII ; Outer face.

No. G149: Note the lion-throne (*simhâsana*), on which the image is placed in accordance with the Indian fashion.
1' 5½" × 10¾".

Eastern Wall, facing outside of No. VII.

Tentative restoration of an arched niche from a stûpa, presumably of Lorian Tângâi, with fragments of another similar niche.

Inside the arch on top: submission of the Nâga Apalâla; see above, page 25.

Below: Arrival of Buddha at Kapilavâstu, the capital of the Śâkyas; see above, page 24.

In centre of left hand panel, third field:—Hymn of Nâga Kâlîka; see above, page 25.

Second arched panel: perhaps, according to Foucher (*l.c.*, p. 463, fig. 233), reception of Buddha by the Śâkyas.

Oblong panel, divided into five relievos: fourth relievos, from above: Dîpañkara and Sûmedha; see above, page 16.

Outer face of show-case No. VII.

5095: Inscription on base:¹

S[*im*]hamitrâsa danamukhe Sahilâasa Sadare[*śarisa*].

'The gift of Simhamitra [and] of Sahilâa (Skr. Sâhilaka).' 11" × 8¾".

Show-case on wall, facing No. VI.

A number of stucco heads, from outside walls of stûpas.

Show-case on wall, facing No. V.

Ornamental pilasters: note the curved design on most of them, a clear imitation of the wooden

¹ See *Archæological Survey of India, Annual Report, 1903-04*, p. 245.

pilaster in ancient Indian Architecture. Others end in projecting animal figures, lions, and the like. Nine winged figures, in worshipping attitude, from outside of small hemispherical dome of stûpa. A photograph, exhibited with them, shows their original position *in situ*.

Outer face of show-case No. V.

Buddha with Indra (Lokesvara) and Brahman (Maitreya); see *above*, page 30. The finest among the many replicas of this type is No. 5090, 2' 10" × 1' 4", where the group is represented sitting inside an open chapel.

On wall, below southern window.

Statues of Buddhas and Bôdhisattvas. The central and largest image of a standing Buddha (head and upper part of body lost), bears on its pedestal one of the very few dated inscriptions, which have been found in Gândhâra. The inscription reads, as follows (see *Archæological Survey of India, Annual Report, l.c.*, p. 253):—

(1) Sa[m] 318 Proṭhavadasa di 27 Budhaghôshasa danamukhe

(2) Sa[m]ghorumasa sadareśarisa.

“The year 318, the 27th day of Proṭhavada (Skt. *Praushṭhapada*). The gift of Budhaghôsha [and] of Saṃghoruma (Skt. *Sanḡhavarman*).”

This inscription would be invaluable for determining the period of Gândhâra Art, if the date could be verified and its European equivalent could be found. It seems not altogether unlikely, to refer the year 318 to the *Seleukid* Era, which would yield A.D. 67 as the European equivalent. For the present, however, this must be regarded as merely hypothetical, and it is quite possible that the true European equivalent of

this date was from 50 to 100 years later than A.D. 67.

Outer face of show-case No. IV.

Casts from Gândhâra sculptures in the Lahore Museum.

Show-case on southern wall, facing No. IV

Pilasters, capitals, and other decorative parts of stûpas. Note the small figures of Buddhas, or Bôdhisattvas, often with two devotees, on most of the pilasters, and also inside some of the capitals.

Show-case on western wall, facing No. III.

Other decorative pieces, from stûpas, etc. Notable among them are the relievos, representing boys riding on lions; also winged dragons and birds. The winged figures, kneeling, represent Yakshas, and similar semi-divine beings. Their original position was along the basement of the stûpa, and their attitude suggests that they were intended to support the building, on the base of which they had been placed. The same idea may be clearly observed in regard to the elephants in the same show-case. They were placed along the stûpa-basement, probably in exact agreement with the four, or eight cardinal points of the compass, and it is evident that they were intended as representations of the four, or eight, *dig-gajas*, or heavenly elephants, who according to the well-known Indian belief, support the universe. The position of the lions, probably, was the same, and it is very probable, that they were meant to serve the same object, although the underlying idea evidently goes back to western non-Indian notions.

Outer face of show-case No. III.

(1) *Upper shelf*: A number of small figures of Kubêra and Hâritî. The great number of images of this class, which have come to light from the Buddhist monasteries and stûpas in Gândhâra, are explained by the fact that Kubêra, according to the Indian belief, was one of the presiding deities of the four quarters of the horizon, the quarter belonging to Kubêra being the north. ¹ Strange though it may appear to us, Kubêra, the Indian god of riches, thus become constantly associated with the sanctuaries and monasteries of Buddhism. His female counterpart, Hâritî, may go back to the Zoroastrian goddess of plenty, called *Ardoxšo* on the coins of Kanishka, and Huvishka, and it is not altogether unlikely, that the group ultimately may go back to Greek and Roman representations of Plutus and Tyche, or Abundantia. The small naked figures, seen with most of these figures, are intended as Yakshas, whom we may naturally expect to find associated with Kubêra, the King of the Yakshas.

(2) *Second shelf*:—Note the relievo showing a group of wrestlers, and the two damaged figures of Garuḍa, the mythical sun-bird, originally an older form of Vishṇu, the sun, surrounded by Nâgas and Nâgîs (Nos. 5275 and 5276); also a fine (mutilated) figure of Sûrya, the sun, seated on a chariot, drawn by four (?) horses (No. G58). Measurements: 5275— $5\frac{1}{2}'' \times 5\frac{3}{4}''$; 5276— $5\frac{3}{4}'' \times 5''$; G58— $8'' \times 4\frac{1}{2}''$.

(3) *Third shelf*: A number of Yakshiṇîs, female deities, grasping the branch of a tree. They

¹ Very likely, Buddhists, at that time, apprehended the greatest danger to their sacred edifices from the north; for the north was to them probably, as to other Indians, the region of goblins, demons, etc.

were used as decorative elements around the stûpa-bases. The type is Indian and interesting in so far as it has given rise to the well-known type of Mâyâ, the mother of Buddha, grasping the branch of the Sâl-tree during her confinement in the Lumbinî Garden ; see *above*, page 10.

Note also the figure of Buddha, seated inside a round halo, with two flying umbrella-bearers, one on each side of his head. This sculpture is one of the first Gândhâra sculptures that came to Calcutta.

- (4) *Fourth shelf.* A number of long relievo-panels, probably from steps, leading up to platform of stûpa. Probably most of them represent some scenes from the Jâtakas, or previous birth-stories of Buddha. So far, only one scene has been recognized among them, *viz.*, the birth of Kaṇṭhaka, the horse, on which the Bôdhisattva rode out from Kapilavâstu during the night of his great renunciation. The relievo shows a steed, with a colt suckling ; the steed is fed by some attendant grooms ; see Foucher, *l.c.*, p. 318, fig. 163. 9" × 8½".

Below western window.

A number of relievos, representing Buddha visited by Indra. The story goes, that, when Buddha was once seated in deep meditation inside the *Indraśaila-guha*, a cave on the eastern edge of the Râjgîr Hills, Indra came to ask Buddha certain questions. In order to make his arrival known to Buddha, Indra directed his attendant, *Pañchāsikha*, to chant a hymn in praise of Buddha, and to accompany it on the strings of his harp. In the main relievo,¹ in the centre of this group,

¹ See Foucher, *l.c.*, page 492ff., and fig. 246.

we observe Buddha, seated inside a cave. The flames around the opening of the cave, are to indicate the aureole of light, emanating from Buddha's person. To the left, under an umbrella, stands Indra, in worshipping attitude (*prâñjali*); the figure of Indra's musician, *Pañchaśikha*, on the corresponding right side, is partly broken; but the harp, which he held in one of his hands, may still be recognized. A number of Devas are seen in attendance, above Indra and Pañchaśikha, on both sides of the cave; while the figures of monkeys, tigers, birds, and other animals are indications of the wildness of the spot, selected by Buddha for his meditations. 3' 10½" × 2' 10".

There are six further representations of the same scene exhibited in this place, one of them on the base of an image of Buddha, seated. Also, in order to illustrate the difference in treatment of the same subject, a relievo of the same scene from Barahat (1' × 1' 11½") (circa 150 B.C.) and Mathurâ 4' 6½" × 1' 11½" (circa 150 A.D.) have been placed along with these Gândhâra relievos. The main point, to be observed from these last two relievos, is, that in Barahat Buddha is not represented in human shape; his presence inside the cave is indicated merely by a square stone-seat, the "*Bôdhi-maṇḍa*," with an umbrella over it. The Barahat relievo bears the inscription: *Ida sâla-guha*, i.e., "the *Indraśâlâ* (or *Indraśaila*) cave."

Outer face of show-case No. II.

Upper shelf: 5136 and 5137: The Bôdhisattva in school: see above, page 11, and Foucher, l.c., p. 324 and fig. 166. Measurements: 5136—1' 4½" × 9¾"; 5137—1' 2" × 9¾".

Second shelf: 5114: D'pankara and Sumedha ; see above, page 16. 2' 2 $\frac{1}{4}$ " x 1' 1".

Third shelf: 611: Three parts, one broken. See Foucher, *l.c.*, p. 464ff. and fig. 238. The ordination of Nanda, Buddha's half brother, and his attempt to evade the congregation. The sequel of the scenes is from below. The lower field shows the ordination of Nanda. In the upper field, we observe Nanda, in the proper left corner, trying to open a door, in order to escape from the congregation of Buddha's followers. Buddha, however, by means of his superhuman insight, notices Nanda's doings, and prevents him from carrying his plans into effect. We see the figure of Nanda, kneeling in a repenting posture in front of Buddha, whose figure occupies the centre of the relievo. 1' 7" x 2' 1".

5126: Foucher, *l.c.*, p. 525ff and fig. 258. The legend represented in this scene is located at Rājagṛiha. A certain Subhadra, a wealthy citizen of Rājagṛiha, and a follower of the Nirgranthas, or Jainas, had received a prophesy from Buddha, that his wife would soon give birth to a son. He accordingly gave a rich present to Buddha, which, however, excited the jealousy of the monks of his own sect, the Nirgranthas or Jainas. They tried to frighten him in regard to his future child, and in order to escape from the danger, which he apprehended on account of the prophesy of the Jainas, Subhadra gave some abortive drugs to his wife, which became the cause of her death. The relievo shows the child Jyotishka, leaping forth from the womb of his dead mother, while her body is being cremated. 1' 3 $\frac{1}{2}$ " x 1' 4".

5107: Perhaps the conversion of the Yaksha Âṭavika; see *above*, page 20. 1' 5" × 2' 3".

Besides the above case contains a number of fragments of other relievos, not identified.

Show-cases on western and northern walls, facing II and I.

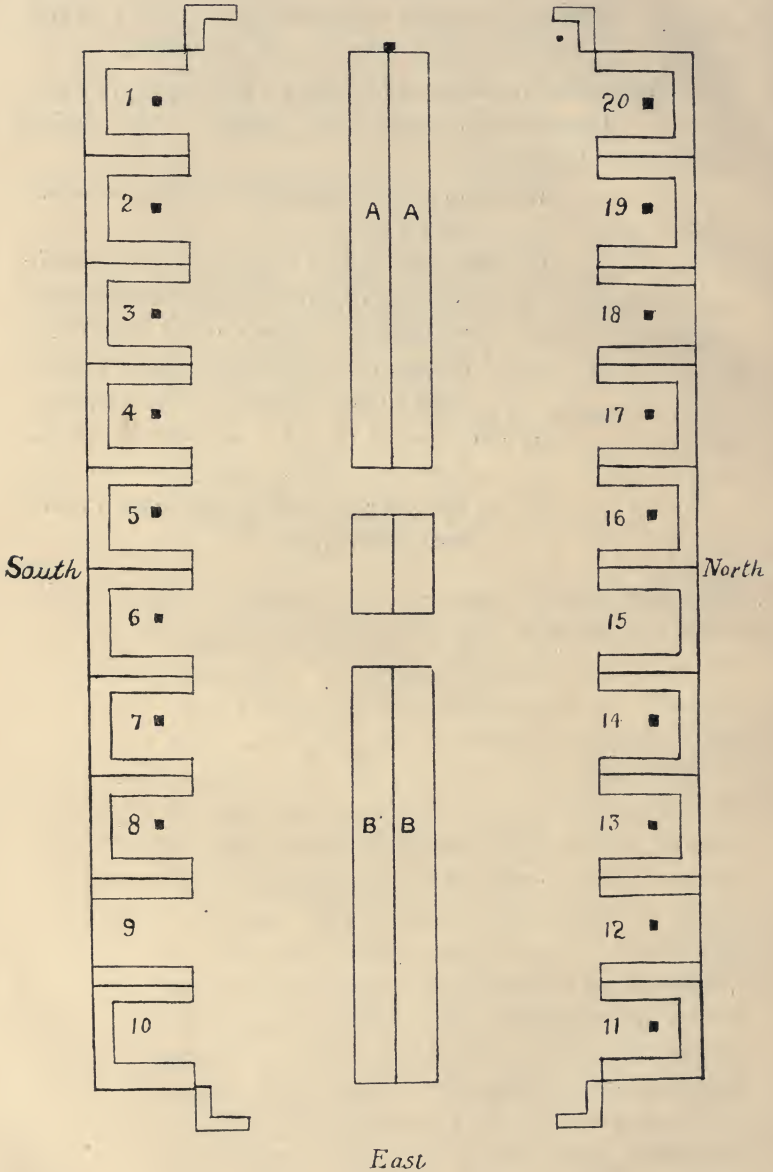
Ornamental friezes, from stûpas. The designs represent :—

- (a) Boys, wearing garlands (*Yakshas*, see *above*, page 6.)
- (b) Male and female figures, standing under arches, evidently also intended as representations of some kind of semi-divine beings, whose presence around the stûpa is to give stability to the building.
- (c) Below some of them, we observe a chess-board ornament, clearly derived from the ancient railing, which surrounded the Indian stûpa.



PLAN OF THE GUPTA GALLERY:

West



LIST OF ADDITIONS

IN THE

GUPTA GALLERY.

LIST OF ADDITIONS IN THE GUPTA GALLERY.

CABINET 4.

BUDDHIST SCULPTURES.

- No. 3750. Figure of Buddha seated on a lotus throne, supported by two lions. The hands are in the "bhûmisparśa" posture. The statue is resting against a sculptured slab with the Buddhist formula *Ye dharmâ heptuprabhavâh*, etc., inscribed at the back of the head of the statue. There are two stûpas in relief in both sides of the figure. Two twigs above the figure represent the Bodhi tree. The statue was found in Bihar. 3' 2" × 1' 11".
- „ 3726. A similar but smaller statue; the supporting slab has two ornamental figures of lions standing on their hind legs, and the inscription has been carved on the lotus throne. (From Bihar.) 2' 2½" × 1' 4".
- „ 5864. Similar to No. 3726, except the supporting slab, which is differently sculptured, and the inscription is on the slab at the back of the head of the statue. (From Kurkihar, District Gaya.) 2' ½" × 1' 3".
- „ 3711. Figure of Buddha seated on a lotus only. The hands are in "bhûmisparśa" posture. The slab is not sculptured and there is no inscription. (From Bihar.) 2' 5" × 1' 7½".
- „ 3746. Buddha seated in "bhûmisparśamudrâ" under the Bodhi tree, on a lotus throne supported by two lions on two elephants. (From Bihar.) 3' 1" × 1' 9½".

No. 3753. Figure of Buddha, seated on a lotus throne, supported by two lions. The hands are in "*bhūmisparśa*" posture. In front of the pedestal is a small figure of Maitrêya seated on a full-blown lotus, within a niche. The hands are in the posture of preaching; the right hand is lost. There are two devotees, a male and a female, on either side of the figure. On the supporting slab, on either side of the statue, are two lions in relief standing on their hind legs, with two pilasters at their backs. Above these are two small figures of Buddha seated on two full-blown lotuses. Their hands are in the posture of "*dharmachakrapravarttanâ*." They represent Buddha's "*dharmachakrapravarttana*" at Benares. The hands of the left figure are lost. Above the statue, on the supporting slab, are some branches of the Bodhi tree, and an umbrella. The usual formula—*Ye dhammâ*, etc., is inscribed on the upper rim of the slab. (From Bihar.) 2' 7" × 1' 7 $\frac{3}{4}$ ".

„ 3739. A similar statue, except that the throne is supported by four Buddhas, seated on lotuses. The hands of the figures in the two extremities are in the "*bhūmisparśa*" posture. The second figure to the right has a bowl in hand, and a monkey sitting to its left indicates the scene at the "*Markaṭahrada*," where a monkey offered a bowl of honey to Buddha. The second figure to the left represents the "*dharmachakrapravarttanâ*" at Benares. The supporting slab is broken. (From Bihar.) 1' 11 $\frac{1}{2}$ " × 1' 4".

„ 3707. Figure of Buddha seated on a full-blown lotus; the hands are in the "*bhūmisparśa*" posture. (From Bihar.) 1' 9 $\frac{1}{2}$ " × 13".

„ 3737. Figure of Buddha seated on a lotus throne supported by two lions. On the pedestal is inscribed the

formula “*Ye dharmâ*, etc.” To the right of the statue near the pedestal is represented the birth scene of Buddha; above it, is the scene of Buddha’s meeting the elephant, and above that is represented Buddha’s “*dharmachakrapravarttanâ*” at Benares; by the side of this scene there is a small stûpa in relief. To the left of the statue near the pedestal, is a small representation of Buddha’s first meal after the Bôdhi; above is a standing figure of Buddha, with his right hand in the attitude of a person, who grants a wish to a supplicant (*varadamudrâ*), and above that is a figure of Buddha seated on a lotus, with his hands in the posture of “*dharmachakrapravarttanâ*”; by the side of the pedestal, to the left, is a monkey sitting, and to the right of the statue near the shoulder is a stûpa in relief. Above these is represented the scene of “Mahâparinirvâṇa” of Buddha, above which is a stûpa, with a drum and a pair of cymbals on either side with hands, representing the celestial music. (From Bihar.) 2’ 3” × 1’ 4 $\frac{3}{4}$ ”.

- No. 3752. Similar to No. 3737 except in the following points. The scene representing the first sermon at Benares is to the left and the scene at Markaṭahrada is to the right. The figure of Buddha to the left of the statue near the pedestal is seated in the European fashion instead of being in the “*vajraparyāṅka*” posture. The two small stûpas are wanting. (From Bihar.) 3’ × 1’ 9 $\frac{3}{4}$ ”.
- ., 5865. Buddha seated on a lotus throne supported by two lions. The hands are in the “*bhûmiṣparśa*” posture. To the right of the figure is Maitrêya standing, recognisable by the stûpa symbol in his hair, and to the left Avalokiteśvara, with a small image of a Buddha in his hair; above two

stûpas in relief. (From Kurkihar, District Gaya.)
1' 9" × 13".

- No. 3723. Similar to No. 3753; except that the figures in front of the pedestal are wanting and the umbrella is absent. (From Bihar.) 1' 9" × 1' 1½".
- „ 6108. Figure of Buddha, seated on a lotus throne, supported by two lions. The hands are in “*bhûmis-parśa*” posture. Halo and part of throne broken. The statue is inscribed at the back. (From Gaya.) 1' 1½" × 9¼".
- „ 3714. A similar, but larger statue; there are also two devotees, a male and a female, in the front of the pedestal. The halo and right side of the throne are broken, the left portion only remaining, with a lion standing on its hind legs. 1' 10½" × 1' 4½".

CABINET 5.

- No. 3717. Figure of Buddha, seated on a lotus throne, supported on each side by a lion. The hands of the figure are in the “*dharmachakrapravarttanâ*” posture. The two small attendants probably represent Śâriputra and Maudgalyâyana, the first two disciples of Buddha. Above these standing figures are two small stûpas, and on the top of the supporting slab is an umbrella. The sculpture represents Buddha’s “*dharmachakrapravarttanâ*” at Benares. (From Bihar.) 1' 3" × 9".
- „ 3727. Figure of Buddha on a lotus throne supported by four semi-livine beings. The hands are in the posture of “*dharmachakrapravarttanâ*” To the left of the figure of Buddha, is a standing figure of Mairêya, and to the right was probably a

figure of Avalokitesvara, of which the lower portion up to the thigh only remains. The statue was placed inside the niche of a small stûpa. (From Bihar.) 1' 6" x 1' 7 $\frac{3}{4}$ ".

- No. 3729. Figure of a Buddha seated on a lotus throne, with hands in the posture of "*dharmachakrapravarttanâ*." The sculpture represents Buddha preaching at Benares. The Buddhist formula is inscribed on the pedestal. To the left side of the pedestal sits a devotee with folded hands. The upper part of the supporting slab shows two stûpas in relief and an umbrella. (From Bihar.) 2' 2 $\frac{1}{2}$ " x 1' 6".
- „ 3756. Figure of Buddha seated on a lotus throne, supported by two lions, with hands in the posture of "*dharmachakrapravarttanâ*." The sculpture represents Buddha's first sermon at Benares. Two small seated Buddhas, one on each side of head of main image. Umbrella over head of main image. Buddhist creed around halo. (From Bihar.) 3' 1 $\frac{1}{2}$ " x 1' 8 $\frac{1}{2}$ ".
- „ 3720. Figure of Buddha seated on a lotus throne, a devotee sitting to the left of the pedestal. The sculpture represents Buddha's "*dharmachakrapravarttanâ*" at Benares. On the pedestal of the figure is inscribed the name of the donor *Âchâr-ya-vâradêva*. (From Bihar.) 1' 11 $\frac{1}{2}$ " x 1' 7".
- „ 3718. Buddha seated on a lotus throne; the scene represented is that of his "*dharmachakrapravarttanâ*" at Benares. Portion of throne and halo lost. (From Bihar.) 1' 9 $\frac{1}{2}$ " x 1' 3 $\frac{1}{2}$ ".
- „ 3716. Figure of Buddha seated on a chair in European fashion; to the right of the figure, on the pedestal, a Yaksha, and to the left a small figure of Buddha, with his hands in the posture of conferring a boon and protection. In the upper

portion of the slab, near the shoulders of the principal figure are two small figures of Buddha seated on "*Padmâsanas.*" Buddhist creed around halo. (From Bihar.) 2' 2" x 1' 5".

No. 3731. Figure of Buddha seated on a lotus throne, with his hands in the posture of "*dharmachakrapravarttanâ*"; below, Nâgas and Nâgis worshipping. On the same throne and with their hands in a similar posture are two figures of Buddha, sitting with legs down; the head and left shoulder of the right-hand figure are lost. The two seated figures, one on each side of the main image, represent Sâriputra and Maudgalyâyana, and there are three more repetitions of the same group on the top of the slab, also a small relievo of the Mahâparinirvâna, or death of Buddha, and two small Vidyâdharas, flying through the air, one on each side of the top of the statue. (From Bihar.) 2' 2½" x 1' 3¾".

„ 3751. Figure of Buddha seated on a lotus throne, below two Nâgas and two devotees. The broken hands of Buddha were in the posture of "turning the wheel of the law" (*dharmachakrapravarttanâ*), and the statue clearly represents the first sermon of Buddha at Benares. On each side we see Sâriputra and Maudgalyâyana standing, while above we again observe them flying through the air, in order to attend the sermon. (From Bihar.) 3' ½" x 2' ¼".

Nos. 3734 and 3708. Buddha's first meal after the Bodhi. Both statues broken. No. 3734 appears to have been a statue of Buddha, wearing diadem and necklace, a peculiar type of Buddhist image in Bihar, the exact name of which has yet to be found. (From Bihar.) 3734—1' 4" x 1' ¾"; 3708—1' 3" x 1' 2¾".

- No. 3745. The sculpture is the same as No. 3751, excepting the lower part of the lotus throne, which is here supported by two lions, while there are two devotees, one on each side of the pedestal. The sculpture represents Buddha's "*dharmachakra-pravarttanâ*" at Benares. (In two pieces.) (From Bihar.) $2' 11\frac{1}{2}'' \times 2'$.
- ., 3738. The offering to Buddha of a bowl, filled with honey, by a monkey, near the Markaṭahrada, near Vaiśâlî, the present Basârh-Bakra, in Muzaffarpur, Tîrhut. (From Bihar.) $1' 11\frac{1}{2}'' \times 1' 3\frac{1}{2}''$.
- ., 3736. Buddha sitting on a lotus throne, supported by two lions; the hands are in the posture of meditation; above two Vidyâdharas with garlands; the Buddhist creed around rim. (From Bihar.) $1' 3'' \times 10\frac{1}{4}''$.
- ., 6290. Buddha seated on a snake, whose seven hoods form a canopy over the head of Buddha. The statue represents the serpent Muchilinda, protecting Buddha against rain at Uruvêlâ, or Bôdh Gayâ, an event anterior to the *bôdhi*. But for the indications of the rim of the garment, this image might easily be mistaken for a statue of Pârśvanâtha, the 24th Tîrthaṅkara of the Jainas. $1' 11'' \times 1' 1\frac{3}{4}''$.

CABINET 6.

- No. 3763. An erect figure of Buddha, hands broken, attended to the right by Brahmâ with a chauri, while Indra with an umbrella stands to the left. To the left of the figure is a sculptured column, which supported an arch over the figure of Buddha. The greater part of the arch with the right-hand column is lost. Above the column to the left is a small stûpa in relief. On the left

side of the pedestal is a devotee, kneeling, with folded hands. The inscription on the pedestal of the statue says that the statue was installed by an elder of the Buddhist sect, named Pûrṇadâsa, in the second year of the reign of Sûrapâla, on the 11th day of the dark fortnight of the second, or intercalary month of Âṣâḍha. (From Bihar.) 3' 1" × 1' 7¼".

- No. 3769. Figure of Buddha standing, represented as meeting the elephant which has been shown to the right. A human figure to the left. (From Bihar.) 2' × 1' 4¼".
- „ 3764. Figure of Buddha standing within an arch supported by two pillars, with the formula “*Ye dharmā*” inscribed on it. To the right, a miniature elephant; and to the left, the figure of a monk. A devotee with a garland is sitting to the right side of the pedestal. The inscription on the pedestal is the same as that on 3763.¹ (From Bihar.) 2' × 1' 7".
- „ 3770. A figure of Buddha, head and hands broken, standing, meeting the elephant to the right, a human figure to the left. Two devotees with garland are sitting on the side of the pedestal. “*Ye dharmā*” inscribed in a semi-circular form on the slab against which the statue stands. To the right of this is a small stûpa. Portion of the slab lost. The inscription on the pedestal of the statue says that it was placed in the Dhana-pâla Chaitya by the ascetic Ânandabhadra, the disciple of Upendrabhadra, while King Râjahansa was ruling. (From Bihar.) 1' 6" × 1' 1½".

¹ The images of Buddha with the elephant evidently represent the taming by Buddha of the wild elephant *Nâlâgiri*, at Râjgir; see *above* page.

No. 3767. Another image of Buddha, meeting the elephant Nâlâgiri. Monk, with staff in right hand, to left side of Buddha. Small stûpa in right corner. Left corner broken. In front of the pedestal, to the right, is a devotee with garland, and to the left, one with hands folded. (From Bihar.)
2' 3½" × 1' 2¼".

„ 3762. Buddha standing meeting the elephant; to the left, monk with staff. Near the right shoulder of the figure is a stûpa in relief. (From Bihar.)
1' 5½" × 10".

„ 3765. Figure of Buddha, standing; the right hand, which was in the posture of conferring a boon, is lost; attended by Maitrêya and Avalokitêśvara. A devotee is represented kneeling in front of the lotus throne. (From Bihar.) 2' 1½" × 1' 4¾".

Nos. 4575 and 4576. Two fragments of a big sculptured slab from the back of a statue. The lower portion represents the birth scene of Buddha; below this, the first sermon of Buddha at Benares. The upper portion represents Buddha attended by Indra holding an umbrella to the right, and Brahmâ with chauri, to the left. Above these there are two four-handed figures in the posture of dancing. (From Ghâsikundi.) 4' 3½" × 1' 6".

No. 3772. A fragment of a relievo, representing Buddha's "*Parinibbâna*;" below, three figures, the central one Subhadra, the last convert of Buddha, while the two other figures evidently represent two of Buddha's disciples, one of whom may be Ânanda. See *above*, page 35. (From Bihar.) 1' 2" × 1' 3".

„ 3773. A similar sculpture, head and feet of Buddha broken. The slab at the back shows a small stûpa in relief with festoons. Note the two *Sâla*-trees, be-

tween which the figure of Buddha is lying. (From Bihar.) $1' 1\frac{1}{2}'' \times 9''$.

No. 3774. Same scene. The head of Buddha lost. To the right of this has been represented the birth scene, and to the left the scene at the Markaṭa-hrada. Figures on base same as in preceding relievos. (From Bihar.) $1' \times 1' 4''$.

., 5610. Fragment. The same scene. (From Bihar.) $9\frac{1}{4}'' \times 10''$.

Nos. 6282 and 6283. Fragments of two statues, found in Rāj-gir in 1906; one, a torso of some male figure, and the other a broken upper left corner of some image of Buddha, seated inside a cave. The statues were made of the red sand-stone from Fathpur-Sikri, near Agra, and were probably the work of some sculpture from Mathurâ. 6282— $1' 2'' \times 1'$; 6283— $10\frac{1}{2}'' \times 10\frac{1}{2}''$.

CABINET 7.

No. 3789. A figure of Avalôkitêśvara seated on a lotus in the "*Ardhaparyan̄ka*" posture, the right leg rests on a lotus; the right hand is in the posture of granting a boon; the left, holding a lotus stalk, rests by the side of the left thigh. The slab at the back is inscribed with "*Ye dhammâ,*" and the pedestal contains the name of the donor, the 'betel-seller (*tâmbûlîka*), Vajjaka.' (From Bihar.) $1' 4\frac{1}{2}'' \times 11\frac{1}{2}''$.

., 3792. A figure of Avalôkitêśvara, seated on a throne supported by two lions. The legs and hands are in the same posture as those of 3789. The upper portion of the slab, on which was inscribed the creed, is lost. To the right of Avalôkita is Târâ and to the left Bhṛîkuṭî. On the pedestal

is a pair of devotees, a male and a female, with offerings. The name of the donor, *Sauvôḍika*, the son of *Pêsû*, is inscribed on the pedestal. (From Bihar.) 1' 11" × 1' 2".

No. 3804. A figure of Avalôkitêsvara seated on a lotus in "*Ardhaparyanka*" posture (like the preceding ones). Left hand lost. To the right, *Sudhanakumâra*, and, to the left, *Hayagrîva*. In front of the pedestal, *Sûchîmukha*, and a male and a female devotee to the right; a thick-bellied figure, probably *Jambhala*, and an elephant and a lion to the left. All these figures are seated on lotus thrones. In the middle, a lotus, stalk and by its side, a lotus bud. The slab at the back highly sculptured. Near the shoulders of the statue are two pairs of *Vidyâdharas*, a male and a female on each side with garlands, below which, on each side, a peacock and a lotus. Above these are five miniature Buddha statues, each sitting on a lotus, with the hands in the posture of the "*dharmachakrapravarttanâ*," "*bhûmi-sparśa*," "*dhyâna*," "*varada*," and "*abhayamudrâ*," (From Bihar.) 3' 6½" × 1' 9½".

„ 3794. A figure of Avalôkitêsvara (in two pieces), much mutilated; greater portion of the supporting slab and the right hand lost. The figure is broken at the waist. The pedestal shows the following figures in order from the right hand side: *viz.*, *Sûchîmukha*, *Târâ*, *Bhṛikuṭî*, and a pair of devotees. (From Giryek.) 1' 11" × 1' 1".

„ 3782. Similar to 3789, excepting that the left hand, which holds the lotus stalk is raised. (From Giryek.) 11" × 6½".

„ 3787. A figure of Avalôkitêsvara, or *Mañjuśrî*(?) with four hands, sitting in "*Ardhaparyanka*" posture on a lotus. The upper right hand holds a rosary of

beads and the lower one is in the posture of granting a boon; the upper left hand holds a manuscript and the lower the lotus stalk. In front of the pedestal, to the left, is Bhṛikuṭī, and to the right, Târâ. The upper part of the slab contains the creed and a stûpa in relievo. (From Bihar.) 1' 10½" × 12¾".

No. 3810. A figure of Avalôkitêśvara, with eight hands. The uppermost right and left hands are in the posture of " *dharmachakrapravarttanâ* " the second right hand holds a rosary; the third, which was probably in the posture of granting protection, is lost; the fourth is in the posture of conferring a boon; the second left hand holds a lotus, the third a manuscript (?) and the fourth a water-pot (*kamaṇḍalu*). In front of the throne, from the right hand side, are Târâ, Sûchîmukha, Hayagrîva and Bhṛikuṭī. In the middle of the pedestal an ornamental lotus stalk with lotus buds on all sides. Some branches on the top of the slab represent the Bodhi tree. (From Bihar.) 2' 6½" × 1' 5½".

., 5859. Figure of Avalôkitêśvara seated on a lotus in " *Ardha-paryâṅka* " posture within a mountain cave; his hands in the posture of " *dharmachakrapravarttanâ* ." To the right stands Târâ, and to the left Bhṛikuṭī with her upper two hands folded. The mountain is inhabited by wild animals and Rîṣhis, and on the top we observe five small Bodhisattvas, each seated inside a cave. (From Kurkihar, District Gaya.) 3' 7½" × 3' ½".

., 3806. Figure of Avalôkitêśvara seated on a lotus throne, resting on two lions, in the usual posture. To the right is a figure of Târâ seated on a lotus; in front is an erect figure of Hayagrîva. (From Bargaon, Nâlandâ, near Bihar.) 2' 11" × 1' 7½".

- No. 3799. A figure of Avalôkitêśvara on a throne supported by two lions. In this figure the left leg is placed down-ward, instead of the right. The slab at the back and the left thigh broken. (From Bihar.) $2' 4\frac{1}{2}'' \times 1' 3\frac{1}{2}''$.
- „ 3791. An erect figure of Avalôkitêśvara, right hand lost; to the right stands Târâ and to the left Bhṛikuṭi. In front of the pedestal, towards the left, is a devotee kneeling. The slab shows a small stûpa in relief and is inscribed with the Buddhist creed. (From Bihar.) $2' \times 1'$.
- „ 3800. A similar figure, of smaller size. The right hand side of the slab with Târâ and portion of the right hand of the main figure lost. (From Bihar.) $1' 7'' \times 8\frac{1}{2}''$.
- „ 5860. An erect figure of Avalôkitêśvara with six hands, the right hands holding rosary, conch-shells (?) while the third is in the wish-granting (*varada*) posture; the left hands hold lotus stalk, noose, and Kamaṇḍalu; to the right, an erect figure of Târâ, and to the left, that of Bhṛikuṭi. Two Vidyâdharas with garlands above. The Buddhist creed is inscribed on the slab near the head of the figure, in a semi-circular form. (From Kurkihar, Gaya.) $2' 5'' \times 1' 3\frac{1}{2}''$.
- „ 3796. An erect figure of Avalôkitêśvara with six hands. The third right hand and the first left hand lost. The second right hand holds a rosary and the first is in the posture of conferring protection. The second left hand holds a lotus and the third a trident. Erect figures of Târâ and Bhṛikuṭi to right and left, the heads of both lost. Above, two figures of Târâ, one with four and the other with two hands. The Buddhist creed inscribed on the slab. In front of the pedestal is a small male figure, broken, perhaps a portrait of the

donor, whose name was *Chakshuglâṇa-Ujjaka*, as we learn from the inscription on the bottom of the image. (From Bihar.) 2' 4" × 13".

- No. 5860. A similar statue of Avalôkitêśvara with six hands. The gift of the *Paramôpâsaka Suvarṇṇika*, the son of the *Vaṇika* (Banyan) *Vajjraka*.
- ., 3807. An erect figure of Avalôkitêśvara with two hands; to the right, Târâ and by her side Sûchîmukha; to the left Hayagrîva and Bhṛikuṭî; a devotee in front of the pedestal. Vajrapâṇi and Mañjuśrî (?) to right and left of head of main image; above, small seated Buddha. Rocky ground on top, with figures of Rîṣhis. (From Bihar.) 2' 8" × 1' 8 $\frac{1}{4}$ ".
- ., 5861. An erect figure of Avalôkitêśvara with two hands. Below, on each side, small male figure, not identified. Above two figures of Buddha with hands in the *bhûmisparśâ* and *vyâkhyâna* postures. Buddhist creed inscribed on the slab at the back of the head. There is a rampant lion on each side of the throne. Inscription on pedestal: *Sûtradhâra-Srî-Rêjhêna-kôritam*, made by the mason Rêjha (?). (From Kurkihar.) 2' 4 $\frac{1}{2}$ " × 1' 3".
- ., 3797. An erect four-handed figure of Avalôkitêśvara; the upper right hand holds rosary and the lower is in the posture of granting a wish; the upper left hand, which held the lotus stalk, is lost, and the lower one holds a *kamaṇḍalu*. To the right and left are erect figures of Târâ and Bhṛikuṭî. (From Bihar.) 1' 9 $\frac{1}{2}$ " × 10".
- ., 3786. An erect figure of Avalôkitêśvara with four hands, all broken. To the right hand side of the figure are Târâ and Sudhanakumâra and to the left Bhṛikuṭî. In front of the pedestal is Sûchîmukha, to the right and to the left Hayagrîva. A stûpa in relief above. (From Bihar.) 1' 11 $\frac{1}{2}$ " × 13".

No number. A seated figure of Avalôkitêśvara on a lotus, both the hands lost. The legs are down. To the right, are Târâ and Sudhanakumâra; and, to the left, Hayagrîva and Bhṛikuṭī. The slab is highly sculptured, and there are five figures of Buddha seated within mountain caves, their hands being in the postures of “*bhûmispârśa*,” “*dharmachakra*,” “*dhyâna*,” and “*vyâkhyâna*.” The upper part represents mountains with trees, two elephants, a lion, a monkey, a snake and two peacocks. On each side a pair of Vidyâdharas with garlands. The front of the pedestal shows floral ornamentations. 2' 5" × 1' 2½".

No. 6121. Small image of Avalôkitêśvara, seated, two hands, left hand holding lotus. Broken three parts. 10½" × 7½".

CABINET 8.

No. 3801. A figure of Mañjuśrî, seated on a lotus throne supported by two lions. The hands of the statue are in the posture of “*dharmachakrapravarttanâ*.” To the right, Sudhanakumâra, and to the left, Yamâri; a lotus on each side, with a manuscript and Triratna symbol on each. The Buddhist creed, inscribed on the slab in a semi-circular line. (From Bihar.) 2' 6" × 1' 4".

„ 3808. An erect figure of Mañjuśrî. The right hand is in the posture of preaching, and the left hand holding a lotus with manuscript rests on the left thigh. The Buddhist creed is inscribed on the slab, and the pedestal contains the name of the donor. (From Bihar.) 3' 8½" × 1' 4½".

„ 3803. Figure of Mañjuśrî, seated in *Ardhaparyâṅka*, on a lotus throne supported by two lions; the hands

are in the posture of “*dharmachakrapravarttanâ*.” On each side is a female figure holding a chaurî, with a sword hanging from her belt. Near the left hand of the main figure is a lotus, upon which lies a book. In the upper part of the slab are two Vidyâdharas with garlands, and a Kîrttimukha at the top. The Buddhist creed is inscribed on the pedestal, and in its lower right corner is the portrait of the donor of the image. (From Bihar.) 3' 10" × 2' 3".

No. 3805. A figure of Vajrapâṇi seated in *Ardhaparyankâ*, with his right leg hanging down on a lotus throne supported by two lions. The Vajra, which was in the right hand of the figure, is broken. The left hand holds a lotus. Above, on the slab to the right, is a figure of Buddha with hands in the posture of “*dharmachakrapravarttanâ* ;” and to the left, another figure with hands in the posture of *bhûmispârśa*. (From Nālandā, Bargaon, Bihar.) 3' 4" × 1' 8½".

., 3795. An erect figure of Vajrapâṇi (?), with twelve hands, the right hands holding a rosary, lotus (?) and two other indistinct objects, while the second and third are in the *varada* and *abhaya-mudrâ*; the left hands hold a lotus with stalk, a manuscript, a trident, a noose, a Vajra, and a Kamaṇḍalu. On the pedestal to the right are Târâ and Sûchîmukha, and to the left, Hayagrîva and Bhṛikuṭî. In front of the pedestal is a devotee. Above, are two figures of Buddha with hands in *vyâkhyâna* and *bhûmispârśa* postures. The upper part of the slab is lost. (From Bihar.) 2' 5½" × 1' 5½".

., 3813. A four-armed figure of Vajrapâṇi seated on a high lotus; the upper hands hold the *Vajra*, while the lower right hand holds a rosary and the left a

lotus. There were two figures on the sides of the statue, each sitting on a lotus, but that to the right is lost with a large portion of the slab while the figure to the left which alone remains, is that of Bhṛikuṭi. (From Bihar.) 1' 9" × 1' 3½".

No. 4571. A figure of Jambhala, seated in "*ardhaparyāṅka*" posture on a lotus. The right hand holds a pomegranate and the left a mongoose (*nakula*). On each side is a figure of Buddha with hands in the "*bhūmisparśa*" posture. The pedestal of the figure contains an inscription in a peculiar variety of the Northern Indian writing, called "nail-headed characters." (From Ghāsi-kundi.) 1' 8" × 10½".

„ 3788. An erect figure of Mairêya, the future Buddha, recognisable by the sign of the stūpa on the crest. The lower part of the right hand lost. The left hand holds a staff. In front of the pedestal to the right is a devotee kneeling. (From Bihar.) 1' 9" + 1'.

„ 3790. Another erect figure of Mairêya. The lower portion of the left hand lost; the right hand is in the posture of conferring a boon. On each side is a female figure with four hands, probably Târâ, holding different weapons. A small stūpa in relief on the slab, and the Buddhist creed. (From Bihar.) 2' 5½" × 1' 4½".

„ 3798. A figure of Padmapâṇi, seated in "*vajraparyāṅka*" posture on a lotus throne supported by two peacocks.¹ The right hand is on the breast and

¹ The peacocks supporting the throne of this image and the next may possibly suggest that the figure represents some Buddhist adaptation of Skanda or Kumâra, the Indian God of War. I have myself seen an image of Skanda with the Buddhist creed inscribed on it, somewhere in the district of Gayâ.—T. BLOCH.

holds a lotus, while the left hand holds the stalk of the lotus. On each side is a seated female figure, and in front of the pedestal are certain unknown figures, one with six hands. There are two Vajra symbols on the sides of the statue. The upper portion of the slab lost. (From Nâlandâ.) 1' 8" × 1' 4 $\frac{3}{4}$ ".

No. 3784. A figure of Padmapâṇi seated in "*vajraparyāṅka*" on a lotus throne supported by two peacocks. The right hand is on the breast holding a lotus flower, of which the left holds the stalk. A stûpa in relief on the slab, and the Buddhist creed inscribed around the halo. In front is a figure standing slanting-wise and raising a big club in its right hand. (From Bihar.) 1' 10" × 12 $\frac{1}{2}$ ".

„ 3785. A figure of Vajrapâṇi seated in *vajraparyāṅka* on a lotus throne supported by four elephants. The right hand resting on the breast holds the Vajra, while the left hand rests on the left thigh. The slab at the back contains some indistinct sculptures, and the lower part of the pedestal is inscribed. (From Bihar.) 1' 7 $\frac{1}{2}$ " × 13".

Nos. 3721, 3713, 3703, 3755, 3733, B.G. 80, 3766. A peculiar type of Buddha images very frequently found in Bihar. They resemble in all details the ordinary images of Buddha, but for the crown (*mukuta*) and the necklace and other ornaments worn by them. Thus, the largest image, No. 3755, represents the first sermon, or the turning of the wheel of "the Law" (*dharmachakrapravarttanâ*), as seen by the small symbol of the wheel, with two antelopes in the centre of the base, and also by the posture of the hands. Likewise, the "Earth-touching posture" (*bhûmisparśa-mudrâ*) of Nos. 3721, 3713 and 3703 points to those

images being representations of the final victory of Buddha over Mâra, under the Bôdhi tree at Uruvelâ, or Bôdh-Gayâ. It should also be noted, that on several statues of this kind (e.g., 3713, 3703, and 3755) we find small relievos, representing the principal events in Buddha's life, from his birth in the *Lumbinî* grove, down to his death, or *nirvâna*. In some of those small relievos, the Buddha is of the ordinary type, while in others we find him wearing crown and ornaments, like the main figure in these images. No plausible explanation has as yet been found of the meaning of these Buddha images, and the name of *Dhyâni-Buddha*, given to them, is merely a tentative suggestion. Measurements: 3721—1' 5½" × 11"; 3713—1' 8½" × 1' 1¾"; 3703—2' 3" × 1' 4"; 3755—3' 3½" × 2' 2"; 3733—2' 4½" × 1' 3½"; B.G. 80—1' 10½" × 12¾"; 3766—1' 8½" × 12½".

CABINET 9.

- No. 3814. An erect figure of Târâ, the left hand holding a lotus with stalk, and the right hand in the posture of granting a wish. To the right, a female figure with four hands, probably Bhṛikuṭî, and to the left, a male figure, with a sword and a lotus. Above, are two figures of Buddha in "*bhûmi-sparśa*" and "*dhyânamudrâ*." The Buddhist creed is inscribed around the halo. (From Nâlandâ, Bargaon, Bihar.) 2' 2" × 1' 5½".
- „ 3815. A similar figure; to the right, a female figure with four hands, like that in No. 3814, her feet being in the "*prâtyâlîḍha*" posture, and to the left another female, in the "*alîḍha*" posture. The Buddhist creed is inscribed on the slab. (From Nâlandâ.) 2' 9½" × 1' 7½".

- No. 3818. A similar figure ; to the right a female figure like those in Nos. 3814 and 3815 ; to the left, another female figure, with two hands. Above, a chaitya in relief, and the usual formula inscribed. (From Bihar.) $1' 11\frac{1}{2}'' \times 13''$.
- „ 3819. A similar figure of Târâ. A female devotee with folded hands on the right side of the base. There is a stûpa in relief by the side of the figure. (From Bihar.) $1' 9\frac{1}{2}'' \times 11\frac{3}{4}''$.
- „ 5608. A figure of some female deity (in two pieces), dancing on a prostrate human body ; her two hands hold different weapons, and she has three eyes. A garland of human skulls hangs around her body ; the protruding tongue is broken ; on the head there is the figure of Akshobhya. (From Bihar.) Presented by Lt.-Col. L. A. Waddell.¹ $1' 10\frac{1}{2}'' \times 1' 1\frac{1}{4}''$.
- „ 4460. A figure or Tārâ seated in “*ardhaparyāṅka*” posture on a lotus. The right hand is in the posture of granting a wish, and the left hand holds a lotus. No history (Panjab?). $10\frac{1}{4}'' \times 7\frac{1}{2}''$.
- Nos. 6275, 6276, 6277. Three miniature images of Târâ, from the collection of the late Mr. J. D. Beglar. 6275— $9\frac{1}{2}'' \times 5\frac{3}{4}''$; 6276— $8\frac{3}{4}'' \times 5''$; 6277— $10\frac{1}{2}'' \times 7''$.
- No. 3817. A figure of Târâ seated in the “*vajraparyāṅka*” posture ; both hands of the figure and part of the halo lost. On the right side is a lotus, with a book lying on it. This may suggest that the figure is really a female counterpart (*śakti*) of Mañjuśrī. (From Bihar.) $1' 5\frac{1}{2}'' \times 11\frac{1}{2}''$.
- „ 3820. A figure of Târâ seated on a lotus, in the “*vajraparyāṅka*” posture. The greater part of the

¹ This image strongly resembles the well-known images of Kâli dancing on Śiva.—T. B.

slab at the back lost. To the right is seated a female figure with four hands, and to the left a small figure of Târâ. In front, are two devotees. From the inscription on the pedestal the name of the Târâ appears to be Potalaka-Târâ. (From Bihar.) 1' 6½" × 1' 4".

No. 3824. An erect figure of Târâ with two hands, the left one lost. To the right, a female figure standing with a Vajra in the right and a lotus in the left hand. To the left, another female figure, the right hand holding a Vajra and the left hand a drinking bowl. Above these are five figures of Buddha, respectively in the postures of "*dharmachakrapravarttanâ*," "*bhûmisparśa*," "*abhaya*," "*varada*," and "*dhyâna*." The base of the image shows an elaborate floral design, with three small devotees, probably portraits of the donors of the image. From the inscription on the pedestal we learn that the statue was made in the second year of Râmapâla. (From Bihar.) 3' 10" × 2' ¼".

,, number. An erect figure of Târâ, the lower part of the right hand and portion of supporting slab lost, To the right is a female figure with four hands, probably Bhṛikuṭî. To the left, another female figure, with two hands, leaning on a battle-axe which is held in the right hand. 4' 2" × 2'.

,, ,, Another erect figure of Târâ, lower part of the right arm lost. To the right a female figure like that on the preceding image. To the left another female figure, with a sword in her right hand. Small devotee kneels to right of base. In the upper part of the slab two small figures of Buddha sitting, with hands in the "*bhûmisparśa*" and "*dhyâna*" postures. 3' 7" × 1' 10½".

CABINET 10.

- No. 5618. A figure of Tārā with two hands, seated in “*ardhaparyāṅka*” posture on a lotus, the hands being in the posture of “*dharmachakrapravarttanā*.” The whole sculpture is in a good state of preservation. To the right-hand side is a female figure with two hands, holding in the right hand a Vajra and in the left hand a lotus; to the left is another female figure with a Vajra (?) in the right, and a vessel in the left hand. On the bottom, small portraits of male and female, probably the donor of the image whose name, according to the inscription, was *Jasadêvaka* (i.e., *Yasôdêvaka*), from Mathurâ, and of his wife. In the upper part of the slab are five small figures of Buddha seated in “*vajraparyāṅka*,” with their hands in the posture of “*dharmachakrapravarttana*,” “*bhûmisparśa*,” “*abhaya*,” “*varada*” and “*dhyâna*,” and two Vidyâ-dharas with garlands. (From Bihar.) 2' 9" × 1' 5½".
- ., 3823. A figure of Târâ seated in the “*ardhaparyāṅka*” posture on a lotus throne supported by two lions. The right hand is in the posture of granting a wish, and the left hand holds the stalk of a lotus. A chaitya in relief on the slab at the back and the creed inscribed around halo. The slab is in two pieces. (From Bihar.) 3' 1¼" × 1' 9".
- ., 3822. A figure of Tārā with four hands. The upper right hand holds a rosary, and the lower one holds an object which appears to be a fruit. The upper left hand holds some branches, and the lower, the stalk of a lotus. The creed inscribed on the slab in bold letters. (From Bihar.) 2' 11½" × 1' 11½".

No. 5862. A figure of Târâ seated in “*ardhaparyāṅka*” posture on a lotus. The right hand is in the posture of granting a wish, and the left hand holds a lotus. The name of the donor, “The Buddhist monk Guṇamati” (*Sākya-bhikṣu-Śrī Guṇamatêh*) is inscribed on the pedestal and the creed around the halo. (From Kurkihar, District Gaya.) 2' 9" × 1' 7½".

„ 5863. A figure of Tārā seated in “*ardhaparyāṅka*” posture on a throne supported by two lions, with two hands, the right hand being in the posture of granting a wish, while the left hand holds a lotus. The creed inscribed around the halo. (From Kurkihar.) 2' 6" × 1' 4½".

Nos. 5590 and 5863. Two similar images. (From Bihar.) 5590—1' 6" × 10½".

No. 4614. An erect figure of Mârîchi, on a chariot drawn by seven boars. The goddess has three faces, in each face three eyes. She has eight hands. According to the Sâdhanâ quoted by Foucher in his second volume of Buddhist Iconography, page 92, the face to the right is red and that to the left is that of a boar and is blue. The right hands hold thunderbolt, goad, arrow and needle, while the left hands hold the branches of an Asoka tree, a bow and thread, while the last hand is in a threatening posture. On the crest is a figure of Vairochana. The feet are in the “*pratyâliḍha*” posture. In her chariot sits Râhu, and she is surrounded by four Dêvîs, Vattalî, Vadâlî, Varâlî and Varâhâmukhî. Vattalî are described as follows in the Sâdhanâ:—

Red, with the mouth of a Varâha, with four hands holding needle, goad, noose and branches of an Asoka tree. Vadâlî is yellow, with four hands, holding Asoka branches, Sûchî, Vajra and

Pâsa. Varâlî is white, holding in the right hands thunderbolts and needle, and in the left Pâsa, Aśoka branch. The feet are in the “*Pratyâlî-dha*” posture. Varâhamukhî is red, has three eyes, and four hands holding Vajra and Târâ, and Châpa and Aśoka branch. (From Bihar. 1' 10½" × 10½".

- No. 3827. Another larger statue of Mârîchî. Only two attendant goddesses. (From Bihar.) 3' 7" × 1' 11".
- „ 4736. Gilded wooden image of Buddha in the “*bhûmi-sparśa*” posture. (From Burma.) 1' 7¼" × 11".
- „ 4737. Another ditto. 1' 6½" × 10¼".
- „ 4738. Another ditto. 1' 3¾" × 8½".
- „ 3386. A marble figure of Buddha in “*bhûmisparśamudrâ*”; head broken. 8½" × 7¼".
- „ 3816 An erect figure of Târâ with two hands, the left holding a lotus and the right being in the posture of granting a wish. To the right Yamâri (?) and to the left Bhṛikuṭî. The upper portion of the slab lost. (From Nâlandâ.) 2' 8" × 1' 6".
- „ 4613. A figure of Ushṇîshavijayâ with three faces and eight hands. The right hands hold Vajra, a lotus on which sits Amitâbha, an arrow, and the last is in the posture of granting a wish; the left hands hold a bow, a noose and a waterpot, while the third is in the posture of granting a wish. (See Foucher, *Etude sur l'Iconographie Bouddhique de l'Inde*, part II, page 86.) One of the right hands, viz., that holding the Vajra, is lost. Three chaityas in relief are represented in the upper part of the slab. Below the chaitya, in the centre, is a seated figure of Buddha, with his hands in the “*bhûmisparśa*” posture. There are two devotees, a male and a female, in front of the pedestal. (From Bihar.) 2' 2" × 12½".

- No. 4474. A female figure with eighteen arms, probably a form of Târâ. The head as well as the slab at the back are lost. The pedestal is inscribed, but the inscription has been greatly effaced. (From Bargaon-Nâlandâ, Bihar.) 1' $8\frac{1}{2}$ " \times 1' $7\frac{1}{2}$ ".
- „ 6267. Another image of Mârîchî; head broken. 1' $8\frac{1}{2}$ " \times 1' 2". This curious type of later Buddhist image evidently had some connection with the usual representations of the Sun-God in Indian Art. For the seven boars, drawing the chariot of Mârîchî, correspond with Sûrya's seven horses, and likewise the small charioteer in front corresponds with Arûṇa on the Sûrya statues.

SOUTH-EAST CORNER.

Sculptures from Cambodia.

- No. 1196. Broken head of male figure, 15" high.
- „ 1197. Another „ „ 14" high.
- „ 1189. A carved slab with birds in relievo, over which sits a human figure, with a club in its right hand, resting on the right shoulder. 2' 7" \times 1' 5".
- „ 1193. A piece of sculpture, forming a projecting corner, with a bearded male figure holding a club, surrounded by a halo. The lower part of the sculpture is lost. 1' $9\frac{1}{2}$ " high.
- „ 1191. A similar sculpture, complete. 2' $2\frac{1}{4}$ " high.
- „ 1192. do. do. 2' 1" high.
- „ 1195. do. do. 2' $\frac{1}{2}$ " high.
- „ 1194. do. do. 2' 1" high.
- „ 1190. A piece of sculpture showing three figures of horses (?), over which sits a man with a big club in the right hand, surrounded by a halo. 2' 1" \times 1' 3".

TABLE B.—SOUTH.

- No. 4229. A piece of sculpture from the plinth of a stûpa, with a seated figure of Buddha with diadem and ornaments, in a recess, with hands in the posture of "*dharmachakrapravarttana*"; small stûpas in relief in the sides. The upper part of the sculpture shows a small erect figure of Buddha in a recess. There are some small figures of Buddha by its sides sitting in different postures. (From Bihar.) 1' 3½" × 1' 5¾".
- „ 4225. A similar sculpture showing a stûpa in relief and smaller stûpas above in recesses. (From Bihar.) 1' 3" × 1' 1½".
- „ 4232. A similar sculpture; a figure of Buddha within a niche, sitting in *bhûmisparśa* posture. Above the niche is an erect figure of Buddha, surrounded by other small seated figures of Buddhas in different postures. (From Bihar.) 1' 3½" × 1' 6".
- „ 4227. A similar sculpture, showing a seated figure of Buddha in a recess in the posture of "*dharmachakrapravarttana*." (From Bihar.) 1' 2½" × 1' ¼".
- „ 4239. A similar sculpture, showing a figure of Buddha in a niche, in the "*bhûmisparśa*" posture. In the upper part of the sculpture is a figure of Buddha in the posture of "*dharmachakrapravarttana*." Ornamental figures on the sides. (From Bihar.) 13" × 1' 3½".
- „ 4222. A similar sculpture showing a stûpa in relief, above which are smaller Stûpas in niches. (From Bihar.) 1' 3" × 1' 4".
- „ 4223. A similar sculpture showing an erect figure of Buddha meeting the elephant. Above, inside a niche, is a small seated figure of Buddha with hands in the posture of "*dharmachakrapravarttana*";

stûpas in relief on the sides. (From Bihar.)
 1' 2 $\frac{3}{4}$ " \times 13 $\frac{1}{2}$ ".

No. 4283. A similar sculpture; a figure of a crowned Buddha inside a niche, in the posture of "*dharmachakrapravarttana*." In front of the throne is the well-known symbol of a wheel, with a deer on each side, representing Buddha's "*dharmachakrapravarttana*" at Benares. On each side there is an erect figure of Buddha with hands in the "*varada*" and "*abhaya*" postures, and a stûpa in relief. Also two highly ornamented pilasters, which support the arch of the niche. (From Bihar.) 1' 6" \times 1' 7 $\frac{1}{2}$ ".

,, 4284. The upper part of No. 4283. The lower part of this piece contains an umbrella which was over the head of the figure of the crowned Buddha of No. 4283; also the arch of the niche of that number. Above this arch, in a recess, is a figure of Buddha seated in the "*bhûmispârśa*" posture, and on the sides are two other figures of Buddha in niches, in the posture of "*dharmachakrapravarttana*." (From Bihar.) 1' 2" \times 1' 7".

,, 4285. Probably the upper part of the sculpture numbered 4284. It shows a figure of Buddha in the posture of "*dharmachakrapravarttana*" with two figures of mythical animals in relief in the sides. The upper part contains some ornamental sculpture. (From Bihar.) 10 $\frac{1}{2}$ " \times 1' 5".

Nos. 4301, 4302, 4303. Three fragments, forming highly elaborate niche of small stûpa. In lowest recess, the first sermon of Buddha in Benares; Buddha seated in "*dharmachakrapravarttana*" posture, Sâriputra and Maudgalyâyana standing one on each side of the Master. Two miniature Buddhas in upper two niches. (From Bihar.) 4301—

1' $4\frac{3}{4}$ " \times 1' $3\frac{1}{4}$ "; 4302—1' $1\frac{3}{4}$ " \times 1' $6\frac{1}{2}$ "; 4303— $9\frac{1}{4}$ " \times 13".

- No. 4255. A similar niche, with Buddha preaching, attended by the Bōdhisattvas, Avalōkitêsvara and Maitrêya. (From Bihar.) 1' $5\frac{1}{2}$ " \times 1' 8".
- „ 4271. A similar niche with a figure of Buddha in “*bhūmisparśa*” posture; on each side a rampant lion in relief; above two stūpas; there are two pilasters in the sides; the lower part of the right-hand one is lost. (From Bihar.) 1' $6\frac{1}{2}$ " \times 1' 6".
- „ 4272. The upper part of No. 4271 showing five Buddhas in niches, with their hands in the posture of “*dharmachakrapravarttanā*.” (From Bihar.) $12\frac{1}{2}$ " \times 1' $4\frac{3}{4}$ ".
- „ 4312. A similar niche, with crowned Buddha, holding alms-bowl. Above, three small Buddhas, one broken. (From Bihar.) 1' 4" \times 10 $\frac{1}{2}$ ".
- „ 4340. Five pieces of circular sculptured panels, from the circular part of a stūpa, with figures of Buddhas sitting in rows, in various postures. (From Bihar.) 2' 2" \times 3' $5\frac{1}{4}$ ".
- „ 3959. A portion of a door-jamb from the temple of Bālāditya at Nālandā, with an inscription in twelve lines, recording the restoration of the temple by Bālāditya, an inhabitant of Telāḍhaka, in the 11th year of the reign of Mahîpālādêva. (From Bihar.) 2' $3\frac{1}{2}$ " \times 5".
- „ 3732. A figure of Buddha seated on a lotus throne supported by two lions, with hands in “*bhūmisparśa*” posture. The creed is inscribed on the slab, and there are, besides, two small chaityas. Some branches in the upper part of the slab represent the Bodhi tree. (From Bihar.) 2' 7" \times 1' $4\frac{3}{4}$ ".
- „ 3715. A similar sculpture. (From Bihar.) 2' $\frac{1}{2}$ " \times 1' 3".
- „ 4473. A figure of Avalōkitêsvara, with six hands; the first right hand holds a rosary and the second

and the third are in the posture of conferring protection and granting a wish. The left hands hold a lotus with stalk, a manuscript and a Ka-
maṇḍalu. On the pedestal to the right is a figure of Târâ and to the left Hayagrîva and
Bhṛikuṭî. The pedestal contains an inscription recording the name of the donor. Upper part
broken. (From Bargaon, Nâlandâ.) 3' 3" × 1'
11½".

No. 3749. Similar to 3732; except that it has two small seated figures of Buddha in place of the Chaityas with their hands in *vyâkhyâna* and *dhyânamudrâ*. (From Bihar.) 2' 8" × 1' 7½".

„ 3757. A figure of Buddha, seated on a lotus throne, supported by two lions. The hands and face of the figure mutilated. In front is the symbol of a wheel and two deer, which represent Buddha's "*dharmachakrapravarttana*" at Benares. On the slab in each side of the figure is a rampant lion in relief. (From Bihar.) 2' 7½" × 1' 10".

„ 3917. A figure of Kuvêra, seated in *ardhaparyâṅka* posture on a lotus; the left hand and slab lost. (From Bihar.) 2' 2½" × 1' 4".

„ 3911. Another figure of Kuvêra, much damaged, a Vidyâdhara above. (From Bihar.) 2' × 1' 3".

„ 3758. A figure of Buddha seated on a lotus in the *vajrâsana* posture, with hands in the *bhûmisparâsamudrâ*. (From Bihar.) 3' × 1' 11½".

„ 3759. Similar figure, without head. (From Bihar.) 2' 10" × 2' 10½".

„ 3809. An erect figure of Avalôkitêśvara, much damaged. (From Bihar.) 3' 11½" × 2' 3".

No number. A statue of Avalôkitêśvara; the lower part of the sculpture with the feet of the figure lost. The figure has six hands. One of the right hands

holds a rosary, the second a fruit, and the third is in the posture of granting a wish. The left hands hold a lotus, a manuscript, and a kamaṇḍalu. Above are two seated figures of Buddha in “*bhūmiṣparśa*” and “*abhaya*” postures, and the creed inscribed. 3' 4½" × 1' 8".

- No number. A figure of Buddha seated in “*vajraparyāṅka*” posture on a lotus. The right hand of the figure, which was in the “*bhūmiṣparśa*” posture, is lost, with the exception of the palm only. The head also is lost. 2' 4½" × 2' 2".
- „ „ An erect figure of Avalôkitêsvara with four hands; one of the right hands holds a rosary and the second is in the posture of granting a wish; the left hands hold a lotus and a kamaṇḍalu. To the right is a badly damaged figure of Târâ and to the left Bhṛikuṭî. 3' 2" × 1' 4".
- „ „ A figure of Buddha, seated on a lotus throne, with hands in the “*bhūmiṣparśa*” posture. The creed is inscribed on the slab; branches above represent the Bôdhi tree. 2' 1" × 1' 3¾".
- „ „ An erect figure of Avalôkitêsvara, with two hands; portion of the slab and the head with the lower part of the right hand lost. To the right Târâ and Sudhanakumâra; their faces broken; to the left Bhṛikuṭî; in front of the pedestal is a figure of Sûchîmukha to the right, and Hayagrîva to the left. 2' 10½" × 1' 8½".



BRAHMANIC SCULPTURES.

BRAHMANIC SCULPTURES.

CABINET 20.

- No. 3927. A sculpture of Sûrya, standing in his single-wheeled chariot drawn by seven horses. The horses and the wheels are represented in the lowest part of the sculpture. Sûrya is represented with two hands holding two lotuses; both hands are broken. A sword hangs from the belt. In front of Sûrya is Aruṇa seated, represented as driving the chariot. In his left hand he holds the reins and in his right hand a stick. To the right of Sûrya is an erect male figure holding in his right hand a pen and in his left hand an inkpot. To the left, another male figure with a big staff in his hand. These two figures are probably representations of two planets. Over them are two female figures in "*pratyâliḍha*" and "*âliḍha*" postures represented as shooting arrows; they are probably representations of sun's rays. The figure of the sun, as well as the other two male figures, are represented as wearing boots. (From Bihar.) 2' 3" × 1' 2".
- „ 3933. A similar but a larger figure of Sûrya standing on a full-blown lotus. The horses and the charioteer are wanting. The two female figures with bows and arrows are standing, each on one side of the two male attendants. (From Bihar.) 3' 11" × 1' 10".
- „ 3928. Similar sculpture. The female figures shooting arrows are in the "*âliḍha*" and "*Pratyâli-*

dha '' postures and have been placed in front of the attending male figures. There are two figures of Vidyâdharas, represented in the upper part of the slab, carrying garlands. (From Bihar.)
2' 4½" × 1' 3¼".

No. 5820. A finely carved sculpture representing Sûrya in his chariot drawn by seven horses. In front is Aruṇa seated and driving the horses. Between Aruṇa and Sûrya is a female figure, probably of Ushas, or Dawn. The female figures shooting arrows are placed on the two sides of Aruṇa; to the right of Sûrya stands a male figure, bearded and pot-bellied, holding in his hands an inkpot and a pen. By his side is a female figure with a chaurî in the right hand. To the left of Sûrya is a female figure with a chaurî in her right hand, and by her side a male figure with a tapering crown. The right hand is on the breast of the figure and the left hand holds a sword. The sides of the slab are elaborately sculptured with figures of lions and elephants. The upper part of the slab shows two Vidyâdharas with garlands. The two female attendants of Sûrya in this sculpture, as well as in other similar ones, are his two wives, *Samjñâ* and *Chhâyâ*. 2' 4" × 1' 1½"

„ 3925. Sculpture representing the sun in his single-wheeled chariot drawn by seven horses. Seven miniature horses, and a wheel along the base, represent the car with horses. In front of Sûrya is Aruṇa represented in the act of driving the chariot. To the right, a bearded male figure and, at his side, a female with bow and arrow. To the left a male figure holding something like a trident, and at his side another female figure with bow and arrow. The lower portions of the

legs of the figures are covered by the chariot and not visible.¹ (From Bihar.) $2' \frac{1}{2}'' \times 1' 2''$.

No number. A figure of Sūrya in his chariot drawn by seven horses. Aruṇa is represented as driving the chariot. Upper part of statue, including left arm, broken and lost. To the right, a male figure with a long staff; and to the left, the figure with pen and ink-pot. The lower parts of legs do not appear, and Sūrya carries his sword on his right side instead of on the left. $2' 8\frac{3}{4}'' \times 1' 4\frac{1}{2}''$.

No. 3934. An erect figure of Sūrya. To the right, the male figure with pen and inkpot, and, to the left, the figure with a long staff, probably the planet Mars (Maṅgala). (From Bihar.) $3' 3\frac{1}{2}'' \times 1' 11\frac{1}{2}''$.

„ 3930. A statue of Sūrya in his chariot. In front are represented seven horses, driven by Aruṇa. To the right of the figure of Sūrya the same male figure as above, and to his right the female figure, represented as shooting arrows. To the left, another male figure with a sword (?) in his left hand, and at his side another female figure, represented as shooting arrows. Portion of the slab at the back of the statue lost. In the upper part of the slab are two figures of Vidyâdharas with garlands. (From Bihar.) $2' 8'' \times 1' 7\frac{3}{4}''$.

„ 3929. A figure of Sūrya in his chariot of seven horses, driven by Aruṇa. To the right, the male figure

¹ It was a common Indian belief, often referred to in the Purâṇas, that Sūrya had no legs and arms. The burning heat emanating from his body had reduced him to an unsightly lump of flesh. This idea goes back to the oldest representations of Sūrya under the symbol of a wheel or a lotus, with nothing but a human face added to it. The famous image of Jagannâtha in Puri has still preserved to us this ancient type of Sūrya; for Jagannâtha was originally a local form of the Sun-God, worshipped along the coast of the Eastern Sea. He was first associated with the cult of the Śaivas, and only about five centuries ago with the cult of the Vaishnavas.—T. BLOCH.

with pen and inkpot, and, to the left, the male figure with a big staff, probably the *Maṅgala Graha* or Planet Mars. (From Bihar.)

- No. 3926. Two pieces of a broken sculpture representing Sûrya. The head of the figure and whole of its right hand are lost. To the right, a bearded figure, broken in the middle, and at his side a female figure shooting arrows. To the left another male figure, with a female figure shooting arrows. (From Bihar.) $2' 6\frac{1}{2}'' \times 1' 5\frac{1}{2}''$.
- „ 3924. A similar sculpture in a state of perfect preservation. In front, Aruṇa, driving the horses. At his back stands Ushas, the goddess of Dawn. To the right, the same bearded male figure as above, and, to the left, a male figure with a trident in its left hand, probably *Śanaiścara*, the planet Saturn. Two female figures shooting arrows are placed near the feet of the male figures. In the upper part of the slab are two figures of Vidyâdharas with garlands. (From Bihar.) $3' \frac{1}{2}'' \times 1' 4''$.
- „ 4167. A slab containing representations of the Navagrahas or nine planets. These are Ravi or the sun, Soma or the moon, Maṅgala or Mars, Budha or Mercury, Bṛihaspati or Jupiter, Śukra or Venus, Śanaiścara or Saturn, Râhu and Ketu.¹ $10'' \times 2' 5\frac{1}{2}''$.
- „ 4168. Another slab showing the nine planets (*grahas*) standing inside small temples. A separate shrine has been assigned to each Graha. $1' \times 2' 1\frac{3}{4}''$.
- „ 4169. Another Navagraha slab in three pieces.¹ $7\frac{1}{2}'' \times 1' 8''$.

¹ Similar slabs are seen over the door of almost every temple in Northern India. It was a common belief of the Indians that the nine planets gave stability to any building; hence the ceremony, called *graha-śānti*, or expiation of the planets; which according to Yājñavalkya and others was to be performed before a house was built.—T. BLOCH.

No. 3937 and another numberless stone, in centre of cabinet, with symbolical representations of Sûrya; see the lotus on top of them, one of the old symbols, by which the sun used to be represented in ancient India. 3937—1' 5" × 1' 1 $\frac{3}{4}$ " ; numberless—1' 2 $\frac{1}{2}$ " × 1'.

CABINET 19.

All the statues of Vishṇu, exhibited in this collection, are more or less alike. He is represented standing with a crown (*mukuta*) on his head. Of his four hands, one is in the attitude of granting a wish (*varada-mudrâ*), while the remaining three hold a club (*gadâ*), a wheel (*chakra*), and a conch (*śaṅkha*). In some of the statues, those symbols are put down and scarcely visible. Vishṇu is attended by his two wives, Lakṣmî and Sarasvatî, or "fortune" and "learning," who, according to the belief of the ancient Indians, were associated in perfect union with Vishṇu only, but with no ordinary mortal being. In front kneels *Garuḍa*, the mythical bird with a human head, who really is an older representation of Vishṇu, the sun, while the images of Vishṇu in human shape go back to a comparatively late period. In painting, Viṣṇu's colour was black, or dark blue (*nîla*), while his garment was of a bright yellow colour (*pîtâmbara*), similar to the rays of the sun. See Nos. 3869, 3890, 3879, 3882, 3883, 2592 (an excellent work of the chisel carved out of a very hard basalt stone; found in the village Sarishâdaha, Jaynagar Thana, District 24 Parganas), 3878, 3877, 3875, 3864, 3892, 3887, 3893, 3888. 3869—2' 1 $\frac{1}{2}$ " × 1' 2"; 3890—3' 1 $\frac{1}{2}$ " × 1' 7"; 3879—2' 1 $\frac{1}{2}$ " × 1' 2"; 3882—

2' 6½" × 1' 6"; 3883—3' 1" × 1' 4"; 2592—5' × 2' 7¼"; 3878—2' 8½" × 1' 6½"; 3877—2' 3¾" × 1' 3¼"; 3875—2' 1½" × 1'; 3864—2' 10¼" × 1' 4"; 3892—3' 4" × 1' 9"; 3887—4' × 1' 8½"; 3893—3' 4½" × 1' 9¼"; 3888—3' ½" × 1' 7¼".

In the centre of the cabinet are two slabs, Nos. 3857 and 3858, carved on both sides. On one side is the usual figure of Sûrya, and on the other that of Vishṇu. Both Sûrya and Vishṇu, of course, are divine representations of the sun.

857—1' 7½" × 1'; 3858—2' × 1' 1".

CABINET 18.

- No. 3859. An image of Vishṇu, somewhat damaged. To the right, Lakshmî with lotus in hand, and to the left a male figure. Vishṇu is holding the usual emblems in his four hands. (From Bihar.) 2' 8½" × 1' 3".
- „ 3862. Usual form of Vishṇu, with small figure of Garuḍa to the right, and a devotee (donor of image) to the left of the base. (From Bihar.) 1' 7" × 11½".
- „ 4180. An image of Vishṇu riding on Garuḍa. (From Bihar.) 1' 7" × 1' 7¾".
- „ 4012. A big statue of Viṣṇu riding on Garuḍa. To the right of Vishṇu sits a male figure, and to the left a female figure (Lakṣmî). Two of the hands of Vishṇu rest on their heads. The left upper portion of the sculpture is lost. On the right hand portion is a figure of Vidyâdhara. In front of the pedestal kneels a devotee, the donor of the image. (From Bihar.) 4' 7½" × 2' 7".
- „ 4149. Sculpture representing the same scene. Vishṇu's feet rest on the hands of Garuḍa and Garuḍa's

wings are spread out behind Viṣṇu. (From Bihar.) $2' 3\frac{1}{2}'' \times 3' 7''$.

No. 3829. A Liṅga or Phallus with four faces. (From Bihar.)
 $2' 1'' \times 1' 3''$.

CABINET 17.

No. 4182. A big slab showing the nine planets (*Navagraha*) and the ten incarnations (*Daśa-avatâra*) of Viṣṇu combined. On the left end of the slab is a figure of Gaṇeśa. Then come the Grahas, and after these the Avatâras. (From Bihar.)¹ $12\frac{1}{4}'' \times 6' 2\frac{1}{2}''$.

„ 4183. A similar slab, only slightly different. The order here commences from the right end, with the figure of Gaṇeśa, and each figure is separated from the other by a pilaster supporting an arch, within which each statue is standing. (From Bihar.)
 $10\frac{1}{2}'' \times 6' 3''$.

„ 4181. A slab showing the ten Avatâras. Their order commences from the left. (From Bihar.) $1' 3\frac{1}{2}'' \times 4'$.

„ 3898. An image of the Varâha Avatâra or the boar-incarnation of Vishṇu. The whole body is like that of Vishṇu, only the head being that of a boar. The earth, represented as a maiden, sits on the tusks of the boar. On the pedestal are two Nâgîs, one on each side of the figure. The upper part of their body is human, while the lower part, from

¹ The ten incarnations of Viṣṇu, in chronological order, are as follows:—(1) *Matsya* (fish), (2) *Kūrma* (tortoise), (3) *Varâha* (boar), (4) *Nṛsiṅha* (man-lion), (5) *Vâmana* (dwarf), (6) *Paraśurâma*, (7) *Râma*, (8) *Balarâma*, (9) *Buddha*, (10) *Kalkin*. The 9th or Buddha-Avatâra is of comparatively late date, probably not earlier than 800 or 900 A.D. It is left out from some of the many sculptures of the ten incarnations of Vishṇu which I have seen in Northern India.—T. BLOCH.

the waist downward, is that of a serpent. The lower parts of the bodies of these two Nâgîs are coiled together. They have hoods over their heads. (From Bihar.) 1' 11½" × 13".

No. 899. A similar, larger figure of the Varâha Avatâra. Two figures of Vidyâdharas in relievo on the upper part of the slab, and Brahman, represented as a child, lying on a lotus. (From Bihar.) 3' 1½" × 1' 9".

„ 3901. A fragment of a sculpture representing the Nṛisimha incarnation of Vishṇu. Nṛisimha is represented in human shape, with four hands and the face of a lion. The lower and upper portions of the sculpture are lost. The whole of the left leg of the statue and a portion of the right leg of Nṛisimha, as well as the head and the right hand of Hiranyakaśipu, who is represented as being killed by Vishṇu, are lost. To the right of Nṛisimha there is a figure of Lakṣmî with a chaurî in her right hand and a lotus in her left hand. (From Bihar.) 2' 7" × 1' 10".

„ 3897. A sculpture representing the Vâmana, or dwarf-incarnation of Vishṇu. The sculpture represents two different events, following one upon the other. To the left portion of the slab is the scene of Bali giving to the Dwarf land measuring three steps, and his priest's ineffectual attempt to dissuade him. The main figure is that of the Virâṭa, with one foot reaching up to the Brahmaloĳa; this is indicated by a small figure of Brahman, sitting on a lotus, with a goose (*hamsa*) in front. The other foot of Vishṇu is on the earth, and beneath it are two figures, a male and a female, representing Bali and his wife, who are sent to the hell (*Pâtâla*). To the left of the figure of Vishṇu is a figure of Lakṣmî with a chaurî and a lotus. In

front of the pedestal is a representation of a horse tied to a post. (From Bihar.) 2' 11" × 1' 10½".

No. 5621. A sandstone figure of Kâlkin,¹ the tenth incarnation of Vishṇu, which will come at the end of the iron age. He is seated on horseback, holding a bowl in his right hand, followed by dogs, musicians and other attendants. 2' 3¾" × 11' 5½"; 3777—4' × 2' 3"; 3776—6½" × 7¼"; 3775—1' 2½" × 8½".

Nos. 3777, 3776 and 3775. Same as preceding No. 5621.

CABINET 16.

Nos. 3856A, 3856B, 3969: Statues of *Hari-Hara*, a combination of Vishṇu and Śiva. The right part of the image has the emblems of Śiva, *viz.*, plaited hair (*jaṭā*), trident (*triśūla*), and bull (*nandin*), which stands, or kneels, at the base of the statue. The left part of the image represents Vishṇu, wearing the crown (*mukuta*), with two of his four emblems in his hands, *viz.*, *chakra* (wheel), and *śankha* (conch). 3856A—1' 10¼" × 1' 1"; 3856B—2' 1¼" × 1' 2"; 3969—5' 2¾" × 2' 2¾".

In painting, the Śiva-part of his combined image would be white, and the Vishṇu-part dark blue. In Bengal, this combined figure of Vishṇu and Śiva now generally goes by the name of *yugala-mūrti*. All the three statues of this type come from Bihar, where many images of this kind are still to be found.

No. 3851. An erect alto-relievo figure of Śiva, with four hands; portion of the upper right lost. The lower right

¹ Paṇḍit Binode Bihari Bidyabinod has lately explained the so-called "Kâlkin" statues as images of *Rēvanta*, which is evidently their true meaning. It would, indeed, be surprising to find Kâlkin represented as being out hunting, as the main figure in these statues evidently is.—
T. BLOCH.

hand holds a bowl, and the left hands a Trisûla and a Kamaṇḍalu (?). The body is moderately ornamented. To the right, a female figure, with four hands, probably Durgâ, one hand lost; she holds in the other hands a trisûla, a rosary and a Kamaṇḍalu. To the left of this figure is a representation of the bull, and to the right that of the lion, the animal (*vâhana*) of Durgâ. To the left of the figure of Siva is a representation of a goblin, holding a staff. In front of the pedestal is a male figure with four arms; he holds a Vajra, a Trisûla, a Kamaṇḍalu, while the fourth hand is in the posture of granting a wish. To the left is the bull, Nandî. The upper part and the sides of the slab are carved like No. 3856B, except the lotus on the top, instead of the usual Kîrttimukha. (From Bihar.) 3' 3" × 1' 8½".

No. 3832. Another figure of Siva, smaller in size than the preceding one, and differing in the following particulars: the goblin (*preta*) is to the right instead of to the left, and the figure of Durgâ to the left instead of to the right. In front of the pedestal is a devotee, and the top has the Kîrttimukha. (From Bihar.) 2' × 1' 1¾".

Nos. 3855, 3838, 3847, 3841, 3850, 3842, 3843, 3844, 3839: Images of Siva and Durgâ (Pârvatî), in amorous posture. Siva's bull kneels under his right foot, and Durgâ's lion likewise is placed under one of her feet. Siva holds the trident (*trisûla*) in one of his hands, and Durgâ is holding a mirror (*darpana*), or a lotus. Compare with these later statues of Siva and Durgâ, the sand-stone image from *Kôsâmbî* (near Allahabad), of the Gupta year 139 = A.D. 458-9. It is instructive to compare the staff and conventional manner of treatment in this older image with the suggestive pos-

ture of the divine couple in the later statues. 3855—2' $2\frac{1}{4}$ " × 1' $2\frac{1}{4}$ "; 3838—1' $8\frac{3}{4}$ " × 1' $3\frac{1}{2}$ "; 3847—1' 3" × 10 $\frac{3}{4}$ "; 3841—2' $4\frac{3}{4}$ " × 1' 5"; 3850—2' $3\frac{1}{2}$ " × 1' 8"—3842—3' 11" × 2' $\frac{1}{4}$ "; 3843—2' 2" × 1' $5\frac{1}{2}$ "; 3844—1' 11 $\frac{1}{4}$ " × 1' 2"; 3839—11 $\frac{1}{4}$ " × 8"; Kośâmbî image—2' $3\frac{3}{4}$ " × 13 $\frac{1}{2}$ ".

In the centre of the cabinet, two statues, Nos. 3848 and 3849. On one side Śiva and Durgâ; on the other side Viṣṇu and Lakṣmî. 3848—1' $4\frac{1}{2}$ " × 11"; 3849—1' 9" × 1' $2\frac{1}{2}$ ".

CABINET 15.

Nos. 6270 and 3953. Two images of Durgâ, with four hands. One of the right hands holds a rosary and the other is in the posture of granting a wish. One of the left hands holds a Kamaṇḍalu and the other a branch of a tree. In the upper part of the slab is a small figure of Gaṇeśa and a small Liṅga. Note the two plantain trees, one on each side of the figure. To the left of Durgâ is a figure of a lion, and to the right another animal, perhaps a leopard; on 6270 it is clearly a bull. (From Bihar.) 6270—8 $\frac{1}{2}$ " × 6"; 3953—1' $7\frac{1}{2}$ " × 11 $\frac{3}{4}$ ".

No. 3947. A figure of Vâgîśvarî, with four hands, two of which are represented as drawing the tongues of two demons by means of two pincers. Of the remaining two hands, one holds an axe, and the other an object like a mace. The goddess is sitting on a cushion, laid upon the back of a lion, in the "ardhaparyâṅka" posture. The right leg rests on a lotus. The body of the goddess is moderately ornamented; she wears a crown on her head. In the upper part of the slab are two small figures

of Vidyâdharas with garlands. There is an inscription on the pedestal of the statue, which says that this image of Vâgîsvarî Bhaṭṭârikâ was covered with gold and consecrated at Nâlandâ, in the year 1, month Âśvina, during the reign of Gôpâladêva. Strictly speaking, this is a Buddhist image, as it was evidently put up and worshipped inside a Buddhist sanctuary. (From Bihar.) 2' 10½'' × 1' 9''.

No. 3943. An image of Durgâ, killing the buffalo-demon (*Mahishamardini*). The hands are in the posture of throwing a spear. To the right of the figure is a male attendant holding an umbrella over the head. Two figures of Vidyâdharas with garlands.¹ (From Bihar.) 3' 1½'' × 1' 10''.

„ 3954. A figure of Yamunâ, standing on a tortoise, attended, to the right, by a female figure with a chaurî, and to the left by a male figure with an umbrella. The figure has two hands, in which she holds a lotus with stalk. The statue was placed on one of the lower sides of a temple door, where we generally find an image of Yamunâ on one side, and of Gaṅgâ on the other side. (From Bihar.) 1' 10'' × 1' 2''.

„ 3920. A figure of Gaṇeśa, with six hands, two of which are lost. Of the two existing right hands, one holds a rosary and the other a lotus, and of the two remaining left hands, one holds a pomegranate, and the other an object which has not been identified. On each side of the figure is an attendant, probably a Gaṇa; that to the left holds a vessel. 1' 5½'' + 1' 1¾''.

¹ The buffalo is the animal of Yama, the God of death, and this well-known type of Durgâ probably symbolises the principle of life (*Durgâ*) destroying death (*Yama*), in the shape of a buffalo—T. B.

- No. 3922. A figure of Gaṇeśa seated, with four hands, two of which hold a battle-axe and a lotus. Of the other two, one holds a fruit, while the other rests on the right leg. The body is surrounded by a snake. (From Bihar.) $2' \frac{1}{2}'' \times 1' 8''$.
- ., 3921. A figure of Gaṇeśa dancing, with eight hands, two of which hold a serpent over the head. One of the remaining right hands holds a battle-axe, another a rosary, and the third is in the posture of “*vyākhyāna*.” Of the remaining left hands one holds a fruit, the second a bell, and the third rests on the belly. Attended by a male figure on each side, that to the left holding a vessel. (From Bihar.) $3' \times 1' 8''$.
- ., 5625. Another figure of Gaṇeśa with eight hands; all the right ones lost. There are two attendants, one on each side. Two Vidyâdharas are seen in the upper part of the slab. The base shows a rich floral moulding, with a small portrait of the donor of the statue to the right, and the sacred animal of Gaṇeśa, the rat, to the left. (From Gaṅgârâmpur, District Dinajpur, Bân Râjâr Gaṛ.) $2' 6\frac{1}{2}'' \times 1' \frac{1}{2}''$.
- ., 3812. An image of Kâmadeva, sitting between his two wives, Rati and Trishâ, on a lotus, in the “*ardha, paryāṅka*” posture. The right leg of Kâmadêva rests on the back of a Makara. (From Bihar.) $2' 5\frac{1}{2}'' \times 1' 5\frac{1}{2}''$.
- ., 3811. A similar but smaller sculpture. (From Bihar.) $1' 3'' \times 10\frac{3}{4}''$.

CABINET 14.

Nos. 3902, 3903, 3904, 3905:—Four images of Brahman, two standing, two seated. Three of his four heads

are visible. Among his emblems should be noted the water-pot (*kalasa*); see my remarks above, on page—, with reference to the Bôdhisattva Maitrêya, the Buddhist adaptation of Brahman. The *hamsa*, or goose, the animal of Brahman, is seen under the right foot of Brahman on 3902 and 3903. On 3904, Brahman is attended by a Rishi, who stands in the left lower corner of the image. All the four images come from Bihar. 3902—1' 4" × 11¼"; 3903—1' 4½" × 10"; 3904—1' 11½" × 1' 1½"; 3905—1' 8" × 11¾".

- No. 3914. A statue of Agni, riding on a ram (*mêsha*), with two hands, one of which holds a rosary and the other a Kamaṇḍalu. Agni is represented as a corpulent dwarf, with a beard, and flames all around his body. (From Bihar.) 1' 8½" × 11½.
- „ 3919. A female figure with an elephant mouth and four hands, representing the female counterpart (*śakti*) of Gaṇeśa. (From Bihar.) 2' × 1' 3½".
- „ 3939. A female figure with four hands, representing the female counterpart (*śakti*) of Viṣṇu. She is riding on Garuḍa and holding the same weapons as those of Viṣṇu. The figure is mutilated. (From Bihar.) 1' 3½" × 10¾".
- „ 3940. Another figure similar to No. 3939. The feet of the goddess are on the hands of Garuḍa. (From Bihar.) 1' 10½" × 1' 4½".
- „ 3938. A two-armed female figure representing Indrâṇî, or the female counterpart (*śakti*) of Indra, sitting in the "*ardhaparyāṅka*" posture on a lotus and holding in the right hand a Vajra or thunderbolt, and in the left hand a chaurî. On each side, an elephant, with a female riding on it. (From Bihar.) 2' 4" × 1' 4¾".
- „ 3944. A female figure with three eyes and four hands, three of which hold a trident, a battle-axe and a

lotus; the remaining hand rests on the left thigh; seated in “*ardhaparyāṅka*” posture, with the right leg resting on a bull. The figure represents the female counterpart (*śakti*) of Mahādêva. (From Bihar.) 2' 3" × 1' 3½".

- No. 3946. A form of Durgâ, with four hands, two of which hold a sword and a shield. One is in the posture of granting a wish, and the second hand holds the child Kârttikeya sitting on her lap. The goddess is riding on a lion. (From Bihar.) 1' 11" × 1' 3".
- „ 3942. A four-handed female figure, probably some form of Kâlî. Only one hand, holding a small animal, is preserved; all the others are mutilated. The goddess wears a garland of skulls (*muṇḍamâlâ*) around her body, and below her seat is a prostrate male figure. (From Bihar.) 1' 10¼" × 1' 4½".
- „ 3941. Another female figure with four hands, holding in the left hands a bow and a trident, and in the right hands a lotus and a skull. She has three eyes, wears a garland of skulls, and is sitting on a prostrate male figure. This is probably another form of the goddess Kâlî. (From Bihar.) 2' × 1' 3¾".
- „ 3943. A figure of *châmuṇḍâ*, with four hands, the right hands holding a skull and a sword, and one of the left hands holding a trident and touching the face, and the other resting on the left leg. The goddess wears a garland of skulls, is sitting on a human body, and is represented as so very emaciated that her very bones are visible. Within her stomach is a scorpion. (From Bihar.) 2' 1½" × 1' 3¾".
- „ 4190. A slab with representation of Śiva and the seven Śaktis. The order commences from the right

in the following order : Siva, Brahmânî, Rudrânî, Vaishnavî, Kârttikeyâ, Indrânî, Vârâhî and châmuṇḍî. The names of the figures have been inscribed below them.¹ (From Bihar.) $1' \frac{1}{4}'' \times 3' 2''$.

- No. 4191. A smaller slab representing the same deities, but in a reversed order. (From Bihar.) $11 \frac{3}{4}'' \times 2' 4 \frac{1}{2}''$.
- „ 4189. Portion of a slab representing the above figures. (From Bihar.) $7 \frac{1}{4}'' \times 1' 6 \frac{1}{2}''$.
- „ 3831. Liṅga with images of Sûrya, Gaṇeśa, Vishṇu, and Durgâ. (From Bihar.) $1' 5'' \times 10''$.
- „ 3828. Liṅga with images of Sûrya, Gaṇeśa, Vishṇu, and Durgâ. (From Bihar.) $2' 1'' \times 1' 3''$.
- „ 3830. Liṅga with figures of Sûrya, Gaṇeśa, Kârttikeya, and Durgâ. (From Bihar.) $1' 3 \frac{1}{2}'' \times 10 \frac{3}{4}''$.

CABINET 13.

- No. 4220. A Nâga and a Nâgî standing together. From the waist the upper part of their bodies are human, while the lower parts are those of snakes, and there are hoods over their heads. The bodies of the Nâga and the Nâgî are richly ornamented; the Nâga holds a very thick garland in his hands. (From Bihar.) $3' 3'' \times 1' \frac{1}{2}''$.
- „ 4148. A similar sculpture, only the Nâgî, instead of being to the left of the Nâga as in No. 4220, stands to the right. (From Bihar.) $3' 5'' \times 1' 1 \frac{1}{2}''$.

¹ Similar images of the Sâktis, or the Divine mothers of later Hindu Mythology, frequently bear ancient inscriptions, giving the name of each figure, evidently in order to avoid mixing up these curious deities. The best known instance of this kind are the so-called Chaushaṭ (Chatuḥshashṭi) *Joginîs* at Bheraghat, near Jubbulpore, C.P.—T. BLOCH.

- No. 4216. Sculpture similar to No. 4220. (From Bihar.)
3' 1½" × 1' 3".
- „ 3960. A *Nâga-râja*, or serpent-king, seated in the “*vajraparyâṅka*” posture, with a rosary in the right hand and a fruit (?) in the left. Seven serpents form a canopy over the head of the figure with their hoods. On the pedestal of the figure is inscribed the name of the donor. (From Bihar.)
3' 3½" × 2' 2".
- „ 4144. A slab showing two figures of *Nâgas* in relievo, one on each side of a human figure, probably *Krishṇa*, who stands under a tree. The sculpture is much mutilated. (From Bihar.) 1' 7½" × 2' 3".
- „ 3908. A figure of *Kubêra*, sitting in “*ardhaparyâṅka*” posture on a lotus, with two hands, holding a purse and another uncertain object. (From Bihar.)
1' 9" × 1' 2".
- „ 3905. A four-handed male figure, sitting in “*ardhaparyâṅka*” posture, much mutilated, probably *Kubêra*. (From Bihar.) 1' 11" × 1' 1½".
- „ 3915. A male figure with four hands, perhaps *Bhairava*, holding a sword, a trident, a fruit (?) and a skull. He sits in the “*ardhaparyâṅka*” posture and is represented as a corpulent, ugly-looking demon. (From Bihar.) 2' 8¾" × 1' 8¼".
- „ 3916. An unfinished statue of some male deity, with the crescent in his right hand, and a bowl in his left. (From Bihar.) 2' 10½" × 1' 7½".
- „ 3909. An image of *Kubêra*, face mutilated. (From Bihar.)
2' 1" × 1' 5½".
- „ 3912. Another image of *Kubêra*. Part of the nimbus broken. (From Bihar.) 2' 9" × 1' 2".
- „ 3899. A figure with a human body and the head of a boar, perhaps some peculiar form of the boar incarnation (*varâhâvatâra*) of *Vishṇu*. (From Bihar.)
2' 1½" × 1' 2".

CABINET 12.

JAINA SCULPTURES.

- No. 3702. An erect figure of Chandraprabha, the eighth Jina, recognisable by the crescent sign on the pedestal. On each side of the figure is an attendant with a chaurî in hand. Below the feet of the figure is the crescent symbol, with a tree on each side. Two small, kneeling devotees on each side of the crescent symbol. The tiers of the temple, inside which the Jina stands, are filled with rows of small Jinas, in the usual fashion of later Jina statues. (From Gwalior.) Presented by the International Exhibition, Calcutta. $3' 4\frac{1}{2}'' \times 1' 7\frac{1}{2}''$.
- „ 4218. A male and a female figure with a child on her lap, seated side by side under a tree, above which is a figure of the Jina Rishabhanâtha, recognisable by his symbol, the bull, sitting in the posture of meditation, with an umbrella over his head; one male attendant on each side. On the pedestal, six human figures, in various postures. (From Bihar.) $2' 3\frac{1}{2}'' \times 1' 1\frac{1}{2}''$.
- No. 6292. A slab with six Jaina figures, one a female. $1' 4'' \times 10''$.
- „ 6274. A Jina seated under a canopy formed by three umbrellas. A modern piece of carving. $1' 6'' \times 1' \frac{3}{4}''$.

TABLE B.—NORTH.

- No. 2671. A portion of a stone arch with a Kirttimukha and floral decorations. (From Bodh Gaya.) $9\frac{3}{4}'' \times 2' 4\frac{1}{2}''$.
- „ 2668. A piece of sculpture, probably the upper part of an arch. (From Bodh Gaya.) $1' 4\frac{1}{2}'' \times 2' 6''$.

- No. 4536. A chlorite slab, found among the *debris* around the Black Pagoda at Kônâarak, near Puri, in Orissa. The legend, to which this statue refers, has not yet been discovered. $2' 6'' \times 1' 5\frac{1}{4}''$.

TABLE C.—NORTH.

- No. 3952. A female deity, with a child on her lap. One of the four hands holds a child, and the remaining three hold a thunderbolt, a noose and a fruit (?). The figure is seated in the “*ardhaparyāṅka*” posture on a throne supported by two lions. According to the inscription on the base of the image, the name of this deity was Muṇḍêsvarî, a form of Durgâ, who had a temple at some distance from Bhabua, in the Shahabad District of Bihar. (From Ghosrawan.) $2' 3\frac{1}{2}'' \times 1' 2\frac{3}{4}''$.
- Nos. 3955 and 3957. Two female deities, one with three faces and six hands, dancing on a prostrate figure of Gaṇêśa. Perhaps some Buddhist deities. (From Bihar.) 3955— $2' 2'' \times 1' 3\frac{1}{2}''$; 3957— $1' 4\frac{1}{4}'' \times 10\frac{3}{4}''$.
- No. 3956. An unfinished image of some female deity of unknown name. (From Bihar.) $2' \frac{1}{2}'' \times 1' \frac{1}{2}''$.
- „ 3950. A female figure with four hands, sitting in the “*vajraparyāṅka*” posture. Canopy formed by seven hoods of cobras above head. The left hands hold a manuscript and a vessel, and one of the right hands holds a rosary and the other is in the posture of granting a wish. To the right, a Liṅga, and to the left a figure of Gaṇêśa in relief. The figure is that of Manasâ. In front of the pedestal is a vessel, out of which two serpents are coming forth. (From Bihar.) $1' 5'' \times 10\frac{1}{2}''$.
- „ 3951. A female figure seated in the “*vajraparyāṅka*” posture, with two hands, one of which holds a

fruit and the other grasps a child, sitting on her lap. Canopy formed by hoods of snakes behind the figure, from which it appears that the sculpture represents Manasâ with Âstika. (From Bihar.) 1' 8½" × 1' 3".

No. 3918. An image of Gaṇeśa, much mutilated. (From Bihar.) 1' 2½" × 1' ½".

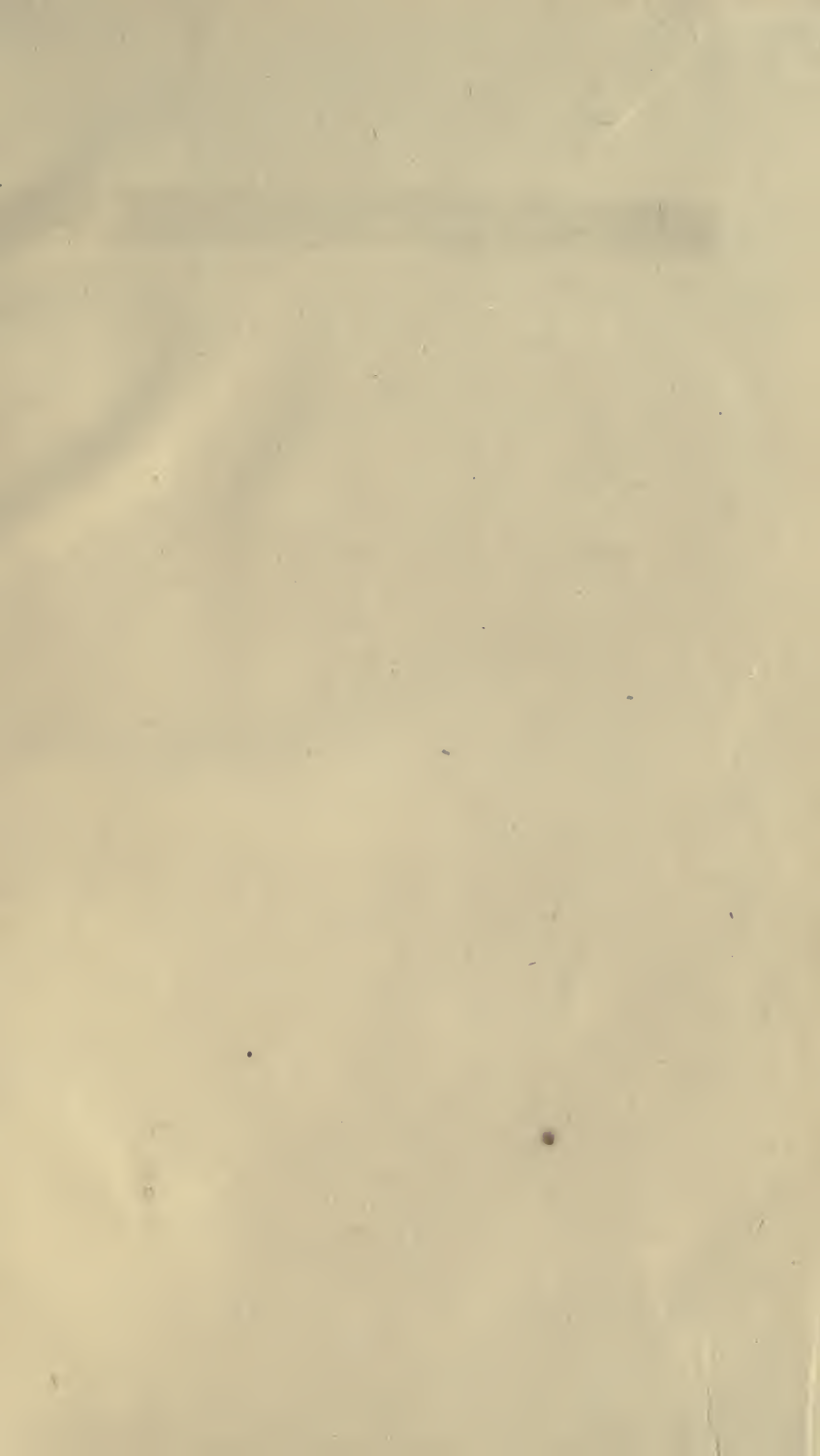
„ 3945. A female figure with four hands sitting on a lion. The hands hold the tail of the lion, a fruit, a sword and a shield. The figure is probably that of Jagaddhâtrî. (From Bihar.) 1' 5" × 1' 1".

„ 3833. Kṛiṣṇa and Râdhâ, inside a niche. Very much worn off. (From Bihar.) 1' 8½" × 1' ¼".

Nos. 3843, 3842, 3855, 3852, 3854, 3835, 3845, 3834 :—Śiva and Durgâ; same as *above*, page 86 ff. 3843—1' 3½" × 1'; 3842—1' 10" × 1' 1½"; 3855—1' 9" × 11¼"; 3852—2' 11½" × 1' 9½"; 3854—3' 8" × 1' 10"; 3835—1' 5½" × 11½"; 3845—1' 5" × 11¼"; 3834—1' 5" × 10".

Nos. 3860, 6078, 3885, 3881, 3894, 3896, 3867, 3870, 3865, 3872, 3873, 3871, 3863, 3861, 3866, 3886 :—Statues of Viṣṇu, of the usual types, described *above*, page 82 ff. 3860—2' 2" × 1' 3½"; 5078—3' 6" × 1' 9¼"; 3885—3' 2" × 1' 7½"; 3881—2' 9" × 1' 4½"; 3894—3' 1½" × 1' 7¼"; 3896—3' 2" × 1' 7½"; 3867—2' × 1' 2¼"; 3870—1' 5½" × 10"; 3865—1' 10" × 1' 2¾"; 3872—2' 4" × 1' 1"; 3873—3' 6" × 1' 7¼"; 3871—2' 9" × 1' 5¼"; 3863—2' 10½" × 1' 6"; 3861—2' 9" × 1' 8½"; 3866—2' 9½" × 1' 6½"; 3886—3' × 1' 6½".

No. 3932 and another without number :—Statues of Sûrya, of the usual type; see *above*, page 81 ff. 3932—2' × 1' 6"; no number—3' 4" × 1' 10".



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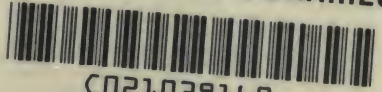
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