

COMPILATION ON AMARAVATI SCULPTURES AND CONSERVATION
AND REORGANISATION OF THE AMARAVATIGALLERY
IN THE GOVERNMENT MUSEUM, CHENNAI

Edited by

Dr. R. Kannan, Ph.D., LA.S.,

Additional Chief Secretary,
Tourism, Culture and Religious Endowments Department,
Government of Tamil Nadu and Commissioner of Museums

Compiled by

Dr. R. Balasubramanian, Curator, Government Museum, Chennai

NEW SERIES -GENERAL SECTION -VOL. XIX -1/2014

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The Additional Chief Secretary and Commissioner of Museums,

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Honourable Chief Minister of Tamil Nadu, Selvi J Jayalalithaa declared open the refurbished Amaravati Gallery and nine more galleries and museum related schemes on 27.06.2014 through video conferencing from the Secretariat, Fort St. George, Chennai -600009.

(L -R) Tmt. Sheela Balakrishnan, I.A.S., (R) Adviser; Thiru M.v.Chunkath, I.A.S., Chief Secretary to Government; Honourable Chief Minister of Tamil Nadu Selvi J Jayalalithaa, Hon'ble Minister for Tourism Thiru S. P. Shunmuganathan; Hon'ble Minister for School Education and Culture Thiru K. C. Veeramani; Dr. R. Kannan, Ph.D., I.A.S., Additional Chief Secretary to Government, Tourism, Culture and Religious Endowments Department and Commissioner of Museums (in charge).

s. Ramakrishnan IAS (Retd)
21 st April, 2014

Former Chief Information Commissioner of Tamil Nadu

FOREWORD

Indian civilisation traces its history from the cave art period circa earlier than 10,000 BC. It continues as an unbroken chain through the Pre-Harappan era circa 10,000 BC, the Sindhu-Saraswati civilisation from 8,000 BC onwards, the Vedic period circa 3,000 BC or earlier, to the indigenous early Hindu, Buddhist and Jain periods in the first millennium BC till the present day. It blossomed as the product of oral tradition with Sanskrit and Tamil literature. It matured even as early as 600 BC, the period of the Buddha and Mahavira. The Buddhist monuments called Stupas are the earliest structural monuments anywhere in the world. At the time of the Buddha circa 600 BC, Vaishali, which he visited on many occasions, was a very large city, rich and prosperous, crowded with people and with abundant food. His mortal remains were kept in a stupa here. Asoka built several Stupas like the one at Sanchi and redistributed the remains sending even the tooth to the Temple of The Tooth at Kandy and others to Anuradhapura, Sri Lanka (Ceylon). The Stupa at Amaravati, Guntur District was built by the Satavahanas circa 200 AD. It contained relics. A reliquary casket from the Bhattiprolu Stupa near Amaravati was given to the Mahabodhi Society, Kolkata by the Government Museum, Madras (Chennai) in 1920 AD.

Looking after the ancient monuments and keeping them in a proper state of repair is the prime duty of every Indian, so that our link to our heritage is not cut due to the neglect of the present generation.

The Government Museum, Chennai is one of the great museums of the world. It stands second in India in terms of its size and its collection. It is the second oldest museum in India having been started in 1851 AD. Documentation of the collections is an important work of the Department of Museums as a purveyor of knowledge in addition to entertaining and educating

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the public. The Government Museum, Chennai has a tradition of original and path breaking publications to its credit. Some of the notable Indologists like Dr. George Bidie, Dr. Edger Thurston, Dr. F. H. Gravely, Dr. A. Aiyappan, T. N. Ramachandran, C. Sivaramamurti and others worked in this Museum and wrote books. These have become standard reference material in their respective fields.

Dr. R. Kannan has headed the Department of Museums from 1999 onwards in several spells. When I was the Secretary for the Culture Department in 2001 AD, I felt that it would create synergy if the Departments of Archaeology and Museums were merged. Also, the then incumbent of the post of Commissioner of Museums, Dr. R. Kannan, Ph.D., IAS had acquired considerable technical expertise in this field. Therefore, it would be better if he was also given charge of archaeology, where a lot of work for conservation of monuments had to be done. Accordingly, I issued a government order merging the two Departments of Archaeology and Museums in Tamil Nadu for the first time and making Dr. R. Kannan, Ph.D., I. A. S. the Commissioner of the combined two departments vide G.O. Ms. No. 238 T.D.C. Department dated 1.10.2001, though he had started working as Commissioner in Charge from 1.7.2001 itself.

I am happy to note that the decision paid off. After 1961, when the State Department of Archaeology was formed, it was only in 2002 that the work of conservation by the department itself was taken up. Dr. Kannan has done pioneering work by conserving and renovating many temples and monuments.

The work of conservation is highly specialised and technical in nature. It requires knowledge of the traditional Indian Hindu texts on architecture like Mayamata, Manasara and so on. The methods adopted in modern engineering like use of heavy material, reinforced concrete structures should not be adopted unless a rare situation specifically calls for these. while conserving heritage structures.

Dr. Kannan has pioneered the use of power tools in conservation in India. He has personally used them to remove the Amaravati sculptures embedded in the walls of the Government Museum, Chennai, circa 1880 AD. The sculptures had started absorbing salinity

and moisture due to rise in levels of surrounding areas. The rise in levels is due to relaying of roads without removing the earlier top bitumen layer by milling machines as is done in England etc. This was done in 2001 AD, after a lapse of 120 years, till which time no one dared to touch them. He has saved them for posterity. This work has attained fruition as the reorganised and refurbished Amaravati Gallery.

He has also done outreach activities in archaeological conservation by writing the archaeological prescription for the kumbhabhishekam (a temple ritual of conservation, cleaning performed usually once in 12 years) of the Ramaswamy Temple at Kumbakonam under instructions of the then Commissioner . for Hindu Religious and Charitable Endowments, Thiru M.A.Gowri Shankar, IAS (Retd) and Sri Naganathaswamy Temple at Manambadi Village, Kumbakonam Taluk at the request of the then Collector of Tanjore

district, Thiru Kosalram, IAS. The temple was about to be demolished for road widening recently. He is providentially the Secretary of the combined departments of Tourism, Culture and Religious Endowments. He stepped in to get it declared as a State Protected Monument in 2014 under the Tamil Nadu Ancient and Historical Monument and Archaeological Sites and Remains Act, 1966 (Tamil Nadu Act 25 of 1966). He also took similar steps for protecting a wayside heritage granite stone mandapa in Virudhunagar district used by travellers for rest during the ancient days like the Sarais of North India. The Ramaswamy Temple is the best conserved among the temples at Kumbakonam for which kumbhabhishekam was performed during the period.

The 151 st Anniversary Celebrations of the Government Museum, Chennai in 2003 AD was the summum bonum for the museum in the last fifty years. He was praised for his work in his public address by His Excellency Dr. A.P.J .Abdul Kalam, the then President of India. The Hon'ble Chief Minister Selvi]] ayalalithaa was the prime mover for the refurbishment of galleries, conservation of the museum, theatre and other heritage buildings. A 19th Century museum was transformed into a 21st Century museum during that period. He also wrote about many books on Museology and Archaeology, which were released by the President of India on 19.6.2003 at the 151 st Anniversary Celebrations in the presence of the Hon'ble Chief Minister. The list of publications written by him are listed in this book separately.

The Bronze Gallery of the Government Museum, Chennai is world renowned. This was refurbished and the galleries on three floors were created entirely by Dr. R. Kannan, LA.S. in 2003. The Numismatics Gallery was also refurbished during the period.

It would be difficult to believe that a person could handle the drought of the century in 2002-2003 as Commissioner of Agriculture and later as Agriculture Production Commissioner cum Secretary, Agriculture and Commissioner of Agriculture with aplomb and simultaneously look after the modernisation of the Government Museum, Chennai to be fit for the 151st Anniversary and the conservation and restoration of more than 20 monuments and temples, some of them really famous like the Tirumalai Naicker Mahal; the Danish Fort, Tranquebar; the Thanjavur Palace complex; Vittala Temple, Vittalapuram; Sivan Temple, Sivapuram near Sriperumbudur etc. He has saved many temples and monuments, which were in imminent danger of collapse. He has taken risks, since many of the roofs etc. might have collapsed, though thankfully by the Grace of God, painstaking planning and thorough application of traditional techniques, there was not even a minor untoward incident.

Dr. R. Kannan is a versatile personality who is probably the only person in this century to have written books on Archaeology, Museums, Agriculture and Cooperation. He has written books translating slokas from Sanskrit to English and Manuals on Electronic Survey for cadastral land survey. These are totally unrelated fields. It is difficult to be an expert even in one field for an IAS officer, who gets transferred frequently. But Dr. Kannan has absorbed so much and so fast that he has been able to write books on each subject; not of the indifferent quality one associates with persons who hold out as experts in different fields, but masterpieces, which have been acclaimed as a rich storehouse of knowledge for future generations and scholars. 'He is not a Jack of all trades but master of none; he is master of all trades which he has dealt with' .

He is a person who documents meticulously like the LC.S. administrators of yester years. This is probably due to his long tenure of more than five years at the Government Museum, Chennai and also in the Department of Archaeology. Despite long years of Government service, he has kept his sensitivity as fresh as a youngster and also his enthusiasm tempered with realism and experience alive. He manages to work as an administrator and

technical expert inspecting monuments, galleries of museums etc. and supervising the archaeological engineering and technical museological work during the day while becoming a scribe in the night burning midnight oil. He claims that the results achieved by the department are due to the Participatory Approach (PRA) methods used by him. As the PRA facilitator, he has led from the front. This approach creates a free synergistic work atmosphere. But since it involves total transparency, it is very difficult to practice in a government scenario. He has toured all parts of the state. The keen eye for detail and a wry English sense of humour characterise his style of writing. His work in conserving and restoring the Government Museum, Chennai has been praised by His Excellency, the then President of India, Dr. A.P.J. Abdul Kalam and also commended internationally. His technical work and publications have been internationally recognised by his being made an invited Board Member of the Association of International Museums of History at Paris, France, one of three from Asia. He converted postings like Commissioner of Museums with not even minimal facilities given to him in 1999 AD into an opportunity par excellence and got international recognition.

I have written forewords for many books, which Dr. R. Kannan has written. The number of forewords written by me would easily cross the two dozen mark. He has written about 50 books on Agriculture, Religious works, Cooperation, Survey and Land Records, Computerisation, Archaeology and Museums, translation of Sanskrit prayers in to English with annotation etc.

The story of the Amaravati artefacts (called Palnad marble) from the time the Stupa was built is narrated in this book. They fell into bad times till they were discovered by Col. Mackenzie in 1797 AD. They were removed by the local Zamindar of Chintapalle, who used it for his bungalow. It was also used as steps of the temple of Amareswara and local mosques after being shorn of the carvings to conform to Islam. Colonel Mackenzie revisited Amaravati in 1816 AD and had drawings prepared of the sculptures. He removed a number of slabs to Masulipatam. From there seven were sent to the Bengal Asiatic Society's Museum at Calcutta, four other slabs were sent to Madras and thence to the India Office, London. Other slabs laid bare by Colonel Mackenzie and his assistants were lost having either been used as building material or burnt into lime by the villagers. The drawings are now housed in the

BritishLibrary, London.

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In 1830 AD, Mr. Robertson, Collector of Masulipatam, brought some thirty-three large slabs from Amaravati to beautify the square of a new market-place there called after him. From there they were taken to Madras in 1856 AD. Many were sent to Her Majesty's Secretary of State for India and lodged in the India Office Museum. From there they eventually landed up at the British Museum. Some more Palnadmarbles were acquired for the Madras Museum at the request of Surgeon Major G. Bidie, the Superintendent of the Museum. These marbles finally came into the hands of Government in 1880 and were sent to Madras by Mr. Burgess in 1882AD.

In 1876 AD, Mr. Sewell of the Madras Civil Service made excavations at Amaravati.

In 1881 AD, Mr. Burgess of the Archaeological Survey of India Madras visited the place and took over 170 slabs. All these arrived at the Madras Museum. Dr. Bidie, the then Superintendent had them displayed by embedding them in the walls of the Madras Government Museum to prevent their removal to London. There was a difference of opinion on how to display them between Mr. Burgess and Dr. Bidie, but Dr. Bidie prevailed.

There have been many books written on the Amaravati sculptures even in the XIX Century AD. The one by C. Sivaramamurti in 1942AD is considered a magnum opus. Each book deals with a particular aspect. The books of Douglas Barrett (1954AD) and Robert Knox (1992 AD) deal with the sculptures in the British Museum. This book has compiled the information from all the books and deals with all the Amaravati sculptures in the Government Museum, Chennai and the British Museum, London and the sculptures sent to the site museum of the Archaeological Survey of India at Amaravati by the Government Museum, Chennai in 1865. It also contains information on where the sculptures can be found in different museums in the world. It also contains information on Buddhist art, architecture, Stupas and the religion like Jataka tales, the incarnations etc. It is probably the most comprehensive compilation till date on the Amaravati sculptures and Stupa.

This compilation has been done by Dr. R. Balasubramanian, Curator, Education Section of the Government Museum, Chennai (earlier Curator, Archaeology Section) under the directions of Dr. Kannan. A book on 'Tirupudaimarudur Murals and Wood Carvings' is also being concurrently written by this duo. That book is based on original research and field work.

Incidentally, I feel I hold the world record for the number of forewords written by any single person. I have written forewords for many books, which Dr.R.Kannan has written.

The number of forewords written by me would easily cross the two dozen mark.

I compliment Dr.Kannan for this prolific output which is an efflorescence of the Government Museum, Chennai. I am sure that this book will be a valuable reference book in its field in the years to come.

Chennai ~~~

21.04.2014 (S.Ramakrishnan)

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There have been many books written on the Amaravati sculptures. The first one to cover the history and give an iconographic description which till today is considered authoritative is by Dr. C. Sivaramamurti published in 1942AD. It focuses on the collection of Amaravati sculptures in the Government Museum, Chennai. Another pioneering work is that of Mr. Douglas Barrett of the British Museum on the Amaravati Sculptures in the British Museum published in 1954 AD. The first documentation is the sketches of Col. Mackenzie and his team of 1816 AD. They give the historical, archaeological and iconographic perspective of the sculptures and the Stupa. These books describe the artefacts either in the British Museum or the Chennai Museum.

The history of how the artefacts were handled after they were excavated is found mainly in the Madras Government Museum publications. The sculptures left in India were embedded on the walls of the Government Museum, Chennai (earlier Madras after the name change of the city)

circa 1870 -1880 AD. They were deteriorating rapidly on account of salt and moisture absorption on account of capillary action. This was due to the rise in the road levels and consequent stagnation of water in the Museum premises. This problem was noticed in the late 1960s, became acute in the 1970s. Many committee reports and plans were made but the fact is that not a single sculpture was removed. Paper pulp treatment, a temporary amelioratory measure was started in the early 1980s. After my posting in 1999 AD, I learnt about museology. It was in 2001 AD, after seeing the paper pulp treatment every year from June, 1999, I decided that a more permanent solution was needed. Museologists from all over India and abroad urged that the XIX Century AD display should be reorganised and refurbished. Many felt that it was a foolish adventure, because even if there was a minor damage, I would be blamed; more so since earlier no one was willing to touch them. There would be severe criticism from some museum professionals, who would be unsparing; more so when an administrator went into museology territory. 'Nothing dared, nothing achieved'. The work started with use of

power tools, a first for a museum in India and probably the first for any museum in the world for this purpose on a small scale. It was done gradually, waiting for professional opinion of foreign museologists. It took off after the first international seminar in the history of the museum was held on

18th

December 2001. The theme was "Conservation of Stone Objects with Special Reference to Limestone Objects" in collaboration with the Nehru Trust for Indian Collections at the Victoria Albert Museum, London at New Delhi and the Indian Association of Conservation of Cultural Property, New Delhi. Dr. M. Baldev Raj, Director, Materials Management Group, Indira Gandhi Centre for Atomic Research, Kalpakkam who finger printed the bronzes in the museum, Dr. D.A. Swallow, Director of the Indian Collections, Victoria Albert Museum, London, Dr. Robert Knox, Keeper of the Indian Collections at British Museum, London (U.K.) and late Dr. Stephen Fowles, Conservation Scientist, Conservation Centre, National Museums and Galleries of Merseyside Whitechapel, Liverpool, U.K. attended. This seminar was organised keeping the Amaravati artefacts in view. This was followed up by a visit by German experts who came to the international IIT Workshop in 2002 on power tools. They also approved the manner in which I had used the power tools. I personally operated the electric tool in the presence of the then Culture Secretary, Government of India, Thiru N. Gopalaswamy IAS on 07.01.2002. This was followed up by the visit of Thiru Jagmohan, Hon'ble. Union Minister for Tourism and Culture of India, on 2nd July 2003. Hon'ble Thiru Jagmohan was amazed when he saw me personally operating the tool. The sanction of a sum of Rs. 46.50 Lakhs for the reorganisation and refurbishment of the gallery followed very quickly during 2004-05. Thus, the work that started as a small local initiative was scaled up till it reached fruition over time.

The power tools were used by Curator, Dr. R. Balasubramanian, whom I trained in 2001-2004 in their use. At that time, Thiru Lakshminarayanan was the senior archaeology expert and Curator in charge of Education Section in the Department of Museums. Later he became the Assistant Director.

Dr. R. Balasubramanian was his junior. Now, Dr. Balasubramanian who is himself retiring in December, 2014 is the expert. Sadly, Thiru Lakshminarayanan passed away in 2004.

Dr. Balasubramanian Curator, Education Section was recently shifted from being the Curator, Archaeology Section, since he is very senior. The work continued when I returned as Special Commissioner of Museums in 2006-2007. The work was completed by him. Sri K.T.Narasimhan Superintending Archaeologist (Retired), Archaeological Survey of India was associated with this work from 2001 till its completion in 2014.

I returned as Commissioner of Museums in charge in addition to my regular post of Principal Secretary, Tourism, Culture and Religious Endowments, Government of Tamil Nadu from April-June 2013 and again from December 2013 (upgraded in the grade of Chief Secretary as Additional Chief Secretary from February, 2014) to till date.

It was felt that a comprehensive documentation of all the Amaravati artefacts would be a single point reference work for museologists, historians, scholars and the lay public. This has been attempted in this book which is a compilation of all the relevant information on the artefacts from the publications of the Government Museum, Chennai and the books published by the British Museum.

It also contains some Mackenzie drawings. Dr. Balasubramanian, the Curator who was in charge of Archaeology and I were in close touch with Dr. Robert Knox, the Keeper of the Indian Collections to which the Amaravati artefacts of the British Museum belong. Dr. Balasubramanian went to the British Museum for training in the reorganisation of the Amaravati Gallery in 2001 and worked there.

Dr. Knox visited the Chennai Museum in 2004 again, when the work of removal of the embedded artefacts was in full swing and gave his views. I went to the British Museum on a brief visit in 2005 where I had the pleasure of the company of Dr. Knox and a visit to its Amaravati Gallery. The main technical advice was given by Thiru K. T.N. Arasimhan in reorganising the Amaravati Gallery.

My role in this book is confined to that of an Editor, though I have written more than 30 books mainly on museology and archaeology and also on various subjects ranging from Manuals for

Electronic Cadastral Survey to History of Cooperation, Management of Cooperatives, Agriculture, translation of prayers in Sanskrit to English etc. A book "The Tiruppudaimarudur Murals and Wood Carvings" jointly authored by me and Dr. Balasubramanian, Curator is being published concurrently with this book. It is an original work. Like Col. Mackenzie who worked in the Great Trigonometrical Survey of India, I also worked as the Commissioner of Survey and Settlement for two terms and wrote two books on Cadastral Land Survey with modern electronic instruments, Tamil Nadu Survey Manual Volume IV' (First Edition -2010; Second Thoroughly Revised Edition -2012).

The foreword has been written by Thiru S. Ramakrishnan. LA.S. (Retd.), the Chief Information Commissioner of Tamil Nadu (Retd.). He has written the forewords for many of my books. When the first ever International Conference held by the Government Museum, Chennai in 2001 was in difficulties since the chief guest did not come, he came in unannounced and sat on the last row. This gave a morale boost that went a long way in ensuring its success. When there was praise from the President of India himself for this editor for the work done in the museum on the occasion of the 151st Anniversary, the great man was nowhere to be seen. He was like what Dr. Abdul Kalam, the President of India has recorded in Wings of Fire of Dr. Brahm Prakash, who was at hand when there were difficulties and receded into the background to allow the subordinate to bask in glory when there was success. We all need role models who inspire.

For this book 'Compilation on Amaravati Sculptures and the Conservation and Reorganisation of the Amaravati Gallery in the Government Museum, Chennai', I suggested some material and reference books to Dr. Balasubramanian. The main work has been done by him. 'The Report of Surgeon General Edward Balfour, Officer-in-charge of the Government Central Museum, Madras (now Government Museum, Chennai after the renaming of Madras as Chennai)' has been reproduced as an annexure. It contains the 'Memoir of the Amrawutti Sculptures' by Rev. William Taylor in which he calls them the 'Elliot Marbles', because they were brought down to Madras in 1842 AD by Sir Walter Elliot of the East India Company Indian Civil Service (Madras Presidency). This is from the Madras Government Records. This contains descriptions of the sculptures as they were perceived at that time. The XX Century decoding of the sculptures shows the progress of historical thought and research.

This would be a fascinating study on how the interpretations and historical dates change with discovery of more knowledge through latest scientific techniques and excavations. This is highlighted in my book, 'Monograph on holistic approach to dating in ancient history especially Indian history' (2000 AD; Revised Edition under print). For the first time the Jataka tales have been given wherever possible.

I hope that this book, which is a compilation, will be a valuable reference material for the Amaravati artefacts, Stupa and Buddhism in general and South India in particular. Scholars would not need to look at many books. It documents the removal of the sculptures to re-display from the first baby steps to full adulthood. It could possibly be a source of learning from experience for conservation, reorganisation and refurbishment of galleries where such rare artefacts are involved.

25-03-2014 (Dr. R. Kannan, Ph.D., I.A.S.)

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To

The memory of late Sri.T.S.Padmanabha Iyer (Retd), Superintending Engineer (P. W.D)
British

India & Composite Madras State, my grandfather on his centenary (1901-2001) and my
uncle late

Sri.P.Subramanian. Also to Ms.Lalitha, my mother, Smt. Seetha, my wife, Mr. Sridar
Padmanabhan

Kannan, my son, Smt. Ananthi, Daughter-in-law and Ms. Shrikalaa, my daughter for
their
encouragement and help.

Dr. R. Kannan, Ph.D., I.A.S.

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 3.
Tmt. Thara, Steno-Typist, Government Museum, Chennai
 4.
Thiru Marudupandian, Bronze Gallery Guide, Government Museum, Chennai
 5.
Tmt. Jayalakshmi, Private Secretary to the Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Government of Tamil Nadu, Fort St. George, Chennai 600009 .
- LIST OF PUBLICATIONS WRITTEN BY THE AUTHOR, DR. R. KANNAN, Ph.D., I.A.S.

- 1) Monograph - A holistic approach to dating in Ancient History especially Indian History (2000)
- 2) Documentation on the Cannons in the Government Museum, Chennai (2000)
- 3) Manual for Disaster Management in Museums (2001)
- 4) Participatory Rural Appraisal in Action (The impact on Rural Women of PRA and Participatory

Approaches in a Government Run Rural Development Programme) (2001)

- 5) Iconography of Jain Images in the Government Museum, Chennai along with the late

Thiru K. Lakshminarayanan, Retd. Assistant Director, a great scholar who did the research work (2001)

- 6) Iconography of Jain Images in the districts of Tamil Nadu (covering the Museums of the Department of Archaeology and Museums) Volume II along with the late Thiru K. Lakshminarayanan, Retd. Assistant

Director, a great scholar who did the research work (2002)

- 7) Documentation of the text of Son-et-lumiere on the Rock and Cave Art Gallery in English and Tamil (2 books) (2002)
- 8) Documentation of the text on the Video clips on the touch screen on the Rock and Cave Art Gallery (2002)

- 9) Proceedings of the Seminar on Our Role in Protecting Cultural Heritage (2002)
- 10) Manual on the Numismatics Gallery in the Government Museum, Chennai (2003)
- 11) Monograph on the Rock and Cave Art Gallery in the Government Museum, Chennai (2003)
- 12) A Manual on the Holographic Gallery in the Government Museum, Chennai (2003)
- 13) Souvenir on the 151 st Anniversary Celebrations (2003)
- 14) Manual on the Bronzes in the Government Museum, Chennai (2003)

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- 15) Guide to the Exposition on the Progress of Industries and Handicrafts of Tamil Nadu in the Government Museum, Chennai along with the late Thiru K. Lakshminarayanan, Retd. Assistant Director (2004)
- 16) Proceedings of the National Seminar on Present Trends in Museology General Editor (2004)
- 17) Perambulation Notes of the Commissioner of Agriculture, 2002-2004
- 18) WTO -Seminar Proceedings on Agreement on Agriculture (2003)
- 19) Training Manual on Watershed Management (2003)
- 20) Hi-Tech Training to 1400 Technocrats of Agriculture, Horticulture, Agricultural Marketing Departments, Training Guide 2003-2004 (2004)
- 21) Edited several issues of the Journal of the Government Museum, Chennai (1999-2004, 2006 & 2007)
- 22) Centenary of the Cooperative Movement in Tamil Nadu with special reference to the year 2004-05.
- 23) Management of Cooperatives in Tamil Nadu with Special Reference to 2005-2006 (2006)
- 24) Manual on Conservation and Restoration of Monuments: Proceedings of an Administrator Turned Conservation Archaeologist Cum Museologist, 2007, Government Museum, Chennai - 600008 (2007)
- 25) Sri Mahalakshmi Suprabhata Stuti and other prayers to Goddess Mahalakshmi by Sri Ubhaya Vedanta Maha Vidwan Saralakavi Padur Puranam Sri Raghavachariar translated into English, MB Publishers, Mylapore, Chennai 600004. (2008)

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26)
Unravelling the Mystery Behind the Diagram in the Form of Chakras (Sacred Circles)
in Mehrangarh
Fort, Jodhpur, Maharaja Man Singh Pustak Prakash, Jodhpur (2009).

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Circles), Festchrift to
Prof.K. VRaman (2010) Agam Kala P rakasham, Delhi.

28)
The Tamil Nadu Survey Manual, Volume IV, I Edition, 2010 dealing with Electronic
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Survey Using Global Positioning Systems (GPS) and Electronic Total Station (ETS)
(2010)

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The Tamil Nadu Survey Manual, Volume IV, II Edition Fully Revised, 2012 dealing
with Electronic
Survey for Modern Survey Using Global Positioning Systems (GPS) and Electronic
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30)
Sri Srinivasa Suprabhatam by Sri Ubhaya Vedanta Maha Vidwan Saralakavi Padur
Puranam
Sri Raghavachariar translated into English, 2012, Sri Vishishtadwaita Research
Centre, Mylapore,
Chennai-600004. (2012)

31)
Tiruppudaimarudur Murals and Wood Carvings
Documentation of the Murals and Wood Carvings in the Narumponathaswami Temple,
Tiruppudaimarudur (2014)

Brochures

- 1) Rockand CaveArtGallery
- 2) BotanyGallery
- 3) BronzeGallery
- 4) Brochure "Exposition on the progress of Industries and Handicrafts of Tamil
Nadu" ,

GovernmentMuseum, Chennai

5) GovernmentMuseum, Chennai GeneralBrochure

6) Paintings in the National Art Gallery and the Contemporary Art Gallery of the
Government

Museum, Chennai

7) Chemical Conservation and Research Laboratory

8) Children'sMuseum

Videos

1. Bronzemaking
2. The Museum through the ages (from the 1950s till the present)
3. Retrieving from the Archives the movie on the museum produced in 1971, converting it into CD and submitting it in English.
4. RockandCaveArt
5. Video on the museum in general (present)
6. History of Industries and Handicrafts in Tamil Nadu.

Articles

1. Article on the coir industry in the Golden Jubilee Souvenir of the Coir Board
2. Article on Disaster Management in Museums in the 'Proceedings of the Seminar on Disaster Management in Museums, International Council for Museums, 2003', Paris.
3. Several articles in the Annual Journals of the Museums Association of India.
4. Several articles in several issues of the Museum's Journal of the Government Museum, Chennai
5. Several articles on Participatory Rural Appraisal in Training Manuals published by the Department of Agriculture and Tamil Nadu Agriculture University.
6. Articles in the National Manuscript Mission Magazine in 2007 on 'Unravelling the Mystery behind the Diagram in the Form of Chakras (Sacred Circles) in Mehrangarh Fort, Jodhpur' and also in the Festschrift Volume of Dr. K. V. Raman, the eminent archaeologist.
7. Several articles such as 'Shermadevi A historical enquiry into an old Siva temple metamorphosed over the years into a government quarters'; Swastika - the Ancient Sacred Symbol of Hinduism And its Spread throughout the world in 'Vedsri', a vedic science magazine, religious tourist articles in 'Saranagatham', published by Yogi Ramsurat Kumar Ashram, Tiruvannamalai.

8.
Article in the book " From Metcalfe House to Charleville" Memoirs to Commemorate 60 years of the IAS (2010), Published by Lal Bahadur Shastri National Academy of Administration, Mussoorie.
DEDICATIONLISTOFDR.R.BALASUBRAMANIAN

To
Rajalakshmi and Ramachandran, my late parents
Smt. Uma Balasubramanian, my wife, Arvind Balasubramanian, my son and Preethi Arvind

my daughter-in-law.

LIST OF PUBLICATIONS WRITTEN BY THE SECOND AUTHOR, DR.R.BALASUBRAMANIAN, CURATOR, EDUCATION SECTION (ARCHAEOLOGY SECTION TILL RECENTLY)

1. Documentation of wood carving in the Government Museum Chennai (1997).
2. Multi-faceted aspect of Ganesa booklet (1997)
3. Documentation on the Cannons in the Government Museum, Chennai (2000) jointly with Dr. Kannan.
4. Catalogue of copper plates in the Government Museum, Chennai from 1918 (2012).
5. Guide to the Hindu Sculptures in the new entrance gallery in the Government Museum, Chennai (2014).
6. Tiruppudaimarudur Murals and Wood Carvings
Documentation of the Murals and Wood Carvings in the Narumponathaswami Temple, Tiruppudaimarudur (2014)

xxv

COURTESY:

Robert Knox, the British Museum, London

Trustees of the British Museum, London.

Douglas Barrett, the British Museum, London

Col. Colin Mackenzie Drawings,

British Library, London

Archaeological Survey of India, New Delhi.

The Museum für Asiatische Kunst (Asian Art Museum),

Staatliche Museen zu Berlin,

Takustraße 14195,

Dahlem, Berlin, Germany

Extract of the Elliot Marbles - Report of Rev. William Taylor in the 'The Report of
Surgeon General

Edward Balfour, Officer-in-charge of the Government Central Museum, Madras' - Tamil
Nadu

Archives, Chennai

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CHAPTER -I

INTRODUCTION

The story of the Amaravati sculptures bears witness to the vicissitudes of time. Amaravati near Guntur in present Andhra Pradesh was a flourishing town during the Satavahana period from 2nd Century BC to 2nd Century AD. It was a seat of Buddhism, which gave rise to the Stupa at Dharanikota also called Amararama or Amaravati. Later it fell into decay. When Saivism revived in the 5th Century AD, the disappearance of Buddhism was complete. The stupa was neglected and went into ruins. The stones from a structure not understood by the local population which had become Hindu were used for a variety of purposes. These did no justice to the art of the original sculptors. They were used in mosques after the carving had been shorn off them to conform to Islamic dogma; they were used as steps to the Siva temple and tank; they were used for the palace of a local Zamindar and finally after they were recognized as masterpieces by Col. Mackenzie in 1797 AD, they were shifted to the main park at Masulipatnam. From there they made their way to the Madras (now Chennai) Government Museum and onwards to the India Museum, London. This story is narrated in this book; not only their travel, their conservation and display both in India and England but also the stories like the Jataka tales of Buddhism that gave rise to them in the first place. A few pieces are also displayed in the Museum of Fine Arts, Boston, Musee Guimet, Paris, France and Museum for Asian Art (The Museum fur Asiatische Kunst (Asian Art Museum), Staatliche Museen zu Berlin, Dahlem, Berlin etc. There is one rarely seen piece in Berlin on display, which has been seen by the Editor, Dr. Kannan and photographed (see photo). With time moving a full circle, the pieces on the walls in the open air in the Government Museum, Chennai have moved back to Amaravati where along with other pieces excavated in the 20th Century or those not moved earlier, they are displayed by the Archaeological

Survey of India in the Site Museum.

Amaravati Sculptures in the XIX Century Display in the Madras Government Museum

Dr. George Bidie, the officer in-charge of the Madras Museum, chose to exhibit those sculptural pieces available with him by embedding on the walls of the gallery, which kindled controversy in 1880 AD. The task of arranging these heavy and delicate sculptures in a hall too small for them was by no means an easy task. A senior engineer of the Public Works Department was placed on special duty for some months for this work.

Dr. Bidie has described the work as follows:

"The Amaravati Sculptures, the receipt of which was noticed in last year's report (1881 -Annual Report of the Madras Government Museum, published yearly till 1980-81 AD) were erected in the antiquity room and form very conspicuous and attractive additions to the museum. Most of the marbles received belonged to the outer rail of the tope, and an attempt was made to set them up in a position similar to that which they probably occupied in the original structure. This owing to their brittle nature, great weight and mutilated condition was a task of much difficulty and caused some anxiety, but all difficulties were successfully overcome by the care and skill of Lieutenant-Colonel Morant,

R.E (Royal Engineers); who took very great interest in the work. Of the sculptures of the inner rail only one large stone and some fragments were received, and with such materials, it was impossible to attempt the restoration of any part of the outer rail. Accordingly, the large sculpture was set up in a favourable position as to light in the wall of the room, and enclosed in a handsome teak frame which will permit of the carving being covered with glass should that at any time hereafter seem necessary. This specimen of the Buddhist sculptor's art is by far the finest and perhaps the most interesting of any hitherto recovered from the ruins of Amaravati. It measures 5 feet 6 inches and gives in bold relief a representation of the dagoba and its rails in their pristine glory, so that it is extremely valuable from an archaeological as well as artistic point of view. Of the slabs, which adorned the lower part of the dagoba itself only a few were received, and these were put up on a brickwork structure shaped to give some idea of their original position. The tope (a dome shaped shrine erected by Buddhists) of Amaravati was probably erected early in the 4th Century of the Christian era (the view of Dr. Bidie is now changed to 2nd Century BC to 2nd Century AD, the latter date being more likely for the tope Ed.), and some of the slabs have carvings on the back which show that they belonged to some structure of much older date. Artists from Northern India and show traces of classical interest evidently executed the finer sculptures now existing. When Hieun Thsang, the Chinese pilgrim, visited the place in A.D. 639, the tope still existed in its original splendour although it had been deserted for a considerable time. Its destruction must therefore have been begun later, and for a long period, it has been in a state of absolute ruin. The remains are now, however carefully guarded by Government and an interesting monograph on them by Dr. Burgess, C. I. E. , of the Archaeological Survey has been published at the

Governmentpress"

TheDagobas and Stupas have defined architecture in both Buddhistand Hindu religions. Moonstones

(chandra sUa) are hal f-moon shaped stone slabs (ardha chandrasila) with beautiful stone carvings of

ani mals and creepers in semi-circular rows are placed at the bottom ofthe flight ofsteps leading to a

stupa or Dagoba. This feature is found in theJetavanaramaDagoba in Sri Lanka, but it started with the

stupa at Sanchi and Amaravati. Continuing beyond the Ratna Prasada, there is an image-house that contain one of the most perfectly executed sculptures in Sri Lankan art. It is a 'moonstone' or halfmoon stone, as it was sometimes called. The significance of 'moonstones' is debated, but they may well represent stages in the spiritual path. The meaning of the moonstone has been explained by Prof. Parnavitana. The first ring, on the outside of the stone depicts flames, which symbolize desire. Leaving behind desire and stepping into next circle, there is a stately frieze of four animals; elephants, horses, lions and bulls pace around the ring. Passing beyond these four sorrows, as the Buddha did, you reach a circle with a creeper and leaves. The twisting creeper symbolises the life-force, but when this craving is surpassed you reach the goose or Hamsa, which decides between good and bad. At this stage the goose, again like the Buddha, leaves home and family behind, in search of truth. An exquisite scroll is the next ring, and the centre is the lotus, symbolising the region of purity, and the approach to Nirvana. (Central Cultural Fund, Colombo, Sri Lanka (2002), P.3 8). The moonstone shape is found in Hindu temples in South India at the start of the steps leading to the Mukha Mandapa.

The single wall of Portland cement to simulate a part of structure of the stupa built by Dr. Bidie in 1880 AD in the Amaravati Gallery Hall

Dr. Bidie built a single wall of Portland cement to simulate a part of structure of the stupa by embedding slabs in what might have been their original position on the stupa wall. Dr. Bidie's attempt to reconstruct the railings of the Amaravati was severely criticized by Dr. Burgess of the Archaeological Survey. The chief points of criticism were that the slabs have been wrongly placed, that it was wrong to use Portland cement and the alignment of the wall across the hall cut off light. Dr. Burgess, perhaps, thought that common sense in these matters was a prerogative of the

professional archaeologist! Dr. Bidie answered effectively but without heat that no one would be in a position to reconstruct the wall, because only a small percentage of slabs that originally made the stupa have survived destruction and reached the museum. So far as interference with light is concerned, it is doubtful if any other alignment would have allowed so much light to fall on the sculptures. The Government of Madras fully concurred with Dr. Bidie and thus gave Dr. Burgess his due. It was of course wrong to build a large number of sculptures into the walls, below and far above eye level, but Dr. Burgess did not bother about this point.

The casing slab with representations of the stupa gives a clear idea of the general arrangement of its parts and of the rail around it; and it is with the help of ideas supplied by these slabs that the various parts have been identified and arranged. The casing slab reproduced as the frontispiece of Burgess's "Stupas of Amaravati and Jaggayyapeta" is a splendid example both from the view point of the archaeologist trying to identify the positions of different types of slabs and to reconstruct in thought the great stupa as it originally was, and from that of the student of art to whom it reveals an ocean of

sculptural dexterity which acts as stimulant to creative genius, The sculptures on the rail coping, the uprights and the medallions in cross-bars, illustrating various scenes from Buddha's life and the birth stories of the Bodhisattva, together constitute a Buddhist gallery that is the pride of the Chennai Museum (Madras Government Museum Centenary Souvenir (1851-1951), pp.20-21).

Ayaka Pillars a unique feature of the Amaravati stupa

The five Ayaka pillars in each cardinal direction are a unique feature of the Amaravati Stupa. Of the twenty such pillars, four in near full condition and one broken badly are in the Government Museum, Chennai. This feature is common in the Andhra region Stupas.

Dr. R. Kannan, IAS., is seen in the Nagarjunakonda gallery with Mrs. Seetha Kannan and Assistant Superintending Archaeologist, ASI, Thiru W.S. Narasimham October, 2014 with the casing slab exhibit.

The stupas of Nagarjunakonda and Amaravati were in the form of a hemispherical dome resting on the vertical bottom drum portion encased in panels sculptured with scenes of events depicting the life of Buddha. A notable feature of the stupas here is a platform in the four directions with five inscribed pillars on each of them. The five pillars symbolise the five important events in the life of Buddha - his Birth, Renunciation, Enlightenment, First Sermon and Parinirvana . There are inscriptions on some of the pillars. In the Government Museum, Chennai the inscription is as follows:

The front five sides are plain and the other three sides are inscribed. On the other three sides is a long inscription, in Old-Telugu characters of about 1100 A.D and in Sanskrit language, which means that a Simhavarma of the Pallava line of the Bharadvaja Gotra ruled over the world for long. He once went to mount Meru, to establish his fame; on his way back crossing the Ganges, the Godavari and Krishnavarna (present Krishna river), he came to Dhanyaghataka where he heard the teaching of Dharma .

100 CE.

H. 215 cm

B. 44 cm

No. 60 (II E.29)

Burgess 2, p.49; Hultzsch 3, pp. 25-28; Hultzsch 6, pp.43-44 with plate.

The long inscription is in about 1100 A.D. (Hultzsch 6, p.44) in Sanskrit reading from

bottom to top.

TEXT:

1. Sriyamvaramvasciramadisanlu Ie bhavadvishah Sri
 2. Ghanapadapamsavahsurasuradhisas ikhamani
 3. tvishiimaniintarayyevilasaniitismacaye IIbabhuvadhii
 4. Tuhprathamidakalmas homunir B haradvij aitisru
 5. tisvarahtat Ongirii, niimagirapagodahistata6.
 - Sudhiimetimunirvinisrutah IItatassamastii,
 7. GamapiiradsviiDroniibhidhiinomunirugravlyra(h)
 8. Atarpayansoshtatanumtapobhirvamsasyakartusta
 9. Nayasyahetoh IIpriisiidenatatassambhorAsvattha
 10. metivisrutahpriidurbabhuvatejasvlpriitarbbhii
 11. nurivodayiit IItapasyatasyakiliipsarovrtii,
- 5

12. SurendrakanyaMadanitivisrutakadacidaranyani
13. Vasimandiramdidrkshuralokapadamjagdamasa
14. sarahpravaambu javiskhalapriyaviogabhitam
15. kalahamsamandalaml asokabhumaupavisya
16. sasprhamuilokaryantimupasasthiuanrshirn IIUme17.
vaSarvamprababhvuanatmanonirikshitamKamamiva
18. rhiveshinam I athobhayamgiidhanibaddhabhiivakam
19. suriinganiissangamayimbabhiivire I I asiitakiilesura20.
Riijakanyiniithambhuvassiigaramekhaliiyiimsapallavo
21. ghiistarandayiinampitiisutamPallavaityiivadf (II)
22. Mahendravarmmetitatakshitzsahsurastatojayati
23. Simhavarmmii II tatOrkkavarmiitadan U gravarmmiiSr24.
SimhavishnorathaNandivarmmii I I anekariijanyasiro25.
Maniprabhiivibhiitakalpiiyitasarvariisthitih
26. SaSimhavarmmiiisamabhiidyaucyatehayadvipiishtiidasalakshako
27. janaih II siigariimbariimurvzmGangiimoktikahiirinzm I Iabhi28.
rasuciramvfroMeruMandarakundaliim I lathakadiicidama29.
ragirisikhariiyamiinakaricarananakhariividiiritaka 30.
nakadalacaraturagkhumamukhasamutthitarasta 31
. panzyavitiinitanabhasthalahsakalarnandalikhasiima 32.
NtasamaraviroparacitapiirshryipiirSvapuronurakshokhi33.
ladigvijjayiirjjiitayasiihsviipaniiyaSiimerusi 34.
kharamupiitishthata II tatrakilanikhiladharanitalapa35.
Ryyatanaj anitasramapaninfss huhkatipayiini
36. Diniininitvakanakatataruhaharicandanaturucchiyiinandi37.
tahrdayahtatoBhiigfrathimuttiryatathaiva. Godiivarim Kr38.
shnavernnamca Sri DhiinyagtanaganniimatnaVitariigabhattiiraka
- 39 . M adriiks hitdrs htviisakutiihalamakhilahshetraraha hanani
40. (yu) ktiidhidevatiissavinayamupiigamyiibhivandyiikante
- 41 . Dharmaddaniimasrnotsrutviiciipariijanmiinam
42. bhivandyedamuktiica aha mapibhagavanbhagavato
43. (Di) kiidihaiivamanikanakarajatavicitramkalpa44.
vamuktebhagaviinuviical sadhu sadhuupii45.
havarmanitoparamaBuddhhakSe (tra Sri)
46. shvetitato (bhi)vandhya
- 47 . (Dhiin)yakatake

Translation: May be the particles of dust on the feet of Srfghana i.e., Buddha grant you excellent prosperity, dust particles that are opposed on bhava (cycles of births and deaths), and that incessantly shine amidst the cluster of rays of the crest-jewels of the lords of gods and demons.

There rose from the first creator a stainless sage and master of the Vedas named Bharadvaja; and of him (was born) an ocean receptacle or rivers of Speech named Angira; and of him (was born) a sage well known as Sudhama.

Of him (was born) a sage named Drona of terrible valour, learned in Agamas (lit. who had seen the shore of Agamas. He pleased Siva (the eight bodied one) by austerities for the sake of a son who would continue his House.

By the grace of Sambhu there was born a resplendent (son) well known as A.svatthama, (brilliant) like the sun soon after appearance in the morning.

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as Madani, desirous of seeing the home of hermits (forest-dwellers), came within his sight (lit. the path of his vision), when he was engaged in penance.

The sage approached her as she sat under the Asoka (tree) fondly observing a flock of noble swans that were afraid of separation from their beloved ones by the flutter of a lotuses in the breeze of the lake.

Like Uma (on seeing) Sarva she could not contain herself on seeing him (who was) like cupid in the hermit's garb. And now the celestial damsels joined them both deeply in love with one another in (wedlock).

In time the daughter of the king of gods bore (a son) the lord of the ocean-girdled earth. The father called the son Pallava (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the king Mahendravarma and of him was born the hero Simhavarma; from him Arkavarma and then Ugravarma and from Sri/ Simhavishnu, Nandivarma .

That (renowned) Simhavarma was born, the darkness of whose audience hall was made bright as day by day the lustre of the crest-jewels of many kings, and who is spoken of by men as lord of eighteen lacs of horses and elephants.

He long ruled (lit. bore) the earth, whose garment is the ocean, the river Ganga a necklace of pearls and the mountains Meru and Mandara earrings. Once he came to the peak of Mount Sumeru to establish his fame acquired by conquering all the quarters, surrounded in the rear, flanks and front by all his vassal Chiefs and heroes in battle, with the sky made to look like a canopy of gold by the (golden) dust raised by the edges of the hoofs of his horses walking on gold bits torn up by the nails of the feet of his elephants that resembled the peaks of the celestial mountain i.e., Meru. Desirous of removing his fatigue caused by

traversing the whole world he
spent some days there, his heart gladdened by the shade of the red sandal tree
growing on those golden slopes,
and having crossed Bhagirathi (Ganges) and similarly Godavari and Krishnavarna he
saw the town named
Dhanyaghata whose lord is Vitaraga Buddha..... Having seen with interest and
reverentially approached

and bowed to all the deities enjoined to protect the sacred locality, in a secluded place he heard the teaching of dharma

Having heard the highest-bom.... ; he bowed and said

I also O! Lord! (Desire) to prepare here aof the Lord: wonderfully

worked in gems, gold and silverBeing'told thus, the Lord said.

Well well... O (Simha) varma! Here is the very sacred Buddhist place

Then having bowed.....in (Dhanva) kataka.

Notes.-Hultzsch has given a revised translation of the first verse in Ep. Ind. vol. x, p. 43 correctly interpreting Srighana a synonym of Buddha. In 1.3 he corrects ananttarayye into anantaram ye; in 1. 8 atarpayat in the place of atarpayan; in L, 9 Asvattha into Asvattha; in L. t 4 viskhalapriya into viskhalatpriya; in 1., 16rshim into rshih,; in 1. 17 nirihisitam into nirikshyatam; in 1.20 mekhalayam into mekhalayah and pallavainto pallavau; in

1.2 L into ityavadih into ityavdit; in 1.29 sikharayamana into sikharayamana; I. 30 samutthitarajas into samutthitarajas, in 1.3L nabhasthala into nabhastala ; in 1. 33 yasassvapnaya into yasasthapanaya, in 1. 38 Krshnavernam into Krshnavernam; and in 1,41 desanam into desanam. Of these in 1. 3 the mistake may be due to transposition of letters and it may be read anaratham ye as the corrected reading of Hultzsch does not give the meaning required here. A ranya in 1.12 and nabhesthala in 1. 31 are not wrong forms. In 1. 14 the corrected form lacks only 'I' and 's'should not have been changed into 'sh'. Krshnavernna in 1.38 may be Krshnavernna,).

Shows simple stupa on one side. The inscription on the other side means, " ... gift ... of Nada ... the uncle of the stone worker. "Script of inscription and language Asokan Brahmi script in Pali language.

H.222cm

B. 51 cm

T. 29cm

The inscription at the base of the other side means." A coping slab, a gift of. . . the worthy

MahaNaga ...", and there tis fragmentary

150 CE

H. 175 cm

B. 32 cm

T. 20 cm

There are carvings in low relief on all four sides. On the side is a circular pavilion supported by pillars with railings around them. A relic casket is placed

inside. The left side shows a beautiful Bodhi tree with empty throne (Buddha) and footprint beneath it. The back side has a stupa on lotus petals with a dome rising above a

narrow strip of railing and unmounted by a cluster of umbrellas. Below is an inscription

in Asokan Brahmi in Pali, which means that the pillar was donated by Kuta, a merchant. The right side has a wheel crowned with umbrella on a pillar behind an empty throne. The language of the Amaravati inscriptions has been described by Mr. Chanda as Prakrit with close affinity to Paisachi form and he has given forms of words occurring in the inscriptions to prove it. (Chanda, R. (1925), pp.258-275, 5 plates; 200-250 CE) 100 CEo

H.120cm

B. 35 cm

T. 27 cm

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Amaravati frieze in the Museum for Art, Dahlem, Berlin, Germany

The upper part of this frieze is unfortunately mutilated and lost. Fergusson feels that this frieze should represent a Trisula emblem in various combinations. A cushion like object is placed on the throne which Fergusson calls as "Drona of Relics" and below it are the impressions of the sacred feet of the Buddha. A worshipper is standing on the left side of the throne in the extreme left. A chaurie bearer holding his chaurie leaning on his right shoulder is standing next to him near the throne. Another Chaurie bearer holding his chaurie on his right shoulder is standing near the throne. A worshipper is standing next to him. Two worshippers are standing on either side of the throne. Two

Labelled as First sermon at the deer park by the museum more worshippers are standing
Century AD. Amaravati

2
2
nd
holding their hands in anjali

mudra at the lower side of the throne. The label says that this frieze represent the 'First sermon

at the deer park'. There are no deer which would be the case if it is a sermon in the deer park.

Dr. R. Kannan, IAS., Additional Chief Secretary/Commissioner of Museums is viewing the sculpture at the Museum of Asian Art, Dahlem, Berlin

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CHAPTER-II

REORGANISED AMARAVATI SCULPTURES IN THE GOVERNMENT MUSEUM,

CHENNAI

The Government Museum, Chennai popularly known as the Madras Government Museum, is one of the oldest and largest museums in South India. It was started in 1851 AD. The Amaravati Gallery at the Madras Museum houses some priceless pieces of Indian art. With the renovation of this part of the museum, visitors have got an opportunity to catch glimpses of a glorious era in history.

Visitors to the Madras Government Museum would be familiar with its 'Amaravati Gallery' housing the ancient Buddhist sculptures from Amaravati in Andhra Pradesh. Few of these visitors would, however, be aware that the sculptures in the gallery form a fraction of the finds from Amaravati - many are housed in the British Museum in London and the Archaeological Site Museum at Amaravati itself and very many other places like the British Museum, London; the Government Museum, Chennai; Government Museum, Pudukkottai; the Site Museum of the Archaeological Survey of India, Amaravati, -State Museum, Hyderabad; the Indian Museum, Kolkata; the National Museum, New Delhi given on long term loan from the British Museum, London; Museum of Fine Arts, Boston, in Berlin and Musee Guimet, Paris, France.

For the benefit of the visitors the brief history of the site and development of art is discussed in the following pages.

HISTORICAL INTRODUCTION

THE DISCOVERY OF THE AMARAVATI STUPA

Colonel Colin Mackenzie of the Trigonometrical Survey (Survey of India) discovered in 1797 AD (Dr. Kannan was also the Commissioner of Land Survey 200 years later) the remains of the ancient stupa of Amaravati, the mound known as Dipaldinne or hillock of lamps on the southern bank of the Krishna river in Guntur district. The mound was then being dug up on the orders of the Zamindar of Chintapalle, Raja Vasu Reddi Nayudu, who had just then shifted his seat from Chintapalle to Amaravati (Amararama) which was one of the five reputed seats of Siva in the Andhra Country, Bhimarama, Komararama, Draksharama and Kshirarama being the other four. The Zamindar had invited many from Chin tapalieu, Penuganchiprolu, Nandigama and Betavolu (Jaggayyapeta) to populate his newly established town and helped them liberally for building new houses. Now, a vigorous search for building material began. The circular mound cased with bricks of unusual size

Zamindar of Chintapalle. Raja Vasu
Reddi Nayudu

and exquisitely sculptured marble was unfortunately reported to the Zamindar, who, suspecting hidden treasure in it, ordered it to be dug. He was however disappointed in his hopes and the carved slabs were removed to the Amaresvara temple and the tank Sivaganga for building flights of steps. Other slabs were used in Mussalman mosques having "first been carefully divested of every carving by rubbing them on harder stones, to prevent, as it is said, any pollution arising to the Muhammadan faith from idolatrous substances' (Burgess (1882), 1, p, 15).

Colonel Mackenzie realized the importance of his discovery and revisited Amaravati in 1816 AD, this time with several European assistants, with whom he camped at the place for preparing drawings of the sculptures. He removed a number of slabs to Masulipatam whence seven were sent to the Bengal Asiatic Society's Museum at Calcutta, four other slabs were sent to Madras and thence to the India Office. Other slabs laid bare by Colonel Mackenzie and his assistants were lost having either been used as building material or burnt into lime by the villagers. He prepared drawings which are now housed in the British Library, London. A Curator Ms. Jennifer Howes, who did her research in the British Library, gave a lecture on these in the Government Museum, Chennai, Egmore in 2001 AD, when Dr. R. Kannan IAS was the Commissioner and Thiru K. Lakshminarayanan was the Curator, Education Section of the Government Museum, Chennai and later the Assistant Director of the Department of Museums, Government of Tamil Nadu.

Mackenzie Drawings -Source: Internet and British Library and British Museum. The adoration of the Buddha's begging bowl. Drawing by Henry Hamilton of a carved limestone medallion unearthed at Amaravati in 1817. [WD 1061, folio 65].

Mackenzie Drawings from the British Museum Library
Original : The adoration of the Buddha's begging bowl. Drawing by Henry Hamilton of a carved limestone medallion unearthed at Amaravati in 1817. [WD 1061 , folio 65]. It is called Translocation of the begging bowl as per the Government Museum, Chennai records.

Mackenzie Drawing of the
Government Museum,
Chennai Accession
Number 132.

As per Chennai Museum : Translocation
of Buddha's Begging bowl. Government
Museum, Chennai. Accession Number.

Three sculptures excavated during
Ink on paper. Copy of original by Henry
Mackenzie's visit to Amaravati in 1798.

Hamilton, the original drawings is preserved in
Published alongside folio 52 in Mackenzie
the India Office. Henry. Hamilton. 25 October,
Drawings.

1816.

A drawing by Sir Walter Elliot of the north side of the west gate of the Amaravati
Stupa. From his
excavations in 1845 AD.

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The line drawings of the XIX Century circa 1816 AD etc are placed in a separate chapter. That chapter is the result of the research work of Dr. R. Balasubramanian, Curator during his work in the British Museum in 2001 as part of his Nehru Fellowship. In 1830 AD, Mr. Robertson, Collector of Masulipatam, brought some thirty-three large slabs from Amaravati to beautify the square of a new market-place there called after him. Sir Frederick Adam, the Governor of Madras, was so much impressed with the importance of the slabs which he saw while on a tour to Masulipatam in 1835 AD, that he ordered them to be sent to Madras to be preserved in the Museum of the Literary Society. Mr. Goldingham, the Acting Collector, handed them over to a Dr. Alexander of Masulipatam for safe custody to be given back to the Government when asked for. In 1854 AD, an application was made to get them to the Madras Government Museum but Dr. Alexander refused to give them up. Later he consented to give all of them except three slabs. The Governor allowed Dr. Alexander to retain these three as a gift of the Government and the rest of the slabs then in his custody were taken to Madras in 1856 AD. These, thirty three in number remained in the Museum till 1859 AD, when, with the exception of two specimens, they were sent to Her Majesty's Secretary of State for India and lodged in the India Museum.

Some more marbles in the garden of the late Dr. Alexander were reported by the Collector of Kistna (Krishna) district as worthy of acquisition for the Museum and at the request of Surgeon Major G. Bidie, the Superintendent of the Museum at Madras, the Governor sanctioned the purchase of the marbles from Mrs. Alexander through the agent for the Administrator to the estate of late Dr. Alexander in 1879 AD. These marbles finally came into the hands of Government in 1880 and were sent to Madras by Mr. Burgess in 1882 AD.

In 1845 AD, Sir (then Mr.) Walter Elliot, the Commissioner at Guntur, excavated some sculptures of the Amaravati railing and sent them to the Madras Museum. In 1853 they were placed in the front entry of the Museum till they were ordered to be sent to England later, where they were carefully arranged along the walls of the main staircase of the British Museum in company with those sent earlier to the India Museum. They deteriorated due to the London smog and acid rain caused by pollution of the 19th and early 20th century AD being made of limestone popularly called Palnad marble. The folly was realized in 1930 AD. They were dismantled, chemically treated and kept in the reserve collection. They were redisplayed in November, 1992 AD (Knox, Robert (1992), Preface p. 7). Jennifer Howes, Curator, British Library who delivered a lecture in the Monthly Popular Lecture Series in January 2001 on the Mackenzie Collection drawings on which she was doing research in the British Library also corroborated the above point during her

lecture.

In 1876, Mr. Sewell of the Madras Civil Service made excavations at Amaravati obtaining a grant for the purpose. He had no professional assistance and the slabs suffered at the hands of ignorant workmen. In 1881, Mr. Burgess of the Archaeological Survey of India Madras visited the place and found that no trace of the stupa above the foundations was left, the entire mound having been converted into a huge pit. There were a number of slabs and fragments, 255 in all, including a large number unearthed by Mr. Sewell. Ninety more were discovered by Mr. Burgess and over 170 slabs were packed to be sent to Madras where they arrived two years

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later. They were lying in the Museum for two years and were finally fixed in one of the halls. This was done without the knowledge of Dr. Burgess and the railing has been reconstructed in the hall without allowing space between cross-bars, thus making the whole look like a wall of cement just showing the carved surface of the slabs, and the railing effect being lost. This was the position till 200 I AD.

In 1890, eleven slabs were sent by the Collector of Kistna and they arrived by boat on the Buckingham Canal. Mr. Alexander Rea, the Archaeological Superintendent, sent by boat from Bezwada (Vijayawada) to Madras 128 marbles from Amaravati in 1891. Another boat with 52 marbles was dispatched a month later. Mr. Rea's excavations in 1905-06 and 1908-09 yielded some more valuable sculptures some of which were sent to the Museum. The bronzes which were excavated in 1908-09 are most interesting specimens of metal images, being the earliest definitely dateable in South India. One of them is now exhibited in the mezzanine floor of the Bronze Gallery.

The Amaravati sculptures were exhibited in a special hall devoted to Buddhist sculptures from various stupas in the Krishna valley, such as Jaggayyapeta, Ghantasala and Bhattiprolu; but the Amaravati sculptures form the bulk of the collection. They were so arranged that a small part of the long railing is suggested. A series of casing slabs were arranged opposite the inner side of the rail to suggest the perambulatory passage and part of the drum of the stupa, though an intermediate row of miscellaneous sculptures that had to be inserted in between for want of space elsewhere made the arrangement somewhat confusing. Other sculptures were arranged wherever space was found, many being fixed in the walls and some on platforms. The railing being a tall one, almost reaching the ceiling, the sculptures of the plinth were arranged in the shallow pit besides the railing.

CHAPTER -III

SCHOOLS OF BUDDHISM

Even in the time of the Buddha there were squabbles among the monks, but the personality of the Master was such that schisms in the Order could not arise. Sometimes an obstinate monk like Tissa the fact would not recognise his faults even though they were pointed out to him. (Dhammapadatthakatha 1, p.167). Sometimes the whole congregation misunderstood Buddha's actions as when they thought the Master was showing favouritism when he made Sariputta and Moggallana chief disciples the very day they entered the order, and it required all his skill to convince them that it was for specific reasons that certain persons attained certain fruits (Dhammapadatthakatha 1, pp. 203-4). Now and again the congregation delighted in drastically punishing a monk by ostracizing him and would not relax for all his confessions and entreaties; and the Master himself had to interfere to set things right. But sometimes these quarrels took a serious turn and Buddha once grew so disgusted that he retired to a forest where an elephant attended on him; and the monks were brought to their senses some time later and came back to the Master repenting their action and promising to be unruly no more (Dhammapadatthakatha 1, p. 178). Though monks like Devadatta departed from the Order for good and Buddha had to disown them, the main following was united.

But after the Buddha's death there were signs of breaking away from the discipline taught by the Master. This is clearly to be seen in the wicked feeling of relief expressed by the aged Subhadda. Subhadda was the last direct disciple of the Buddha.

Now it happened that a certain wandering ascetic called Subhadda was staying near Kusinagara and, hearing that the Buddha was about to pass away, he resolved to go and see him. Subhadda had a question he could not resolve and was sure that the Buddha could answer his question and clear his doubts.

Therefore, Subhadda went to the sala tree grove, and asked Venerable Ananda whether he could see the Buddha. But Venerable Ananda said, "Enough, friend Subhadda, the Buddha is very weary. Do not trouble him."

For a second and third time Subhadda made his request and for the second and third time, Venerable Ananda replied in the same manner.

However, the Buddha caught a word or two of the conversation between Venerable Ananda and Subhadda, and called Venerable Ananda to him, saying, "Come, Ananda. Do not keep Subhadda from seeing me. Let him come. Whatever Subhadda may ask of me, he will ask from a desire for

knowledge and not to annoy me. And whatever I may say in answer to his questions that he will quickly understand."

Permission granted, Subhadda approached the Buddha, and after greeting him, said, "O Gotama, there are many famous religious teachers who teach other teachings, different from yours. Have they all, as they claim, discovered the truth? Or have only some of them discovered the truth while others have not?"

"Enough, O Subhadda," said the Buddha, "You should not worry about other teachings. Listen to me and pay close attention to what I say, and I will make known to you the truth."

"In whatever doctrine or teaching the Noble Eightfold Path is not found, there will neither be found those who have become sotapanna, sakadagami, anagami or arahant (four levels of sainthood). But in those teachings where the Noble Eightfold Path is found, there also you will find the sotapanna, the sakadagami, the anagami and the arahant. In this teaching of mine, O Subhadda is to be found the Noble Eightfold Path, and in it alone the sotapanna, the sakadagami, the anagami, and the arahant are found. In no other schools of religious teachers can such arya beings (saints) be found. And if only my disciples live rightly and follow my precepts or training rules, the world will never be without genuine arahants. "

Then Subhadda asked to be admitted to the order of monks and the Buddha granted his request. In this way Subhadda became the very last convert and disciple of the Buddha, just as Kondanna in the deer park at Benares was the first convert and disciple forty-five years earlier.

And by earnest and diligent effort in following the teaching, Subhadda very shortly became an arahant. In addition, to avoid further spread of this dangerous spirit Mahakassapa called the first Council to make an authoritative compilation of the teachings of Buddha in 543 -542 BCE according to Theravada tradition (see below).

Even in the time of the Master, he knew and appreciated the capacity of each monk and chose for him such subjects as he could easily grasp. Though they were expected to know all the Pitakas and some were Tipitakins (Tripitakas three Pitakas or Tripitaka (Pali: Tripi/aka) is a Sanskrit word meaning Three Baskets. It is the traditional term used by Buddhist traditions to describe their various canons of scriptures. The expression Three Baskets originally referred to three receptacles containing the scrolls on which the Buddhist scriptures were originally preserved. Hence, the Tripitaka traditionally contains three "baskets" of teachings: a Sutra Pitaka (Sanskrit; Pali: SuUa Pitaka), a Vinaya Pi/aka (Sanskrit & Pali) and an Abhidharma Pitaka (Sanskrit; Pali: Abhidhamma Pi/aka). There were others who in addition specialised in various branches, such as the Suttantikas. Vinayadharas, etc, and others who were not so learned (Datta, N (1920), 1, p. 225). There are instances of many old folk who had no time to learn the texts; so the Buddha gave

short discourses that opened their eyes and assured them enlightenment. Thus Upali was considered an adept in Vinaya and could recite the whole of it; and Ananda the rest of the Dhamma. The others there repeated the text as it was expounded and the Dhamma was recorded by the first Council at Rajagrhā under the royal patronage of Ajātasattu in 543 -542 BCE.

The First Buddhist Council was convened in the year following the Buddha's Parinibbana, which is 543 -542 BCE according to Theravada tradition, at various earlier dates according to certain Mahayana traditions, and various later dates according to certain Western estimates (Geiger (1912), pp. 14 8).

A century after the death of Buddha some monks of the Vajji clan from Vesali violated ten points of conduct, the most serious of which were acceptance of gold and silver, and drinking palm wine. And they considered the violation lawful. The Thera Yasa (Elder." An honorific title automatically conferred upon a bhikkhu of at least ten years' standing. Next to be converted was Yasa, son of a millionaire in Benaris who met Buddha while going away from home after realizing the vanities of worldly life. When Buddha expounded Dharma, Yasa attained Arahantship. Venerable Yasa's father who came across the Buddha while going in search of his missing son became the first lay disciple of the Buddha, Dharma and Sangha. Venerable Yasa Thera's mother and the former wife were the first two female lay disciples of Buddha , Dharma and Sangha. Venerable Yasa had fifty four friends. Having heard of venerable Yasa's conversion they too entered the Order and attained Arahantship: The Thera Yasa.) condemned their conduct and this called for a second Council. Kalasoka was king at the time (Geiger (1912), pp. 19 25). The heretical bhikkhus who held to their violation of the ten points were denounced in the council held at Vesali and the Thera Revata who presided compiled the true Dhamma once more.

The ten thousand bhikkhus subdued for the time being in the Second Council slowly broke away from the conservative Theras and came to be known as the Mahasanghikas because of their great number. The Bhikkhu Order was so full of heretics who dressed themselves in orange robes just for gain and honour that Dhamma Asoka the Mauryan Emperor had to call a Third Council in Pataliputra to expel them (Geiger (1912), pp. 46-50). The Thera Tissa son of Moggali presided and a school of Theravada known as Vibhajjavada triumphed. Asoka favoured Vibhajjavada. He now sent out missionaries for the propagation of Dhamma (Geiger (1912), p. 82). Buddhism flourished under Asoka but when it was later persecuted the Theravadins [nally found a refuge in Ceylon.

Many schools arose after the second Council (Geiger (1912), p. 26; Rockhill, Chap. vi). The two main divisions were Thera and Mahasanghika. The doctrine of the Theras was known as Theravada and that of the various other schools Achariyavada (Geiger (1912), p. 26 fn. 1). The Theras were conservative and the Mahasanghikas more liberal in their interpretations of Vinaya and Dhamma. Dr. Bhattacharya has beautifully says (Bhattacharya (1924), p. x) "Those who stuck to Ethics and moral discipline

were called Theravadins and those who trifled with Ethics and discipline but stuck to metaphysical and altruistic doctrines were the

Mahasanghikas".

The Mahasanghika school had many branches, such as the Gokulika, Ekavyavaharika, Prajnaptivada, Bahusrutiya, Lokottaravada and Caityka or Cetiya school. Regarding the last Dr. Nalinaksha Datta points out: "probably a section of the Mahasanghikas attached great importance to the worship of the stupa or chaitya as is to be found in the Mahavastu and got the appellation of Caityika" (Datta (1931), p. 648). According to the

Tibetan interpretation given by Mr. Rockhill (1884), p. 183) "those who live on the Tchaityaka Mountain are called the Tchityikas". The Chaityakas made Dhanakataka the most important seat of this school and the Mahachaitya there became the most revered of their objects of adoration. In the inscriptions from Amaravati, the stupa is called Cetikiyanam mahacetiyasa, i.e., the great chaitya of the Chaityakas. The school itself is called Cetikiyanam nikaya. The sub-schools that sprang up in this area in the zone of the Chaityakas are Pubbaseliya, Avarareliya, Rajagirika and Siddhatthaka which are collectively called Andhaka (Datta (1931),

p. 648). To this list of four, the Chaityaka school should be added if it is to be counted as a separate one which probably it is not, as it is considered the same as the Pubbaseliya school (Geiger (1912), p. 283) and it is doubtful whether Pubba and Avaraseliyas had any differences except the saila (hill) on which they lived (Datta (1931), p. 648). It is noteworthy that the school of the Mahasanghikas in Andhra territory came to be called Andhaka after the country, which shows how well it flourished there; and excavations in the area prove this in the most emphatic manner through the remains that have been and are being unearthed in the Krishna valley. The fourth Council of the Buddhists was held at Kundalavana at Kashmir under the presidency of Vasumitra during the reign of Kanishka (2nd Century AD). The Theravadins were here very feebly represented (Bhattacharya (1924), p. x); and the Mahasanghikas wrote a commentary on the Tripitaka. This was copied on sheets of copper after revision by the great poet and Buddhist teacher Asvaghosha and enclosed in stone boxes over which he built a stupa (Davids (1925), 4, p. 653; Beal 2, p. 63). Here for the first time was the small beginning of the sect called Mahayana (Bhattacharya, (1924), pp. x & xi). The Mahayanists were not yet a force and it was only in the time of Nagarjuna and Aryadeva, who began the philosophical speculations and propagated Sunyavada, that they rose to prominence. In contrast to Mahayana, the old conservative school was called Hinayana. The Sunyavada which propagated nihilism failed to satisfy fully, the speculative minds of some of those who came later and Maitreyanatha who came shortly after Nagarjuna taught the Vijnanavada or Yogacara system. Since even this failed to satisfy many, Mahasukha or the element of Bliss was added to the earlier Sunya and Vijnana concepts of Nirvana. Mahasukhavada is the parent of Vajrayana, which was responsible for the rich Buddhist pantheon of gods and goddesses. The three late medieval images from Amaravati representing Simhanada, Padmapani and the Buddha Ratnasambhava (with hands in bhumisparśamudra) are of this last stage of Buddhism with its multiplied pantheon of gods and goddesses.

CHAPTER-IV

AMARAVATI AND ITS ANTIQUITY

Amaravati is situated a little over twenty miles from Guntur, and having now dwindled into insignificance is more a village than a town. Now, it has become a town again, when visited by Dr. Kannan in 2008.

Dr.R.Kannan , IAS. , is standing before the Amareswara Temple on 30-08-2008

But once it had its days of glory. The massive embankments of earth and broken brick around Dharanikota, a little to the west of Amaravati, speak of the remains of the ancient walls surrounding the city and the local tradition as given by Colonel Mackenzie is that "the ancient city of Dharanikota is said to have extended 312 miles in length; on the west to the village Muttiyapalem, and on the east to the small pagoda of Pedanityamma on the road to Vaikunthapuram. These places are each about a 114 mile from the centre of Dharanikota. On the south the extent is not precisely known, but it is supposed it did not extend beyond Nakkadevaradinne" (Burgess (1882) 1, p.13). The location of all these places is given in pI. ii in "Stupas of Amaravati and Jaggayyapeta" and Burgess adds in a footnote that the extent of the city would agree with Hiuen Thsang's circuit of f0Ity Ii for the capital of Maha Andhra, Dhanakataka, which he calls Tho-na-kie-tse-kia (Burgess (1882), 1, p.9). The Tibetan historian Taranatha refers to Dpal-ldan-'bras-spun) (accumulation of grain) or Dhanyakataka and the great caitya there "in terms which might imply that it has been one of the greatest seats of Buddhism in early times" (Burgess (1882) 1 ,p.10).

Dhanakataka, the original name of Amaravati, is found in two of its earliest inscriptions. They are in letters of the Mauryan variety and may be assigned to 200 B.C. The earliest sculptures found at Amaravati are in the primitive style resembling those of Bharhut. The great stupa at Amaravati is called in the inscriptions 'maha-cetiya' and was held in great reverence. The mention by Taranatha of the stupa at Dhanakataka in glowing terms coupled with the tradition that Asoka built 84,000 stupas, over the many divisions he made of the relics that he recovered from the seven stupas he opened, suggest that this was at least probably one of the stupas originally built by him. That Asoka propagated his faith in Andhra desa is quite clear. The statement in the Ceylon chronicles about the Dhamma propagation of the emperor has been confirmed by archaeological excavations. At and near Sanchi (Cunningham (1854), 2, p.287) were found when Cunningham opened the topes there, urns with inscriptions in letters of the Mauryan period "of the good man Kassapagotta, the teacher of all the Himalaya region" "of the good man Majjhima" (Davids (1903), 1, p.300). At Sonari (Cunningham (1854), 2, pp. 309-318) he found urns with the inscriptions "of the good man Kassapagotta, son of Koti, teacher of all the Himalaya region", "of the good man Majjhima, son of Kodini" and "of the good man Gotiputta, of the Himalaya, successor of Dundubhisara" (Davids (1903), 1, p. 300). This is in conformity with literary evidence Mahavamsa and Deepavamsa (the Ceylonese now Sri Lankan chronicles mainly relied upon for the history of South India by 19th and early 20th Century AD historians, Indian and British) that Asoka sent Majjhima and Kassapa to the Himalayan region. Of the other missionaries sent out by Asoka to various places, Mahadeva was one. He was sent out to Mahishamandala (present Mysore); Geiger (1912), p.82). The Siddhapura edict of Asoka was obviously intended for those of Mahishamandala who come under the influence of Mahadeva. Mahishamandala later came within the territory of the rulers of the whole of Dakshinapatha, the Satavahanas. And Mahadeva appears to have travelled eastward too, to Pallavabhogga or Pallavanad, the present Palnad in Guntur district. It is from here that he went to Anuradhapura in Ceylon for the consecration of the Suvannamalaka stupa or the Ruenwal stupa with a large number of monks totalling according to the Mahavamsa "fourteen lacs and sixty thousand from Pallavabhogga" (Turner, p.171. See Geiger, (1912), p. 194, giving the number as 460,000). The number of bhikshus may be an exaggeration like the 84,000 stupas built by Asoka. But the recent discovery of Asokan edict at Yerragudi in Kurnool district shows the hand of the emperor at work in Andhradesa near Pallavabhogga where Mahadeva undoubtedly had a large congregation of monks, if not one as large as the number in the Mahavamsa would suggest. Amaravati is not far from Palnad and it is obvious that Mahadeva and his monks must have been at work in the Krishna

valley about the close of the third and the beginning of the second century B.C.

Dhanakataka rose to great glory as the eastern seat of the Satavahana monarchs, but when exactly it

was made so important is not clear. The first suggestion of the Satavahana king as lord of Dhanakata is the work "Dhanakatasamanehi" in an inscription of Vasishthiputra Pulumavi (Senart, p. 65; Bühler 1, p. 110).

Pratishthana was the early seat of the Satavahanas but later the town appears to have been destroyed by the Kshaharata and again rebuilt and occupied by Pulumavi who was thus lord of Dhanakataka, Navanara or

Navanagara the newly built town being the same as Paithan as stated by Sir Ramakrishna Bhandarkar. Mr. Bakhle (1928), p.75) has aptly compared this rebuilding to the New Delhi of our own times. Professor

G. Jouveau Dubreuil (1920), (T, p. 40.) says that "when the Kshaharatas occupied the Northern Deccan, the capital of the Satavahanas was probably Dhanakataka on the lower course of the Krishna. The legend that Srikakulam was the capital has no foundation. At the time of Gautamiputra and at the time of Pulumavi it was Dhanakataka that was the capital." Thus, Dhanakataka, the eastern seat of the Satavahana monarchs which assumed importance during the troubled days when the Kshaharatas attacked the western possessions of the Satavahanas continued to be a town equalled only by Navanagara when Pulumavi restored the greatness of Paithan; till finally it resumed its original importance when the Satavahanas lost their western dominions after Yajna Sri and governed only their eastern possessions.

It is not clear when the Satavahanas conquered Andhra Desa. Their earliest inscriptions are in Western India. It however seems probable from the identification of Musikanagara made by Dr. Jayaswal and Mr. Banerji (1933), p.83) with a town somewhere on the river Musa which joins the Krishna near the Nalgonda and Krishna districts that the first Satakarni, contemporary of Kharavela, was lord of territory at least bordering on the Andhra districts if not of the Andhra districts themselves. But it seems probable that Satakarni was lord of all the territory north of Dramila which is separately mentioned by Kharavela as territory subdued, and Vengadam is the traditional northern limit of Dramilam or Tamil land. Satakarni was a mighty king who performed Rajasuya and ruled an empire. The Jatakas mention Andhra territory as situated beyond the Telavaha river (1912) i, No.3, p.12) Dr. Bhandarkar (1918), p. 71) accepts the suggestion of Jayaswal (Bhandarkar (1918), p.71. footnote 8) that the modern Tel or Telagiri is the same as the Telavaha river. Mr. Prabhakara Sastri (1930), p.30) suggests that it is Tulyabhaga a tributary of the Godavari, probably the same as Tel. His other suggestions are that Simukha is the same as Sirika after whom Sirika kolanu (the tank of Sirika) is believed to have existed according to the Sthalapurana of the village Srikakulam the name of which is thus significant (Prabhakara Sastri (1930), p.30); and that the Vishnu deity there known as Andhra Vishnu, Andhra Vallabha and Andhra Nayaka is called after Simukha. These cannot be considered evidence enough to prove any connections of the earliest of the Satavahanas with eastern territory since even if legends are by themselves to be considered Pratishtana is the famous early seat whence the dynasty started its rule (Kathasaritsagara Act -i, 6, 8 and 66). However, by the time of Hala the empire of the Satavahanas

included the present eastern
Telugu districts as well as their original western territory. Hala's description in
the Gathasaptasati "that there
was no house equal in prowess and nobility to that of the Satavahanas, in all the
country where the Godavari
rises, flows and falls into the sea" (Prabhakara Sastri (1930), p. 29) is confirmed
later by Vasishthiputra
Pulumavi describing Gautamiputra Satakarni as lord of the oceans. Among his eastern
possessions are
included the mighty mountain Mahendra in Kalinga, Sirithana, Sriparvata (probably
the Nagarjunakonda
area) and the country known as Mulaka which may be identified with Mulikinadu
comprising the districts of
Cuddapah, Kurnool and Bellary. At Makadoni in Bellary district was found the
Satavahana inscription

mentioning Satahanahara that led Dr. Sukthankar (p. 153; p. 6 from Sivaramamurthy, 1942; Re -1998) to locate the original home of the Satavahanas in the BeUary district. Indelible marks of the rule of the

Satavahanas in eastern territory from the time of Pulumavi onwards is found in the inscriptions they have left, besides numerous coins which have been and being found. Thus at Amaravati there is one inscription each of Vasishthiputra Pulumavi (Burgess (1892) 1, p. 100) and Siva Sri (Burgess (1892) 1, p. 61) on the stupa. Yajna Sri, the last of the great kings of the line who ruled the eastern and western dominions with great glory, has inscriptions in the west at Nasik and Kanheri, and in the east at Chinna in Krishna district (Luders, H. (1912), Nos. 1146, 1024, 1340). The inscription of Chandra Sri at Kodagolu near Pithapuram (Luders, H. (1912),

0.1341) is beyond the Godavari and between Mahendra and Sirithana both coming within the eastern territory described as under the over lordship of Gautamiputra Satakarni.

Though the early name Dhanakataka of the eastern seat of the Satavahanas is no more remembered in the neighbourhood there is still preserved the memory of the Satavahana monarchs after whom is named Sattanapalle, i.e., Satavahanapalli, i.e. the village of the Satavahanas, the headquarters of the taluk in which Amaravati is located. In the early Pallava inscription of Sivaskandavarman from Maidavolu (Luders, H. (1912), No. 1205) the territory south of the Krishna is called Andhrapatha in which is Dhannakada, and in another form Hirahadagalli (Luders, H. (1912), No. 1200) there is mention of Satahanaratha of Satavahana district. Hiuen Tshang (Beal, S. (1884), 2, p.210) mentions towards the end of the description of Kosala (Dakshina Kosala) of King So-to-pho-ho, Satavahana, who for the sake of Nagarjuna had established a sangharama on a mountain 300 or sixty miles to the south of the country-the famous Nagarjunakonda where the Sangharama and the many noble stupas about it have been excavated by Mr. Longhurst. Taranatha mentions the rail around the Amaravati stupa as having been erected by Nagarjuna (Burgess (1892) 1, p.5). And the legend in the Lilavatikatha makes Nagarjuna, the minister of the Satavahana king Hala, the author of Gathasaptasati (Kavi, p. 10). These, taken with the tradition preserved in Tibet that Nagarjuna died at the monastery at SriParvata which he had established and where he appears to have spent the major part of his life, all go to show that the king should have been present at this eastern seat not far away from his minister (or rather sage adviser) whose personality counted greatly with the king who thought of the orthodox Brahmanical (Hindu) faith not merely tolerated but liberally encouraged Buddhism as it was espoused by a great man like

Nagarjuna. The renovation of the rail is also mentioned in an inscription and the overseer of the works was venerable Budharakhita. The munificence of the Satavahana kings, & also the great missionary influence of Nagarjuna and his followers among the people of their time, explain the large number of stupas in the Krishna valley of which the noblest and the most venerated was the one at Amaravati. Here merchants, town folk, villagers, *aves'anis* "(Avesani is the foreman of a number of artisans) perfumers, leather workers all sorts of men vied with one another and with the monks and nuns in contributing carved slabs for the stupa".

The Chaityaka and other Mahasanghika schools collectively known as Andhaka (used to denote the people living in Andhaka or the Andhra region is sometimes used in Buddhist literature synonymously with the

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term "Chaityaka " suggesting that the followers of Buddhism from Andhaka belonged to the Chaityaka sect, a name given for one of the Mahasanghika denominations flourished in the Amaravati area (Sree Padrna, (2008),

p. 35). In the account of the different Buddhist schools by Bhavya given by Rockhill, W.W.(1884,p.189.) he says that a parivrajaka by name Mahadeva lived on a mountain with a chaitya. It is probable that it is the same as the Mahadeva sent out by Asoka. The chaitya at Amaravati was the object of their veneration and in the Manjusrimulakalpa (i.p.88 from Sivaramamurthy, 1942, Re -1998), the Dhanyakataka chaitya is described as enshrining the relics of Buddha himself, Sri Dhanyakataka chaityajinadhatudhare bhuvī. In the Gandavyuha, one of the nine principal scriptures of the Mahayana Buddhists, a grove and vihara of Maladhvajavyuha in the vicinity of Dhanyakara is mentioned as the place where Manjusri stayed and preached to the people of Dhanyakara. If this is the Pubbamahavanaseljya and the forests to the west, the Avaramahavanaselija with monasteries full of monks on forests-covered hills, as Mr. M. Somasekhara Sarma conjectures in his excellent Telugu paper "Amaravati Stupa" (p, 13 14 from Sivaramamurthy, 1942, Re -1998), it explains the names of the school that go by that name. Centrally the Mahachaitya at Dhanyakataka attracted pilgrims from everywhere even from far off Pataliputra. There were many sangharamas (Sangharama (-ELI{ICR) is a Sanskrit word meaning "temple" or "monastery", the place, including its garden or grove, where dwells the Buddhist monastic community) for the monks and disciples at Amaravati but when Hiuen Thsang visited these parts many of them were deserted, only twenty still remaining in good condition with about a thousand monks, mostly mahasanghikas. Even then, Dhanyakataka, as in its days of glory, still remained a seat of learning and the Chinese traveller studied here the Abhidhamma. But even in his time the glory of Hinduism was becoming apparent and many a Hindu temple was to be seen in the city when this Chinese pilgrim visited it. In addition, the seeds of decay had already taken root in the Buddhist institutions. As Buddha foresaw and told Ananda (chief disciple), the introduction of nuns into the Buddhist Order cut short the life of the religion itself. With the disappearance of the religion and the extinction of those who taught it, the very significance of the ruins of their seats of learning and objects of worship were forgotten; but a faint memory of Buddha and his religion was preserved in names of places like Buddhani; and the hazy legends of the past handed from generation to generation hint at the morals of those that should have been better. The lajjadibbas or courtesans mounds as every Buddhist mound, covering the ruins of the once great stupas, is now called locally, venerable though they are, are yet tainted by the "dark life of their last degenerate worshippers. The life of the Buddhist monks that is portrayed by the great Pallava king Mahendravarman (Mattavilasaprahasana) is a

specimen of their life at Kanchi, a great seat of Buddhism. No wonder that the religion perished at their hands especially when great and zealous devotees like Hindu Saivite Appar and saint intellects like Sankara and Udayana gave the final blow by refuting the highly developed philosophical disquisitions of the Buddhists. The only structure of tolerably ancient date still intact at Amaravati is the Amaresvara temple. Its antiquity is not known precisely but the existence of an early Eastern Chalukya inscription at Dharanikota and of later inscriptions of the 12th, 14th and 16th centuries of a Kota chief Mahamandalesvara Ketaraja of Reddis,

and of the Vijayanagar emperor, Krishnadevaraya respectively among many other in the Amaresvara temple point to the early enough importance of the Hindu shrine as well. But as pointed out by Mr. T.N. Ramachandran (1929), 2, p.44) the Chalukyas "tolerated Buddhism" and did not pull down the stupas, which accounts for their existence alongside Hindu temples. In an inscription (Hultzsch, E, (1900-01), 7, p.155) of the 12th century A.D. Amaravati is described thus:

"There is a city (named) Sri Dhanyakataka, which is superior to the city of the Gods, (and) where (the temple of) Sambhu (Siva) (named) Amaresvara is worshipped by the Lord of Gods (Indra); where the God Buddha, worshipped by the Creator, is quite close (and) where (there is) a very lofty Chaitya, well-decorated with various sculptures." And even in the 12th century as Dr. Hultzsch points out there were still followers of the Buddhist faith like the consorts of Keta who made offerings at the Great Chaitya. Three Buddhist images of the late medieval period discovered during the writing of the first edition of C. Sivaramamurti's book in 1942 were removed to the Chennai Museum from the Amaresvara, temple prove the same thing. (Sivaramamurti, C. (F.E.1942. Reprint. 1998).

Note: The quotes are from the famous book of Sivaramamurti, C., F.E.1942. Reprint. 1998 a Madras Museum publication.

The model of the Amaravati Stupa as conceived by Percy Brown purchased from the Bombay Museum. This information was given by Late Thiru K. Lakshminarayanan Retd. Assistant Director to Dr. R. Kannan, LAS.

Side -I

Side -II

Side -III

Side -IV

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CHAPTER-V

NATURE AND DEVELOPMENT OF STUPAS

THE ORIGIN OF THE STUPA

The stupa can be traced back to the funerary structure of the primitives. Circles of stone to mark the spot of a funeral are the precursors of the low mound, which developed into the mighty stupas of a later age. Fergusson has a picture of the circles of stone, which he saw in numbers in prehistoric sites near Amaravati, and he traces back the stupa to this primitive sepulchre (Burgess (1892) 1, pp. 23). The earliest form of stupa in the pre-Buddhist period is the low mound encircled by a series of stones. These megaliths were sometimes so arranged as to leave a circumambulatory passage between the low tumulus and the enclosure stones. The tumuli were of two kinds. Some were provided with a vault for the relics in earthen vessels. Others lacked this chamber. In such cases the remains were simply covered with earth, a large slab placed over the mass and the whole covered up by the tumulus is raised over it. The primitive custom of preserving the remains of the departed in an urn kept in the vault under the tumulus is seen even in the stupa where the reliquary is safely stowed away in a chamber situated usually in the centre. (Rea, A. (1894), (1, p. xiv). The visual shows this arrangement of relic preservation. It gives a fine picture of the section plan of the stupa.

THEIR SEPULCHRAL NATURE

Stupa is derived from the Sanskrit root "stup" to collect and mean a heap or mound. It also means a monument held in veneration when it is connected with the root "stu" to praise. In the Buddhist texts, the term has been applied to monuments raised generally over the remains of certain distinguished persons. It was ordained by the Buddha himself that these stupas might be erected over the ashes of Buddhas, Pratyekabuddhas, Buddha's disciples and Chakravarti maharajas (Kem (1896), pp. 44; Digha Nikaya ii. p. 156

xvi. 5, 12 Anguttara Nikaya ii. vi. 5, p. 98). We have mention of stupas erected long before Gautama Buddha; and in his time he caused such edifices to be erected over the remains of some of his disciples, such as Putigatta Tissa (Dhammapadamthakatha ii, p. 21), Sariputra and Maudgalyayana (Jataka v, No. 522, P. 65), And it was

not the anchorite class alone of the disciples of Buddha that was shown this honour. For there are stupas mentioned as having been raised by the order of Buddha himself over the bones of lay disciples like the minister of King Bimbisara of Magadha, who was an important disciple of the Buddha.

The stupa, according to the Buddhist texts, was a well-known monument ages before Gautama Buddha, who knew very well how previous 'Enlightened Ones were honoured by the erection of such memorials over their relics'. In the Avadanasataka, Gautama Buddha narrates how king Sobhita erected a stupa over the hair and nails of Trakacanda in his capital Sobhavati (Mitra (1882), pp. 37). There is mention in one of the legends of the Dvavimsavadana of a stupa raised by king Bandhumati over the relics of the Buddha Vipassi (Mitra (1882), pp. 87). We are told in one of his edicts that Asoka restored the stupa of Buddha konakamana (Wintemitz pp. 160). Even in some of his previous births when he was yet preparing himself for becoming the Supreme Enlightened, stupas were erected over his remains. In the Mahakapi Jataka, we are told of how the kind people enshrined the skull of the noble animal in a structure built for the purpose and caused offerings to be made to it (Jataka iii, No. 407, pp. 227). Buddha is reported in the Sattvaushadhavadana of Kshemendra IS Avadanakalpalata to have foretold how a future king Asoka would erect a memorial over the body of Sattvaushadha (Mitra (1882), pp. 60). Some magnanimous persons like the prince in the legend in the Suvarnaprabhasa (literally, "golden brilliance"; full title, The Exalted King-book, Radiating Golden Brilliance Over All) had a monument of ancient Uighur letters. The manuscript was written in Uighur script; it is a Uighur translation of a Buddhist doctrinal work in Chinese. Syngku Seli Tudung of Bishbalyk did the translation in the tenth century AD. The extensive preface to the Suvarnaprabhasa contains two legends of unquestionable literary merit; one about the ruler Kyu Tau, the other on the prince and the tigress. The Prince offered himself as food for a hungry tigress, had also stupas erected over their remains (loc. cit. p. 248). The stupas occurring in some of the carved Jataka scenes represent such stupas (pt. xlix, fig. 2 b from Sivaramamurti, C. (F.E.1942. Reprint. 1998).

Buddha himself told Ananda that stupas might be raised over the remains of Chakravarti maharajas or universal emperors. In one of his previous births, he had died as a Chakravarti maharaja in the then magnificent city of Kusavati and his 5000 queens (Jataka i, No. 95 p. 231) had erected a stupa over his remains. In his last existence, this had become an obscure city known as Kusinagara where he finally attained nirvana. The famous instance of a Chakravarti maharaja is Mandhata.

Pacceka Buddhas (Pacceka Buddhas (see Sl. No. 288. -Government Museum, Chennai)
A Pratyekabuddha (Sanskrit) or Paccekabuddha (pali), literally "a lone Buddha", "a
Buddha on their own" or
"a private Buddha", is one of three types of enlightened beings according to some
schools of Buddhism. The
other two types are the arhats and samyaksambuddhas also had monuments raised over
their relics. In the
Attasaddha Jataka, we are told of a stupa raised over the remains of a Pacceka
Buddha where four high roads
meet (loc. cit. iii, No. 418, p. 260). From the Avadanasataka we learn that
Kapphina, king of Dakshinapatha,
raised a stupa over a Pratyekabuddha in his previous birth (Mittra (1882), p. 38).
The erection of these
memorials was considered so meritorious that countless stupas were built over the
relics of Buddha and his
disciples. The Saddharmapundarika, a Buddhist work by Saddharmapundarika, is a
Mahayana sutra, forming
with its references to Amida and the Bodhisattvas the basis for the doctrine that
there is something of Buddha in
everyone, so that salvation is universally available: a central text of Mahayana
Buddhism. Also called (Lotus of
the Good Law, Lotus of the True Law, Lotus Sutra) it says that the erection of
stupas, worship of relics, etc.
ensure the highest enlightenment. Even children who pile up stupas of sand in
sportive mood have their full

share of the reward of merit. "Moreover, even those who worship relics, erect
stupas, construct any kind of
image of Buddha whether jewelled, marble or wooden statues or frescoes, even
children who play making
stupas of sand, or scribble figures of Buddha on the wall, those who offer flowers,
or perfumes at stupas or
make music before them, even those who only by chance have on some occasions
thought of the Buddha with
the thought 'Honour to the Buddha', all these will attain to the highest
enlightenment" (Wintemitz (1933),
p.297). According to the Mahavastu (The Mahavastu (Sanskrit for "Great Event" or
"Great Story") is a text of
the Lokottaravada school of Early Buddhism. It describes itself as being a
historical preface to the Buddhist
monastic codes (vinaya). Over half of the text is composed of Jataka and Avadana
tales, accounts of the earlier
lives of the Buddha and other bodhisattvas.

The Mahavastu contains prose and verse written in mixed Sanskrit, Pali and Prakrit.
It is believed to
have been composed between the 2nd century BCE and 4th century CE

Mere walking around the stupa and worshipping it with flowers is enough to ensure
nirvana. Nirvana
(Sanskrit: (nirvāṇa ; Pali: (nirvāṇa; Prakrit: Nirvāṇa) is an ancient
Sanskrit term used in Indian
religions to describe the profound peace of mind that is acquired with moksha
(liberation). In shramanic
thought, it is the state of being free from suffering. In Hindu philosophy, it is
union with the Brahman (Supreme
Being).

The word literally means "blown out" (as in a candle) and refers, in the Buddhist context, to the imperturbable stillness of mind after the fires of desire, aversion, and delusion has been finally extinguished.

(Winternitz (1933), p. 214). There are many representations of such adoration of the stupa with garlands, flags, etc., in the Amaravati sculptures. The dwarf yaksha figures with trays on their heads shown on either side of the gateway in most of the chaitya slabs are to receive the offering that devotees brought with them. One of the sculptures from the British Museum shows a Buddhist monk offering a "mushti" (a handful) of rice and depositing it in the tray (Fergusson (1868), pI. lxxvi & pI. lxxix, fig. 3 from Sivaramamurti, C. (F.E.1942. Reprint. 1998).

The stupa is an edifice of great religious importance to the Buddhists. Therefore, the merit that accrues to one who erects it over any bit of relic of a Buddha is comparable according to the Mahavamsa, to that of the King Gamani who atones for all his callous bloodshed in a battle by erecting monuments like the famous Mahathupa (Maha Stupa).

STUPAS NOT EXCLUSIVELY BUDDHIST.

This monument, however, is not peculiar to the Buddhists. The stupa was equally important to the Jains. The early stupa sculptures from Mathura are famous Jain examples of this type of monuments which are not different in shape and structure from those of the Buddhists of that age (Smith 1, p. 6, pI. xii & xv). In a late work, there is literary evidence for the erection of stupas over the ashes of the Tirthankaras of the Jains; Bhavadevasuri describes in his work Parsvanathacharita the jewelled stupa erected by Sakra over the ashes of Parsvanatha (22nd Jain Tirthankara) whose corpse was cremated by the gods (Winternitz (1933), p. 514).

Funeral monuments like the stupa were perhaps not unknown among the Hindus. A stupa-like structure distinctly Hindu, as evidenced by the sculpture, is mentioned by Mr. Garde ((1928), p. 165) as from Pawaya. This is probably a place of worship, similar to a Buddhist *uddesika* stupa, with richly carved torana (carved) gateways. However, the line from the Mahabharata *Bhishma dharma rajan sarvatah parirakshite babhiiva ramaniyasca chaityayipaatiinlgah* (1, 109, l3 from Sivaramamurti, C. (F.E.1942. Reprint. 1998) is taken to prove chaityas and stupas is not so explicit or clear so far as the second word *yupa* goes. How *yupa* can mean a stupa as is sought to be maintained is rather puzzling. The *yupa* is here clearly 'the sacrificial post' and the chaitya a place of worship like a temple. The *smasiina chaitya* (chaitya in the burial ground) occurring in the Ramayana (v. 22, 29) should mean *astupa*.

STUPA OR CHAITYA

The word chaitya is of common occurrence in literature and is generally used in the sense of a place of worship. The word is used in Brahmanical (Hindu) works like the Mahabharata and Ramayana in a wider sense, meaning a religious building as well. When it is used in the sense of a religious building it invariably means a place of worship, such as the Vrksachaitya (temple for Bodhi tree) of the Buddhists or a devagrha or temple for a deity. Hinduism was referred to as Brahminism by XIX Century British historians (Ed.).

Chaitya is used invariably with the word yupa in the Mahabharata (ii, 3, 12; i, 1, 7; 1, 94, 29; i, 109, 13). The sense in which the word has to be understood in the sense that there is a sacrificial shed or building near the yupa. The 'sacred tree' itself is also called a chaitya in the Mahabharata (ii, 5, 100). It is in this sense (the tree itself and not a building) that the word is commonly understood and literary evidences are not wanting for such usage. The word is derived from Sanskrit 'chit' , physical remains inspires devotees.

A building, not necessarily a religious one, is meant when this word is used in the Ramayana. There is a classification of chaityas given in this epic, which is very interesting. Chaityas are of two kinds, the ordinary ones and the funerary ones. This, to a great extent, clarifies the rather puzzling usage of chaitya and stupa as synonyms.

The great stupa at Amaravati is mentioned in inscriptions as mahachetiya (great stupa). The word chaitya might have been derived from chila, i.e., the funeral pyre when a funeral monument like the stupas raised over relics is meant. But there are other kinds of stupas which do not enshrine relics and in such cases the word has to be derived from chit, i.e., the mind, meaning thereby a sacred monument for meditation purposes. Probably, therefore, this is the true derivation, the association with chila resulting from its eventual application also to the stupa.

The koshas (lexicons) that explain words and their meaning allow the use of the word in all the varieties of connotations just seen. The Amarakosha (written by Amarakosha is a Sanskrit thesaurus written by Amarasimha in verse format. He was a distinguished scholar, one among the nine "gems" (navaratna) during Vikramaditya's court (in about 380 A. D.) (Vikramaditya was originally known as Chandra Gupta II. He was a heroic king and is well known for developing an independent calendar, widely recognized in India as Vikram Samvat). Amarakosha gives chaitya as a synonym of an ayatana or house, especially a sacrificial hall. Rudra, an author in enumerating the different uses of the word names a house or building, a

Buddha image and an uddesya
padapa or sacred tree as connoted by the word. The last is the Vrkshachaitya. The
tree is enclosed within a

Vedika (railing), which has a boundary wall around it and present inside the wall are two umbrellas and two garlands hanging from the upper end of the panel.

THREE FOLD CLASSIFICATION OF CHAITYAS

The Buddhist chaitya or stupa is of three kinds: sariraka stupas raised over relics, uddesika stupas built as commemorative monuments; and paribhogika stupas erected over articles used by Buddha like the bowl, the girdle, the sanghati (also spelt samghati). The samghati is an outer robe used for various occasions. It comes over the upper robe (uttariisQliga), and the undergarment (antarviisa). In representations of the Buddha, the sarrzghiiti is usually the most visible garment, with the undergarment or uttariisQliga protruding at the bottom.

It is quite similar in shape to the Greek himation, and its shape and folds have been treated in Greek style in the Greco-Buddhist art of Gandhira), etc. This classification is believed to have been given by Buddha himself in the Parinibbana Sutta. The Parinirviina (Sanskrit; Pali: Parinibbana) of the Buddha is described in the Mahaparinibbana Sutta. Because of its attention to detail, this Theravada sutta, though first committed to writing hundreds of years after his death, has been resorted to as the principal source of reference in most standard studies of the Buddha's life).

Difference between Stupa and Dagoba

The term dagoba or dhatugarbha (monument to enshrine relics) may be used as a synonym of stupa or chaitya only when the sariraka type is meant. The others cannot, strictly speaking, be called dagobas since the tern dhatu applies only to bodily relics.

The majority of stupas are sariraka. The very first stupa built in the time of the Buddha was sariraka. It was built by two merchants Trapusha and Bhalla who were the first to meet the Buddha after his attaining Supreme Enlightenment. To them the Enlightened One gave a lock of hair and his nail parings to be honoured by the erection of a monument over them. There are many instances of stupas erected similarly during Buddha's lifetime over his hairs and nail parings, one such famous instance is the stupa erected by king Bimbisara in his harem at the suggestion of his wives (Mitra (1882), p. 33; Winternitz, (1933), p. 282). The important sariraka stupas were, however, the monuments erected over the eight divisions of Buddha's relics after his death at Kusinagara. There were eight original stupas, if tradition may be believed with the exception of the Ramagrama stupa (Vogel (1926), p. 127), opened by Asoka, the relics were divided into 84,000 parts and as many stupas raised over them in various parts all over India.

The reliquaries contain short inscriptions giving the name of the person whose relics they contain. Many such reliquaries have been excavated among which may be mentioned that of Haritiputra (Cunningham (1854), 2, p. 349), one of the Buddhist teachers of Asoka, and Sariputra and Maudgalyayana the principal disciples of Buddha (op. cit. p. 297 from Sivaramamurti, C. (FE.1942. Reprint. 1998).

There are stupas just for worship symbolising the parinirvana (Buddha attaining final salvation or Moksha) of Buddha but containing no relic. Famous examples of this type are the small stupas in chaitya halls as at Karle and Bhaja. These are symbols rather than memorials. However, the more important of the uddesika stupas were built in famous places, which were
Kolhua Visit by Dr. Kannan sanctified by some
Dr. R. Kannan, IAS., visited Kolhua near Vasihali on 27.08.2013 as occasion with Buddha. The
at 1815 Hrs -Tank built by the King of Monkeys for the Buddha for storing honey.
Chinese traveller Hiuen

Thsang mentions countless stupas of this type. It was sometimes a footprint left by the Buddha that occasioned the erection of a stupa; or it was where he had performed a miracle as at Sravasti. The stupa raised by Asoka (Vogel (1926), 2, p. 95) in the Lumbini garden visited by the emperor in the company of his teacher Upagupta is a famous example of an uddesika stupa.

The wheel and the Triratna (refSl. No. 167) symbol were objects of worship of the uddesika type. There are numerous sculptures at Bharhut, Sanchi, Amaravati and for that matter at every Buddhist place of importance, showing the worship of these symbols. The images of the Buddha which come later - they are absent in the earlier sculptures also come under this category; and General Cunningham explains the slab showing Pasenadi Kosala. Kosala is worshipping the wheel picturing the incident, recorded by Fa Hian, of the king

worshipping the image of the Buddha, which he caused to be made of sandalwood to occupy the throne of the Enlightened One when he was absent for some time in the Trayastimsa heaven. He says: "As we have already seen that images of the Buddha were not known in India in the time of Asoka, or even down to a much later period, I think it is nearly certain that the object which Prasenajit or Pasenadi (Pali) (Sanskrit: Prasenajit)

(c. 6th century BCE) was a ruler of the Aik\$viika dynasty (a dynasty founded by King Ik\$viiku) ruler of Kosala.)

set up was the Dharma chakra, or symbol of Buddha as the turner of the Wheel of the Law" (Cunningham

(1979), 1. p. 111). But symbolic representation of the Master in the second century B.C. need not preclude

anthropomorphic representation in the earliest instances (see below). At a later period, images of Buddha were

actually carved on the sides of the uddesika stupas in chaitya halls at Ajanta and other places (Burgess (1883) 4,

pi. xxxi; Longhurst (1936), 1, fig. 21).

Votive stupas of various types like the small monuments made of brick and not with limestone as at

Amaravati in the vicinity of the great stupa, or in nature votive offerings like those in metal of a later date found

in Nagapattinam, may also be styled Uddesika stupas. Such stupas were also greatly revered; and they served

as eloquent testimony of what individual piety could achieve with only a moderate purpose to pay for the

monument. Such votive stupas of varying dates and dimensions abound in Kathmandu, Nepal near the

Swayambhunath stupa around which they cluster. What great respect these small uddesika stupas were shown

and how they were treasured is evidenced by the attitude of a widow during the reign of king Sankaradeva

(12th century AD), who, according to the Nepalese chronicle Vamsavali, "on the occasion of a fire in a village,

fled to Patna, taking nothing with her except a small model of a chaitya, a manuscript of the Prajnaparamita

(Buddhist scripture) and her little son" (Wintemitz (1933), p.324).

The first and most important object of worship over which a paribhogika stupa was erected was the golden

vessel offered to Buddha by Sujata on the day of his enlightenment, which was thrown by Buddha into the river

Neranjara, after he had finished his meal of sweet milk porridge brought in it. Nagas and Devas simultaneously

clutched at it to convey it each to their own realm for worship.

The throne of the Buddha is an oft-sculptured theme in all stupas. Monks and lay disciples are shown

prostrating themselves before the throne of the Buddha. The throne was in such great reverence that every

disciple and monk in a monastery was required to prepare a seat for the Buddha before taking a seat himself.

The seat that the Buddha occupied under the tree at Bodhgaya was chosen only after great deliberation; and it is

even today an object of veneration. General Cunningham in describing it says that "the vajrasana or diamond

throne of the Sakyamuni still exists under the pi pal tree at Bodhgaya" (1. p. 112 from Sivaramamurti, C. (FE.1942. Reprint. 1998).

The Bodhi tree symbolic of the Buddha (symbolises the Buddha till the advent of Mahayana Buddhism) is another sacred object of adoration. Sculptures representing worship of the Bodhi tree are numerous in every

Kolhua near Vaishali -Stupa and Lion Pillar-27.08.2013 -1812 Hrs

stupa. The story of how, with untiring zeal, Asoka fostered the Bodhi tree, which miraculously sprouted even though cut down by his jealous queen is well known; and it is a branch of this sacred tree taken to Ceylon (Sri Lanka) in his time that has grown into the tree, a silent witness of more than two millennia of perennial worship.

Generally these trees had a pavilion built around them known as the vruksha cetiya, of which there are sculptural representations. They are also a common theme on coins. The Kolhua Pillar is considered the forerunner of the other Lion Capital pillars constructed by the Mauryan Emperor Ashoka. He had erected the monolithic, polished sandstone pillar, consisting of a circular

shaft, surmounted by a decorative bell shaped capital, supporting a life-size figure of a lion facing of north.

Its early date is shown by the embellishment being relatively less than the one at Sanchi etc. The Stupa is also an early one.

Note: The quotes are from the famous book of Sivaramamurti, c.,FE.1942. Reprint. 1998 a Madras Museum publication.

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Umbrellas at Ajanta

(Refer Text in p. 39)

CHAPTER -VI
ARCHITECTURAL DEVELOPMENT OF THE AMARAVATI STUPA AND ITS PARTS
THROUGH ITS HISTORY

The earliest stupas such as we see in the carvings at Bharhut and Sanchi, were very simple in structure. They were not built and decorated so elaborately or on such a huge scale as some of the famous stupas with which we are more familiar. Stupas erected during the time of Asoka were simple structures of brick and plaster surrounded by a wooden rail with open gateways facing the cardinal points (Longhurst (1936), 1, p. 13 from Sivaramamurti, C. (FE.1942. Reprint. 1998). To illustrate this point M. Longhurst has chosen the Andher stupa, described by General Cunningham (1854), p. 349), on account of the tolerable certainty of its age ascertained from the inscription of the steatite reliquary which mentions the relics as of Haritiputra, a Buddhist teacher and contemporary of Asoka.

Rapacious hunt by ignorant villagers after imaginary treasures hidden in the ancient mounds has so completely obliterated the form of these structures that we have to form our image of the early stupa from sculptural representations of the monument. A fragment of the carved coping of the elaborate rail at Amaravati built in 2nd Century AD shows a representation of a stupa of the earlier type (Pl. xlix, fig. 2 b (Sivaramamurti, C, (1998), pp. 23). It is a simple structure shaped like a cup placed upside down and is surrounded by a simple rail. Mr. Longhurst has discussed a representation of the early type of stupa on one of the carvings from Sanchi (Longhurst, (1936), p. 14, fig 15). The circular drum is low and the stupa is a small structure of brick surrounded by a wooden railing. It is this wooden railing that was later on copied in stone on a more elaborate scale for the bigger stupas as at Sanchi, Bharhut and Amaravati. There are descriptions in early Buddhist literature of people purchasing flowers to be offered at stupas for decorating them. Such a description applies only to the smaller early stupas which had pegs at intervals all around the drum at a particular height. The stupas being sufficiently low and comparatively small could well be decorated by pious worshippers with festoons and garlands of fresh flowers which were supported by the pegs. This later on developed into a conventional representation of the festoons in plaster work over the edifice and the pegs that were then

superfluous became in their turn purely ornamental, and lingered on as well-carved discs of exaggerated size. The rail in its primitive form was a simple fencing made of wood and the later copy in stone of the wooden structure which is so heavy and laborious speaks eloquently of its origin. The elaborate rail with decorations carved on it came later, the gateways at the cardinal points being special ornamental features.

The stupa believed to be the earliest so far unearthed is that at Piprahwa near Nepal. This is a low structure with a broad base 22 feet high and a basal diameter of 116 feet. About a couple of centuries later, the architects of the Sanchi stupa made the edifice 54 feet high with a basal diameter exceeding that of the Piprahwa stupa by just 4 feet.

The harmika or the box-shaped construction above the stupa which bore on its crown the umbrellas has now to be reconstructed from imagination. Even at Sanchi, one of the best preserved of stupas, it has disappeared. But bas reliefs of the stupa on slabs give us a good idea of it. This superfluous addition could not have existed in the very early stupas. There are representations of stupas of the early types lacking the harmika and the umbrella. The outline of the harmika marked at a higher level the position of the chamber enshrining the reliquary.

The umbrellas increased in course of time into an indefinite number and are shown in the sculptures as fixed in various ways. Sometimes they are conventionally strained into fantastic curves in a most unnatural way on either side (pi. lxi, fig. 1-Ramagrama Stupa from Note: The quotes are from the famous book of Sivaramamurti, C. (FE.1942. Reprint. 1998 a Madras Museum publication). Sometimes they form canopy over the stupa (pI. xxix, fig. 3-Adoration of the stupa symbolising Buddha's death). Miniature representations of the stupa like the one from Nagarjunakonda (Longhurst (1938), 2, pi. xvii c, 1938, The Buddhist Antiquities of Nagarjunakonda, Memoirs of Archaeological Survey of India No.54, New Delhi, pp.1-67; pl.1-50.), the rock-cut one from Kanheri (Burgess (1883) 4, p l. IV) Or the one figured by Cunningham (1879), (1, pI. xxxi) show the early decoration of the monument with a single parasol. The origin of the later development can be seen in PI. xiii of Cunningham's book where another umbrella appears above the original one. This later developed into a series of umbrellas piled one over the other as in early examples depicted at Ajanta (Burgess (1883 FE 1994 Reprint) 4, pi. xxxi), Report on the Buddhist cave temples and their inscriptions, Archaeological Survey of Westem India iv.), each umbrella retaining its individuality in a conical mass. In the later examples depicted there (Longhurst (1936), 1, fig. 20) their individuality was gradually lost till in the last stage the cone came to bear a strong resemblance to the stupas in Bunna.

The drum of the stupa also underwent change, the circular structure of the earlier period making way for a square one. The vedika or circular platform with cardinal projections approached by steps leading to them disappeared and for the first time images of the Buddha were introduced into niches on each side. The drum was no longer low; the height being considerably increased and the anda or the cup-shaped part instead of retaining its primitive semi-circular contour bulging out above the drum. This bulging is found even in the rock-cut stupas at Kanheri.

The evolution of the torana (gateway) is equally interesting. The earliest type is found at Amaravati and was still the fashion even during the days of Nagarjuna as is evident from its representation in the sculptural

pictures of the stupa. The early gateway, if we remember the verse of Kalidasa (Raghuvamsa, 1st canto-verse 41) *srenibandhan vitanvadbhirastambham toranasrajam*, is but a pair of stambhas or pillars to which were tied the two ends of a torana wreath. The earlier torana stambhas must have had fresh torana wreaths tied to them every day. Later, heavy stonework took the place of wreaths. The decoration of the stupa with fresh flowers and

the [orana pillars with flower or leaf garlands gave place, in all probability, to structural representations and modifications of the original almost about the same period.

The earliest surviving gateway is the one at Bharhut where the numerous miniature caryatids coming between the curved bars of the torana suggest that they might have been evolved from fresh mango leaves hanging from a string. This torana of fresh mango leaves continues to be a feature in every Hindu house on festive occasion. The leaves may have been worked in the earlier stages in a natural way and later on modified into ornamentations and sculptures of caryatids and miniature pillars which slowly obliterated the original forms. The significance of the small parts of the torana which is already obscure at Bharhut seems to have been completely forgotten and ignored by the sculptors responsible for the toranas at Sanchi where they are not so numerous but appear to have been retained to observe a custom or tradition. The primitive torana has however survived at Amaravati where the sculptures give us a good idea of the original stupa. It is not improbable that the two slender pillars, with capitals shaped like stupas which Dr. Burgess thinks may have been the emblem of the Chaitya School (1, pI. xxxi, fig 6 from Burgess, J, 1887) represent the regular torana stambhas. Two or four lions seated on pillars guarded the gateways of Amaravati and from these the later simhadvaras (lion gateways) of Mukhalingam and other Kalinga temples have developed.

Connecting the four gateways is the rail around the stupa, which is sometimes richly sculptured on the inside with scenes from the legends of Buddha in his various births; the outer side showing only dwarfs lotuses and half-lotuses on the uprights and cross bars and a long undulating flower garland on the coping. Of the garland, Dr. Foucher says that it is a pseudo-flower garland and only a long purse full of coins and hence appropriately issuing from the mouths of yakshas, guardians of treasure for the benefit of the devotees. The plinth was also carved on the outside with representations of men running after mythical animals. The plinth was absent on the inner side as the floor between the rail and the base of the stupa was somewhat

Mutilated Stupa: Government Museum, Chennai

elevated, being reached by steps beginning with a moonstone

Collection. Accession Number: 235

just near the gateway.

An account of the parts of the stupa and their relation to one another, study of which is essential to a proper understanding of the structure, is given in a very interesting and illuminating paper of Prof. Dubreuil entitled "L'architecture d' Amaravati ". In this he has given pictures to illustrate his points, one of which is here given (fig. 2). He divides the three main divisions of the stupa into smaller parts.

The first, the cylindrical part or

base is composed of two subordinate parts (1) the sculptured panel zone below and (2) the narrow frieze above.

The second, the hemispherical part, is composed of (1) a range of sculpture, (2) a plain zone above

(3) a decorated collar and (4) a plain zone at the top. On the top is the square part, the harmika, which is a balustrade around a central, pillars of imposing dimensions, beside which are the parasols. Prof. Dubreuil explains the square shape of the harmika, by comparing it with the hedges around chaityavraksha. The central pillar forms a very close parallel, a convincing explanation.

As it is difficult to study the sculptural part of the stupa, much of which is hidden by the rail in the sculptures, he has given an imaginary picture with a part of the gate demolished. The ayaka platform has projections at the cardinal points. There are five pillars on each projection, square at the base, then octagonal and finally rounded at the top.

The platform is rather narrow all along for the size

of the stupa.
Prof. Dubreuil

thinks that as no steps leading to the top of the platform are to be seen it is probable that it was not used as path but served as a drain for the rain water that ran down the hemispherical part of the stupa. But as at Nagarjunakonda there are

.....
steps leading to the platform it probably was used for
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perambulatory purposes, and similar steps to the

An.r Pr~r. Jouveou
Dubreuil.

platform no doubt existed at Amaravati and elsewhere.

f10, 2.

The sculptor may have omitted them either as unimportant details or because they existed only at the back of the stupa which cannot be seen in the representation of its front.

The most important fact that Prof. Dubreuil points out is that whatever may be the dimensions of the stupa the height of the cylindrical base is just that of an average man - the frieze thus being on eye level. This explains the small size of the sculptures the frieze and the slabs below it. The sculptures encasing the lower part of the dome that have the platform are larger as they have to be seen from below and further away. The decorated collar was probably of still larger dimensions in stucco. As the height of the dome that and the circumference of the stupa varied but the height of the drum

was the same in the case of all the stupas, Prof. Dubreuil points out how inexact are the representations of the large stupa on the casing slabs with

Reconstruction of the mahaceitya
after ProfDubreil.

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Vriksha chaitya Government Museum,
ChennaiAcc. No. 284

almost equal base and dome. This has caused the greatest confusion in the understanding of the form of the large stupas of Amaravati, Ghantasala, etc., and has occasioned such remarks as those of Rea who thinks that, the stupa of Ghantasala with a huge dome on a short base is different from others of its kind. (Rea, A, 1894 p.8)

This important fact that Prof. Dubreuil has explained is also proved by inscriptions on the carved slabs from the drum. Thus its inscription proves that

Casing slab showing stupa. Government Museum, Chennai Collection. Accession the large and magnificent slab Number: 221 (pi. lix fig. 2) is from the

Mahachaitya or great stupa of Amaravati (see inscription No. 102) but a similar one is from a smaller votive stupa-khudacetiya-of a mendicant

Sujata feeds the Buddha. Government (pendavatika) named Nagasena (see inscription No. 103). Museum, Chennai collection, Accession Number 33.

In the Tuparama Dagoba at Ceylon half-moon shaped approach also seen in Hindu temples later. The Dagobas and Stupas have defined architecture in both Buddhist and Hindu religions. Moonstones are half-moon shaped stone slabs with beautiful stone carvings of animals and creepers in semi-circular rows placed at the bottom of the flight of steps leading to a stupa or dagoba. This feature is found in the Jetavanarama Dagoba in Sri Lanka, but it started with the stupa at Sanchi and Amaravati. It is found in Hindu temples in South India at the start of the steps leading to the Mukha Mandapa (Central Cultural Fund booklet, Sri Lanka, 2002, p.41).

Nu,
102 (IV, I).
Burg I. p. 72. pl. 1 and lvii o. 17; Lud l'it' list No. 12 1.
T-n ; . (sidha)timam Pfikt, 0thd ad rlfhJne. 0 valJaav a Hamg gaM'

pal.pu14sQ vc1n(\ 'aSiJ amudssa hara.ni a CQ K ~/4Ct1f!fdi g hat/> Ii) 00 lUI
CJJ sa .a5a ca JckastJ hi~ ukltaJ, haJaya BluJgaMtc nuzh&(e)ti' a 'NHis pa.

TRA NL. : Adorati n t 5icJtlhaUl (Si db-rth) Gift f coping st ne to the gr t
stupa f the Lonl hy ttl \\\;f f the m chant Samud (Samu<.ira). tb son of tb h ld r
llamgba (Samgha). living in th hief ity of the Puki d' trict (Pukirath =Puki -!ro),
and b tht 0 . hou '. holdt0r) Kotacandi, for the \\' Irare o.nd h ppin of the whole
world.

1\ I:::s.-Burg reads' kodichll d" aM .Jpa)0 u pa' fOT lui ' at the end.

I I

Ha ,. 00Tn'ct sin ' it is gahapll . with final I ,tt r 't;' lost. Th beginnin of
th inscription
i r ad hy Bllrg(. (id)ham. Chau pull;; ih4, Hail. in the proVl f hampuka ;
and Liid(' ads it I TomJHlki' with a query, It may read. . (3idha) ""'4'" Pu/u,1IiM

with ""mo, the first word. lost.

42

0.

103 (IV 9). pl. Lxv. 8

Burg -1. p. 72. pi. xxxi, 6 (not noted).

Tn, . . . : SiJham (PUI) bhaga ajo gam". JIUIIL' {1at/uua et'4aMti 4JU1f4SQ
fUtudoMj)'4 Hag/uw4ttikj"iy fJ4Ii{luJpitam ~(J 0 0 0

TRANSt.. : Sue (d rati to tb Lord E ct b the m hant's wi! /Haghi
(Samglui.), at th~ sm.a1l cnitya {lh mendicant (pen1 vatika) livins in vilJ
parts, for tb . . . f all.

NOT .-Th' tabli!ill that me of th stup(1 s1nbs ~ for sm stupas.

Su u uncart.bed b ' R (Dit. G m. rth.'s annual rt for 1905). Thus
unless w kn w efinit ly hom wh tb slabs were ov d it cann be ~ jd wb
th y ng t the lar e lupa or the mallt!t' votiv stu

SCULPTURALPERIODSATAMARAVATI

The sculptures from the Amaravati stupa can be dated approximately from their style and from the palaeography of their inscriptions. Four periods are easily distinguishable. To interpret the style the work of every period all over the country has to be taken into account and

it is interesting to see how similar the style of the earliest period of Amaravati is to that

of Bharhut, while the style of the later periods of Amaravati more resembles that of

Mathura in the Kushan period. Every period shows its own type of human anatomy dress, ornaments, poses and grouping. Successive stages of advance in technique and

refinement are also clearly noticeable.

FIRST PERIOD, circa 200 -100 B.c.

Earlier, the scholars like Dr. C. Sivaramamurthy dated the Stupa to 2nd Century AD. But in 1977 Sri K.T. Narasimhan as Curator of the Site Museum at Amaravati collected a fragment stone of the Stupa containing Asokan Brahmi letters. Dr. 1. K. Sharma dated it to the Asokan period due to this

Shows in the top panel the legs of two women. Inscribed. Government Museum,

evidence and the Mughal type polish

Chennai Collection. Accession Number: 170

found in the granite upright stones in

the outer railing.

The sculptures of this period are very few and are mostly fragmentary, but

Shows a number of umbrellas

as they would be over a stupa they are easily distinguished from the rest. They are

characterised by a certain
(now eroded due to moisture

absorption in the period from amount of stiffness, and by an awkward pose void
offlexions (PI, xiv, fig 3,5).

1880 to 1980). Government

Museum, Chennai Collection. The face is slightly dull and the peculiarly shaped
eyes are slightly aslant

Accession Number: 231

(PI, xvi, fig. 1).

The lips are mere lumps coarsely bevelled. The fingers are either straight like drumsticks or flatly bent without any natural shape (pI. xviii, fig. 1 and 3).

Even the ornaments sit awkwardly in their places. The bracelets though decorated with carefully worked patterns seem to be just flat strips attached to the side visible in the sculpture (pI. xviii, fig. 1). The necklaces with more than one jewelled square clasp have a twist at the lower end and rest flat on the chest (pI. xiv, fig. 4, pI. viii, fig. 31).

Male figures of this period from Amaravati are to be distinguished by their thick cord shaped waist band from similar contemporary figures from Bharhut and elsewhere that wear a sash tied in ribbon fashion about the

Man and Boy.

waist, along with their women a mode that is often to be seen

Government Museum
Chennai collection.

only in feminine figures of the various periods in Amaravati (pI. ix, Accession Number 182 fig. 5).

The central tassels of cloth or sash form a double line of zigzags. From the heavy cord, shaped waistband ornamented with flowers worn by men hangs a heavy semi-circular loop and the side tassels are as conspicuous as the median tassel. Sometimes the waistband is a thick twisted silken cloth as in the figure of the Chakravartin from Jaggayyapeta (pI. iii, fig. 6 a). a type later developed almost exclusively in Mathura, Kushan and Gupta sculpture from which it passes into Chalukyan work.

The cloth worn by men generally covers just the thighs and the folds are indicated by double lines at intervals, but in the case of women the double lines at intervals all along the leg proceed further below the thigh, and though the waist zone is

Satavahana King . Government

elaborately worked the woman appears to be nude in

Museum Chennai collection.
Accession Number: 213

spite of her dress (pI. xiv, figs. 2 and 3).

In the case of women a strip of cloth no doubt worked with costly material into patterns is used as a boundary line of the hair just above the forehead, droops along to

the ears and proceeds on either side of the braid or plaited locks which it encircles (pI. iv, fig 29).

In this as in other periods there is a jewel above the forehead just near the parting of the hair. The headgear of men is shaped in such a way that the prominence of the circular central frontal crest jewel is not so obvious as in later periods (pI. Vii,

Fragment of casing slab: Shows two men and a border of geese

fig. 5).

100 BC. Government Museum,
Chennai Collection . Accession
Number: 298

Stanottariya

shown (pI. xviii, fig. 1).

61Q

Necklets worn by women are flat jewelled strips (pI. iv, fig. 9) or strings of beads or gems rather close to the neck with a somewhat large and elongate central gem (pI. xvi, fig. 3).

The earrings also distinguish the figures of this period. A double-ring beaten flat or into arch shape on one side and into an ornamented square pattern on the other is the common variety (pI. viii, fig. 22).

Multi coiled circular ring the true patrakundala, only in this case suvarnapatrakundala or coil of gold leaf is also shown in some reliefs both from Amaravati (pI. vii, fig. 5) and Jaggayyapeta.

The feet are as primitively worked as the hands and nails are prominently

In the case of reliefs the feet are so worked that they always present an impossible position (pI. xviii, fig. 3). The figure faces the spectator but the feet face opposite directions their heels coming together. Buddha is invariably represented symbolically and nearly almost always in the next period.

The coping fragments of this period are as interesting as they are amusing. Here we have quaint dwarfs carrying the usual highly decorated flower garland. The sculptors have chiselled these pieces with great exuberance and have infused more life into

them than into any of the other

culptures of the period. The dwarfs are not as awkward in their movement as are the men and women of this period; they have the other characteristic early features. Here we have the earliest representation of the parent of the later iconographic form of Ganesa (pI. xv, fig. 2) and Lakshmi (pI. xv, fig. 3).

The former is shown with his usual characteristics of prominent paunch, short and stumpy limbs, elephantine head and ears, but the trunk is absent. It appear almost cut off and the foreshortened front view of his head without the trunk is so superb that it baffles one to know how the sculptor managed to imagine and execute such a figure.

Chakravarti Mandhata Government Museum,
Chennai collection. Accession. Number. Jag.1 0

Quarrel over the relics of the

Lakshmi appears for the first time in the sculptures of Bharhut and Buddha.
Government Museum,

Bodhgaya. She is here known as Sirima Devata. About the same period she is Chennai collection. Ace. No. 170

45

seen in the early sculptures of Amaravati. She is also represented a number of times on the gateways at Sanchi. In the Anantagumpha cave she occurs over the entrance. Everywhere except in the Anantagumpha cave she is attended by elephants and is the earliest parent of the later Gajalakshmi. This form appears in

most Dravidian Hindu temples, even Siva temples later. But in Amaravati as in the sculpture of the Sunga period at Sanchi she is seated and is attending to what may appear perhaps a task that is rather unequal to her dignity. But a flower garland is

itself auspicious and all auspicious things being associated with Sri, her tugging at a flower garland is perhaps not after all quite beneath her especially when it

is rescued from the mouth of a makara to adorn a

Sri-Lakshmi on lotus. Sculpture

photo below Government Museum monument and gladden the eyes of spectators. She is

Chennai collection. Accession

seated on a full blown lotus and just drawing out the

Number: 78

roll which is carried by dwarfs, an unenviable task fit only for gnomes to do as the sculptor thought in this 5 period, while a couple of centuries later the most dignified princely beings along with their consorts gave a shoulder to the same fascinating garland The headgear of men.

whose charm far surpasses that of its primitive Government Museum, Chennai

collection. Acc. No. 182

parent or its Gandhara cousin. In the latter case the

Winged elephant very uncouth appearance and angular zigzag course which deprives it of the charm of its light soft material warrants the presence of short stumpy hobgoblins. They groan under the weight of such a comparatively insignificant garland that there is suggestion of great weight; while the huge garland at Amaravati so full of beauty carried at intervals by such slender figures speaks as much of its delicate nature as of its essential characteristic of being composed of flowers in whose case weight is an impossibility and the thickness of the garlands matters not. Almost all the sculptures from the plinth like a few of the coping piece are from an earlier rail and invariably all the animals shown here

Yakshi dryad. Government Museum,

are rather heavy, powerful and elongate Chennai collection. Accession

A double-ring beaten flat or into arch

Number: 50

shape on one side and into an

(Burgess, (1887) 1, ; pI. xxx figs. 2, 3, 4

ornamented square pattern on the other
is the common variety. Government
Museum Chennai collection

The men running after them hardly seem to control them. Some with wings and eagle heads remind us of similar figures from the empire of Darius. The sculptors who could create such vigorous animals the hoofs and paws of the bulls and lions strike terror into the heart (Burgess, (1887) 1 ,pi. xxx, figs. 3 and 4 -were not mere

trios in sculpture, but they were yet evolving that splendid art that was to culminate in the sculpture of more than a couple of centuries, later (Burgess, (1887) 1 ,pi. xxx, fig 3 and xxxi, fig. 4. Even the elephants, in carving whose figures the Indian sculptor has shown skill as great as in working the makara or the lotus, are

yet rather clumsy. This is easily seen in the double

Multi coiled circular ring -the true

patrakundala, only in this case elephants over the petal-covered bell-shaped capital of suvarnapatrakundala or coil of gold leaf

the period (pi. xvi, fig. 5).

The swan, a favourite border pattern with the Indian is yet on its way (pi. xiv, fig. 4) become the graceful rajahamsa (royal swan) of a later period, an excellent example of which is preserved on one of the marbles in the British Museum (Fergusson, 1873, Repub.2004, Plate lviii, fig. 2).

Though ziggurats, half blown lotuses and bells occur as border decorations in

Satavahana King.

almost identical form, on the Bharhut rail and in the caves at Udayagiri and Khandagiri Government Museum

Chennai collection.

about the time, only the bells appear here in the border designs of the period. The Accession Number: 213 makara has not yet become the fantastic creature that it is to be in the medieval period, a march towards which change is to be noticed in the animals occurring even in the period coming immediately

after this. This crocodile with its elongate mouth full of terrible teeth is as realistic in Bharhut as in early Amaravati sculpture.

SECOND PERIOD, circa 100A.D.

Sculptures of this period show a definite step forward. The

Ganesa. Government Museum, Chennai figures are more collection. Accession Number: 77

graceful and natural.

The awkward and stiff bearing of the earlier figures is no longer

perceptible here. The faces wear a more likely appearance and the features generally speaking are nearer approaches to the two later periods than the first and the earlier periods. Sculptures of this period are not very numerous. Most of them are slabs that once encased the great stupa at Amaravati. They are generally in

Lakshmi. Government Museum, Chennai
collection . Accession Number: 78

an order depicting the principal scenes from the Buddha's life

almost always symbolically though occasionally there is a departure from this rule and for the first time the Buddha is shown in human form just more than a couple of times. The origin of the Buddha's image is still a matter of controversy but history points to the earliest figures in Gandhara and to their appearance at Mathura and Amaravati simultaneously only in the next century. But it is obvious that the graceful figures at Amaravati with soft form and softer clothing have nothing in common with the mustached or top knotted Greco-Buddhist Buddha with exaggerated muscular form and sharp folds.

Asoka watering the Bodhi tree is too weathered to give a good idea of his form (Burgess (1887) 1, pI. xlvi, fig. 3; xlviii, fig. 1, but Mara's daughter and the gnomes that vainly try to entice and vanquish Buddha (Burgess (1887) 1, are cleverly executed, the form and poses of figures and even the composition as a whole being to a great extent the parents of scenes almost identical in the succeeding periods. The sculpture showing prince Siddhartha leaving his palace to roam the world for discovering the truth of life is typical of symbolic representation (Burgess, 1886, Repub. 1996, pI. xix, fig. I-a).

The figures of men here are typical of the period: and there is a broken fragment coming immediately above this at one end showing women in various attitudes that are as typical for their forms. Generally speaking, figures of this period have become more graceful than those that came before them but are yet rather heavy and have not yet that light feeling that is to be seen in the sculptures on the rail or the casing slabs of the votive stupas. In the earlier sculptures of the first period there are wavy folds in the clothes that drape the figures of this period. The Satavallika (see p. 117, Lower garment in this mode shows a number of folds.) mode

pI. xxx, fig. 2
pI. xxx, fig. 3 Government Museum,
Chennai -Accession No. 138

pI. xxx, fig. 4 Government Museum,
Chennai -Accession No. 141

of wear persists. The finest example of this is in a Sculpture preserved in the British Museum (Fergusson, 1873, Repub. 2004, pI. xcv, fig 4).

Another noteworthy feature of this period is that women, as in Mathura sculptures of the period, are represented dressed and yet appears nude (pI. xxiii, fig. 2).

That they are dressed, is easily perceived in the double line of the cloth incised over the legs; but though the thick waist bands and loops are here as in later sculptures, the arrangement of the small fanlike central guchcha (bunch of folds of garment) very like macchavalaka (see. p.

Fragment. 100 BC. Government Museum, Chennai Collection.

117, is the mode where the guchchas divide so

Accession Number: 45

as to be shaped like the tail of a fish) to cover the nakedness is sometimes absent (pI. xxiii, fig. 2).

THIRD PERIOD, circa 150 A.D.

To this period belongs only the rail that was constructed around the great stupa by Nagarjuna but its remains are numerous and imposing. A little of this has survived. It suffices to show what a noble structure it must have been and the perfection of art at the

time. For the art of the rail period at Amaravati was the most splendid in all India and for all time. The high watermark of Satavahana art is to be sought here and in this period. The figures are delicate and there is a feeling of soft touch in them.

Fragment of casing slab: Shows two

Figures crowd in scenes but there is a light feeling in all,

men and a border of geese flexions characterise poses (pI. i, fig. 5 b; pI. ix fig, 5, pI. 100 BC. Government Museum, Chennai Collection. Accession xxxvi, fig. 2) but nothing can be termed gaudy and there is Number: 298

buoyant feeling of rich life in all of them.

A noteworthy feature in these sculptures absent in previous ones is the delineation of different planes. This is achieved with perfect ease by the sculptor and when we remember how difficult it is to arrange this in relief work the ability of the sculptor can be imagined. The figure of the first plane are cut in deep relief, those of the next plane in lower relief and

those of a third and subsequent and more distant plane so arranged (pI. xxv, fig, 1 & 2; pI.

xxxiv, fig. 1) that figures in the distance are almost line sketches', in such low relief are

Elevation of Internal they worked. Where the figure is carved obliquely, one of the sides is in high relief. This is

face of the pillar of

outer enclosure seen in the shoulder, arm etc., the other side being less deeply cut (see the prince adoring

ascetics (pI. xxvii, fig. 2-a).

PI. xlvi, fig. 3

Casing slab with stupas etc., Government
Museum, Chennai collection. Accession
Number: 201

Xlviii , fig . 1

Even in carving the legs of animals and the like, the farther ones are in very low relief (see the farther pair of leg of the elephants in (pI. xxv, fig. I and pI. xxvi-Fig. 2).

Casing slab. Government Museum, Chennai
Collection. Accession Number: 188

PI. xlvi, fig. 2

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Fragment. Departure of

Siddhartha from Kapilavastu
(Mahabhinishkramana)

100 AD. Government Museum,
Chennai Collection. Accession
Number: 192; pI. xix, fig. i-a

Represents the

Ahigundika Jataka.

Government Museum,
Chennai Collection.
Accession Number: 113

A large and dramatic relief depicting the
Universal King or Chakravartin
Mandhata . BM Accession Number : 49.

Subjugation of Nalagiri, the
mad elephant. Government
Museum Chennai Collection,
Accession Number 14.

Slab (broken). King with his two
consorts standing on a rail pattern
100 AD. Government Museum, Chennai
collection. Accession Number: 209.

The Presentation of King
Bandhuma. Government Museum,
Chennai Collection. Accession
Number: 17

In this period, the most often used symbol for the Buddha apart from the empty
throne and feet, is a
flaming pillar above two feet on a lotus crowned by a Trisula.

On the rail coping, the flower garland develops many additional small strands which
are allowed to trail
in a pleasing fashion, the main garland being supported not by the dwarfish gnomes
of the first period but by
graceful youths and damsels (pI. xli, fig. 2).

When the garland is pulled out of the mouth of a large dwarf yaksha or a crocodile,
the two subjects are
treated in a manner different from the early ones. The crocodile has changed. Its
ears, snout, contour of face,

The story of Udayana and his queens. Story of Saumanasa (Saumanasa Jataka). The Presentation of King
Government Museum, Chennai Collection. Government Museum, Chennai collection.
Bandhuma. Government Museum,
Accession Number: 125 Accession Number: 148 Chennai Collection. Accession
Number: 17

The noble elephant Chaddanta. Government Showing garland and bearers. Government
Museum,
Museum, Chennai Collection. Accession Chennai Collection
Number: 149

The photos in Black and White
are from Ferguson, James (1868);
The colour photos are given in
Chapter XII

Garland thrust into the mouth of a Yaksha

Showing Dwarf Yaksha on a
makara. Government Museum,

Government Museum, Chennai Collection.
Chennai Collection.

Adoration of the stupa symbolising Buddha's
Dwarf Yakshas .
Dwarf yakshas dancing.
Government Museum, Chennai
relics. Government Museum, Chennai
Collection. Accession Number: 150
Government Museum, Collection.
Chennai Collection.

addition of front legs in some cases, have completely transformed it into a new creature (pl. liii, fig. 2 and pl. lvi, fig. 2).

The fat dwarf of this period is more majestic and wears an aspect in every way different from the comical one of the first period. His turban and ear rings are an admirable study (pl. lii, fig. 2).

The dwarfs on the upright with flowing ribbon-shaped udarabandha (pl. xxxiii, fig. 2), and carrying drums and ornamental clubs (pl. xiii, fig. 4 and pl. xxxiii, fig. 2) dancing in various funny poses (pl. xxxii, fig. 2) are also different from the early ones.

Representation of groups in crowded scenes is easy play for the sculptor of this period and the arrangement is always perfect. Sometimes the figures are so arranged to have a fair balance for artistic effect in the composition but absolute symmetry is avoided (pl. xxix, fig. 3);

Note: The quotes are from the famous book of Sivaramamurti, C., FE.1942. Reprint. 1998, a Madras Museum publication.

CHAPTER -VII
HISTORY OF REFURBISHMENT OF AMARAVATI GALLERY

The Government of Tamil Nadu gave its nod to refurbish the Amaravati Gallery in 1980s. An amount of Rs.1 lakh was sanctioned to carry out the works. But due to some reasons beyond comprehension, the work was not carried out. In 1989-90, Government of Tamil Nadu sanctioned a sum of Rs 8.00 Lakhs for air-conditioning the gallery. Due to administrative reasons, the project was shelved.

They were exhibited till 1998 in the same condition as they had been in 1880 AD. Most of the limestone sculptures were affected by salt action due to leakage and

Amaravati Sculptures and to suggest the restoration measures to be taken to prevent seepage in the walls of the gallery, since the level of the land around the museum went up in the intervening 100 years due to road laying etc. This resulted in water stagnation and rising water levels. This in turn led to deterioration of the Palnad marble sculptures which absorbed moisture and salts. In situ preservation did not yield the desired results. The Secretary to Government, Department of Culture set up a committee in 1997 comprising the following experts to study the problem of the Amaravati Sculptures and to suggest the restoration measures. Dr.R.K.Sharma explains the measures to be taken to

around

restore the Amaravati sculptures to

1. Dr. Tej Singh, National Research Laboratory for Conservation of Cultural Property, Thiruvananthapuram, IAS (1998)

Conservation of Cultural Property.

2. Dr. R.K. Sharma, Director (Science), Archaeological Survey of India, Dehradun

3. Dr. R. Nagasamy, Former Director of Archaeology, TNSDA.

4. Dr. B. Narasimiah, Former Superintending Archaeologist, Archaeological Survey of India.

The Committee visited the gallery on 16.08.1998.

COMMITTEE'S REPORT:

Thiru. S. Rangamani, IAS., is seen discussing with Mr. Harinarayana, Dr. R. K. Sharma, Lakshminarayanan,

1. Recommended for the Establishment of the New

Jawahar Prasad Raj, Dr.Tej Singh and Tmt.Shanthi. (1998) Amaravati Gallery.

2.

Removal of 110 sculptures from the Amaravati Gallery which were badly affected.

3.

Conservation to prevent further crystallisation of salts.

4.

Re-displaying in a properly designed gallery with all modern display equipment for increasing the life of the Amaravati limestone objects.

First International Seminar of the Government Museum, Chennai in 2001 AD

An International Seminar on Conservation of Stone Objects in collaboration with the Nehru Trust for

Indian Collections at Victoria and Albert Museum, London

at New Delhi and the Indian Association for the Study of

Conservation was planned for December 2001 AD

organised by Dr. R. Kannan, I.A.S. who had taken over as the Commissioner of Museums from 1999 onwards. He had

made major improvements in the galleries like introducing

new technologies dichroic halogen lighting etc. slowly

transforming the XIX Century and early XX Century

displays into state of the art international displays. A burst of

activity ensued during the 151st Anniversary celebrations

which finally turned the museum into a XXI Century AD

museum and one of the best in the world. The Bronze Gallery

was rated as the best in the world by museologists and

Removal of embedded Amaravati Sculpture from the

walls using power tools.

laymen alike.

The first International Seminar in the history of the

150 year old Museum and a Special Exhibition on "Conservation of Stone Objects

especially Limestone

Objects" was held from 18th to 21st December 2001 at the initiative of Dr. Kannan,

I.A.S. The Valedictory

Address was given by Dr. M. Baldev Raj, Director, Materials Management Group,

Indira Gandhi Centre for

Atomic Research, Kalpakkam. It was attended by Dr. D.A. Swallow, Director of the

Indian Collections,

Victoria and Albert Museum, London, Dr. Robert Knox, Keeper of the Indian

collection at British Museum,

London and late Dr. Stephen Fowles, Conservation Scientist, Conservation Centre,

National Museums and

Galleries of Merseyside, Whitechapel, Liverpool, U.K., There was a big response

from national and

international conservationists and museologists. At this seminar, the international experts approved the

methodology proposed for removing the embedded Amaravati sculptures from the walls using power tools.

Earlier, a test operation was conducted with the help of the modern electro-mechanical equipment like drills,

cutters etc., on 10.09.2001 operated by Dr. R. Kannan personally. This was a first for India and in the museum

world as a whole.

Dr. Fowles suggested using what is now known as 3D printing to make exact copies of the exquisite sculptures using CNC machines. 3D photographs of the sculptures have to be taken for this to be done. In 2001, this was the frontier of technology. This is for the future museologists to do so that due to deterioration which is inevitable for any material object in this world, we do not lose even a chance to see them (refer Museum's Journal, September 2001, published later).

Dr. Kannan IAS is showing the photographs of removal of the sculptures
L to R -Tmt. Gowri Chatterjee IAS, Director General, ASI , Pandiarajan, AE,
PWD, Lakshminarayanan, AD, Museums, Hon. Jagmohan, Union Minister
for Tourism and Culture, Dr. Kannan IAS, Satyamurti, SA, ASI (2 .7.2003)
Dr.R.Kannan operating the power drill
-at the start of operations

Dr.R.Kannan, IAS., is suggesting the measures to remove the Amaravati Sculptures
from the walls using
power tools to Tvl. Lakshminarayanan, AD, Museums and Krishnamurti, AEE, Department
of Archaeology.

Removal of embedded Amaravati Sculpture from the Removal of embedded Amaravati
Sculpture from
walls using power tools. the walls using power tools.

Dr Kannan IAS explaining the process of removal of the sculptures from the wall to
Thiru Gopaldaswamy IAS.
Thiru Lakshminarayanan and Thiru K.T.Narasimhan are seen. (2002)

Wall after conservation using Moghul
plaster

Wall after conservation using Moghul
plaster

Dr.Kannan inspects before removal. He explains to
(late) Thiru K.Lakshminarayanan. then Assistant Director the process
to be adopted.

removal -Dr. R. Kannan is seen

Dr Kannan IAS explaining the process of removal of the sculptures from
the wall to Thiru Gopaldaswamy IAS. Thiru Balasubramanian is seen.

Dr. Kannan IAS and Thiru Balasubramanian showing the casing slab

to Thiru Gopaldaswamy IAS. Thiru K.T. Narasimhan is explaining.

After 130 years, the work of removal of the sculptures embedded on the museum walls by Dr. Bidie and rapidly deteriorating took place. This was done by Dr. Kannan, IAS personally taking great risks and operating the power tools, considering that Dr. Bidie was criticised even in the XIX Century AD, when communications and media had not developed. This is a great achievement for saving priceless works of art of the Third Century BC onwards till the Second Century AD. They were saved for humanity.

International Workshop on Power Tools at IIT, Chennai in 2002 in collaboration with German experts

Dr. Kannan presented a paper on the "Use of Power Tools in Conservation". Paper presented with power point projection in the International Workshop on use of Power Tools in the Restoration of Monuments conducted by the I.I.T., Chennai Chapter, Chennai on 08.03.2002. The German experts who came to the Amaravati Gallery approved the manner of use after Dr. Kannan personally demonstrated the removal of a sculpture from the wall without any damage using electric drill cum chipper (refer Museum's Journal, June 2002).

With this the work of removal went on apace till all the sculptures were removed since

Thiru Balasubramanian, the Archaeology Curator learnt the work and became an expert.

All the 110 sculptures which were badly affected and identified as such were dismantled from the walls of the Amaravati Gallery. For the first time, machine tools were used and Dr. R. Kannan, Commissioner of Museums himself used to operate and teach the staff members including Thiru Balasubramanian, Curator, Archaeology Section on how to use the Bosch machine to remove the affected sculptures from the walls of the gallery without affecting the sculptures in any manner whatsoever. At that time, the senior Archaeologist was Thiru K. Lakshminarayanan, Assistant Director who passed away in 2004 soon after Dr. Kannan was transferred. He used to assist Dr. Kannan with technical details of each artefact. After him, the work was done entirely by Thiru R. Balasubramanian. All the sculptures removed were stacked on cushion foam beds specially ordered. All precautions were taken and the voids in the ancient walls due to removal of the sculptures were filled with suitable bricks and combination mortar. It was given a Moghul plaster polish finish. This resulted in removal without collateral damage and hair cracks developing.

On 2nd July 2003, the Hon'ble Union Minister for Culture, Thiru Jagmohan visited the Museum to inspect the heritage buildings where conservation works were in progress by the ASI under a joint Central-State Project in the museum complex for the Connemara Public Library. The Hon'ble Minister was impressed when

Dr. Kannan himself operated power tools to show how the Amaravati artefacts were removed. He ordered on the spot a special sanction for the Conservation and Re-organisation of the gallery. As a consequence of the Minister's visit, an action plan proposal under the scheme of "Promotion and strengthening of Regional and Local museums" was sent to the Government of India, Ministry of Tourism and Culture, Department of Culture to the tune of Rs. 62.50 Lakhs of which the central share was Rs. 50.00 Lakhs and the State share was Rs. 12.50 Lakhs during 2004-05. Government of India approved the central share of Rs. 50.00 Lakhs and released 75% payment of the sanctioned amount at once. The State Government released its matching grant of Rs. 12,50,000/- also at once. Work proceeded apace. Dr. Kannan was transferred on 18.06.2004. After his transfer, the need for a technical committee was felt.

The Government of Tamil Nadu also issued the administrative sanction by allocating the fund of Rs. 62.50 Lakhs during 2005-06 in G.O.Ms. No. 72 Tamil Development, Culture and Religious (MAL) Dept. dated 3.5.2005. The Director of Museums requested the Government to constitute a technical Committee to obtain technical advice from prominent archaeological experts while executing works. The State Government issued a G.O. Ms. No. 56 Tamil Development, Culture and Religious (MAL) Dept. dated 14.2.2006 constituting a committee comprising of

1. Commissioner of Museums Chairman
 2. Thiru R. Balasubramanian, Curator, Government Museum, Chennai-8 Coordinator
 3. Dr.T.Satyamurti Member
Superintending Archaeologist, Archaeological Survey of India, Chennai
 4. Thiru.K.T.Narasirnhhan Member
Superintending Archaeologist, Archaeological Survey of India, Chennai
 5. Dr.VN.SrinivasaDesikan Member
Retired Assistant Director of Museums
 6. Thiru Chellappillai (Rtd) Member
Archaeological Survey of India, Chennai.
 7. Thiru R.Narayanan Member
Assistant Engineer (SG)
Department of Archaeology, Chennai.
- Salient points of the First Meeting of the Committee

This meeting was held on 27th February, 2006 under the chairmanship of Thiru M.A. Siddique LAS, Director of Museums.

The main decisions were:

- I. Documentation of the existing sculptures
11. Removal and cleaning of sculptures -The Committee noted that many pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken
111. service of a reputed architect should be procured to design the layout of the proposed gallery
- IV. A model of the Amaravati Stupa should be prepared.
- v. The roof of the gallery should be repaired.

Dr. Kannan LAS rejoined the museum on 14.06.2006. The Second Technical Committee meeting was held on 10.10.2006 under the chairmanship of Dr. R. Kannan, LA.S.

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The main decisions were:

1. An architect should be identified for designing and reconstructing the Amaravati Gallery.

11. The method used by the Archaeological Survey of India for pre-qualification etc. should be followed.

111. To remove the remaining embedded and other sculptures under the supervision of the Curator

Archaeology, since there had been a lull in the meantime.

IV. The void left by the artefacts that were removed should be filled with bricks of the same size and

plastered with Moghul plaster as done earlier.

v. Special Bricks of the same dimensions as suggested by Thiru K. T. Narasimhan may be procured to fill

up the voids created in the walls by removal of artefacts as had been done earlier in 2003-2004.

The Third Technical Committee Meeting was held on 18.01.2007 under the Chairmanship of

Dr. R. Kannan, LA.S., decided to hand over the works to the Public Works Department to execute it under the

guidance of the Committee. It was unanimously resolved to hand over the Amaravati Project to PWD Civil

Wing under the supervision of the Committee. Pre qualifications were to be prescribed to avoid unskilled

bidders who would damage the priceless artefacts.

Two more meetings held on 06.04.2009 and 07.08.2009 chaired by Dr. T. S. Sridhar, LA.S. who was in

charge from 2008 to 2011. Chemical cleaning of the limestone sculptures and Jataka stories to be studied before

displaying the objects were suggested in 2009.

The actual work was done by the Curator for Archaeology, Thiru R. Balasubramanian. After careful

study, he decided to fix the Stone slabs. It took a full week to mount a single sculpture as they were heavy stones.

They had to be mounted carefully with full support. Archaeological principles were strictly followed. The lower

portions of the heavy stones were covered with Japanese tissue paper and over those plastic sheets were tied so

that, they will not have any contact with building materials directly, as it would be detrimental otherwise. Then

the pit was covered with concrete to carry the weight of the members. The committee members visited the

gallery and inspected the works carried out. The second and third row of sculptures were mounted carefully.

Difficulty was felt in mounting the coping stones as there was no work space for the workforce to sit atop and

install the coping stones. Even the smallest of the equipment could not move inside the gallery as the equipment

was bigger in size than the entrance to the gallery. Finally, as suggested by Thiru K.T. Narasimhan poles and

chain pullies were used to do the work. The Fifth Meeting was conducted in 2009 but the work was over in June,

2014.

Dr. Kannan, IAS was placed in charge of the Department of Museums in two spells from

17.04.2013 till

01.07.2013 and again from 01.12.2013 onwards in addition to his regular post of Principal Secretary and later

Additional Chief Secretary, Tourism, Culture and Religious Endowments Department.

In the sixth and last

meeting held on 15.06.2014 under the Chairmanship of Dr. R. Kannan, IAS felt that Ayaka pillars were the

signature tune of the Andhra Stupas like Amaravati, Nagajunakonda etc. No Ayaka pillar out of the available

four had been displayed. Thiru K. T. Narasimhan gave ideas on how to mount at least one Ayaka pillar. One pillar

has been displayed to show the unique feature of Amaravati and Andhra stupas.

The Salient Points of the Minutes are placed in Chapter XIII of all the meetings.

CHAPTER-VIII

CHARACTERISTICS OF LIMESTONE AND HOW TO CONSERVE IT

LIME STONE IN GENERAL:

Limestone is a natural resource and is the most abundant material on earth. In general, lime stones are about 100-500 million years old and are formed by compressed layers of calcareous sea deposits.

Amravati stone sculptures are made of re-crystallised limestone. They were called Palnad marble in the XIX Century AD by the English. These consist chiefly of Calcium Carbonate (CaCO_3) with mineral calcite with small portions of silica, iron oxide, clay and carbonaceous matter. They are physically micro crystalline or coarsely crystalline, granular in appearance and are excellent for making sculptures. Limestone is generally buff and is of the finest variety for grain uniformity of colour and texture and is generally softer than marble. Indian lime stones are of buff and grey colours, fairly soft and easily worked and easy to carve.

CHARACTERISTICS OF THE LIME STONE

Limestones are made up with parts of the skeletons of sea animals. Limestone usually consists of the same three general groups of materials such as sand stones, detritus particles, fine-grained matrix and cement all of which may be the mineral calcite. Limestone on constant exposure and neglect decays. It can be stated that no single particular cause can be said to be responsible for gradual disintegration except neglect or natural disaster. The limestone sculptures in the Government Museum, Chennai were embedded on the brick structures which are prone to salt action and deterioration by atmospheric pollutants. The moisture present in the air dissolves the acidic vapours and gases like oxides of carbon, sulphur, nitrogen etc. are indeed found harmful. These cause weathering in the form of hard crusts on the surface known as "stone cancer". The salt absorbed smoke due to heavy traffic in that area and has made ugly accretions. In this condition, the human touch which has oil (palm grease) would spoil the surface of the sculpture. Soluble salt crystallization causes characteristic pitting and powdering of surfaces. This is unsightly and destructive in any situation but is particularly problematic for masonry surfaces and for sculptures on buildings.

How to conserve it

Paper Pulp was resorted to from 1980s till 1999 AD. Then, it became known that paper pulp treatment was injurious. It was then that the decision to remove the sculptures from the walls was taken. They were bathed in distilled water till all the salt was removed and then left to dry in the

cool. In 2009, 2% ammonia was added to the water. It is interesting that the sculptures left in the open even from 1880s on a wall did not suffer till 2005 when they were removed though exposed to sun and rain.

CHAPTER IX

USE OF POWER TOOLS IN CONSERVATION

"Use of Power Tools in Conservation" Paper presented by Dr. R. Kannan, Ph. D, IAS, then Commissioner of Archaeology and Museums with power point projection in the International Workshop on use of Power Tools in the Restoration of Monuments conducted by the I.I.T., Chennai Chapter, Chennai on 08.03.2002.

Conservation involving repair of monuments has been done largely by the Archaeological Survey of

India in this country. It was Lord Curzon, who started the movement for conservation in the last decade of the 19th

Century AD. The many monuments conserved during his period like the Agra Fort, Akbar's Tomb and the Taj itself testify to the work done during the period. But the work was done by the Public works department engineers, since there was no trained cadre of conservationists and restorers. They adopted contemporary engineering techniques on the old monuments built with ancient engineering technique. In the Tirumalai Naicker Mahal, there are buttress walls on the sides of the tall ancient walls. Such walls were found on the sides of the Kailasanatha temple at Kanchipuram, where now they have been removed by the ASI during conservation. Robert Chisholm is the person, who is mentioned frequently in the 19th century and early 20th century period. Tie-rods are another favourite for preventing domes from collapsing as seen in Tirumalai Naicker Mahal. The use of this type of contemporary technique made the restoration look garish besides being mostly temporary lasting for a few years.

As thought developed, it was felt that historic techniques adapted to contemporary time period should be used for historic buildings. This was incorporated in the PWD Works Code as early as 1953. Expertise for this purpose was developed in the ASI especially after Independence. Now there are many monuments restored by ASI. They have used traditional tools. In the light of the power tools now available, it would speed up work if judicious use were made of these instruments. Lack of proper training in the use of power tools is a crucial gap preventing their induction. Also, they have to be used selectively since the large mass of skilled and unskilled labour have to be provided productive employment. This seminar is therefore well timed and has also to be backed up by field training of the actual users. We shall see the exploratory efforts being taken in this direction in the department of Archaeology and Museums, Government of Tamil Nadu in this paper.

Use of traditional tools and methods for conservation

The traditional tools like hand chisel, hammers of various sizes, spades etc have

been used by traditional masons and artisans called Sthapathis in South India. The exquisite carving and stucco-work not found anywhere else in the world bear testimony to their high skill. This skill made the traditional tools weave magic in their hands. They were passed on from generation to generation, father to son and other students in the Guru Parampara (teacher pupil tradition) of India.

However, in modern days, the skill level in these traditional tools is not as high as it used to be. Also the output of work is limited when traditional tools are used. This brings us to the use of modern power tools, which supply mechanical precision and also act as a force multiplier in work output. As a corollary, they result in cutting costs also. Therefore, when a large number of monuments are to be conserved their use where possible becomes highly desirable. In the Department of Archaeology and Museums, we have acquired a variety of these tools in the past one-year. We discuss below the power tools bought and the use we envisage for them.

Use of tools in grouting

Formerly the cracks found in ancient brick structure and core walls of stone monuments were grouted by removing entire structures in walls ceilings like bricks, tiles etc. This causes heavy expenses in removing, relaying the stone masonry walls. In ceilings also when cracks are grouted, the top surface will only be rectified with cement slurry and the bottom portion of the cracks will remain void. For rectifying the defects the pressure hand-grouting pump is very useful. By using this hand-grouting pump most cracks were grouted up to full depth in the ceiling and walls of Tirumalai Naicker Mahal, Madurai. We use mostly a Hand Grouting Pump. It is simple but efficient low cost equipment ideally suitable for grouting the cracks found in structures. The maximum working pressure is 3 kgs / cm². The grout is a mixture of cement and water in modern buildings but powdered iron fortified limestone, sieved sand and water with not more than 15 per cent cement in ancient structures (combination mortar). The hand-grouting pump is used mostly in ancient bricks and stone structures for grouting the inner core portion without removing the affected portions. Power Grouting may lead to undesirable side effects.

Power Tools for Stone and Wood Working

Circular Saw, Planer, Angle Grinder and Cutting Disc.

For replacing the decayed wooden joints, wooden beams etc, Circular Saw and Planer are now used.

Previously the decayed wooden members have to be removed from the structures, bringing them down to the work spot and the actual size of wooden member has to be cut, planed and placed in original portion. Now all this type of work can be carried out at the required height since the weight of the machine is less.

Circular Saw

This machine is mostly used for changing the old wooden members in the ancient monuments.

We have bought Bosch Make machines. Size of the blade is 7 1/4", load speed is 4800

RPM. Since the weight of the machine is roughly about 4 kgs, it is easy for use in monuments with great heights for cutting, removing, the old wooden joints etc and to replace with the new one.

Planer

This machine is very useful to replace the old decayed wooden members in the ancient monuments for sawing the rough surface while introducing new members in the place of the old. Load speed is 13000 RPM.

The weight of the machine is 2.8 kgs and it is very easy to operate at any height.

The planing width is 82 mm.

In the museum, it is used to plane new wood for making showcases etc.

Angle Grinder

Angle grinders are very useful to grind the iron members, frames etc. after welding and mostly used for

fixing iron rods etc., to remove and to replace in ancient brick structures.

Grinding disc diameter of this

machine is 1.80 mm and number of load speed is 8500 RPM and weight is 4.9kgs.

Cutting Disc

Cutting Disc is useful for cutting the brick structures around the damaged sculptures and other objects

in monuments for removing and replacing them. Approximate cutting depth is 65mm.

This machine is useful

for cutting brick masonry, lime blocks, bricks, tiles etc., which are mostly used in ancient structures. Speed of

the machine is 6500RPM. We have used this to remove an Amaravati sculpture in the Government Museum,

Chennai. We propose to use them also to remove the RCC joists, which have been wrongly used as

replacement for wood in Manora, a tower monument in Tanjore. This was done successfully in 2002. Please

refer Kannan, Dr. R.(2007).

Rotary Drill Hammer

For removing any panel of sculptures from the wall for treatment normally chisels and hammer are

used. This system of chiselling will take much more time and consume labour. For this purpose Rotary Drill

Hammer is useful for drilling holes all around the panels without affecting the sculptures and is easy to remove

from the wall. Rotary Drill Hammer, cutting disc, planer, Circular Saw, and Grinders are proposed to be used

to remove Amaravati Gallery limestone sculptures from the wall without affecting the structures. As seen

above, we propose to use them also to remove the RCC joists, which have been wrongly used as replacement

for wood in Manora, a tower monument in Tanjore. (Both the items of work have been done successfully).

The Rotary Drill Hammer is mostly useful in monuments to remove the dislocated portions without

affecting their nearby side structures. Further this machine is very useful for removing the panels of the

affected sculptures etc. from the wall for further treatment. The initial chiselling is done slowly manually to

know the size of the sculpture embedded in the wall and trace its outline. Then

drilling is done on the outer line
leaving a small gap between the brick portion and the piece so that there is no
possibility of the slightest

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damage to the piece. The weight of the Bosch make machine is about 4 kgs. The size of the hammer core bits is 80mm. For grouting the ceiling, walls etc in monuments this machine is used for drilling holes without affecting the structures and fixing PVC pipes for grouting with cement slurry.

Drills

The normal power drill is used to drill holes in walls or wood removing the desired portion of the wall or wood alone. This makes for precision instead of causing collateral damage as in the conventional process using manual tools. The output is also many times that of the manual process causing great time, labour and cost saving. We have such machines in both the Departments of Archaeology and Museums.

Drawing Cabinet

Previously the drawings of ancient monuments were prepared and stored in PVC pipes and this method is not suitable since the drawings may get spoiled. A drawing cabinet is useful for neatly stacking the drawings. Only one manufacturer could be found in India when we tried to buy one.

The Drawing Cabinets are very useful for storing plans, maps, art works etc. of size A 1 to A5 safely and systematically. The cabinet consists of 6 drawers of width 1040mm, depth 780mm, and height 65 mm. The overall dimension of the cabinet is 1170 mm, 865 mm and height 625 mm. Up to 450 drawings can be kept in a single drawer and can be stacked one over the other, placed side by side or back to back for conserving office space and for easy approach. Drawing cabinets are very useful for ancient monument plans, elevation, sections, and plans of missing stones of stone structure monuments. We also propose to scan the maps and store them in digital form. This has to wait till computers are acquired and staff becomes as familiar with their use as in the Department of Museums. (This has also been done since then).

Automatic Levelling Instrument

Automatic levelling instrument is useful for taking contour levels in ancient sites before conducting Archaeological Excavations. This instrument is designed as friction-braked rotation for all-round easy movement. Levels can be taken even from a distance of 100 cm. The weight of the instrument is only 2 kgs. It is very useful for taking levels in hilly areas where rock cut caves and rock beds are located. We have acquired an instrument this year.

Training of staff

The usual problem in government is that holistic planning is not done. Usually, equipment is acquired but no one knows how to operate them. They lie around, deteriorate and then become unusable. Equipment

manufacturers and sellers in this country do not arrange for orientation courses for the buyers along with the sale

66

of the equipment. Marketing orientation is totally lacking. Recently, we had problems with a simple grouting machine till it was demonstrated by the seller how to use it. The result of this lack of user training is waste of equipment. The entire process of mechanisation gets a bad name. Even otherwise there is bound to be resistance to change among personnel who are used to certain methods for long years. This is called 'Normal Professionalism' in the language of Participatory Rural Appraisal. They will also not admit that they do not know the use of the new machines. A Participatory Approach will help as has been tried and seen in the Department of Archaeology and Museums. This seminar by familiarising and training the actual user personnel with this equipment has filled in a crucial gap in the use of power tools. More field demonstrations by actually working on monuments are needed before the use of these tools becomes widespread. More important their handlers will then alone become confident in their use and welcome them.

(The paper was written in 2002. The use of such tools has since become widespread due to the training imparted by Dr. R. Kannan, I.A.S. The use of the tools has become institutionalised.)

CHAPTER -X

AMARAVATI LOTUS MEDALLIONS GIFTED TO ARCHAEOLOGICAL SURVEY
OF INDIA, HYDERABAD CIRCLE DISPLAYED IN THE SITE MUSEUM
AT AMARAVATI, GUNTUR DISTRICT ON 15.11.2005 AD

Amaravati sculptures rank with Elgin Marbles in the world of Art. They form a special genre in the art of Sculpturing. They are made of limestone, which are delicate to work with. The unknown Satavahana artists toiled hard to build the Stupa called "Maha Chaitya" from 100 BC to 250 AD. They were intact till the 12th Century AD. Due to carelessness and religious feuds, this Maha Chaitya lost its glory and withered. In about 1800 AD it was all covered with dust and mud. Raja Vasu Reddy Venkatadri Naidu, the local Zamindar of a nearby town came to settle here in Amaravati. He was searching for building materials and this mound came handy and he ordered his people to open it and found large sized bricks and weathered lime stones. Not knowing what havoc they were causing, they dug open one area and found large bricks and lime, which they used as building materials. By the time the township was created, a great havoc was done to the "mound" which was called as "Dipaladinne" by the locals. It was plundered, most of the priceless sculptures lost, and some were lying in the ground to be churned as lime mortar. It was sheer luck that Col. Colin McKenzie who crossed the area saw the sculptures and went. He discussed about them with some archaeologists and returned to the village with his retinue of workers and took some sculptures and gifted some to a local Surgeon Alexander and went to Madras. In the year 1820 or so he came down again with Government order and removed carefully some sculptures and brought them to Madras Government Museum and left them in the quadrangle. Some of the sculptures were identified, ordered to be sent to the India Office, London. Later they were arranged in the British Museum. In the meantime, Surgeon George Bidie was the Superintendent of the

Government Museum, Madras, the central Museum in the Full view of the wall constructed in 1870 AD opposite to Bronze Gallery it was there till 2005 AD

Madras Presidency. Some Lotus medallions and some fragments were kept on an open wall, which was built near the present Bronze Gallery. In about 1884-85 Surgeon George Bidie arranged the display of the Amaravati Marbles in the Madras Museum. He had to "cross swords with no less a person than James Burgess of the Archaeological Department of the Government of India, who was instrumental in excavating them. Mr. Bidie proved himself that he was the master of the situation and what he did was only practicable way dealing with the sculptures". The rest of the story is well known to all (Centenary Souvenir 1851-1951 of the Madras Government Museum, (1951 (F.E.), 1999 -

Reprint, p. 21).

In 2002, the then Hon'ble Chief Minister Thiru Chandrababu Naidu, Government of Andhra Pradesh requested the then Chief Minister Selvi J Jayalalithaa of Tamil Nadu to spare some Amaravati Sculptures to their Museum. It was agreed and Government ordered to identify the sculptures that could be sent to Hyderabad as gift of Tamil Nadu. Nineteen Lotus medallions and fragments were identified by the Department of Museums to be given as a gift to Hyderabad and a Government Order was issued to this effect in 2003, which was intimated to them for further action. In 2005, the Archaeological Survey of India, Hyderabad Circle requested the Department of Museums to separate the lotus medallions and send them to Hyderabad. They sent their Technicians and further requested to assist them in this regard. By this time the Archaeology Curator and Staff were well trained in the art of removing the embedded sculptures using modern power tools (Bosche Hammer Drill) without causing any damage to any sculptures. Hence the team from the Chennai Museum removed all the nineteen sculptures carefully and packed them as per the International Convention of Packing and loaded them on the truck using Cranes. They left Chennai Government Museum in the late night and reached safely Hyderabad the next Day.

They are now displayed in the site Museum at Amaravati by the Archaeological Survey of India.

Dr. R. Kannan, IAS saw them there in 30th July 2008.

The artefacts from Government Museum, Chennai in 2005 on display at the Amaravati Site Museum, 2008

The artefacts from Government Museum, Chennai in 2005 on display at the Amaravati Site Museum.

2008 where Dr. Kannan saw them

Lotus Medallion No.2

Lotus Medallion NO.3 Upright pillar with Half

Half Lotus Medallion No. 1 Lotus Medallion No.4

Upright pillar with Half

Lotus Medallion NO.5 Lotus Medallion NO.6 Lotus Medallion NO.8

Lotus Medallion NO.7

Lotus Medallion No.9 Upright pillar with Lotus Lotus Medallion No. 11 Lotus Medallion No. 12

Medallion No.10

70

Upright pillar with Lotus Lotus Medallion No.14 Lotus Medallion No.15 Upright
pillar with Lotus
Medallion No.13 Medallion No.16

Lotus Medallion No.17 Lotus Medallion No.18
Upright pillar with Lotus
Medallion No.19

Process of transporting the internationally packed The lotus medallions are packed
as per
Lotus medallions to Hyderabad. intemational standards.

Process of transporting the packed Lotus
medallions to Hyderabad.

CHAPTER-XI
AMARAVATI COLLECTION IN THE BRITISH MUSEUM

The main places of publication of the British Museum Amaravati collection are summarized in the following table. This set of concordances contains from the left: the catalogue number in the present work; the British Museum registration number; the catalogue number from the book written by Douglas Barrett 'Sculptures from Amaravati in the British Museum' (1954), trustees of the British Museum, London); the so-called 'Elliot' number (from "Report upon the Government Central Museum and the local museums in the provinces for 1855-56, with appendices by Edward Balfour, Madras", Superintendent, Madras Government Museum then called the Government Central Museum dated 14th December, 1855 (a photo copy of Appendix B is available in the Chennai Museum, Archaeology Section It has been converted into a printed copy which contains only the artefacts in the Government Museum, Chennai which is available) recorded in the old India Museum register and written on the reliefs at the behest of Surgeon Balfour, Director of the Madras Museum; the India Museum registration number now known only from a manuscript copy of the register in the Department of Oriental Antiquities at the British Museum; the plate number from Tree and Serpent Worship (Fergusson 1873); the plate number in Captain Tripe's album Photographs of the Elliot Marbles, etc. (Tripe 1859); the plate number in L'Evolution du Style indie d'Arnaravati (Stern & Benisti 1961); the Mackenzie collection line drawing number (Franks, 1881); and the plate number in a recent publication in Japanese of Indian sculpture at the British Museum (NHK 1991). Other, select references are contained in the individual catalogue entries.

Cat. BM Barrett Elliot 10M. Ferg Tripe Stern! Mack NHK
1992 1880 cat.no. No. Reg.no. usson pLno. Benisti enzie pLno.
7-9 1954 (Madras) 1876 pLno. 1859 1961 draw. 1991
1873 no.

1881
1 24 2 39 69 LIII,2 19 IVa
2 28 1 40 73 LIII ,1 20 IVa
3/74 81 3,93 120 35 LXXVIII,1 36a XL b 41 79b
4 110 4 136/ 22 XVa
137 (outer)
5 46 5 130/ 81 LI 38 31
135 (inner) (inner)
6 4 30 32/ 7 LVII,2 16 (in XXII 61 (in
33 L,2 ner) a ner) 75
17 (outer)
(outer)
7 10 35 68 61 XLVIII ,1 27
8 1 31 18 65 LVIII,1 16
9 48 32 23 64 LXI,2 11
10 47 34 17 83 L,1 5
11 7 82 132/ 80 Ll I,1 39 (in LVI 52
138 LlX,1 ner) XLVIII (inner)
40 b 56
(outer) (outer)
12 11 84 138/ 78 LlX,2 42 LVII a 56 60
139
13 14 81 140 82 LII ,2 43 53
LX,1 (inner)
57
(outer)
14 17 83 131/ 79 LX,2 41 LVII b 55 64
134
15 37 33 100 84 LXI ,1 32 43

Cat. BM Barrett Elliot 10M. Ferg Tripe Stern! Mack NHK
1992 1880 cat.no. No. Reg.no. usson pLno. Benisti enzie pLno.
7-9 1954 (Madras) 1876 pLno. 1859 1961 draw. 1991
1873 no.

1881
1 24 2 39 69 LIII,2 19 IVa
2 28 1 40 73 LIII ,1 20 IVa
3/74 81 3,93 120 35 LXXVIII,1 36a XL b 41 79b
4 110 4 136/ 22 XVa
137 (outer)
5 46 5 130/ 81 LI 38 31
135 (inner) (inner)
6 4 30 32/ 7 LVII,2 16 (in XXII 61 (in
33 L,2 ner) a ner) 75
17 (outer)
(outer)
7 10 35 68 61 XLVIII ,1 27
8 1 31 18 65 LVIII,1 16
9 48 32 23 64 LXI,2 11
10 47 34 17 83 L,1 5
11 7 82 132/ 80 Ll I,1 39 (in LVI 52
138 LlX,1 ner) XLVIII (inner)
40 b 56
(outer) (outer)
12 11 84 138/ 78 LlX,2 42 LVII a 56 60

139

13 14 81 140 82 LII ,2 43 53

LX,1 (inner)

57

(outer)

14 17 83 131/ 79 LX,2 41 LVII b 55 64

134

15 37 33 100 84 LXI ,1 32 43

73

Cat. BM Barrett Elliot I.M. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pl.no. Benisti enzie pl.no.
7-9 1954 (Madras) 1876 pl.no. 1859 1961 draw. 1991
1873 no.

1881

16 25 6 46 71 LV, 2 22 IVa
17 26 7 48 70 LV, 3 22 IVa
18 27 8 47 72 LV, 1 22 IVa
19 6 41 114 45 Llv,4
20 3 39 45 49 LV, 4
21 16 36 126 47 LV, 5
22 9 42 46 XLVIII , 1
23 12 36 125 50 LXII , 2 34 XXVIII 51
a
24 15 37 109 54 LXIII , 1 34 XXIX
25 5 40 34 51 LXIII , 3 18 62
26 2 38 35/36 53 LXIII , 2 18 59
Llv, 3
27 8 85 LXII , 2 L 58 63
28 119 86 58
29 13 87 124 48 Llv, 1 26 LXlla
30 92 88
31 32 12 38 95 XCII,5 Vb 72
32 99 9 58 67 Lvii , 2 21 73
33 100 10 108 66 Lvii , 1 24
60 LVII , 4 25
33 101 10
34 102 11 59 74 LVII, 3 25
35 21 46 64 92 XCII,4 24 XXVI b
36 20 43 28 68 LXIV, 2 14 71
(inner)

Cat. BM Barrett Elliot I.M. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pl.no. Benisti enzie pl.no.
7-9 1954 (Madras) 1876 pl.no. 1859 1961 draw. 1991
1873 no.

1881

16 25 6 46 71 LV, 2 22 IVa
17 26 7 48 70 LV, 3 22 IVa
18 27 8 47 72 LV, 1 22 IVa
19 6 41 114 45 Llv,4
20 3 39 45 49 LV, 4
21 16 36 126 47 LV, 5
22 9 42 46 XLVIII , 1
23 12 36 125 50 LXII , 2 34 XXVIII 51
a
24 15 37 109 54 LXIII , 1 34 XXIX
25 5 40 34 51 LXIII , 3 18 62
26 2 38 35/36 53 LXIII , 2 18 59
Llv, 3
27 8 85 LXII , 2 L 58 63
28 119 86 58
29 13 87 124 48 Llv, 1 26 LXlla
30 92 88
31 32 12 38 95 XCII,5 Vb 72
32 99 9 58 67 Lvii , 2 21 73
33 100 10 108 66 Lvii , 1 24
60 LVII , 4 25
33 101 10

34 102 11 59 74 LVII, 3 25
35 21 46 64 92 XCII,4 24 XXVI b
36 20 43 28 68 LXIV, 2 14 71
(inner)
74

Cat. BM Barrett Elliot I.M. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pl.no. Benisti enzie pl.no.
7-9 1954 (Madras) 1876 pl.no. 1859 1961 draw. 1991
1873 no.

1881
36 19 43 27 60/60a LVI , 1 13 XVIII b 50
(outer) XVII
37 18 44 29 62 LXIV, 1 15 69
77 24
89 30
38 22 45 25 90 XCII , 1 12
39 31 92 30 55 LVI , 3 14 XLVII a 74
40 34 89 58 Lxv, 2 XLVII b 79 70
41 23 90 1 59 LXV, 3 1 LVIII b 24 68
12 LIX b
42 35 91 104 57 LXV, 1 26
43 29 78 31 56 LVI , 2 12
44 30 79 110 55a XCII , 2 30
45 33 80 65 93 XCII , 3 26
46 108 13 94 108 LXXX 25 Xb
VII ,5
47 55 57 53 44b LXXX 23
VIII ,1
48 56 58 52 94 LXXX 23 IVb
VIII ,2
49 60 55 75 44a LXXXII , 4
6
50/113 62 17 92 42 LXXXII , 19
23 8 (frieze) (frieze)
XC .2
XC.3
51 107 56 99 LXXXII , 4
7 30
52 88 119 93 102 30
53 91 120 12 94a 4
32

Cat. BM Barrett Elliot I.M. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pl.no. Benisti enzie pl.no.
7-9 1954 (Madras) 1876 pl.no. 1859 1961 draw. 1991
1873 no.

1881
36 19 43 27 60/60a LVI , 1 13 XVIII b 50
(outer) XVII
37 18 44 29 62 LXIV, 1 15 69
77 24
89 30
38 22 45 25 90 XCII , 1 12
39 31 92 30 55 LVI , 3 14 XLVII a 74
40 34 89 58 Lxv, 2 XLVII b 79 70
41 23 90 1 59 LXV, 3 1 LVIII b 24 68
12 LIX b
42 35 91 104 57 LXV, 1 26
43 29 78 31 56 LVI , 2 12
44 30 79 110 55a XCII , 2 30
45 33 80 65 93 XCII , 3 26
46 108 13 94 108 LXXX 25 Xb
VII ,5
47 55 57 53 44b LXXX 23

VIII ,1
48 56 58 52 94 LXXX 23 IVb
VIII ,2
49 60 55 75 44a LXXXII , 4
6
50/113 62 17 92 42 LXXXII , 19
23 8 (frieze) (frieze)
XC .2
XC.3
51 107 56 99 LXXXII , 4
7 30
52 88 119 93 102 30
53 91 120 12 94a 4
32
75

Cat. BM Barrett Elliot 10M. Ferg Tripe Stern! Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pLno. Benisti enzie pl.no.
79

1954 (Madras) 1876 pLno. 1859 1961 draw. 1991
1873 no.

1881

54 76 115 13 21 LXXXII,4 4

27

55 77 113 LXXXII ,1 LXb 48

56 90 116 105 23 LXXXII,2 31 49

57/65 112 118.51 XVlb 47

(back) (front)

58 78 117 14 43 LXXXII ,3 5

59 89 114 11 22 LXXXII ,5 4

27

60/72 79 15,98 75 LXXVII 1,2 III 64 46

LXXVIII,3

61 44 53 122 85 XCI,3 2 45

27

63 74 52 21 28 LXXV 9

32 Xla

64 39 49 102 88 XCI ,2 5 XVb 76

65 (see en ry 57)

66 58 50 50 106 LXXXVII ,7 21

67 41 16 76 107 LXXXVII ,8 24

68 69 101 116 LXXXI, 1 19 42

35

69 70 99 32 LXXVII 80

70 72 100 24 LXXVI 19 78

71 75 102 22 34 LXXXI,2 10

72 (see en ry 60)

73 809 96 20 33 LXXXI,3 8

74 (see en ry 3)

75 83 95 103 37 LXXX,3 33

76 85 94 127 40 LXXX, 2 19 Lib 47

37

77 87 97 128 38 LXXIX,1 36 Lia 11

78 120 103 19 36 LXXIX,2 7

79 121 104 119 41 LXXIX3 24

80 122 105 121 44c LXXX, 1 27

81 71 107 39 LXXV 35b 79c

82 123 108 79a

83 73 110 10 27 3 22b 65

Cat. BM Barrett Elliot 10M. Ferg Tripe Stern! Mack NHK

1992 1880 cat.no. No. Reg.no. Usson pLno. Benisti enzie pl.no.
79

1954 (Madras) 1876 pLno. 1859 1961 draw. 1991

1873 no.

1881

54 76 115 13 21 LXXXII,4 4

27

55 77 113 LXXXII ,1 LXb 48

56 90 116 105 23 LXXXII,2 31 49

57/65 112 118.51 XVlb 47

(back) (front)

58 78 117 14 43 LXXXII ,3 5

59 89 114 11 22 LXXXII ,5 4

27

60/72 79 15,98 75 LXXVII 1,2 III 64 46
LXXVIII,3
61 44 53 122 85 XCI,3 2 45
27
63 74 52 21 28 LXXV 9
32 Xla
64 39 49 102 88 XCI ,2 5 XVb 76
65 (see en ry 57)
66 58 50 50 106 LXXXVII ,7 21
67 41 16 76 107 LXXXVII ,8 24
68 69 101 116 LXXXI, 1 19 42
35
69 70 99 32 LXXVII 80
70 72 100 24 LXXVI 19 78
71 75 102 22 34 LXXXI,2 10
72 (see en ry 60)
73 809 96 20 33 LXXXI,3 8
74 (see en ry 3)
75 83 95 103 37 LXXX,3 33
76 85 94 127 40 LXXX, 2 19 Lib 47
37
77 87 97 128 38 LXXIX,1 36 Lia 11
78 120 103 19 36 LXXIX,2 7
79 121 104 119 41 LXXIX3 24
80 122 105 121 44c LXXX, 1 27
81 71 107 39 LXXV 35b 79c
82 123 108 79a
83 73 110 10 27 3 22b 65
76

Cat. BM Barrett Elliot LM. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pLno. Benisti enzie pLno.
7-9 1954 (Madras) 1876 pLno. 1859 1961 draw. 1991
1873 no.

1881
84 82 109 LXXV
85 84 111 16 25 LXXV 3 66
31
86 86 112 15 31 LXXV 3
31
87 36 106 26 89/ LXXX 10
89a VIII,3
88 93 59 37 12 XCIV,3 19 83
89 94 60 96 11 XCIV,5 23
90 95 61 113 10 XCIV,4 26
91 96 65 112 9 XCVII,2 25 82
92 97 67 43 19 XCVII,4 20
93 113 62 66 4 XCIV,1 27
94 114 64 41 18 XCVII,1 20 XXXVIIb
95 115 66 111 8 XCVII,3 25 34
96 66 63 67 5 XCIV,2 26
97 116 69 42 3 XCIII,4 21
98 98 68 91 6 XCIII,3 30
99/ 43 18 106 96 LXXXVII,2 32
120 LXXXVII,3
100 49 70 118 14 XCV,3 23 Xlb 8 55
101 50 71 115/ 13 XCV,1 24 Xlla 25
123 XCV,4 (low
XCVI,2 er)
32
(Upp
Er)
102 53 72 129 16 XCVI,1 31 Xlb 26 54
103 51 73 101 XCVI,3 32 XIVb 23
104 52 74 117 xcv,2 30 46(3)
105 129 26
106 54 75 49 xcvi,4 23 81
107 117 76 51 1 XCIII 23
108 118 77 69 7 22
109 109 29 74 77 LXXXIX29 labc 67
110 63 28 56 98 XC,4 24
111 103 26 70 97 XC,6 28

Cat. BM Barrett Elliot LM. Ferg Tripe Sternl Mack NHK
1992 1880 cat.no. No. Reg.no. Usson pLno. Benisti enzie pLno.
7-9 1954 (Madras) 1876 pLno. 1859 1961 draw. 1991
1873 no.

1881
84 82 109 LXXV
85 84 111 16 25 LXXV 3 66
31
86 86 112 15 31 LXXV 3
31
87 36 106 26 89/ LXXX 10
89a VIII,3
88 93 59 37 12 XCIV,3 19 83
89 94 60 96 11 XCIV,5 23
90 95 61 113 10 XCIV,4 26

91 96 65 112 9 XCVII,2 25 82
92 97 67 43 19 XCVII,4 20
93 113 62 66 4 XCIV,1 27
94 114 64 41 18 XCVII,1 20 XXXVllb
95 115 66 111 8 XCVII ,3 25 34
96 66 63 67 5 XCIV,2 26
97 116 69 42 3 XCIII,4 21
98 98 68 91 6 XCIII,3 30
99/ 43 18 106 96 LXXXVII,2 32
120 LXXXVII ,3
100 49 70 118 14 XCV, 3 23 Xllb 8 55
101 50 71 115/ 13 XCV, 1 24 Xlla 25
123 XCV,4 (low
XCVI,2 er)
32
(Upp
Er)
102 53 72 129 16 XCVI,1 31 Xlb 26 54
103 51 73 101 XCVI,3 32 XIVb 23
104 52 74 117 xcv, 2 30 46(3)
105 129 26
106 54 75 49 xcvi,4 23 81
107 117 76 51 1 XCIII 23
108 118 77 69 7 22
109 109 29 74 77 LXXXIX29 labc 67
110 63 28 56 98 XC,4 24
111 103 26 70 97 XC,6 28

77

Cat.
1992
BM
1880
79
Barrett
cat.no.
1954
Elliot
No.
(Madras)
LM.
Reg.no.
1876
Ferg
Usson
pLno.
1873
Tripe
pLno.
1859
Stern!
Benisti
1961
Mack
enzie
draw.
no.
1881
NHK
pLno.
1991
112 64 27 54 101 XC,5 24
113 (see er try 50)
114 65 24 57 99 XC,1 24
115 104 25 71 104 XC,7 28
116 45 22 95 87 XCI,1 5 Villa 77
117a 111 a 14 72 109 XC,8 29
117b 111 b 14 29
117c 111 c 14 29
117d 111 d 14
117e 111 e 14 73 28
111f 11 1f 14 28
118 105 47 88 LXXX
VIII,4
29

The main places of publication of the British Museum Amaravati collection summarized above are taken from the "Amaravati: Buddhist sculpture from the Great Stupa by Robert Knox, 1992". Robert Knox is a good friend of Dr. R. Kannan, LAS and R. Balasubramanian. He helped us to understand the skill of recreating the Amaravati Gallery in the Government Museum, Chennai in 2000 AD.

Iconography

Before the 1st century AD, the Buddha was represented in aniconic form. There was no idol worship of the Buddha. Consequently, in all the Amaravati sculptures before the 2nd Century AD, the Buddha is shown in symbolic form as a Bodhi tree, pillar, deer, dharmachakra, Buddha pada (feet of the Buddha), empty place etc. Anthropomorphic representations of the Buddha started to emerge from the 1st century AD in Northern India. The two main centres of creation have been identified as Gandhara in today's North West Frontier Province, in Pakistan, (now Kandahar in Afghanistan) and the region of Mathura, in central northern India. The advent of Mahayana Buddhism after the 5th Great Council of Kanishka in the 2nd Century AD made the iconic representation of the Buddha popular. This had its impact in Amaravati also. The icons of Buddha as bas relief and in the round emerge in the later phases.

Amaravati Collections in the British Museum
(Knox, Robert (1992), Amaravati).

LOTUS MEDALLION

(Railing Pillar)

2nd Century AD or slightly earlier

H (Height). 24.25cm; W (width). 7.25 Cm; Th (thickness). 1.5cm

Inscription : Published in Fergusson 1873,

Pl. XCIX, 4; Luders, no. 1209

Lit. Barrett 1990, fig. 1

BM 24, Barrett 2

LOTUS MEDALLION

(Railing Pillar)

2nd Century AD or slightly earlier

H. 27.42cm; W. 7.25 Cm; Th. 1.5 cm

Inscription: Published in Fergusson 1873,

Pl. XCIX, 15; Luders, no. 1220

Lit. Barrett 1990, fig. 1

BM 28, Barrett 1

LOTUS MEDALLION

(Railing Pillar)

Ist-2nd Century AD

Ht. 110 cm; W. 87.5 Cm; Th. 17.5 Cm.

Lit. Barrett, 1956, pI. XXv.

BM 81 , Barrett 3

Upright stone with half lotus pillar medallion.

The upright stone with lotus medallions are found in Buddhist

Stupa architecture. The pillars are either circular or square.

LOTUS MEDALLION

(Railing Pillar)

2nd Century AD

Ht. 217.5 cm; w. 80cm; Th.27 cm

BM 110, Barret 4

CARRYING HEADDRESS

(Railing Pillar)

1st-2nd Century AD

H.275 cm ; W.82.5 cm; Th.28 cm

BM 46, Barrett 5

The

upper area depicts the Elevation of Bodhisattva's Headdress. Two devas carry headdress or turban in a large tray assisted by a further pair of devotees. The side panels in this area each have a pair of flying devas honouring the Elevation. The lower area shows the Elevation of the Begging Bowl of the

Buddha, raised by four flying devas supported at the sides by panels with pairs of other flying devas. (Knox, Robert (1992), p.48).

ENLIGHTENMENT OF THE BUDDHA
AT BODH GAYA A

(Railing Pillar)

2nd Century AD

H. 266.2 cm; W. 85.6cm; Th.26cm.

Inscription: published in Fergusson 1873, pl.XCIX, 14;
Luders, no.1219.

Lit. Barrett 1990, pl.VI; Vogel 1972, pl. VIla.

BM 4, Barrett 30.

This pillar is the only example in the Collection that is complete from top to bottom on both faces. Inner face: Part of the narrative on this face of the pillar is concerned with the Enlightenment of the Buddha at what is now called Bodh Gaya on the Phalgu River (formerly the Nairanjana River) in Gaya District, Bihar. The upper area shows the river itself in the central panel in a line of waves above the footprints of the Buddha and a pair of seated birds. On either side of the river are trees, the one on the right with a hand wearing a bracelet emerging from it. On the left there is a distinctly carved river bank. This hand belongs to a vanadevata or tree spirit who offers it to the Buddha to help him in his journey across the river (Sivaramamurti, C, 1942, p.66). Between the banks of the river are two lines of hamsas or geese. On either side of this panel are worshippers, on the left side a group of women bringing purnaghatas and on the right side the naga (snake) king, Kalika, with seven hoods, and his three naga queens, each with a single hood, raising their hands in worship.

The central area with lotus border depicts the Bodhi tree in great detail above the throne with its now badly damaged footprints. At the sides of this area is a collection of simple, thatched huts, and around the throne is a group of worshipping women, some bearing gifts in bowls and baskets, one full of flowers. This is the offering of food by the girl Sujata, daughter of Senani (see Sivaramamurti C, 1942, p.253 or Thomas Edward J., 1975, p.70-1 for this story).

The lower area depicts in the central panel the Bodhi tree above the throne and footprints. It is flanked on the left by a male figure in monkish garb carrying a staff and on the right side by two laymen; also carrying a long piece of cloth to the Bodhisattva as offering. On the right and left of this panel two groups of standing laymen also carry a long piece of cloth as offerings. This scene may be the occasion

when, before his seven years of austerity, the Bodhisattva was offered pieces of cloth by Indra disguised as a hunter. Here this is achieved in the presence, possibly, of participating deities. Although this is an event anterior to the scene depicted in the other panels on this face and so somewhat puzzling,

it is likely that it is not simply the 'Enlightenment' as stated in the 1954 catalogue (Barrett, Douglas (1954), p.65). However, this interesting and difficult scene is at least in part a celebration of the Enlightenment, whatever else it may depict.

7

ELEPHANTS OFFERING TO BODHI TREE
(Railing Pillar)
2nd Century AD

H. 60 cm; W. 67.5 cm; Th. 10cm.
BM 10, Barrett 35.

8

TEMPTATION OF THE BUDDHA
(Railing Pillar)
2nd Century AD

H. 260cm; W. 80cm; Th. 13.5 cm.
Inscription: published in Fergusson 1873, pI. XCIX, 17; Luders no.1222.
BM 1, Barrett 31 .

The inner, narrative face of the relief is all that remains of this pillar. The narrative scenes are set out in seven panels: a central area bordered top and bottom by two areas

of broad fluting, each containing three separate through related ones. The narrative thrust of this relief is the Enlightenment of the Buddha shown in the top fluted area of the pillar. The areas are in convex relief against the face of the pillar.

The middle area depicts the empty throne and footprints under the Bodhi tree, m-"
lfill!!!!lll.1

flanked by kneeling and standing worhippers. The left-hand fluting contains a dignified group of standing male figures, most with hands raised in a posture of wor hip. The right hand fluting surrounds the clutch of fleeing male figures, some with hands raised in worship as they look back at the tree and throne, and others with their backs turned as they run away from the Enlightenment. These people are part of the army of Mara which, now defeated, flies from the scene in awe and confusion.

The central area with lotus border depicts the empty throne and footprints under a Bodhi tree worhipped by a group of male and female figures including the four Lokapalas presenting the four bowls

82

(Thomas, Edward J, 1971, p.86). At the foot of the throne two kneeling male figures also present offerings held in bowls. They are the two merchants, Trapusa and Bhallika, who gave barley cakes and honey to the Buddha (ibid, 85-6). To the left of the tree, behind the throne, stands a male figure with a bundle in his hand. This is Svastika presenting bundles of grass to the Buddha who later spread them on his seat under the tree (Sivaramamurti c, 1942, pp.152 and 252, and Thomas, Edward J, 1975, p.71). The men in this relief all wear the conventional, short dhoti or loin cloth tied at the right hip in a loose knot hanging down a short distance.

In the lower fluted area are scenes associated with the Demon King Mara who tried to tempt the Buddha away from his Enlightenment. In the left-hand fluting, a pot-bellied figure stands on the throne under the Bodhi tree with his left hand on his hip; in his right hand he waves a chaurie or fly-whisk in the air. Beside the throne stands an elegant male figure with an umbrella, clearly an attendant of the Bodhisattva, shown symbolically here in the form of the footprints below the throne. This is the occasion of Mara laying claim to the Buddha's seat (see Sivaramamurti C, 1942, pp. 252-3, for this story).

The central fluting depicts the Temptation of the Buddha. To the right of the throne is a group of dwarfs with weapons and stones assaulting the throne, and to the left is a group of standing female figures, the daughters of Mara, using guile and their wiles to divert the Bodhisattva from his path.

The absence of the Buddha in human form suggests the dating of this relief to the period before iconic forms became common.

INFANT SIDDHARTHANURSED BY THE OLD MAN ASITA

(Railing Pillar)

2nd Century AD.

H. 200 cm; W. 84.1 cm.

BM 48, Barrett 32

Loaned to the National Museum, New Delhi.

The central area is bordered by a simple row of lotus petals and a wide, lush band of complex foliage including leaves, flowers, buds, tendrils and animals, all in a series of small cartouches formed by a double undulating

Ville. ~g~zg~

The scene depicted in this area has been identified as the infant Siddhartha nursed by the old man Asita (Barret, Douglas, (1954), p. 66). At the centre of the panel sits an

elderly male figure with a length of cloth on his lap, the imprint of a child's foot upon it. He sits in front of a regal figure, probably Suddhodhana, the father of Siddhartha. Behind him are a number of female attendants, some carrying chauries (fly whisks) or fans, others with hands raised in worship. Below the king is a group of seated women with their hands raised in worship and behind him is a standing male in a similar posture. Below Asita is a seated male with hands raised in a similar posture. The scene takes place under the roof of a pillared pavilion. To the right of the area is a torana (arched gateway) with three crossbars. Two male figures stand inside this gate, one with his back to the viewer and with his hands raised in worship, and the other simply a face looking out through the gateway. The lower fluted area of this pillar also contains part of the Asita story, identified in the 1954 catalogue (ibid, p.66) as the 'visit of Asita and his nephew, Naradatta' (Thomas, Edward J, 1975, pp. 38-43).

10
MUCHILINDA
(Railing Pillar)
2nd Century AD

H. 270cm; W. 80cm; Th. 12.5 cm.

BM 47, Barrett 34.

The upper area contains at the centre a five-hooded naga (snake) - Muchilinda in high relief with a collar at the neck and coiling body. On either side of the snake are lotus buds and blossoms on long stems. In the side panels of the upper fluting are female figures carrying on their upturned hands wide bowls, probably containing food, and small pots in their other hand. They stand upon the backs of the makaras with forked tails but closed mouths. The lower fluted area contains a trio of ganas or dwarfs, the middle dancing and the two flanking playing musical instruments, on the left a kind of vertical drum. On the right the figure holds a string of beads in his upper hands; the lower hand is now too broken to allow identification of what he holds. They are bordered at the top and bottom by a ridge on surface with leaves in wave pattern in high relief.

11
GREAT DEPARTURE
(Railing Pillar)
3rd Century AD
H. 270cm; W. 83.3cm; Th. 29cm.
Lit: Burgess 1887, fig.22; Ashton 1949, 31, pl.16a
BM 7, Barrett 82.

The top portion of this Railing pillar is lost including the top half of the upper fluted area. Inner face of the usual seven narrative panels of this face only five are now certain of interpretation, the two right hand panels of the upper grooved area being so damaged and lost as to prevent an accurate view. In the upper grooved area, the left hand panel depicts the Elevation of the Head-dress of Prince Siddhartha. A man with leg bent raises his arm to hold the tray carrying the turban, while two others to his left lean to assist him. The middle panel shows some worshipping, kneeling female figures and on the right are a number of standing females with heavy anklets. The figures in the two side scenes stand upon a ridge on surface with foliate wave pattern adorned with hanging leaves.

The central area, bordered by a simple lotus-petal pattern, and no grand floral zone as on the inner face of Cat.no.6, depicts the Great Departure of Prince Siddhartha from Kapilavastu on the journey to his ultimate Enlightenment. The main figure is the prince himself who, with a large, halo behind his head, rides his great horse, Kanthaka, its hooves held up by a group of ganas (dwarfs) so that their sound will not be heard in the palace. Behind the horse runs the prince's umbrella bearer, its canopy appearing just above the halo. At the horse's flank a running man is lifted up by a pair of ganas as he raises a chaurie or fly whisk above his head. Under the horse's head is Chandaka, the prince's groom, dressed in a pleated tunic. Behind the prince is a large group of male figures engaged in ecstatic activity, including the playing of a flute and a lyre at the top right and the waving of chauries at the top left in front of the city gate. They accompany a worshipping princely figure with a round halo behind his head. The lower area depicts, on the left, the Elevation of the Head-dress of the prince. A young man leaps up with one leg drawn up, his hands raised above his head as he holds above the tray with the turban. He is assisted from both the sides by two other men and from below by a further three. All of them have their legs drawn up and it is clear that they are flying devas (divine beings) carrying off the turban. The middle panel shows the Prince Siddhartha taking leave of his groom, Chandaka, and his horse, Kanthaka. The prince sits on a plain throne with one leg drawn up on to it. At the bottom right kneels Chandaka in his pleated tunic and staff, touching the feet of his master (Knox, Robert, 1992, pp. 58).

12
PRESENTATION OF RAHULA TO THE BUDDHA
(Railing Pillar)
3rd Century AD

H. 252.5cm; W.60cm; Th. 29cm.

BM 11 , Barrett 84.

85

13

CASTING OF THE HOROSCOPE

(Railing Pillar)

3rd Century AD.

H.221.25cm; W. 86.8cm; Th.29cm.

BM. 14, Barrett 81.

It is the practice to cast the horoscope of children to know the future in India.

14

SANKHAPALAJATAKA

Railing Pillar

3rd Century AD

H.225cm; W.60cm; Th. 28.5cm.

BM. 17, Barrett83

Once the Bodhisatva was born as a prince of Rajagraha (modern Rajgir, Bihar) having the name Duyyodhana. When he came of age his father, who was the king of Rajagriha abdicated the throne in his favour and renounced the world to become an ascetic. He lived in a forest on the bank of the Kannapanna river, (variant Kannavanna) is identical with the Kistna or Krishna, the great river of Southern India) (Vogel, 1. PH, 1926) which flowed from the Sankhapala lake near the mount Gandaka. The lake was named after the lord of the lake Sankhapala, a Naga (Serpent) king. Although Sankhapala was a Naga, yet he was kind and compassionate. He was also religious and was greatly impressed by the life-style and doctrine of the ascetic. Soon he became his disciple and visited him frequently to hear his discourses.

One day Duyyodhana, the son of the ascetic and the king of Rajgir somehow happened to know the whereabouts of his father and visited his hermitage. There, he met Sankhapala and was impressed by his style and ideals and thought of becoming like him.

By and by Duyyodhana died and was reborn in the Naga world as a king bearing the same name - Sankhapala, because once he had desired to become like the Naga king. When he grew up his samskara

86

(confections) made him renounce the world to retire on an ant-hill near the Kannapanna to keep the holy fast. As he was engrossed in the meditations sixteen men came and seized him and pierced his body with stakes to make holes to fasten him with ropes. Though strong, the king of the serpent did not show any anger to resist them. When the men were dragging him to the city a pious man name Alara felt pity for the snake and had him released (Prof. Cowell, E.B., Editor (1999), Vol.V,p.84; Dr C. B. Varma, D.Litt. (Based on the Digitised Collections ofIGNCA).

15

Rupananda learning the impermanence of beauty

(Railing Pillar)

2nd Century AD

H.270cm; W.80cm; Th. 19cm.

Inscription: published in Fergusson 1873, pl.XCIX,13; Luders, no.1218.

Lit: Ashton, 1949,30, p1.68; Burgess 1887, 38,fig.8; Viennot 1958, 276 and fig.32; Setagaya 1990, 138.

BM 37, Barrett 33

Rupananda was an attractive woman who was always surrounded by admirers. She never felt very lonely, since all those dear to her-mother, brother, and even husband-had all entered the Buddhist Order. Missing her family badly, she went to visit them often and heard them speak of the Buddha in glowing terms, so that she longed to go and pay him homage too. But when she learned that the Buddha often talked about the impermanence of the body, she was afraid that he might disparage her for her beauty, and so hesitated to do so. In the end, however,

she decided to go and see him anyway. As soon as the Buddha saw Rupananda, he realized that she was someone very attached to her beauty. To teach her a lesson, he caused a vision of a ravishing young lady to appear before her. When Rupananda saw the young lady, she could not help but remark how extremely beautiful she was. Then before Rupananda could realize what was happening, the beautiful young lady started to age and slowly deteriorate before her very eyes until she finally lay sick and helpless on the floor, rolling in her own excrement. Then she died, and Rupananda saw her corpse going through the 70 different stages of decay, oozing pus and other foul liquids, and finally crawling with maggots. Witnessing this rapid succession of images, Rupananda realized that there was a continuous process of change and decay in the body. With that realization, the attachment that Rupananda had for her body diminished and she came to perceive its true nature. She then became a nun, and under the guidance of the Buddha, eventually attained arahatship.

87

16

Lotus Medallion
(Railing Crossbars)
2nd Century AD slightly earlier
Diam. 71.25cm; Th. 11 cm.
BM 2S, Barrett

17

Lotus Medallion
Railing Crossbars
2nd Century AD slightly earlier
Diam. 68.75cm; Th. 10cm.
BM 26, Barrett 7

18

Lotus medallion
Railing Crossbars
2nd Century AD slightly earlier
Diam. 71.87cm; Th. 11.5cm.
BM27, Barrett8

19

Lotus Medallion
Railing Crossbars
2nd Century AD Diam. 84.37cm; Th.20cm.
Inscription: Unpublished. This inscription was noticed by
Frank: in the 1880s and a paper impression made of it through
not published.
Lit: Michell 1982,96, fig.6; Knox 1986,fig.41.
BM 6, Barrett 41 .
Script :Brahmi
Language :Prakrit
Translation :Unpublished
Comment:
A two-line inscription on one of the tenons (see above) on the
inner face of the crossbar (i.e. the side missing its sculpture).

88

20 Lotus Medallion
Railing Crossbars
2nd Century AD Diam. 82.5cm; Th.26cm.
Inscription(20b) : Unpublished. This inscription

was noticed by Franks in the 1880s and

transcribed though not published.

BM 3, Barrett 39
Script: Brahmi
Language :Prakrit
Translation: unpublished

21
Lotus Medallion
Railing Crossbar
2nd Century AD
Diam. 81.25cm; Th. 23.5cm
BM 16, probably Barrett 36

22 Lotus Medallion

Railing Crossbar

2nd Century AD

Diam. 89cm; Th. 18cm.

BM 9, Barrett 42: Mackenzie Collection

23
Mandhatu Jataka

Railing Crossbar

2nd Century AD

Diam.83cm; Th.(max) 20cm.

BM 12, Barrett 36

Lit: Codrington 1926, pI.XXVI, fig.c; Bachhofer 1929, pU17 (left);
Kranrisch 1933, pI. XV, fig.49; Marcel-Dubois 1937, pI. XV, fig.4; Ashton
1949, 31-2;Knox 1986,fig.47.

This is one of the finest reliefs from Amaravati in the British Museum's collection. It depicts a scene from the Mandhatujataka. Mandhata was a rich and prosperous chakravartin ('Universal Emperor') who had ruled the world for thousands of years. He had grown dissatisfied, having realized every conceivable desire that the mortal world could offer. Thus he decided to include heaven in his realm, since that was all that seemed to be left to which he could aspire. Though his reign over heaven and earth lasted many thousands of years, again, he still felt desire and craving, and was still not satisfied. He finally aspired to the highest of heavens. Shakra (the Pali Buddhist equivalent for Indra), the king of the Gods himself, came to receive him in full state, and offered to share his throne with Mandhata. It is this moment that is depicted here. (Prof. Cowell, E.B., Editor, 1999, Vol.III, p.216;).

24 Udayana Jataka

Railing Crossbar

2nd Century AD

Diam. 53.75cm; Th. 31cm.

BM 15, Barrett 37

King Udayana had three wives, viz., Samavati, Magandiyā and Vasuladatta. Of these Magandiyā disliked Samavati. So she attempted twice to poison the mind of the king against Samavati, but failed. Then she tried the following method and wanted thus to attribute the motive of killing the king to Samavati. She put a snake inside the hollow of the king's Veena and accompanied him to Samavati's house where she released the snake. Then pretending to be shocked by the affairs she told him that it was the mischief of Samavati. Believing in this concocted story the king got angry with Samavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king thus proving Samavati's blemishless character. The king realized Samavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha. (Prof. Cowell, E.B., Editor, 1999, p.45).

25 Suddhodhana's Visit to Queen Maya

Railing Crossbar

2nd Century AD

Diam. 84cm; Th. 15cm.

BM 5, Barrett 40

One night Maya dreamt that a white elephant entered her womb. The next morning, she wanted to tell Suddhodhana about this dream in

private. So she requested him to meet her at the Asoka grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his horse beside which is the groom. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building means, "Pious gift of two cross-bars with circular panels, by Makabudhi, son of the householder Budhi, along with his father, sister and wife".

26

Visit of Ajatasatru to the Buddha

Railing Crossbar

2nd Century AD

Diam. 65.15cm; Th. 25cm.

BM 2, Barrett 38

PI. refer SL No. 93 of Chapter XII for a detailed explanation.

27

Nagaraja worshipping the Votive Stupa

Railing Crossbar

3rd Century AD

Diam. 83.75cm; Th. 15cm.

Lit. Foucher 1928, Vol. V, pi. XI, fig. 2; Bachhofer 1929, p. 17

(right); Ashton 1949, 31; Michell 1982, 187, fig. 315; Vogel

1972, p. LXb.

BM 8, Barrett 85 ; Mackenzie Collection.

This medallion bears the representation of a small stupa installed upon a tray kept on the throne around with a throng of figures in various poses of devotion and submission. Among them the male and female figures standing behind the throne have snake hoods on their heads. This attests the affiliation of the Naga community with the Buddha since we have seen some stupas like the Ramagramastupa and others protected by Nagas. Naga Erapatra and Muchilinda guarded the Buddha and protected him from a terrible storm for over a week.

91

28 Worshipping Triratna-One of the several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the Dharma (the Law) and the Samgha (the Order).

Railing Crossbar

3rd Century AD

Diam. 53.75 cm; W.108cm (tenons intact); Th. 24cm.

Lit. Burgess 1887, pl.XVII,fig.4; Coomaraswamy 1935, pl.II,fig.6;

Ashton 1949,32.

BM 119, Barrett 86

29

Lotus Medallion

Railing Crossbar

3rd Century AD

Diam. 86.87cm; Th.16.5cm.

BM 13 ; Barrett 87.

30

Asoka sBrahmi inscription

Railing Crossbar

2nd-3rd Century AD.

H.12.5cm; W.26.5cm.

Inscription: unpublished.

BM 92, Barrett 88

Script: Brahmi

Language :Prakrit

Translation: unpublished

31

Malavahaka

Railing coping

1 st century BC

H.64.3 cm; W.182.5 cm; Th.8 cm.

BM.32, Barrett 12

Garland bearers

92

32 Malavahakas
Railing Coping
1 st century BC
H.58.1 cm; W.175cm; Th.15cm
BM 99, Barrett 9

33 Coping Stone
Railing Coping
1 st century BC
H.57.5 cm;
W.(both)227.5cm; Th.15cm
BM 100/1 0 1, Barrett 10

34 Coping Stone
Railing Coping
1 st century BC
H.58-75 cm; W.98.1cm; Th.13cm
BM 102, Barrett 11

35 Makara
Railing Coping
2nd century AD
H.77.5 cm; W.86-25cm; Th.7cm
BM 21 , Barrett 46

36 Great Departure
Railing Coping
2nd century AD
H.90 cm; W.276.25cm; Th.28cm
Inscription: Unpublished.
Lit.Stem and Benisti 1952, pl.XLB (detail)
BM 19120, Barrett 43

93

Departure of Siddhartha from Kapilavastu (Mahabhinishkramana). Prince Siddhartha leaving the palace in the night seeking the truth. Please refer Acc. No. 192 of Government Museum, Chennai. This must be distinguished from Mahaparinirvana when he shed the mortal coil.

37

Scenes from Buddha's Life
Railing Coping
2nd century AD

H.77.5 cm; W.225 cm; Th.20 cm
Inscription : published in Fergusson 1873
pl.XCIX, 1; Luders,
No.1206
BM 18, Barrett 44

38

Worship of Dharmachakra
Railing Coping
2nd century AD

H.78.75 cm; W. 86.25 cm; Inscription: published
in Fergusson 1873,
pl.XCIX, 16; Luders, No.1221.
BM 22, Barrett 45

On loan to the national Museum of India, New Delhi. It is one of the symbols depicting the Buddha before he was depicted in human form by the Mahayana School circa 2nd Century AD. Others are empty throne, chatra (parasol), feet with swastika, lotus flower, Bodhi Tree, stupa etc.

39

Malavahakas

Railing Coping
3rd century AD

H.81.25 cm; W.105cm; Th.19cm
lit. Smith 1911, fig.103; Ashton 1949,32.
BM 31, Barrett 92

94

40 Conversion of Nanda and Stupa worship

Railing Coping

3rd century AD

H.80 cm; W.98.75 cm; Th.16cm

BM 34, Barrett 89:

Mackenzie Collection

Nanda was the step-brother of the Buddha; and his mother was the younger sister of his mother, Maha Maya.

Once visiting Kapilavatthu he visited his half brother's palace, who was getting married to the most gracious woman of the time, whose name was Janapada Kalyani Nanda. (She was called so because her graceful appearance which was to grace the whole of the Janapada). Upon visiting Nanda, Buddha asked him to carry his alms bowl to his vihara. So, Nanda left the palace and kept his prospective bride waiting.

In the vihara Buddha inspired Nanda to renounce the worldly life for the sake of eternal bliss. Though he was inspired by the words of the Buddha and accepted the renunciation, yet his resolve was infirm and half-hearted. Besides, he pined for his pretty bride with strong sensual desires, which gradually broke his health. The Buddha read his mind and knew the remedy.

One day, the Buddha asked him to accompany him to the Himalayas. On the way he showed him the charred body of a female monkey. To examine the intensity of his brother's sensual passions he then asked him whether his bride was prettier than the charred body of the animal. Nanda answered in affirmative. Nanda, though he embraced monkhood still pined for Janapada Kalyani, Ajanta Buddha then took him to the Tavatimsa, where Sakka and his nymphs extended every hospitality to them. There, the Buddha again asked Nanda whether Janapada Kalyani Nanda was prettier than those nymphs. Nanda then answered in negative. The Buddha then promised him to get him any of those nymphs as his spouse if he would lead a monastic life. Nanda in his eagerness agreed. But when he reached the monastery where the eighty monks questioned his pledge for monk-hood, he felt ashamed. Soon he mustered up his courage and strove for attainment of the arahatahood. And by and by he achieved his target.

He then came to the Buddha, who absolved him of his Tavatimsa promise. The Triyastriimsa (Sanskrit; pali Tiivatiimsa;) heaven is an important world of the devas in Hindu and Buddhist cosmology. The word triyastriimsa is an adjective formed from the numeral trayastriimsat, "33" and can be translated in English as "belonging to the thirty-three [devas]". It is primarily the name of the second heaven in Buddhist

cosmology, and secondarily used of the devas who dwell there. It is actually 33 crores of devas who dwell there.

41

Railing Coping
3rd century AD

H.82 .5 cm ; W.258.75 cm;
Th.17.5cm; BM23,Barrett 90
Interpretation of the Dream, Birth
of the Buddha and Prince Siddhartha in
the harem.

One night after the mid-swmmmer festival, the queen Mayadevi dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance thrice and entered her womb through her right side. The king having been intimated of this dream assembled the eminent Brahmanas of his city and after feeding them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tushita (Tushita is one of the six deva worlds of the Kamadhātu, located between the Yama heaven and the Nirmanarati heaven. Like the other heavens, Tushita is said to be reachable through meditation) Heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy.

42

Vessantara Jataka

Railing Coping

3rd century AD

H.71.25 cm; W.135cm; Th.18.5cm
BM 35, Barrett 91

The Bodhisattva, born as Prince Vessantara, was banished from the Sibi kingdom in Vanka as a punishment for giving away his supernatural elephant, endowed with a power of bringing rain to the Brahmanas of the draught-stricken kingdom of Kalinga. Vessantara left Sibi with his wife, Maddi, his two sons and a daughter in a gorgeous chariot to Mount Vanka, where the family lived in a hermitage provided by Shakra. There Vessantara made a gift of his two sons to the Brahmana, Jujuka, and even given away his wife to Sakra, disguised as a Brahmana, on his asking. In appreciation of Vessantara's supreme sacrifice, Shakra gave her back to Vessantara who was reunited with his father by the grace of Shakra and the children of Vessantara were freed by his father by paying ransom to Jujuka ((Prof. Cowell, E.B., Editor, 1999, Vol. VI, p. 246).

96

43

A1alavahakas

Railing Coping

2nd century AD

H.80cm; W.162.5 cm;Th.13cm

BM 29, Barrett 78

44

A1alavahakas

Railing Coping

2nd century AD

H.55 cm; W.75cm; BM 30, Barrett 79

On loan to the National Museum of India, New Delhi.

45

A1alavahakas

Railing Coping

2nd century AD

H.31.25 cm; W.43 .75cm; Th.12cm

BM44, Barrett 80

With Svastika pattern. Svastika is a symbol of auspiciousness among Indian religions (Hindu, Jain and Buddhism).

46

Elephants worshipping the Stupa and Gana

Railing Coping

1 st century AD

H.31.25 cm; W.41.25 cm; L.65cm

Inscription: published in Fergusson

1873, Pl.XCIX.18;Luders,No.1223,

BM 108, Barrett 13

This is an architectural feature of stupas to show that elephants which are scared in Hinduism also worship the Buddha.

97

47 Row of Lotus Medallion with upright stones
Drum frieze panels
2nd century AD

H.42.5 cm; W.77.5 cm; Th.12 cm
BM 55, Barrett 57
48

Row of Lotus Medallion with upright stones
Drum frieze panels
2nd century AD

H.42.5 cm; W.111.8 cm; Th.15 cm
BM 56, Barrett 58
49

Great Departure
Drum frieze panels
2nd century AD

H.29.3 cm; W.70 cm; Th.11.5 cm
Inscription : published in Fergusson 1873,
pI. LXXXII, 6; Luders, No.1216.
BM 60, Barrett 55
50

Row of Lotus Medallion with upright stones Drum frieze panels 2nd century AD

H.33.75 cm; W.177.5 cm; Th.18 cm
BM 62, Barrett 17
98

51

Elevation of the head-dress and the worship of the

Stupa

Drum frieze panels
2nd century AD

H.26.25 cm; W.42.5 cm;Th.10cm

BM 107, Barrett 56

Three persons are shown carrying the head-dress of
Prince Siddhartha aloft and adored with great reverence since he attained Nirvana.

52

Seated Buddhas
Drum frieze panels
3rd century AD

H.22.5 cm; W.106.85 cm;Th.12 cm

BM 88, Barrett 119

53

Seated Buddhas alternated by Stupas
Drum frieze panels
3rd century AD

H.21.25 cm; W.31.25 cm; Th.12 cm

Inscription: unpublished.

BM 91 , Barrett 120

54

Siddhartha in his palace
Drum frieze panels
3rd century AD

H.33.75 cm; W.66.25 cm; Th.10 cm

BM76,Barrett 115

99

55

GreatRenunciation

Drum frieze panels

2nd century AD

H.40 cm; W. 158.75 cm; Th.10 cm

Inscription: published in Fergusson

1873, pI.XCIX, 10; Luders,

no.1225, Lit.Barrett 1990, fig.1 (detail)

BM 77, Barrett 57

56

SibiJataka

Drum frieze panels

3rd century AD

H.37.5 cm; W.143.75 cm; Th.7 cm

BM 90, Barrett 116

(Prof. Cowell, E.B., Editor, (1999), Vo1.IV, p.250)

57

Siddhartha in the Harem and GreatDeparture

Drum frieze panels

3rd century AD

H.37 . 5 cm; W.140 cm;

Th.8.5cm

Lit. Burgess 1887, pI.XLI.1 , and

1882 pl.X

BM 112, Barrett 18

58

Naga Champakajataka

Drum frieze panels

3rd century AD

H.37.5 cm; W.122.5 cm; Th.9.5 cm

BM 78, Barrett 117

Once the Bodhisattva was born as a
serpent king, Champeyya. A Brahmin

100

snake-charmer takes him to King Uggrasena in Varanasi for his amusement. Sumana, the wife of the snake-king, appears in the king's court, and, on seeing her, the Bodhisattva is ashamed of his feats and Sumana seeks of the king of Varanasi the release of her husband, after which the serpent-king puts off his shape and appears in the form of a young man, magnificently arrayed, and shares the throne with the king of Varanasi ((Prof. Cowell, E.B., Editor, 1999, vol.IV, p.281).

59
Dharmapada Atthakatha

Drum frieze panels
3rd century AD

H.41.755 cm; W.37.5 cm; Th.9 cm

BM 89, Barrett 114

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shakra (Shakra) to settle their dispute. Desiring to get her himself, he told the gods that he would die without her. Then the gods departed after presenting her to Shakra. (Prof. Cowell, E.B., Editor, (1999).

Shakra, the king is shown carrying off a woman. He meditated on four deities (Devas) who also desired the nymph. He was allowed to keep her due to his total devotion to her. Please refer Acc. No. 56 of Government Museum, Chennai.

60
Bodhi tree worship
Drum Slabs
1st Century BC

H.124.37 cm; W.86.25 cm; Th.12.5 cm

Lit. Foucher 1928, pl.VI figs 1 and 2; Knox 1986, fig.42 BM 79,

Barrett 15

Mackenzie Collection

Bodhi tree symbolised the Buddha prior to his depiction in human form from Circa 2nd Century AD.

61
Mayadevi's Dream and other scenes
Drum Slabs
2nd Century AD

H.157.5 cm; W.96.25 cm; Th.14cm

Lit. Coomaraswamy 1928, pl.XX and 1929, 75,

fig.7; Ashton BM 44, Barrett 53

101

One night after the mid-summer festival, the queen Mayadevi dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance thrice and entered her womb through her right side. The king having been intimated of this dream assembled the eminent Brahmins of his city and after feeding them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tushita. (Tushita is one of the six deva-worlds of the Kamadhātu, located between the Yama heaven and the Nirmanarati heaven. Like the other heavens, Tushita is said to be reachable through meditation). Please refer Acc. No. 60 of Government Museum, Chennai.

62 Chakravarti Mandhata

Drum Slabs

2nd Century AD

H. 125.6cm; W. 77.5cm; Th. 10.5cm

BM 38, Barrett 54

The upper panel depicts the moment when the Chakravartin raises his right hand to strike his left fist to produce a shower of coins. The falling coins, square, round and triangular, are clearly depicted on the background of the panel on either side of the Chakravartin just as they are on the earlier relief at Jaggayyapeta. The central figure is flanked on his right side by a pair of standing females, the one closest to him in extreme tribhanga posture and with her right hand around the neck of her companion. On the right side of the panel is a pair of men, one in Anjali mudra, both next to the elephant and the horse which are among the hallmarks of the Chakravartin (Prof. Cowell, E.B., Editor, 1999, *VOI*.III, p. 216). The lower panel depicts the Chakravarti Mandhata in council.

63

Dharmachakra worship

Drum Slabs

Casement slab of entire stupa
in miniature.

2nd Century AD

H.138.75cm;W.68.75 cm;Th.11cm

BM74, Barrett 52

64

Stupa with Bodhi tree on top and Muchilinda at bottom Drum Slabs

2nd Century AD

H.145cm;W.77.5 cm;Th.c 10.cm

Lit. Ashton 1949,31; Stem and Benisti 1952, pl.XL.A.

BM 39, Barrett 49

Muchilinda is the sacred five or seven headed snake who guarded the Buddha and protected him from a terrible storm for over a week. (pl. lxi, fig. 1; Fergusson, p. lxi, cviii; Vogel, p. x; Burgess, p. l. xl, 2, pl. xli, fig. 2).

65

Part of the stupa with ayaka pillars

Drum Slabs

2nd Century AD

H.140cm;W.37.5 cm;Th.8.5cm

Lit. Burgess 1887, pl. XLI.3.,

BM 112, Barrett 51

Ayaka-These are the pillars erected on the projecting platforms at the four cardinal points of the stupas of Andhra Pradesh, denoting five important scenes in the Buddha's life.

Ayaka pillars are found in the Andhra region only.

66

Upright stone with lotus medallion

Drum Slabs

2nd Century AD

H.75cm;W.28.75 cm;Th.c.9cm

BM 58, Barrett 50

103

67

Monkeys offering to the Buddha honey
Drum Slabs
c 1st Century AD

H.50 cm; W.37.5 cm; Th.9.5cm

BM41, Barrett 16

The event occurred in Kolhua, a part and parcel of ancient city of Vaishali marks the spot where a local chief of monkeys had offered a bowl of honey to Lord Buddha. The event is regarded as one of the eight most significant events of his life according to the Buddhist literature. A tank said to have been built by the monkeys has been recently excavated by the Archaeological Survey of India (see photo).(Prof. Cowell, E.B., Editor, 1999, Delhi, p. ;). Dr. Karman visited Kolhua on 27.08.2013. See Chapter-V for photos and explanations.

68

Worshipping stupa with ayaka pillars
Drum Slabs
3rd Century AD

H.138.7cm;W.113.75 cm;Th.17.5cm

BM 69, Barrett 101

69

Standing Buddha with chaurie bearers and ayaka pillars
Drum Slabs
3rd Century AD

H.136.6cm;W.86.2 cm;Th.16cm

Inscription: published in Fergusson 1873, pl.XCIX, 8;

Luders, 1912, No.1213

BM 70, Barrett 99

104

70

Worship of seated Buddha with ayaka pillars
Drum Slabs
3rd Century AD

H.136.25 cm; W.111.25 cm; Th.18.5cm
Lit. Stem and Benisti 1952, pI. XLIV;
Zwalf (ed.) 1985,30, p1.13, Setagaya 1990, 132-3
BM 70, Barrett 100

71

Seated Buddha with Dharma Pravachana Mudra
Drum Slabs
3rd Century AD

H.100cm; W.95 cm; Th.16.5cm
BM 75, Barrett 102

72

Standing Buddha with ayaka pillars
Drum Slabs
3rd Century AD

H.124.37 cm; W.86.25 cm; Th.11cm
Inscription: unpublished.
Lit. Rosen 1985,36, pI.42,43 (detail); Knox 1986, fig.5
BM 79, Barrett 98: Mackenzie Collection

73

Bottom: Dwarf (ganas) holding bowl, Purnakumbhas with half lotus medallion.
Lions and ayaka pillars are seen. Lion capital is also shown.
Drum Slabs
3rd Century AD

H.109.3 cm; W.83.75 cm;Th.14.5cm
BM 80, Barrett 96

74

Stupa with ayaka pillars and naga Muchilinda at the centre
Drum Slabs
3rd Century AD

H.11 cm W.87.5 cm;Th.(max.)15cm
Lit. Stern and Benisti 1952, pI. XLI; BM 81, Barrett 93
Mucalinda ('c' pronounced as 'ch'), Muchalinda or Muchilinda is the name of a naga (a snake-like being), who protected the Buddha from the elements after his enlightenment.

It is said that four weeks after Sakyamuni Buddha began meditating under the Bodhi tree, the heavens darkened for seven days, and a prodigious rain descended. However, the mighty king of serpents, Muchilinda, came from beneath the earth and protected with his hood the one who is the source of all protection. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned in joy to his palace. He is depicted with 5 or 7 heads on his hood.

75

Drum Slabs
3rd Century AD
H.122.5cm;W.94.3 cm;Th.14cm

Lit. Stern and Benisti 1952, pI. XLII; BM 70, Barrett
100Bottom: Divine Dwarf (gana) holding bowl, Purnakumbhas with half lotus medallion.

Middle: Great departure etc., Two lions with five ayaka pillars. The five important scenes are symbolised in the pillars -they are birth, great departure from the palace, enlightenment, first sermon at deer park, and the final departure from the world E.:.:.:.:!
f!::z;J~::;';;;;='-""::'--:;'::"";""::~=-=-~::~>I
(Mahaparinirvana). Usually the middle pillar symbolising enlightenment is slightly taller than the rest.

106

76 Bottom: Divine Dwarfs (ganas) carrying bowls on their

head, Purnakumbhas with halflotus medallions;

Drum Slabs

3rd Century AD

H.131.2cm;W.115 cm;

BM 85, Barrett 94

On loan to the National Museum of India, New Delhi.

77 Drum Slabs

3rd Century AD

H.150 cm; W.112.5 cm; Th.(base) 24cm

BM 87, Barrett 97

Bottom: Worshipping dharmachakra pillar

Middle: Ayaka pillars flanked by lions and the jataka stories.

Top: Row of Purnakumbhas (full pots usually of water symbolising prosperity and triratna symbols. The triratna are: The triratna symbol represents the Triple Gem or Three Jewels of Buddhism, which are the three core values of:

1. Buddha

2. Dharma (the teachings)

3. Sangha (the monastic community) These are also known as the Three Refuges, which are recited as

part of Buddhist ordination ceremonies: "I take refuge in the Buddha; I take refuge in the Dharma; I take

refuge in the Sangha." In Pali , Buddhāṃ Saṃsāraṃ Gacchāmi, Dhammāṃ Saṃsāraṃ

Gacchāmi and

Saṃghaṃ Saṃsāraṃ Gacchāmi".

78 Bottom: Worshipping dharmachakra pillar

Middle: Ayaka pillars flanked by lions and the jataka stories.

Top: Row of Purnakumbhas and triratna symbols.

Drum Slabs

3rd Century AD

H.120cm;W.91.2 cm;Th.17cm

BM 120, Barrett 103

107

79

Bottom: Dwarf carrying bowl, purnakumbhas
with halflotus

Middle: Dharmachakra worship Top : Half
portion of the slab is mutilated

Drum Slabs

3rd Century AD

H.112.5 cm; W.95.75 cm;Th.(base) 12cm

BM 121,Barrett 104

80

Bottom portion alone is available.

Visvantara J a taka

Drum Slabs

3rd Century AD

H.48.75 cm; W.108.65 cm;Th.(base) 6.5cm

BM 122,Barrett 105

The Bodhisattva, born as Prince

Vessantara, was banished from the Sibi

kingdom in Vanka as a punishment for

giving away his supernatural elephant,

endowed with a power of bringing rain to

the Brahmanas of the draught-stricken~~_IIWOM

kingdom ofKalinga. Vessantara left Sibi with his wife, Maddi, his two sons and a
daughter in a gorgeous

chariot to Mount Vanka, where the family lived in a hermitage provided by Sakra.

There Vessantara made

a gift of his two sons to the Brahmana, Jujuka, and even given away his wife to

Sakra, disguised as a

Brahmana, on his asking. In appreciation of Vessantara s supreme sacrifice, Sakra

gave her back to

Vessantara who was reunited with his father by the grace of Sakra and the children
of Vessantara were

freed by his father by paying ransom to Jujuka ((Prof. Cowell, E.B., Editor, 1999,
Vol.VI, p. 246).

108

81

Drum Pilasters
3rd Century AD

H.131.25 cm; W.26-25cm; Th.9 cm

BM71, Barrett 107 : Mackenzie Collection

Worship of Dharmachakra pillar flanked by horse riders.

82

Worship of Dharamachakra pillar flanked by mithunas
(a loving couple)

Drum pilasters
3rd Century AD

H.128.25 cm; W.13-3cm; Th.7.5 cm

Lit. Ashton 1949, 33.

BM 123, Barrett 108

109

83

Drum pilasters
3 rd Century AD

H.127.5 cm; W.20cm; Th.6.5 cm

Inscription: published in Fergusson 1873,
pl.XCIX.12 (Not read by Cunningham);
Luders, no.1217

BM73, Barrett 110

Departure of Siddhartha followed by Seated Buddhas in two
rows and at the top Stupa worship flanked by toranas.

A torana is a type of ornamented gateway seen in the Hindu
and Buddhist architecture of the Indian subcontinent.

84 Drum pilasters
3rd Century AD

H.137.5 cm; W.18.75 cm; Th.(base) 9 cm

Inscription: unpublished.

BM82, Barrett 109, Mackenzie Collection Great departure,
seated Buddhas in two rows and at the top Stupa worship.

110

85

Drum pilasters
3rd Century AD

H.126.8 cm; W.18.1 cm; Th.(base) 12cm

Inscription: unpublished.

BM84, Barrett 111

Bottom: Divine Dwarf(gana) Carrying bowl

Above: Departure of Siddhartha; Seated Avalokitesvara under a canopy;
Top: Stupa with Dharmachakra

86 Bottom: Divine Dwarf (Gana) carrying bowl on its head

Above: Chakravarti Mandhata

Seated Buddhas Top: stupa worship

Drum pilasters

3rd Century AD

H.137.5cm; W.17.5cm;Th.10cm

Inscription: unpublished.

Bm86, Barrett 112

111

87

Great Departure
Drum pilasters
3rd Century AD

H.180 em; W.61.25 em; Th.(base) 15 em
BM36, Barrett 106

88

Bottom: Bodhi tree worship
Middle: Dharmachakra worship
Top: Stupa worship
Dome slabs
2nd Century AD

H.235 em; W.92.5 em; Th. 12 em
Lit.Foueher 1988, pI.x, fig. 1
Inscription : Luders, No.1227
BM93, Barrett 59,

89

Bottom: Bodhi tree worship
Top: Dharmachakra worship
Dome slabs
3rd Century AD

H.137.5 em; W.18.75 em; Th. 9 em
Inscription: unpublished.
BM82, Barrett 109

90

Stupa worship
Dome slabs
2nd Century AD

H.71.25 cm; W.77.5cm; Th.13 cm

BM95, Barrett 61

Stupa symbolised Buddha before his depiction in human form from Circa 2nd Century AD.

91 Bottom: Stupa worship Top: Row of rampart lions and at the top Triratna

Dome slabs

2nd Century AD

H.137.5 cm; W.83.75 cm; Th. 12 cm

BM96, Barrett 65

92

Bottom: Stupa worship Top: Row of running horses and at the top Triratna

Dome slabs

2nd Century AD

H.137.75cm;W.88.75cm;Th.12.5cm

BM97, Barrett 69

113

93

Dharmachakra under worship
Dome slabs
2nd Century AD

H.74.3 em; W.36.8 em; Th. 12 em
BM 113, Barrett 62

94

Bottom: Stupa worship Top: Row of rampart lions and at the top

Triratna

Dome slabs

2nd Century AD

H.143.1 em; W.84.3 em; Th.13 em
Lit.Stren and Benisti 1952, pl.XXXIXB.
BM114,Barrett 64

95

Bottom: Stupa worship Top: Row of rampart lions and at the top

Triratna

Dome slabs

2nd Century AD

H.143.1 ern; W.80 ern; Th 11 ern
Lit. Stern and Benisti 1952, pl.XXXIA
BML15, Barrett 66
114

96

Dome slabs shows a yakshi with apurnakumbha
2nd Century AD

H.53.75 em; W.41.25 em; Th. 10.5 em

BM66, Barrett 63

Ayakshi is a female earth spirit, accepted as a symbol of fertility by the Hindu, Buddhist, and Jain faiths. She is usually portrayed as a wide-hipped, voluptuous woman, who can cause a tree to bear fruit simply by touching it with her foot. The full pot also shows fertility or prosperity.

97

Top: Row of rampant lions and at the top Triratna
Dome slabs
2nd Century AD

H.77.5 em; W.82.5 em; Th. 11 em

BM 116, Barrett 69

98

Top: Row of running horses and at the top Triratna
Dome slabs
2nd Century AD

H.76.25 cm; W.51.8 em; Th. 12 em

BM98, Barrett 68.

Rampant lions have been viewed and described as running horses by some.

115

99 Triratna

Dome slabs
1 st Century AD

H.67.5 em; W.61.8 em; Th. 8 em
BM43, Barrett 18119
100 Chakravarti Mandhata flanked by chaurie (fly-whisk bearers)
and chatra -(umbrella bearer) -right by dandanayaka.

Dome slabs

2nd Century AD

H.167.7em; W.110.6 em; Th. 9 em

Inscription: Published in Fergusson 1873,

pl.XCIX, 19; Luders, no.1224

Lit. Ashton 1949, 32, p1.17.

BM49, Barrett 70

101. Chakravarti Mandhata with queen and attendants.

Dome slabs

2nd Century AD

H.216.25 em; W.90 em; Th.(base) 18 em

Inscription :Published in Fergusson 1873.

pl.XCIX, 10, Luders, No.1215

BM50, Barrett 71

116

102

Dome slabs
2nd Century AD

R.117.5 em; W.113.75 em; Th.2.5 em
Lit.Yazdani 1960, 749-S0,pl.XXVIIIb
BMS3, Barrett 72

Muchilinda -Naga Muchilinda protected the Buddha from a terrible storm for over a week. The nagas got their own share of the relics of the Buddha which were protected by them even from king Asoka. It also shows the great departure from the palace.

103

Great departure from the palace to getjnana
Dome slabs
2nd Century AD

R.123.3 em; W.86.2 em; Th.11 em
Inscription: published in Luders. No.1226,
BMSI, Barrett 73

104. Maya's dream

Dome slabs
2nd Century AD

R.89-1 em; W.60em; Th.12.5 em
BMS2, Barrett 74

105

Fragment
Dome slabs
2nd Century AD

R.50 em; W.26 em; Th.10.5 em
Bm129

117

106 Purnakumbha -An overflowing vessel full of water and flowers
symbolising auspiciousness.

Dome slabs

2nd Century AD

H.137.5 cm; W.81.25 cm; Th.(base)15 cm

Inscription :Luders, no.1228 (not read).

BM54, Barrett 75

107 Purnakumbha

Dome slabs

2nd Century AD

H.I 05 ccm; W.82.5 cm; Th.6.8 cm

BM117, Barrett 76

108 Purnakumbha

Dome slabs

2nd Century AD

H.57.5 cm; W.70 cm; Th.10 cm

BML18, Barrett 77

118

109 Upright stones with

dharma chakra and floral
designs

Pillar Fragments

1 st eentury BC

H.255.5em; Diam.38.75 em

Inseription : published in
Fergusson 1873,

pl.XCIX,5; Luders, no.121 0

Lit.Stern and Benisti 1952,

pl.XXXVIIID (detail offaae (g).

BM 109, Barrett 29

110 Lotus medallions

Pillar Fragments

e2nd eentury AD

H.95 em; W35 em, Th 17.5 em

BM 63, Barrett 28

111

Broken upright panels with lotus medallions

Pillar Fragments

2nd eentury AD

H.115 em, W.38. 75 em, Th.24.5 em

BM 103, Barrett 26

112 Fragment depicting half lotus medallion with seated lady
Pillar Fragments
2nd century AD

H.60 cm; W.30cm, Th.6cm

BM 64, Barrett 27

113

Upright stone with lotus medallion

Pillar Fragments

1 st -2nd century AD

H.177.5 cm;W.33.7cm,Th.18cm

Inscription : published in Fergusson 1873,

pl.XCIX,6; Luders, no.1211

BM 62 , Barrett 23

114 Inscribed upright stone with half lotus medallion

Pillar Fragments

c 1 st -2nd century AD

H.115 cm; W.34. 7 cm, Th. 13.5 cm

Inscription: published in Fergusson 1873,

pl.XCIX,7; Luders, no.1212

BM 65, Barrett 24

120

115 Fragment upright stone with lotus medallion Pillar Fragments
c.2nd century AD

H. 70 cm; W.33.7 cm, Th. (intact) 25 cm
Inscription: published in Fergusson 1873,
pl.XCIX,3; Luders. n0.1208
BM 104, Barrett 25

116 Purnakumbha with Muchilinda at the bottom
Pillar Fragments

c.1 st-2nd century AD

H.143.75cm;W.56cm,Th.10cm
BM 45, Barrett 22

117 Stambhapeetah -the base for fixing the pillar with lotus design
Pillar Fragments
2nd centuryAD

H. 17.5 cm; Diam(max.)45 cm; Diam. of opening 17.5 cm

BM 111(a)-(f), Barrett 14

In Hindu, Jain and Buddhist temple architecture the pillars are
fixed at the top and bottom by male and female socket joints.

121

118 Guardian Lions

2nd century AD

H.105em; W.32.5 em, L(side)60em

BM 105 , Barrett47

119 Guardian Lions

2nd century AD

H. 112.5em; W.37.5 em, L(side) 80 em

BM 106 , Barrett 48

120 Buddhapada -the footprints ofthe Buddha

1 st century Bel l st century AD

H. 67.5 em; W.61.8 em, Th.8 em

BM 43 , Barrett 1811 9

121

Buddhapada

1st century BC

H. 67.5 cm; WA6.25 cm, Th.15 cm

BM 57, Barrett 20

122

Buddhapada (fragment)

c 1st -2nd century AD

H. 32.5 cm; W.33-75 cm, Th.8 cm

BM 42, Barrett 21

123

Bodhisattva Avalokiteshvara standing-Later period sculpture

Circa 8th century AD

H.77.5 cm, WAO cm, Th.18 c (base) Lit. Barrett 1954a, fig.3

BM59

BodhisattvaAvalokiteshvara standing -Later period sculpture

c 8th century AD

H.77.5 cm, WAO cm, Th.18 c (base) Lit. Barrett 1954a, fig.3

BM59

Avalokiteshvara is the most popular of the Buddhist Bodhisattvas. Most of the early Dharanis (Adhiiranfis a type of ritual speech similar to a mantra) invoke him and seek refuge in him. Avalokiteshvara is the spiritual son of the Dhyani Buddha Amitabha and his Shakti Pandara. Along with him he presides over the present Ka/pa (In Hinduism, four Yugas or world periods,

123

Chatur Yugas -Krita, Treta, Dwapara and Kali constitute one Kalpa. After a Kalpa, grand destruction takes place. This concept was adopted in Buddhism. The present Kalpa is called Bhadra Kalpa where five Buddhas will appear in succession Kakusandha, Konagamana, Kassapa and Gautama with one remaining to appear is Maitreya. He is to rule over the universe during the period between Mahaparinirvana of the Manushi Buddha Gautama and the appearance of the future Buddha, Maitreya.

,

124 Bodhisattva Manjusri seated on a throne
Later-period sculpture
c.8th century AD

H.121.8 cm; W.63.5 cm, Depth 20 cm
Lit. Barrett 1954a, 42.3, Knox 1986, fig.46BM
Scholars have identified Manjusri as the oldest and most significant bodhisattva in Mahayana literature. Manjusri is first referred to in early Mahayana texts such as the Prajnaparamitasutras and through this association very early in the tradition he came to symbolize the embodiment of prajna (transcendent wisdom). The Lotus Sutra assigns him a pure land called Vimala, which according to the Avatamsaka Sutra is located in the East. His pure land is predicted to be one of the two best pure lands in all of existence in all the past, present and future. When he attains buddhahood his name will be Universal Sight. In the Lotus Sutra, Manjusri also leads the Naga King's daughter to enlightenment. He also figures in the Vimalakirti Nirveda Sutra in a debate with Vimalakirti Bodhisattva.

125
Standing Bodhisattva Vajrapani
Later period sculpture
Early 8th Century AD
H.124.3 cm, W.38.1 cm; Depth 30 cm (base).
Lit.Barrett 1954a, 44, fig.4a
BM126

Vajrapani (from Sanskrit vajra, "thunderbolt" or "diamond" and pani, lit. "in the hand") is one of the earliest bodhisattvas of Mahayana Buddhism. He is the protector and guide of the Buddha, and rose to symbolize the Buddha's power.

124

Vajrapani is extensively represented in Buddhist iconography as one of the three protective deities surrounding the Buddha. Each of them symbolizes one of the Buddha's virtues: Manjusri (the manifestation of all the Buddhas' wisdom), Avalokiteshvara (the manifestation of all the Buddhas' compassion) and Vajrapani (the manifestation of all the Buddhas' power as well as the power of all 5 Tathagathas (The term is often thought to mean either "one who has thus gone" (tathii-gata) or "one who has thus come" (tathii-iigata). This is interpreted as signifying that the Tathiiigata is beyond all coming and going beyond all transitory phenomena. There are, however, other interpretations and the precise original meaning of the word is not certain).

Furthermore, Vajrapani is one of the earliest Dharmapalas and the only Buddhist deity to be mentioned in the Pali Canon as well as be worshiped in the Shaolin Temple, Tibetan Buddhism, and even Pure Land Buddhism (where he is known as Mahasthamaprapta and is one of a Triad comprising Vajrapani, Amitabha and Avalokiteshwara). Manifestations of Vajrapani can also be found in many Buddhist temples in Japan as Dharma protectors called Nio. Vajrapani is also associated with Achala who is venerated as Fudo-Myo in Japan where he is serenaded as the holder of the Vajra.

126. Bodhisattva Chunsda
Later period sculpture

9th Century AD

H.100.3 cm, WAO .6 cm; Depth 17.5 cm Lit. Foucher 1900,
142-6, fig.24;
Bhattacharya 1924, 131-2, pl.XXXVIIb; Barrett 1954a, 44-5, fig. 1 b,
BM127

In Buddhism in the Mahaparinibbana Sutta of the Pali canon, Kunda or Chunda was a blacksmith who gave the last meal as an offering to Buddha. Falling violently ill, The Buddha instructed his attendant Ananda to convince Chunda that the meal eaten at his place had nothing to do with his passing away and that his meal would be a source of the greatest merit as it provided the last meal for a Buddha. Buddha recovered from his illness before he attained parinirvana.

The precise contents of the Buddha's final meal are not clear, due to variant scriptural traditions and ambiguity over the translation of certain significant terms; the Theravada tradition generally believes that the Buddha was offered some kind of pork, while the Mahayana tradition believes that the Buddha consumed some sort of truffle or other mushroom. These may reflect the different traditional views on Buddhist vegetarianism and the precepts for monks and nuns.

127

Standing image of the Buddha
Later Period Sculpture
c.7th -8th century AD

H.148.6 cm; W.41.9 cm, D. (base) 27 cm

Lit. Barrett 1954a, 45-53. P1.4b

BM128

128

Purnakumbha

Later Period Sculpture
c.6th to 7th century AD

H.75 cm; W.35.6 cm, Th.13 cm

Lit. Barrett 1954a, 42, fig. 1 a

BM68

129

Naga Muchilinda

Later Period Sculpture
7th to 9th century AD

H.47.5 cm; W.21.8 cm, Tb.4.5 cm

Lit. Barrett 1954a, 44

Bm61

130 Inscription Slab

H.147.3 cm; W.44.5 cm, Th.7.5 cm
Lit. Prinsep 1837,218-33, Sewell 1880,
63-6,p1.IV
BM 67 ;Mackenzie Collection

131
Votive Stupa flanked by chaurie bearers
Miscellaneous fragments
3rd century AD
H 52.5 cm; W.37.5 cm; Th.6.8 cm
BM48,Barrett 121

132 Part of a drum slab with a row of animals
Miscellaneous fragments
3rd century AD

L. (longest surviving side) 40 cm;
W38.75cm
Depth (rim to interior base) 2.5 cm
BM 124, Barrett 122
127

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133. DhyaniBuddha
Miscellaneous fragments
2nd century AD
H 35 cm, W 16 cm, Th.9 cm
BM130

Dhyani-Buddha, in Mahayana Buddhism, and particularly in Vajrayana (Tantric) Buddhism, any of a group of five "self-born" celestial Buddhas who have always existed from the beginning of time. In Vajrayana Buddhism, the Five Dhyani Buddhas, also known as the Five Wisdom Tathagathas, the Five Great Buddhas and the Five Jinas (Sanskrit for "conqueror" or "victor"), are representations of the five qualities of the Buddha; Akshobhya (In Vajrayana Buddhism, Akshobhya, "Immovable One"; is one of the Five Wisdom Buddhas, a product of the Adibuddha, who represents consciousness as an aspect of reality. By convention he is located in the east of the Diamond Realm and is the lord of the Eastern Pure Land Abhirati ('The Joyous'), although the Pure Land of Akshobhya's western counterpart Amitabha is far better known. His consort is Lochana and he is normally accompanied by two elephants. His colour is blue-black and his attributes include the bell, three robes, and staff, along with a jewel, lotus, prayer wheel, and sword. He has several emanations), Amoghasiddhi (Amoghasiddhi is one of the Five Wisdom Buddhas of the Vajrayana tradition of Buddhism. He is associated with the accomplishment of the Buddhist path and of the destruction of the poison of envy. His name means He Whose Accomplishment Is Not In Vain. His Shakti/consort is Tara, meaning Noble Deliverer or Noble Star and his mounts are garudas. He belongs to the family of Karma whose family symbol is the Double vajra/thunderbolt), Vairochana (Vairochana, (Sanskrit: "Illuminator") also called Mahavairochana ("Great Illuminator"), the supreme Buddha, as regarded by many Mahayana Buddhists of East Asia and of Tibet, Nepal, and Java), Ratnasambhava (Ratnasambhava is one of the Five Dhyani Buddhas (or "Five Meditation Buddhas") of Vajrayana or Tantric Buddhism. Ratnasambhava IS mandalas and mantras focus on developing equanimity and equality and, in Vajrayana Buddhist thought is associated with the attempt to destroy greed and pride. His consort is Mamaki and his mount is a horse or a pair of lions. His wrathful manifestation is Gundari. Often included in his retinue is the worldly dharmapala Jambhala.), Amitabha (Amitayus is a celestial Buddha described in the scriptures of the Mahayana school of Buddhism. Amitabha is the principal Buddha in the Pure Land sect, a branch of Buddhism practiced mainly in East Asia, while in Vajrayana Amitabha is known for his longevity attribute, magnetising red fire element, the aggregate of discernment, pure perception and the deep awareness of emptiness of phenomena. According to these

scriptures, Arnitabha possesses infinite merits resulting from good deeds over countless past lives as a Bodhisattva named Dharmakiira. "Amitabha" is translatable as "Infinite Light," hence Amitabha is also called "The Buddha ofImmeasurable Life and Light").

CHAPTER-XII

AMARAVATI SCULPTURES IN THE
MADRAS GOVERNMENT MUSEUM, (CHENNAI MUSEUM)

(The descriptions below are based largely on the book by Aiyappan, A. and
Srinivasan, P.R.

1952 F.E. 1998 Reprint)

Serial numbers in this catalogue denote the Accession Number of the sculpture.

Lower part of pillar 150 CEO

Size:

Height-155.5 cm

Breadth -85 cm

Width-31 cm

Width is called Thickness-T-in British Museum
parlance.

On either side are half lotus designs over a border of
foliage.

The Buddha 200-250 CEO

The Buddha is headless. Completely deteriorated.

*3

Fragment of pillar 150 AD
H. 98 cm

B. 96 cm

W.

28 cm

The sculpture in the broken circular panel at the top depicts the scene of Mara in council with his sons. When the Bodhisattva sat under the Bodhi tree with the firm resolve to get enlightenment, Mara, the god of Evil in Buddhism was perturbed and wanted to discomfit the Bodhisattva. He discussed his plan of attack with his four sons who, except one, agreed. They accordingly attacked the Bodhisattva but were vanquished. Mara then prostrated himself before the Buddha, accepting '---.....;;...!.....:___-''-_-~.n~___;w;r

defeat. The court of Mara is shown in the sculpture. The three vertical panels below represent the story of the wicked king who chopped his infant son into bits.

(Chulladhammapala Jataka) . King Mahapratapa of Benares had a son by name Dharmapala who was

the Bodhisattva or the future Buddha. The queen, Chanda, was very fond of the child. Once when she was

fondling her child she did not accord him the usual reception. He at once ordered the execution of the

baby, who he thought, would become a rival in future. The king's order was carried out despite the

implorations of the queen. She also died on the spot unable to bear the ghastly sight. (Prof. Cowell, E.B.,

Editor, (1999), Vol. lll , p.117).

Here, the panel on the left shows the queen fainting at the approach of the messenger. The attendants

try to protect the child. The central panel shows the king forcibly dragging the child. The next panel shows

the king trampling upon the kind executioner who refused to kill the child, and another executioner with

an axe.

Worshipper 100 CE

H. 48

B. 42

W. 14 cm

Headless and seated, his heavy ornaments and simple drapery are of interest.

130

*5 Cross bar 150 AD

H. 89 Cm
B. 102 cm
w. 75 cm

The Sculpture represents the last scene of the story of Vidhura, the wise one (Vidhurapandita Jataka). Vidhura was the minister of Dhanamjaya Kaurava, the king of Indraprasatha. Having heard about Vidhura, Vimala, the queen of the Naga King, Shakka (the Lord of the Heaven), longed to hear him preach the Dharma (the Law of good) to man. She pretended to be ill and told her husband that only Vidhura's heart would cure her. The king not catching her meaning was worried and did not know how he could satisfy her. Fortunately his daughter, Irandati came to his help. She proclaimed that she would marry the man who could bring Vidhura's heart. A young yaksha named Punnaka understood the task, went to Indraprastha and won Vidhura as a prize in a game of dice played between him and Dhanamjaya. While returning by air, he asked Vidhura to cling to his horse's tail, and also tried to kill him to get hold of his heart. Vidhura, by his preaching, converted him ultimately. Then Punnaka took him to Nagaloka on the horse's back, where he preached to the king and queen. (Prof. Cowell, E.B., Editor, (1999), Vol.VI, p. 126).

The sculpture shows Vidhura seated on a throne in the centre and preaching the Dharma. The Naga King and his queens are listening to him, seated on the floor. That the scene takes place in a pleasure garden is suggested by the lotus pond in the foreground. The scene above shows the serial journey of Punnaka, on his steed followed by dwarfs. Vidhura is shown clinging to the horse's tail. The footrests, the dress and ornaments of the Naga king and queens are noteworthy.

*6 Coping fragment 150 CE

H. 82 cm
B. 87 cm
W. 22cm

The sculpture is unidentified. Note, the gateway, the ceremonial umbrella and mahout lying on his animal's head.

Octagonal capital rounded at the top 150 CEo

H. 39 cm

B. 39 cm

w. 35 cm

It has window designs enclosing human heads on alternate faces.

(Similar designs decorate the cornices of the early Pallava cave temples in the Tamil Country).

Cross bar 150 CE.

H. 82Cm

B. 87Cm

W.22Cm

Lotus designs on either side.

Relic casket

H. 39Cm

B. 39cm

W. 35cm

It is made of red sand stone.

132

*10

Coping fragment 150 CE

H. 82cm

B.202cm

W. 28 cm

The sculpture represents the scene of the temptation of the Bodhisattva by Mara. The sculpture shows on the right, two men entering a gateway. Above, there are two flying devas (celestials). In the next scene, Mara with a belly band is seated on a throne, and three of his four sons on stools in front hurry away. The top portion of the next scene shows the march of Mara's retinue. The bottom left corner shows Mara twice before an empty throne which suggests the Buddha. First, he attacks the throne with the cudgel in his right hand; and next he prostrates himself before the throne. The inscription at the top No.66 (IIIA, 7) .

. .

a imr. .

means "A coping slab given as gift, by the sharers of the merit, Visaghanika, the wife of Mahatoda, the uncle of Kasami and Yaga ."

11

Cross bar 150 CEo

H.78Cm

B.89cm

W. 22 cm

Contains lotus designs.

12

Octagonal capital rounded at the top 200-250 CEo

H. 38cm

B. 36cm

W.39cm

The windows on alternate faces are shown above railing Patterns.

133

13

Cross bar 150 CEo
H.76cm

B. 85cm

W.24cm

Contains lotus designs.

*14 Cross bar with sculptured medallion 150 CEo

H.

91 cm

B. 102 cm

W.

29 cm

The sculpture represents the story of the taming of the fierce elephant, Nalagiri. The Buddha (bodhisattva) had a cousin called Devadatta who, impelled by sheer jealousy wanted to do away with the Buddha. Having failed in many attempts, Devadatta conspired with the palace mahouts and succeeded in letting loose the fierce elephant, Nalagiri, to attack the Buddha. But the fierceness of the animal vanished at the sight of the Buddha before whom it crouched in all humility. The sculpture shows on the left the elephant doing havoc in the street. The people on the balcony watch the scene below with sympathy. On the right, the animal is shown kneeling before the Buddha who is represented by the flaming pillar (now broken off). Behind the Buddha's symbol are his disciples. The umbrella and architectural features such as the gateway towers and balconies are noteworthy.

15

Base portion of pillar 150 AD

H. 65 cm

B. 87 cm

W. 15 cm

The Knob at the centre has the figure of a five hooded serpent. Below the lotus is the border of foliage, its curves enclosing figures of lions. Foliage issues forth from the mouths of makaras called sea goat by Dowson in the 19th Century AD (Dowson, John, (1978), p. 195) actually mythological sea monsters shown at both ends (Aiyappan, Aand Srinivasan, P.R., (1998), p.54).

134

16 Divine Dwarf (gana) 100 CE

H. 54 cm

B. 38 cm

W. 14 cm

The figure is shown supporting a person whose right foot is all that remains. The knots of hair and the military cross band of the dwarf are interesting.

*17 Cross bar with sculptured medallion 150 CE

H. 89 cm

B. 105 cm

W. 19 cm

The sculpture depicts the story of the presents of King Bandhuma of Bandhumati

received two presents consisting of a costly wreath and a precious sandal-wood. He distributed them to

his two daughters. They in turn offered them to the Buddha, Bodhisattva Vipassi. As a result of this in their later rebirth, the elder of the two princesses was born as Mayadevi, the mother of Gautama, and the younger attained sainthood. (Prof. Cowell, E.B., Editor, (1999), Vol. VI, p.246).

In the sculpture the king is shown on a throne, attended by chaurie-bearers. To his right are his two daughters, the first seated and attended by maid servants and the second standing near the throne. Below the king's throne are pages offering presents. Some men are shown on the right coming through an arched gate adjoining the palace. A horse and an elephant are also seen. The king's throne with rearing lions, the pages in tunic with curly hair, the coiffure of the maid servant at the feet of the seated princess and the archway are noteworthy.

18 Pillar base 150 CE

H. 64 cm

B. 78 cm

W. 33 cm

Border of lotus creeper and bud.

19 Pillar base 150 CE.

H. 114em

B. 78 em

w. 33 em

Contain border of lions.

*20 Fragment 200-250 CEo

H. 29 em

B. 75 em

W. 14 em

Shows worn out figures of lion, bull and man.

21 Casing slab (broken) 200-250 CE

H. 68 em

B. 86 em

W. 13 em

The Buddha is shown under Bodhi tree. Below him are worshippers

22 Casing slab (broken) 200-250 CEo

H. 68 em

B. 90 em W. 14 em

Depicts Mara sattack on the Bodhisattva. In the sculpture the Bodhisattva is seated on a high pedestal. On his left stands Mara (head missing) holding a long bow. Below the Bodhisattva sseat

are dwarfs, the hosts of Mara. Flanking these dwarfs are Mara's daughters. The belly of a dwarf shown as a human face is interesting.

*23 Fragment 200-250 CE

H. 40 cm

B. 15 cm

W. 8cm

Shows a Buddha with halo, a flying Deva and a chauri bearer.

*24 The Buddha 200-250 CE

H. 72 cm

B. 30 cm

W. 6cm

The partly erased figure carved in a niche is shown standing on a full-blown lotus.

The inscription on the lotus means "of Retika of Nakhavana, etc."

25 Pillar fragment 100 BC

H. 83 cm

B. 28 cm

W. 4cm

Shows archaic lotus designs.

137

*26 Fragment of casing slab 200-250 CE

H. 31 em

B. 16 em

W. 5 em

It shows part of a pilaster on top of which two recumbent winged lions are placed back to back.

*27 Fragment of casing slab 200-250 CEo

H. 18 em

B. 27 em

W.4cm

It contains portions of two seated persons and of a recumbent deer. The entire piece represents the Buddha's sermon in the Deer -Park.

28 Fragment of frieze 200-250 CEo

H. 50 em

B.41 em

W. 5 em

Shows a Dharma chakra railing pattern and a border of elephant and lion.

138

*29 Fragment 200-250 CEo

H. 17 em

B. 14 em

w. 5 em

A seated male figure is shown in the attitude of explaining. He wears a karandamakuta and is fully robed. On his left is a mace-like object.

30 Casing slab (broken) 200-250 CE.

H. 70 em

B. 91 em

W. 8 em

Buddha seated on a lion throne shown opposite the gateway of a miniature Stupa. Below him are two Naginis worshipping him. A group consisting of a standing nobleman, a seated lady and a dwarf carrying a tray is seen on either side of the gateway.

31 Casing slab (broken) 200-250 CEo

H. 69 em

B. 87 em

W. 13 em

First Sermon in the Deer park. Two men of rank with hands joined are shown below.

32 Casing slab (broken) 200-250 CE.

H. 70 em

B. 91 em

W. 8 em

Partly preserved miniature stupa is seen. Opposite the gateway is the figure of a five hooded serpent which is worshipped by two men below.

33 Casing slab (partly broken) 200-250 CEo

H. 70 cm

B. 91 cm

W.9cm

The sculpture represents the story of Sujata feeding the Bodhisattva. Sujata was the daughter of Senani, a rich man of Uruvela. She promised rich offering to a Nigrodha tree if her wishes were realized, Things happened as she prayed for. She accordingly made preparations to fulfil her promise. When the Bodhisattva went to the Uruvela forest and sat under the Bodhi tree the surrounding place was illuminated. Having heard of this, Sujata went to him (Bodhisattva) and offered him the specially prepared porridge which he accepted. In the sculpture, the Bodhisattva is seated on a throne and Sujata is seen with a jug in her hand. Behind her is a woman carrying the vessel containing the rice porridge. Sujata sson is also seen here.

34 Pillar fragment 150 CEo

H. 59 cm

B. 49 cm

W.6cm

It has a border of lotus creeper designs.

35 Fragment 200-250 CEo

H. 31 cm

B. 29 cm

W.6cm

Contains figures of noblemen.

36 Head of a Bodhisattva 200-250 CEo

H. 15 em

B. 13 em

W. 11 em

Greek style Kandahar (Gandhara region)

37 Fragmentl00 BC

H. 36 em

B. 48 em

W.5em

The lotuses and vase are done in arehaie style.

*38 The Buddha 200-250 CEo

H. ~0 em

B. 21 em

W.4em

Standing, his robe eovers his entire body execept the right shoulder.

*39 Fragmentl50 CEo

H. 31 em

B. 15 em

W. 5 em

141

*40 Fragment150 CEo

H. 22 em

B. 17 em

W.4em

*41 Fragment 150 CEo

H. 17 em

B. 12 em

W. 5 em

*42 Fragment150 CEo

H. 38 em

B. 27 em

W.6em

Shows the top portion of a pilaster with spirited figures of lion and bull.

*43 Fragment200-250 CE.

H. 22 em

B. 20 em

W.6em

Flying de vas carry the head dress of Siddhartha. The inscription means, "the princess Siri Champura".

142

44

Fragment 100 BC

H. 116 cm

B. 48 cm

W. 4cm

Shows a Triratna over a lotus which is supported by a rail. Below the rail are two half lotuses. Further below is part of the capital of the pilaster on which are winged horses placed back to back. The roof portion of a building with a chaitya

(A sacred object in a structure) window is also seen (Aiyappan, A and Srinivasan, P.R., (1952 F.E), 1998 Reprint).

45

Fragment! 00 BC

H. 54 cm

B. 54 cm

W. 6cm

On the left there is a border of lotus and other flowers. In the border at the centre, a human figure with a peculiar head -dress,

①

heavy ear-rings and simple dress is shown. (Similar features are found in the figures from Bharhut and Sanchi). On the right is a man with hands joined together, riding a horse.

*46 Fragment (worn out) 200-250 CE

H. 47 cm

B. 32 cm

W. 4cm

A stupa within an enclosure is shown. Women are entering through the gateways.

143

47 Casing slab (broken) 200-250 CEo

H. 136 cm

B. 85 cm

w. 7cm

A miniature stupa is seen with lions guarding its gateways. A deva offering flowers and a dwarf beating a drum is shown at the top right corner. There is a band below, which shows at its centre a Bodhi tree which is being approached by a group of elephants from either side.

48 Lower part of pillar 150 CEo

H. 113 cm

B. 82 cm

W. 20cm

Half lotus and a border of conventional makara and lion designs.

49 Coping fragment. Pillar upright stone 150 CEo

H. 72 cm

B. 53 cm

W. 6cm

Ghoshakasetti Upatti

The sculpture depicts the story of Ghoshaka, the fortunate (Ghoshakasetthi Upatti). The treasurer of Kosambi was told by astrologers that a boy born on a particular day would succeed him as treasurer. Though his wife was pregnant a son was not born to him on the appointed day. The unfortunate treasurer then searched for the boy born on that day who happened to be Ghoshaka, the cast-away son of a courtesan. The treasurer then tried his best to kill the child. Meanwhile years elapsed. At last the treasurer sent Ghoshaka to his superintendent in the village with a letter which was nothing but Ghoshaka's death warrant. On the way Ghoshaka took rest in the district treasurer's house where the letter was seen by his daughter who desiring to marry Ghoshaka, tore the letter, and substituted another

①

instructing the superintendent to get Ghoshaka married to her. The marriage took place and subsequently Ghoshaka became the treasurer of Kosambi. At the top right corner of the sculpture, Ghoshaka is shown sleeping and a woman, the daughter of the district treasurer, approaching him. The lamp in her hand suggests that it is night. Lower down the turbaned superintendent conducting the treasurer's daughter to get her married to Ghoshaka. On the right is the newly built mansion which Ghoshaka and his bride are shown entering.

50 Fragment! 00 BC

H. 57 cm
B. 41 cm
W. 3 cm

Upper part of the left side of a Yakshi Salabhanjika is preserved. A bough of tree is seen behind her. (The figure resembles the bracket dryad figures of the Sanchistupa).

51 Fragment! 00 BC

H. 23 cm
B. 16 cm
W. 4cm

52 Coping fragment 150 CE

H. 114 cm
B. 37 cm
W. 4cm
Matanga Jataka

Once the Bodhisattva was born as the son of an outcaste and was called Matanga. He was very wise. But Dittamangalika, the daughter of a merchant at Benares, despised him because of his low birth. In order to obtain her, Matanga lay starving at her doors for six days. At the end of the period,

she was given to him. As he was famished and weak, Dittamangalika carried him to his house. There they lived for some days. The Matanga went out to do penance for seven days. At the end of the penance he obtained a lustrous body. Then he returned home and after informing Dittamangalika that she would soon beget a good son, he departed for the Himalayas wherefrom he watched the deeds of his son. (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.235).

53 Coping fragment150 CEo

H. 34 cm

B. 51 cm

W.4cm

A human figure in the attitude of shooting an arrow and part of a tree are seen. The inscription means "of the daughter of the great cowherc".

54 Coping fragment150 CEo

H. 53 cm

B. 125 cm

W. 5 cm

Story of the Prince Mahapaduma (Mahapaduma Jataka)

The sculpture represents the story of the Prince Mahapaduma, the virtuous (Mahapaduma Jataka). King Brahmadatta of Benares had a son named Padumakumara who was handsome and righteous too. The king's second wife, failing in her attempt to make the prince yield to her lust and so, wishing to wreak vengeance on the prince misrepresented the case to the king. The king, believing her version to be true ordered that the prince should be hurled down from the mountain top. The protests of his subjects were of no avail. But the prince escaped death through the help of a Naga king. Later on, learning the truth that his wife was in the wrong, the king punished her and entreated his son to return to the kingdom. The prince, having already renounced the world, did not wish to return home. In the end his benefactor, the Naga king himself, adored the prince. (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.116).

On the left is shown the Naga couple looking up to rescue the prince. The central panel shows the Naga king and his queen adoring the prince. Behind them are hermitages. The panel on the right shows a lake full of lotuses. The roofs of the huts and the headrest of the prince are noteworthy.

55

Coping fragment 150 CEo Part of Malavahaka panel.
Stupa worshipped by male and female.

H. 58 cm

B. 43 cm

W.

5 cm

Pillar surmounted by case and with a worshipper on either side is shown.

*56 Coping fragment 150 CEo

H. 77 cm

B. 52 cm

W. 6 cm

The sculpture depicts the story of Shakka gaining a nymph (Rohini Khattivakana).

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shakka to settle their dispute. Desiring to get her himself, he told the gods that he would die without her. Then the gods departed after presenting her to Shakka. (Prof. Cowell, E.B., Editor, (1999).

In the sculpture on the left, the four gods and the nymph are shown. The next scene shows one of the gods pulling at her. The next scene shows another carrying her. The scene on the right shows two of them imploring the rest to go to Shakka. The scene above shows again these four gods under the balcony of a mansion. In the balcony are seated Shakka and the woman in anja/i (prayer) pose. The gods are shown without their usual turbans to indicate that they behave like ordinary folk in the affair.

57

Coping fragment 150 CEo

H. 76 cm

B. 79 cm

W. 18 cm

Unidentified sculpture.

147

On the left groups of horses and others are seated near an arched gateway, holding a discussion.

Beside them are horses and an elephant. The mahout lies idly on his animal. On the right turbaned men are advancing with hands joined in adoration to the Buddha. An attendant (obliterated) holds an umbrella. The trees in the background suggest a garden.

58 Coping fragment 150 CEO

H. 83 cm

B. 62 cm

W. 18 cm

LosakaJataka

The sculpture depicts the story of Mittavindaka, the unfortunate (Losaka Jataka). As a result of a sin, a man suffered greatly in several births. Finally he was born to poor parents who, becoming still poorer after his birth, drove him out as they believed that he was the cause of their misfortune. This boy, Mittavindaka, arriving at Benares after his wanderings, joined a school. Unable to adjust himself with his fellow students, he went to a far-off village, married a woman and lived outside the village. But the village people experienced severe famine and the king's wrath for seven years after Mittavindaka's arrival there. So he was driven out from this place also.

(Prof. Cowell, E.B., Editor, 1999, Vol. III, p. 105).

At the top right corner of the sculpture, Mittavindaka is shown with his wife and two children near their hut. The lower scene shows him and his now grown-up boys. To the right of this scene his wife is seated and serving food, while a boy is eating. At the bottom an elephant is moving with difficulty in mire which indicates the drought in the village. The men on horseback are sent by the king to exact duties from the people there. The noteworthy feature here are the simple headgear of the woman, the only example of this kind of female headgear in the sculptures from Amaravati, the cane basket, the huts with circular and angular roofs and the wall around the village, behind which Mittavindaka had his hut.

59 Fragment of frieze 200-250 CEO

H. 51 cm

B. 38 cm

W. 6 cm

The scene of Rahula asking Buddha for his inheritance.

Rahula was Gouthama's son. When Gauthama, the Buddha was staying in Veluvana at Rajagraha, Suddhodhana, his father, sent ten courtiers one after the other to fetch him to Kapilavastu. Only the tenth succeeded in conducting the Buddha to the city, the

others having joined the order. On arriving at Kapilavastu, the prince Rahula was instructed by his mother to ask his father for his inheritance. The Buddha thinking that the noble inheritance that he could give his son was only the monkship, took Rahula to the forest and asked Sariputta to admit the prince into the order. The Buddha with a halo stands in the centre. Before him is Rahula, looking up to him while other persons, mostly women are watching the Buddha with reverence. To the right of the Buddha is Vajrapani. The panel on the left shows a "mahapurusha" instead of the usual mithuna (loving couple). The inscription means " . . . the elder (following) the noble life of the forest -dweller Dharmasrayana"

*60

Part of frieze 200-250 CE

H. 65 cm

B. 43 cm

W. 6cm

The story of Maya's dream and its interpretation.

One night after the mid-summer festival, the queen Mayadevi dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance thrice and entered her womb through her right side. The king having been intimidated of this dream assembled the eminent Brahmins of his city and after feeding them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tushita. (Tushita is one of the six deva-worlds of the Kamadhatu, located between the Yama heaven and the Nirmanarati heaven. Like the other heavens, Tushita is said to be reachable through meditation). Heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy. The central panel shows the king in the court discussion with his counsellors. The panel on the right shows a Mithuna couple. The inscription means "(Gift) by Buddha residing in the Piduvana of young bhikkhuni's sister of The monk Budhi and Chula Budhi.

61

Fragment of frieze
200-250 CE

H.

31 cm

B. 127 cm

W.

5 cm

Railing patterns alternating with floral designs and Trisula on the wheeled pair

and a border of
various animals are shown. The inscription means " Pious gift of slab by Tuka , the
wife of Budhi, the son
of the house holder Kubula, a Tulakicha (treasures) with her son and sister".

62 Fragment 200-250 CE.

H. 63 cm

B. 36 cm

W. 3 cm

A Yakshi beside a tree shown within a Chaitya window.

63 Coping fragment 150 CE

H. 85 cm

B. 40 cm

W. 4 cm

A large conventional flower garland is borne by yakshas. The central bight has the figure of a stupa.

64 Coping fragment 150 CE

H. 85 cm

B. 126 cm

W. 2 cm

A large conventional flower garland is borne by yakshas. The central curve has the motif of worship of Dharmachakra on Trisula.

65 Base portion of pillar 150 CE

H. 130 cm

B. 82 cm

W. 28 cm

Half lotus designs are present on either side. On one side is a border of a lotus creeper enclosing two cranes and on the other side is a border of hyacinth and a lotus creeper.

150

66 Lower part of pillar 150 CEo

H. 157 cm

B. 89 cm

W. 26cm

On one side there is a border of lions prancing towards an overflowing vase and on the other side is a border of lions prancing towards a flower design.

67 Lower part of pillar 150 CEo

H. 152 cm

B. 86 cm

W. 25 cm

On one side there is a half-lotus above a border of a creeper, over the half lotus a -three panels containing figures of dwarf. The other side has two panels of sculptures representing the story of the conversion of Yasa. The princely youth, Yasa, of Rishipatana became a monk without getting the consent of his father and his companions. On knowing this, they induced him to return home. Finally, however they themselves became monks. The central panel of sculpture shows Yasa approaching the Buddha shown as a pillar of fire. The left panel shows the father of Yasa bowing to the Buddha shown here too symbolically. In the panel on the right are the companions of Yasa all reverence for the Buddha. The cross belt and the band on the stomach of the dwarfs on the other side are interesting.

68 Coping Fragment 100 BC

H. 61 cm

B. 105 cm

W. 17 cm

A garland is shown drawn out by a divine dwarf having a curious face. The inscription means, "... of the great elder

Mahadhamma Kadhika"

69 Base portion of a pillar 150 CEo

H. 122 em

B. 84 em

W. 27em

Half-lotus on border of lotus creeper is carved on one side, and on the other side is the motif of the worship of the Buddha's feet, above the half lotus.

70 Fragment of pillar 150 CEo

H. 133 em

B. 82 em

W. 30 em

There is a border of winged lions on one side and border of animals on the other.

71 Base of pillar 150 CEo

H. 129 em

B. 81 em

W. 27em

*72 Coping fragment 150 CEo

H. 85 em

B. 107 em

w. 26 em

Garlands borne by two yakshas. Intersperse filled by representation of the worship of stupa and of the throne with Dharmachakra behind.

73 Cross bar with lotus 150 CEo

H. 65 em

B. 88 em

W. gem

*74 Fragment 100 CEo

H. 45 em

B. 38 em

W. 4em

Part of a cluster of umbrellas is all that remains.

*75 Coping fragment 150 CE

H. 87 em

B. 92 em

W. 24 em

Two yakshas thrust a flower garland into the mouth of a huge dwarf. Another yaksha pulls at the dwarf's turban behind. The bight shows three elephants supporting a tray containing a purnaghata

i.e. a "full -vase"

*76 Coping fragment 150 CEo

H. 79 em

B. 85 em

W. 24 em

Garland borne by running yakshas. The worship of the Dharmachakra is shown on the shield. Above this is the worship of the stupa.

*77 Coping fragment 100 BC

H. 28 cm
B. 115 cm
W. 9cm

Garlands are supported by dwarfs.

One of them has a head like that of an elephant without the trunk. It was thought that this figure is probably the ancestor of the form of Ganesa of later days. Actually Buddhist and Jain iconography drew heavily on Hindu iconography. At 100 BC, Hindu temples had just started iconography like the Gudimallam Siva coeval with the earliest phase Amaravati (250 BC -150 BC). They did not put down the dhyana Slokas describing the iconography in physical form till later. The earliest idols were of wood, but only the Trivikrama in Tirukoilur survives of wood.

78 Coping fragment 150 CE

H. 85 cm
B. 206 cm
W. 24 cm

Flower garland and yakshas. On the left the garland is emerging out of a crocodile's mouth. A woman is shown riding on the crocodile and she helps the yakshas by opening its mouth. The central curve has dancing figures. Above the square shield are dwarfs who carry lotus on which are shown recumbent lions.

*79 Coping fragment 100 BC

H. 89 Cm
B. 156 cm
W. 13 cm

Shows a lady seated on the calyx of a lotus. She draws out a flower garland from a makara's mouth. On the left, a dwarf with three knots of hair on his head supports the garlands. There is a winged lion seated on its hind legs, on the plain end. The lady wears striped drawers. A star-shaped jewel is seen on her forehead, she is Sri i.e. Lakshmi. (this figure is the earliest South Indian representation of the goddess)

80 Fragment of eoping 150 CE

H. 85 em
B. 101 em
W. 24 em

On the right a large sized dwarf is shown seated and emerging out from his mouth the garland, borne by a yaksha in front. The shield has the scene of the worship of the stupa, and above it is the worship of the Dharmachakra.

81 Cross bar 150 CEo

H. 76 em
B. 85 em
W. 13 em

Contains lotus designs.

82 Fragment of easing slab 100 BC

H. 30 em
B. 38 em
W. 7em

Shows a part of Triratna -one of the several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the Dharma (the law) and the Samgha (the order) symbol (Aiyappan, A and Srinivasan, P.R., (1952 F.E. 1998 Reprint).

*83 Fragment 100BC

H. 24 em
B. 15 em
W. 7em

Contains human figures.

155

*84 Fragment of casing slab 100 BC

H. 36 em

B. 15 em

W.4em

Rail pattern with kudu enclosing human head.

85 Pillar fragment 150 CEo

H. 135 em

B. 76 em

86 Cross bar 150 CE.

H. 135 em

B.76 em

Contains lotus designs.

87 Cross bar 150 CEo

H. 86 em

B. 86 em

Contains lotus designs.

156

88 Cross bar 150 CE

H. 86 em

B. 92 em

Contains lotus designs.

89 Cross bar 150 CE

H. 86 em

B. 92 em

Contains lotus designs.

90 Cross bar 150 CEo

H. 86 em

B. 92 em

Contains lotus designs.

91 Cross bar 150 CEo

H. 88 em

B. 89 em

W. 30 em

Contains lotus designs.

*92 Lion 150 CEo

H. 157 cm

B. 36 em

W.48cm

Placed at the gateway of the stupa as if to guard it. One side is flat.

93 Coping fragment 150 CEo

H. 86 em

B. 125 cm

W. 36 cm

Story of King Ajatasatru vlsltmg the

Buddha. Ajatasatru, the king ofMagadha heard that the Buddha was staying in the mango grove ofhis court physician, Jivaka. Ajatasatru went to the Buddha to get himself absolved from the sin of killing his father. The calmness and peace that prevailed at the grove struck the king. Then he

listened to the Buddha's words which made him

happy. He left the grove very much delighted. On the left of the sculptures the retinue of the king is

shown going to see the Buddha. The next scene shows the party entering the grove through a gateway.

On the right a turbaned man, the king in the attitude of adoration, is seated to the right ofthe Buddha. A

similar mutilated figure, which may be Jivaka is seen to the left ofthe Buddha.

Others seated or standing

worship the Buddha.

94 Coping fragment 150 CEo

H. 86 cm

B. 125 em

W. 36 cm

Story of King Pasenadi entertaining Ananda and other monks.

King Pasenadi Kosala of Sravasti invited the Buddha to his place in order to partake ofhis hospitality. The Buddha, accordingly was visiting

the palace for seven days after which he asked his disciple Ananda to

visit the palace with other monks. The king personally attended on them

for seven days. As the king stopped away from the eighth day, the guests also stayed back. Ananda alone

went to the palace on the tenth day. Learning this, the king complained to the Buddha who told him that

the monks lost confidence in him. To remedy this, the king married the daughter Mahanama, a cousin of the Buddha. In the panel, the king is shown rising from his lion throne to receive Ananda and other monks shown on the left. One of the king's attendants is kneeling.

95 Coping fragment 150 CEO

H. 86 cm

B. 115 cm

W. 33 cm

Story of Prince Mahapanada
(Suruchi Jataka).

Suruchikumara, the king of Mithila, had a son also named Suruchi. King Brahamadatta of Benares had a daughter by name

Sumedha. This princess married the prince of Mithila on condition that he should not marry any other

lady; this couple soon became king and queen, but they were without a child for many years. Then at

Sumedha's instance, the king married several other women but to no purpose. Finally, Sumedha with

other wives of the king offered worship to all deities. Shakka meanwhile wanted to test Sumedha. After

having got the acceptance of a young god Nalakara to be born as son to her, when Sumedha's virtues were

proved. Shakka blessed her. Accordingly she gave birth to a son named Mahapanada. From his birth,

Mahapanada was not joyful. When he came of age a palace was built for him and his wife by Visvakarma

on the orders of Shakka. At the time of his marriage there was grand merriment and feasting. These could

not make the prince laugh. So, Shakka sent a divine dancer who succeeded in making the prince smile.

(Prof. Cowell, E.B., Editor, (1999), Vol. IV, p. 198).

The sculpture is in four compartments. On the left Shakka is shown with a child in his hand on a tree.

Beneath the tree are a group of women, the wives of the king. In the next compartment are shown an old

couple and a youth worshipping a Pratyeka Buddha (a kind of Buddha, though himself enlightened,

cannot help others in getting enlightenment). This youth is Nalakara, who is requested by Shakka to be

born to Sumedha. Below this, Sumedha stands before Shakka, who holds a child in his hand suggesting

thereby his boon to her. In the next compartment, the birth of the son is shown and the scene beyond

shows the king and queen discussing about the marriage of Mahapanada. In the panel to the right,

Visvakarma is shown seated, staff in hand. The next compartment shows the seated prince, pouring water

on his head from a vessel. Lower down, on the left the prince is shown seated with his wife; the scene on

the right shows a divine woman dancer. The inscription means, "Gift of the nun Roha, who has passed

beyond the eight worldly conditions, the daughter of the venerable Sujata of great

self-control".

159

96 Coping fragment 150 CE.

H. 64 cm

B. 42 cm

W. 23 cm.

Story of Prince Mahapanada (Suruchi

Jataka). Suruchikumara, the king of Mithila, had a son also named Suruchi. King Brahmadatta of Benares had a daughter by name Sumedha. This princess married the prince of Mithila on condition that he should not marry any other lady; this couple soon became king and queen, but they were without a child for many years. Then at Sumedha's instance, the king married several other women but to no purpose. Finally, Sumedha with other wives of the king offered worship to all deities. Shakra meanwhile wanted to test Sumedha. After having got the acceptance of a young god Nalakra to be born as son to her, when Sumedha's virtues were proved. Shakra blessed her.

Accordingly she gave birth to a son named Mahapanada. From his birth, Mahapanada was not joyful.

When he came of age a palace was built for him and his wife by Visvakarma on the orders of Shakra,

At the time of his marriage there was grand merriment and feasting. These could not make the prince

laugh. So, Shakra sent a divine dancer who succeeded in making the prince smile.

(Prof. Cowell,

E.B., Editor, (1999), Vol.IV, p. 198).

The sculpture is in four compartments. On the left Shakra is shown with a child in his hand on a

tree. Beneath the tree are a group of women, the wives of the king. In the next compartment are shown

an old couple and a youth worshipping a Pratyeka Buddha (a kind of Buddha, though himself

enlightened, cannot help others in getting enlightenment). This youth is Nalakra, who is requested by

Shakra to be born to Sumedha. Below this, Sumedha stands before Shakra, who holds a child in his

hand suggesting thereby his boon to her. The sentence is repeated as the panel carving is repeated. In

the next compartment, the birth of the son is shown and the scene beyond shows the king and queen

discussing about the marriage of Mahapanada. In the panel to the right, Visvakarma is shown seated,

staff in hand. The next compartment shows the seated prince, pouring water on his head from a vessel.

Lower down, on the left the prince is shown seated with his wife; the scene on the right shows a divine

woman dancer. The inscription means, "Gift of the nun Roha, who has passed beyond the eight

worldly conditions, the daughter of the venerable Sujata of great self-control".

97 Fragment of coping 150 CE

H. 47 cm

B. 71 cm

W. 32 cm

Usual garland supported by yaksha.

*98 Lion 150 CEo

H. 106 em

B. 53 em

w. 36 em

Placed at the gateway as if to guard it. Fully in the round.

99 Octagonal pillar below Lion (No 98) 100 BC

H. 107 em

B. 36 em

W. 36 em

Top of the pillar shows lotus designs, below, a rail pattern.

100 Fragment 100 BC

H. 42 em

B. 35 em

W. 12 em

Contains lotus designs.

101 Cross bar 150 CEo

H. 86 em

B. 86 em

Contains lotus designs.

161

102 Cross bar Contains lotus designs 150 CEo

H. 92 cm

B. 92 cm

103 Coping fragment 150 CEo

H. 83 cm

B. 85 cm

W. 17 cm

Story of the messenger (Duta Jataka). The Bodhisattva was once born as the king of Benares. Then he used to eat dainty dishes in public to enable the people to witness the grandeur of his feast. One day during the feast, a man, posing as a messenger, approached the king and requested him for a share of the dishes. The king granted his request although his men were ready to smite this stranger for his impertinence. After the meal the king asked the messenger what the tidings were. He told the king that he was a messenger from Lust and Belly and stated how everything on earth was under their sway. The king realized the truth of the statement and rewarded him. (Prof. Cowell, E.B., Editor, (1999), Vol.II, p.221).

In the sculpture the king (broken) is seated with a number of attendants and a nobleman around him. The messenger is kneeling before the king. The folds in his stomach indicate that he is hungry. The man to the extreme left carries the dishes for the king's feast.

104 Fragment of frieze 200-250 CEo

H. 83 cm

B. 85 cm

W. 17 cm

Rosette designs above, railing pattern and lions running below.

162

*105 Frieze (broken to the right) 200-250 CE
H. 23 cm
B. 63 cm
W. 7 cm
Scenes from the life of the Buddha.

The first panel on the left shows Prince Siddhartha entering an arched gateway watched by women and a dwarf. The next scene shows him amidst royal women in the harem. He is seated and holds three threads one horizontally and two hanging down. A mithuna (a loving couple) - Aiyappan, A., and Srinivasan, P.R., 1952 FE. 1998 Reprint) is shown in the next panel. The next panel shows the prince seated with his wife on a throne, and listening to the music of the women below. Mara's soldiers are also shown surrounding them. One of them pulls at the prince by the ripple cord going round his waist. The three cords represent the three lusts personified as Mara's daughters. The next panel shows the Buddha seated on a throne and preaching to the Naga king and his queen. The panel on the extreme right (broken) shows the devas and women of heaven flying. The front view of the animals on the border, the appearance and shield of Mara's soldiers and the harp played upon by a woman are noteworthy. This harp is the ancient Veena. This has, however, disappeared from India, but is in vogue in some parts of Burma at present. The inscription means "(Adoration) to the best, the foremost of men the truly enlightened, the sun, (The gift of Nakha, the wife of the merchant, Nagatisa, inhabitant of Narasala, with her sons, the treasurer Budhi Mula ... "

*106 Fragment 200-250 CE
H. 41 cm
B. 146 cm
W. 17 cm

Dryad (Indian equivalent of a tree nymph, or female tree spirit, in Greek mythology). Standing beneath a tree within a kudu (circular window) and adorning herself with jewels.

107 Fragment of coping 200-250 CE Malavahaka.

H. 63 cm
B. 44 cm
W. 6 cm
163

108 Fragment of coping 200-250 CEo

H. 85 em

B. 68 em

W. 3 em

109 Coping fragment 150 CEo

H. 36 em

B. 68 em

W.7cm

Buildings, three human figures and a tree.

110 Coping fragment (broken) 150 CEo

H. 79 em

B. 66 cm

W.7cm

Story of Sumana the gardener (Sumana Jataka). Sumana the gardener, used to give King Bimbisara five measures of jasmine flowers every morning; one morning he honoured the Buddha with these flowers which, without falling down, formed an arch around the Buddha. Learning of the conduct of her husband, the gardener's wife scolded him and reported the matter to the king, the king at once hurried on his elephant to welcome the Buddha, and conducted him to the palace and duly honoured him. After the Buddha left the city the king rewarded the gardener .. (Prof. Cowell, E.B., Editor, (1999), Vol., P.48).

In the sculpture, the Buddha is shown as a flaming pillar at the top right corner, and as an empty throne surmounted by a flaming Trisula on a chakra in the centre adjoining an arched gateway. The gardener with curly hair is among the admirers of the Buddha. Above, the king is shown riding on an elephant to meet the Buddha. The panel on the left shows monks seated in an open court and the king adoring the Master (portion broken). Above, the king questions the gardener. The hut, here is noteworthy.

111 Fragment of pillar 150 CEo

H. 127 cm

B. 83 cm

W. 7cm

Shows half -lotus designs at both ends and three panels of sculptures in between. The panel on the left shows three men, one with incense burner, the other with hands joined and third holding a lotus flower. The central panel shows the worship of the stupa. The panel on the right also shows three figures one with a garland, the other with hands joined and the third with a flower vase.

112 Fragment of pillar 150 CEo

H. 141 cm

B. 52 cm

W. 7cm

Scene of the Buddha preaching to his mother in heaven. The sculpture depicts the scene of the Buddha preaching to his mother in heaven. The circular panel (broken) shows the Buddha, represented by the empty throne, preaching to Maya in heaven, which is suggested by the assembly of turbaned gods including Shakra with his symbol, the crown. The lower left panel shows the disciples of the Buddha, Mogallana and Anuruddha, the latter pointing to heaven. The lower right panel shows Mogallana flying, watched by two men.

*113 Fragment of pillar 150 CEo

H. 57 cm

B. 29 cm

W. 4cm

Story of the snake charmer and his monkey (Ahigundika Jataka).
(Prof. Cowell, E.B., Editor, (1999), Vol. III, p.130).

The sculpture represents the story of the snake charmer and his monkey. (Ahigundika Jataka). King Brahmadata of Benares is shown on a throne with his queen and attendants around; he is enjoying the tricks of the curly haired snake charmer. The snake charmer is kneeling and beside him is his monkey. That this scene takes place in a pleasure garden is suggested by the tree shown at one end. The peculiar way in which the hair of the attendant is dressed is interesting.

*114 Fragment of frieze
200-250CE.

H. 12cm
B. 75 cm
W. 3cm

A scene from the life of the Buddha. The panel of the sculpture represents a scene from the life of the Buddha. On the right, Gautama divests himself of all princely ornaments. The gods are carrying his headress to their kingdom. The next panel shows a mithuna couple. The third one shows Sujata feeding the Bodhisattva. The next panel shows another mithuna couple. The panel on the left shows Mara vainly taunting the Bodhisattva who is serene. Mother Earth, shown, below his seat, responds to his call and is a witness to Gautama's qualifications to become the Buddha. The bullocks and the cart in the third panel are interesting. See Acc No. 33 for story.

115 Frieze 200-250 CE

H. 23 cm
B. 109 cm
W. 7 cm

Story of Vessantara, the gracious prince (Vessantara Jataka). The Bodhisattva was once born as the prince of Magadha, and was called Vessantara. He was reputed for his charitable disposition. Taking advantage of his goodness, the people of Kalinga, who were suffering from drought for years, went and begged for the rain-giving elephant of Magadha from him. He gave it away to them. The people of Magadha complained about this to their king, who banished the prince from his kingdom. The prince left the city in a bullock cart with his wife and two children. The bullocks and the cart were also given away one by one to persons who begged for them. Then he and his wife walked to the forest each carrying a child. In the forest when his wife went away to procure fruits etc. Shakra in the form of a Brahmana, went to the prince and asked him to give away the children as a gift. The prince ungrudgingly gave them to the Brahmana. At last pleased with his bounteous nature, Shakra blessed him. Then, his father too having realised his own fault asked his son to succeed him as a king. (Prof. Cowell, E.B., Editor, (1999), Vol. VI, p.246).

On the right, the prince is shown presenting the elephant to the Brahmana from Kalinga. The prince is shown beside the elephant with a pitcher (of water signifying the gift) in his hand. The next panel shows the people complaining to the king about the action of the prince. The next panel shows the prince giving away his bullocks and cart. The next scene shows him and his wife each carrying a child and proceeding to the forest.

*116 Fragment 200-250 CEo

H. 16 em

B. 13 em

W. 3 em

Human figure in relief with head completely shaven. Buddha

Bhikshu in preaching posture; behind Buddha Pada (feet) is shown.

*117 Bit 200-250 CEo

H. 10 em

B. 13 em

W. 3 em

Contains lotus design

*118 Fragment 200-250 CEo

H. 43 em

B. 18 em

W. 4cm

Contains Buddha worship.

*119 Fragment 200-250CE.

H. 20 em

B. 14 em

W.2cm

A Svastika and a portion of a Trisula. Significance of Trisula on wheel in Buddhism is shown. Trisula and Triratna are the same. Triratna -one of the

several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the Dharma (the law) and the Samgha (the order)-(Aiyappan, A. and Srinivasan, P.R., 1952 F.E. 1998 Reprint.)

*120 Fragment 200-250 CE

H. 46 cm

B. 10 cm

w. 3 cm

Standing Buddha with a man on either side.

*121 Slab 200-250 CE

H. 31 cm

B. 44 cm

W. 3 cm

Contains outline drawing.

122 Dharmachakra pillar 100 CE

H. 215 cm

B. 44 cm

W. 23 cm

The chakra on top is missing. At the bottom is the empty throne worshipped by men. Just above are the foreparts of three elephants with riders who touch the reliquaries placed in front of them by their hands joined in anjali pose. Two men on either side wave chauries. Above, is a series of fluted bulbous capitals supported by lions and dwarfs and flanked by riders on horse and lions. Fat dwarfs (ganas) are shown between the horses.

*123 Coping fragment 150 CEO

H. 190 em

W. 7cm

Story of Vidhura, the Wise one. (Vidhurapandita Jataka). (Prof. Cowell, E.B., Editor, 1999, Vol.VI, p.126). On the extreme left of the sculpture Vidhura is shown seated. Four noblemen are taking leave of him. They are Shakka, Garuda, the Naga king and Varuna. The scene at the top shows Irandati, the daughter of Shakka, talking to Punnaka on his horse. The next scene shows Punnaka speeding on his steed. The mountain, Punnaka crosses is the Black Mountain. The area of the Black Mountain is on the east or left bank of the Indus River to the North of Kabul River/ vale of Peshavar where he later attempts to kill Vidhura. In the next scene, Punnaka hurries towards a gateway. King Korabba is seated with his queens and officials in the next scene, and Vidhura is taking leave of the king. The scene on the extreme right shows the yaksha attendants flying. Then he is shown again to the left of the doorway suggesting his return journey. The next scene shows the yaksha holding Vidhura head downwards intending to hurl him down the hill which is shown behind. The scene besides it shows the yaksha and Vidhura on horseback in Nagaloka. The Naga king is shown standing and adoring the sage. The inscription above means, "Coping slab, as pious offering by Mahacatu, with his wife, sons and daughters

*124 Coping fragment 150 CEO

H. 181 em

B. 76 em

Story of Kavikumara (Kavikumaravadana). The King of Pancala had two wives, Lakshana and Sudharma. The son of Lakshana succeeded his father to the throne. But the astrologers told him that the son to be born to Sudharma would be the fatal enemy to him. Therefore he made arrangements to kill the boy if one were to be born to her. Sudharma, who was pregnant, naturally sought protection from the minister and when she gave birth to a son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction. On the other hand, Sudharma's son, Kavikumara was growing among fishermen in all splendour. This was reported to the king. He at once sent men on horse to pursue and kill the boy. The boy escaped the danger with the magic jewel given by his mother and finally with the art of magic deceived the king and killed him. (Prof. Cowell, E.B., Editor, 1999, Vol., P.58).

At the top left corner of the sculpture are some men on horses. They are again seen, in the centre of the panel, in great haste. The scene at the lower left corner shows a washer man with his bundle of clothes, which contains the prince. On the right, the prince is running hurriedly having been released from the

bundle. At the top right corner are shown some men around a corpse. This is another trick by which the prince escapes from the soldiers. The wagon-roofed huts are noteworthy. The inscription at the top means, " ... of the superintendent of the water house of the king Sri Sivamaka Sada."

*125 Fragment of pillar 150 CE
H. 128 cm
B. 50 cm
Story of King Udayana and his queens.

King Udayana had three wives, viz., Samavati, Magandiya and Vasuladatta. Of these Magandiya disliked Samavati. So she attempted twice to poison the mind of the king against Samavati, but failed. Then she tried the following method and wanted thus to attribute the motive of killing the king to Samavati. She put a snake inside the hollow of the king's Veena and accompanied him to Samavati's house where she released the snake. Then pretending to be shocked by the affairs she told him that it was the mischief of Samavati. Believing in this concocted story the king got angry with Samavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king thus proving Samavati's blemishless character. The king realized Samavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha (Prof. Cowell, E.B., Editor, 1999, Vol.IV, p.23 5).

The left one of the three upper panels shows people looking at a snake coming out of a veena shown on a chair. The central panel shows King Udayana in a furious attitude with a bow in his left hand and his right hand in the posture of taking out an arrow from the quiver. Below him are a woman and dwarf fallen down. The panel on the right shows the queen Samavati calmly bowing, surrounded by her attendants. The broken circular panel below shows the king with a calm countenance holding a circular object in his right hand. The women are bowing. The anklets of the Queen, the veena and the chair are interesting.

*126 Base portion of pillar 150 CE
H. 53 cm
B. 94 cm
Half lotus over, a border of makaras and lions.

*127 Cross bar 150 CE
H. 88 cm
B. 88 cm
Contains lotus designs. 0

*128 Cross bar 150 CEo

H. 71 cm

B.71 cm

Contains lotus designs.

*129 Cross bar 150 CEo

H. 81 cm

B.81cm

Contains lotus designs.

*130 Pillar 150 CEo

H. 247 cm

B. 83 cm

Story of the Buddha performing a miracle.

The central circular panel (partly defaced) shows the mango tree with an empty throne and flaming pillar surmounted by a Trisula beneath it suggesting the Buddha's presence. Devotees including princesses surrounded the throne. In the panel above, the Buddha is in the air with flames issuing from his body and water from his feet. The Buddha is bedecked with jewels and is in the garb of a God. Devotees adore him on all sides. In the lower three panels, a Nagaraja, a Garuda and two great gods with umbrellas above them are proceeding together. The dancing Gandharavas and dwarf Yaksha are depicted over a border which is composed of a central foliage pattern, terminal makaras (see glossary) and a running lion and griffin. (A.Aiyappan and P.R.Srinivasan, 1952 FE. 1998 Reprint).

*131 Cross bar 150 CEo
H. 88 cm
B. 88 cm
Contains lotus designs.

*132 Cross bar 150 CEo
H.81cm
B. 80 cm
Story of the translocation of the begging bowl of the Buddha to the heaven. A number of gods and goddesses are shown clustering round a bowl in a tray carried aloft and adored with great reverence. Nagas, Garuda and Yakshas dance and divine damsels soar above with hands joined in adoration.

*133 Cross bar 150 CEo
H. 79 cm
B. 79 cm
Contains lotus designs.

*134 Coping fragment 150 CEo
H. 249 cm
B. 82 cm
Some scenes from the life of the Buddha. When the Buddha visited Kapilavastu for the first time after his enlightenment, he stayed in a grove. Suddhodana sent ten courtiers, one after the other to ask the Buddha to come to the palace. Only the tenth courtier succeeded in bringing the Buddha to the palace while the others got converted. At the palace, the Buddha was saluted first by youngsters and later on by the older men. In the sculptures, the most important panel is at the centre. It shows the empty throne, suggesting the Buddha, surrounded by Suddhodana and his people. The flying figures are the Devas shown here to suggest the superhuman powers of the Buddha. On knowing this fact only, the elderly Sakyas bowed to the Buddha. The extreme left panel shows a storeyed mansion. King Suddodhana is

shown in the lower compartments despatching messengers to bring the Buddha. In the left compartment, above is shown Yasodhara attended by a woman and in the right compartment, she is again shown with a man, a messenger from her father sent to persuade her to come home. The next panel shows again Yasodhara seated on a wicker seat and surrounded by women who are engaged in a musical concert while another woman is coming through a gateway with a dish of rice porridge symbolising goodness in her hand. Yet Yasodhara is in a pensive mood. The lower scene to the extreme right shows the birth of Rahula preceded by the scene of the renunciation of Siddhartha, suggested by the horse coming out of a gateway. Above the top right corner shows the Buddha, suggested by the throne, preaching to his first five disciples. The two-storeyed pavilion, the wicker seat and flute are interesting.

*135 Fragment of pillar 150 CEo

H. 217 cm

B. 85 cm

Story of Mandhata, the universal Monarch. Through his merits Mandhata, a king of ancient India, got the seven "jewels" of an emperor, and he ruled over the entire world. But he desired to enjoy the pleasures of heaven. When he proceeded to go to heaven he was obstructed by the Rishis and the Nagas who were subdued by Mandhata but were released on the Queen's intervention. Then, on reaching Sudharsana, the city of the gods, Mandhata was offered a half of Shakra's throne. After a long period, he desired to usurp Shakra's throne which made him fall to the earth. Finally, from his death-bed he conveyed to the world his message that avariciousness should be shunned. (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.235).

The lower left compartment of the sculptures shows Mandhata seated on a throne surrounded by his courtiers. The next panel shows him with the seven "Jewels" namely, the minister, queen, prince, elephant, the horse, the gem and the wheel. The next panel on the right shows him trampling over a serpent king and defying a number of Rishis. The circular panel above shows him enjoying the pleasures of the heavenly tree (Kalpaka Vriksha). At the top he is shown sharing Shakra's throne. The Rishis and the highly ornamented pillars of the gateway are noteworthy.

136 Fragment of plinth of railing

100BC

H. 57 cm

B. 157 cm

Bull with a rope tied to its horn and a winged deer held by one of its hind legs by a man.

Above is a border composed of beautiful foliage. It is only a pastoral depiction.

137 Fragment of plinth of railing 100 BC

H. 58 em

B. 96 em

Winged lion held by one of its ears by a man.

Above is a border of foliage. It is only a pastoral depiction.

138 Fragment of plinth of railing 100 BC

H. 58 em

B. 78 em

Man holds the tail of a winged lion. It is only a pastoral depiction.

139 Fragment of coping 100 BC

H. 66 em B. 143 em

W. 32 em

Half lotus, garland and dwarfs (Ganas -Gana like. But Ganas were created in the later period based on them, because these were the forerunners for this type type of figures).

140 Fragment 100 BC

H. 28 em

B. 29 em

W. 18 em

Contains a pair of feet.

174

141 Fragment of plinth of railing 100 Be
Man tucking at the tail of a lion.

142 Fragment of eoping 100 Be

H. 67 em

B. 190 em

W. 15 em

Garland, dwarfs and half lotus.

143 Fragment of plinth 100 Be

H. 34 em

B. 121 em

Parts of an elephant and a man are preserved.

144 Fragment of plinth of railing 100 Be

H. 57 em

B. 80 em

Face of a griffin and man holding a bull by a rope.

175

145 Fragment of plinth of railing with a bull 100 Be.

H. 59 cm

B. 69 cm

146 Base portion of corner pillar 150 CEo

H. 90 cm

B. 84 cm

Worship of the throne signifying the Buddha.

*147 Top portion of pillar 150 CE.

H. 138 cm

B. 68 cm

Monkey offering honey to the Buddha. When the Buddha was away from his disciples in a forest he rested under a sal tree and was attended by an elephant. Noticing this, a monkey made an offering of honey placed on a leaf to Buddha. He gladly ate a portion of honey. The monkey was overjoyed at this and climbed up a tree and jumped down from there, when it dies. But as a reward for its service to the Buddha it was born in heaven. This story as given in the *Brilgame* (1921), Tr. *Dhammapad-atthakatha.*, pp. 1-328.).

In the border, the empty throne under a tree suggests the Buddha towards which a monkey advances from the left with something in its hand. Again it is shown in the right climbing up the tree. Below the half lotus are three panels over a broken circular panel both containing sculptures. They depict the story of Ajatasatru's visit to the Buddha. Of the three panels, the one on the left shows six noblemen. The central panel shows King Ajatasatru seated on a throne with his queen in front, consulting his minister and Jivaka, his court physician, about his visit to the Buddha who was staying in the mango grove of Jivaka. The panel on the right shows elephants, horses and grooms. The broken panel below shows the empty throne at the centre suggesting the Buddha, whose disciples

are seen behind. The turbaned man on the right is Ajatasatru and beside him are Jivaka and the minister. The inscription on top means, "Gift of a slab by Mala, the woman disciple of the women teacher Samudiya, the disciple of the worthy Punavasu learned in Vinaya (texts)"

This tank is in Kolhua near Vaishali as seen above (BMNo.67).

148 Cross bar 150 CEo

H. 80 cm

B. 81 cm

Story of Saumanasa (Saumanasa Jataka). Renu, the King of the Kurus once honoured the ascetic Maharakshita. Sometime later, a follower of Maharakshita came and told the king as if it was his own a prophecy of Maharakshita, that the king would soon have a son. The king was glad to hear the news and rewarded this sham ascetic. The king had a son, who was no other than the Bodhisattva. When the prince was only seven years old, the king had to be away from his country for a while. He asked his son to see to the comforts of the of the ascetic during his absence. But the prince discovered the shallowness of the ascetic and therefore did not respect him. When the king returned this was reported to him by the ascetic. The king got angry and ordered the killing of his son. But the prince personally convinced his father about the shallowness of the ascetic and went away from the country. The king could not stop him from renouncing the world and repented much for his action. (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.235).

At the centre of the panel, King Renu with his wife is shown honouring Maharakshita. The scene on the top right shows the sham ascetic with curly hair busy with hatchet. The scene to its right shows the king's servants with sword in hand trying to attack the prince lying on a couch.

149 Cross bar 150 CEo

H. 71 cm

B. 71 cm

Story of the noble elephant, Chhadanta (Chhadanta Jataka). Once the Bodhisattva was born as an elephant king with six tusks. He had two wives one of whom mistaking that her lord was partial to the other wished to be born as the queen of the King of Benares to wreak vengeance on her lord. She accordingly worshipped a Pratyeka Buddha and having starved to death was re-born as she desired. Now remembering the resolve of her former birth, she sent a hunter to procure the six tusks of the noble elephant and thus to cause his death; the hunter on reaching the camp of the elephant hit him but he did not yield. So the hunter requested him to part with his tusks. The elephant consented and helped the hunter in sawing the tusks, but [mally died unable to bear the pain. The hunter returned with the tusks to the queen and related to her the story of how the elephant died. On hearing of the

nobility and the death
of her former husband, the queen also died of grief. (Prof. Cowell, E.B., Editor,
(1999), Vol. V, p.20).

In the sculpture, the lower scene depicts the sporting of the elephants in a lotus pond. The wild forest is suggested by the deer on the right and a boar in the centre. On the right above the pond, the royal elephant with a parasol held above him by another elephant goes to the lake with his retinue. At the top right corner is shown the elephant and below it in a pit is shown the hunter. In front of this scene, besides the tree, the elephant kneels and helps the hunter to saw its tusks. The top scene shows the hunter carrying the tusks tied to the end of a pole. The lions on the left also suggest the forest and below them is shown the dying elephant.

150 Cross bar 150 CE

H. 82 cm

B. 82 cm

Shows Stupa worship. The stupa is surmounted by a number of umbrellas. On its right are five men, the two in the front row beating a drum and the two in the centre playing on a flute. On the left are six women and two men some in the attitude of adoration and others with offerings. A man and a woman are kneeling in front of the stupa.

151 Lower part of pillar 150 CE

H. 173 cm

B. 79 cm

Story of Udayana and his queens. The broken circular panel shows an agitated scene where women are lying down. Below, the panel on the left shows the queen Magandhiya on a seat discussing the plot to make the King hate Samavati (another Queen) with her uncle, the fat man beside her. The central panel shows king Udayana rushing violently disregarding Magandhiya who kneels and requests him not to go to queen Samavati's house. This is the scene in queen Magandhiya's palace, just after she had put a snake into the king's Veena. The panel on the right shows three women watching.

152 Fragment of pillar (broken) 150 CE.

H. 75 cm

B. 51 cm

Story of Bhuridatta (Bhuridatta Jataka). Brahmadatta, the king of Benares, learning that his son had great influence over his subjects banished him from the country asking him to return after his death. Accordingly, the prince went away and lived on the bank of Yamuna, where some time later he met a beautiful Nagini and married her.

(Prof. Cowell, E.B., Editor, (1999), Vol. IV, p. 235).

The Prince is shown as viceroy in the left panel. He is conversing with the Nagini in the right panel. The border at the top has a small compartment in which are shown pairs of lions, bulls, griffins etc.

153 Coping fragment
150 CE

H. 75 cm
B. 300 cm

Scene of the great enlightenment. On the extreme left of the sculpture, are Mara So followers behind city walls. The next lower panel shows Mara with the resolve to attack the Bodhisattva coming out of the city and proceeding towards the palanquin waiting for him. Above, the palanquin is borne by dwarfs (ganas) and Mara So hosts, on horses and wild animals precede him. On the right of the central panel with the throne, Mara is again shown in the palanquin. On the lower right corner of this panel is the palanquin. Behind it is Mara in a defiant attitude attacking the Bodhisattva shown as a flaming pillar over an empty throne beside which are seated three men. The central building is a Bhodighara, a Bodhi tree surrounded by a temple suggesting the Buddha's enlightenment after Mara So defeat. The tall figures around it are the Devas. In the extreme right is a panel showing Mara in council with his four sons one of whom is rushing away. The palanquin and the structure enclosing the Bodhi tree are noteworthy. The inscription at the top means, "The gift of the woman lay worshipper, Kama, the daughter of the housewife Kanhi and of the householder Ida, with her sons, brothers and sisters and of the nun Nagamita".

154 Coping fragment 150 CE

H. 75 cm
B. 81 cm

Unidentified sculpture. At the top left corner is shown a king in his palace in the company of his queen, attended by a woman. Below, an elephant is kneeling. In the centre an elephant with a rider comes out of a city gateway and a horseman running before the horse. On the right, a man is coming out of a gateway. Behind him is another man holding an umbrella.

155 Cross bar (broken) 150 CE

H. 78 cm
B. 72 cm

Some scenes from the life of the Buddha. The panel at the top shows the Devas carrying the Buddha's turban and locks. The panel on the right shows the horse, Kanthaka proceeding out of Kapilavastu, and the Bodhisattva's presence on the horse is suggested by the umbrella as well as by the dwarfs supporting the hoofs of

the horse. The panel lower down shows some women of rank adoring the Buddha represented by the Bodhi tree and the empty throne with Trisula.

156 Cross bar (broken) 150 CE.

H. 51 cm

B. 69 cm

Story of Suddhodana's visit to Mayadevi in the Asoka grove. One night Maya dreamt that a white elephant entered her womb. The next morning, she wanted to tell Suddhodana about this dream in private. So she requested him to meet her at the Asoka grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his horse beside which is the groom. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building means, "Pious gift of two cross-bars with circular panels, by Makabudhi, son of the house-holder Budhi, along with his father, sister and wife".

157 Cross bar 150 CE

H. 80 cm

B. 80 cm

Story of the conversion of the Bhaddavaggiya youths. The thirty princes of Kosala went to a pleasant region with their wives for enjoyment. One of them, who had no wife, took with him a courtesan. She, after remaining with him for some time, disappeared with her ornaments. Learning this all of them set out in search of her. But they met the Buddha on the way, who advised them to seek the truth. Realising their fault, the youths became the Buddha's followers. The Buddha is suggested by the empty throne beneath the Bodhi tree. On either side are shown the thirty noble looking youths, all in the attitude of adoration.

158 Fragment of pillar 150 CE

B. 140 cm

H. 77 cm

Story of the peacock preaching the Dharma (Mora Jataka). When Brahmadatta was king of Benares, the Bodhisattva was born as a golden peacock. It could not be caught as it had a charm which protected it from snares. Khema, the wife of Brahmadatta, having dreamt that the peacock preached the Dharma wanted to hear it. As nobody was able to catch the bird, she died her desire unfulfilled. After six successive kings had failed in their attempt to catch

the bird, the seventh accomplished the work with the help of a hunter who by the employment of a peahen ensnared the peacock and brought it to the king. Then it preached the Dharma to the seventh king and his queen (prof. Cowell, E.B., Editor, (1999), Vol.IV, p.235).

The broken circular panel at the top shows the king seated on a throne near a lotus pond with his queens. The woman on throne is Khema who wants to hear the peacock. Of the three panels below the one on the left has some mutilated figures. The panel on the right shows the king seated on a throne with his knee raised and kept in that position by means of a patta (yogapatta). His minister is next to him seated on a wicker set. The hunter is kneeling before the king. The central panel shows the king and the queen seated on a throne with hands in anjali pose listening to the peacock shown in front of them with its plume shown as a halo round its body. Above the peacock is the hunter who has now become a monk.

*159 Top portion of pillar 150 CE.

B. 104 cm

H. 78 cm

Story of the descent of the Bodhisattva, as a white elephant to be borne by Maya. The palanquin containing the elephant, i.e, the Bodhisattva is borne by dwarfs who are carrying it from the Tushita. Tushita is one of the six deva worlds of the Kamadhatu, located between the Yima heaven and the Nirmanarati heaven. Like the other heavens, Tushita is said to be reachable through meditation. The Bodhisattva is followed and preceded by flying Devas (Gandharvas). Above, in the semi-circular panel, the Bodhi tree is worshipped by Devas. The border at the top is composed of animals.

160 Coping fragment 150 CE

H. 81 cm

B. 215 cm

Story of the division of the relics of the Buddha. The Buddha died at Kusinagara. His death was celebrated with rejoicings and merriments. Soon afterwards, people from seven kingdoms came there to get portions of the relics of the Buddha. The Mallas of Kusinagara refused to part with the relics. Then through the mediation of a Brahmana by name, Drona, the relics were divided amongst the eight kingdoms. The lower right panel shows a scene of rejoicing with women dancing to the accompaniment of music. Of the two panels above this, the one on the right pictures the dispute between

the Mallas and others over the relics. The other panel on the left shows the assembly of the applicants for the relics around a low platform in rows of four. On the left, seven elephants are shown as coming out of the city gateway. On their heads are placed the relic caskets carefully held by the riders. The massive gateway, the bells hanging from the sides of the elephant near the gateway and the dance scene are noteworthy.

161 Carved pillar (broken) 100 CE

B. 171 cm

H. 57 cm

T. 22 cm

Creeper designs containing empty throne signifying the Buddha and its worship by two seated devotees. The bottom panel shows a dwarf seated and supporting a big decorated vase. From the mouth of the vase issues a lotus stalk which encircles the panels above. The first panel shows two beaked lions facing opposite direction. The panel further shows the empty throne and feet on footrest adored by a seated worshipper on either side.

162 Small square pillar 200-250 CE

H. 63 cm

B. 18 cm

T. 18 cm

The stupa is plain with railing pattern at the top. Over the harmika i.e. the box-shaped structure at the top are three umbrellas. In Jain iconography, one umbrella signifies teacher, two umbrellas for arhat or the enlightened one, three for Tirthankaras (Monograph on Rock and Cave Art, Kannan, R. Dr, 2003, p.59). Umbrellas had also their religious significance, and great yajvas or Brahmanas who had performed Vajapeya sacrifices were presented with umbrellas by the king himself (Mahaviracharita, Act. iv, p.163). Umbrellas have always been held over deities on procession and placed on the tops of temples and temple cars. Kautilya says the chaityas-vrksha chaityas or devakulas-were adorned with umbrellas on new and full moon days (Arthashastra, p.256). Similarly, umbrellas were placed on the top of the stupas to honour the sacred object in them like the deity in the temple.

Attendants are shown waving the chauries and holding the parasols over Hindu deities in sculpture. Parasols and fly whisks by themselves are also shown above many Pallava and early Chola images of gods and goddesses; triple umbrellas and chaurie bearers invariably occur in representations of Jain Tirthankaras. When Buddha descended from the Trayastimsa heaven at Sankasya attended by Mahabrahma and Sakra, one of these deities held the parasol and the other waved the fly whisk beside him. In such instances the umbrella has religious significance and does not connote temporal power. Some of the umbrellas held

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over objects like the Bodhi tree and the stupa in the carvings on the casing slabs are double umbrellas with a single handle. A number of umbrellas arranged together over stupas was no doubt intended to indicate the superiority of spiritual over temporal power. In the second and third centuries AD these umbrellas over the stupa grew rapidly into an amazing number, sometimes arranged one above another, sometimes sprouting sideways from a common base, and medieval votive stupas all over the land came to be surrounded by a cone derived from umbrellas arranged in the former style. Festoons and garlands adorned many of the early umbrellas at Amaravati which were gem decked and beautifully fashioned. They are thus divyamalyaopashobhita as described in the Ramayana (iii, 64,45).

(Sivaramamurti, C. (FE.1942, R.E.1998, p.97).

*163 Standing Buddha 200-250 CE

H. 123 cm

B. 41 cm

T. 9 cm

Hands and feet are broken but otherwise well preserved. The robe, with prominent folds, goes over the left shoulder. Small curls of hair are shown on the head.

The nose, eyes, lips and the urna on forehead are all clearly shown.

*164 Standing Buddha 200-250 CE.

H. 139 cm

B. 67 cm

T. 15 cm

Defaced and weathered, more massive than S1. No.163, but generally better than the above. This is "Superior to the later ones of Ajanta. (Aiyappan, A and P.R.

Srinivasan (1958), p.29).

165 Fragment 100 BC

H. 73 cm

B. 68 cm

T. 11 cm

The Buddhapadas. The thousand spoked wheels (dharma chakra) are shown in the centre with central base and raised edge. At the base of the toes are symbols such as makara -banners, Srivatsa, (This is the symbol of Lakshmi or Sri, the lady of prosperity, and worn by Vishnu on his chest. Jains when adopting this symbol for their Tirthankaras to give them the status of Vishnu Purushottama, i.e. the best of all (Vogel, 1, p1.xxxvii) continued to depict it on

the chest. But the Buddhists had to show it on the feet of their master instead, perhaps the chest often being covered by the cloak. (C.Sivaramamurti, (F.E.1942, R.E.1998, p.58) punyakalasa (For the suggestion of special auspiciousness the Svastika and purnakumbha (overflowing vessel) are as significant as the Srivaccha. The Svastika is an ancient symbol that occurs even at Mohenjo-Daro . The overflowing vessel has hoary antiquity. Dr.Coomaraswamy has shown the occurrence of the motif in early Assyrian reliefs (Coomaraswamy (1931), pp. 63-64; also Fabri, (1932), pp. 219-221). It is an Asiatic symbol of plenty. Svastika (Hindu hooked cross signifying prosperity). The toes have Trisulas on wheels. The border around the feet shows a creeper design.

166 Comer fragment 100 CE.

H. 35 cm

B. 40 cm

Scene of Maya's labour pains on one side and a dwarf on the other.

167 Fragment 100 BC

H. 29 cm

B. 22 cm

T. 23 cm

Feet of the Buddha with the wheel (Dharmachakra). The wheel and the Triratna symbol were objects of worship of the Uddesika (built as commemorative monuments, Ch.V of this book) type. There are numerous sculptures at Bharhut, Sanchi, Amaravati and for that matter of that at every Buddhist place of importance, showing the worship of these symbols.

168 Circular umbrella (chatri) 150 CE

H. 141 Cm

B. 61 cm

T. 9 cm

It was intended to put up over the stupa. Its ribs radiate from a central lotus design with a square hole for fixing a shaft into it. The inscription on its raised rim means "Meritorious gift of umbrella for the Chaitya of the worthy of airanam. Utayipabhahi by the female lay worshipper chada, mother of Budhi with her sons and daughters".

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*169

Slab 100BC

H.66cm

B.57cm

T. 5cm

Shows the feet of the Buddha with wheel mark in the centre, Srivatsa flanked by Svastikas on the heels, Trisulas on wheel and Srivatsa on toes. Two standing devotees are on either side.

170

Fragment 100 BC.

H. 93

cm

B. 45

cm

T. 15 cm

Shows in the top panel the legs of two women. Below there is an inscription. Lower down in a panel at the top of which are a narrow strip of rail pattern and chaitya windows designs, each of which contains a woman in the attitude of adoration on the roof of the structure. There are peacocks also. Below, in a garden, are a man of frank and two women of noble appearance, one of the women wave a flywhisk. The inscription means "OICHulamaka/or Tapa/Gift 01 Ukati. Gift of. .. Tasa".

On the back of the slab is represented the story of the quarrel for the relics of the Buddha. (See No.160). The vertical border on the left shows animals and leaves; in the top panel on the right a man stands holding up a piece of cloth. Another man sits behind him. Below is a border of birds. Further below is a three -storeyed building suggesting Kusinagara. On the second floor of this building are a few of the Mallas of Kusinagara fortifying the city with arrows all round. On the first floor are two women playing on musical instruments suggesting the merriment at the funeral ceremony of the Buddha. On the ground floor a princely person is shooting an arrow. On the left, three elephants come out of the gateway, each with a royal rider and standard bearer. The former, fust holds a relic casket and a goad.

171

Pillar fragment with lotus medallion 100 CE

H.148cm

B. 41 cm

T. 22

cm

185

172 Pillar fragment with lotus medallion 100 CE
H.170cm

B. 41 cm
T. 22 cm

173 Octagonal pillar 100 CE

H. 215 cm
B. 44 cm
T. 32 cm

The front five sides are plain and the other three sides are inscribed. On the other

three sides is a long inscription, in Old-Telugu characters of about 1100 A.D and in

Sanskrit language, which means that a Simhavarma of the Pallava line of the Bharadvaja

Gotra ruled over the world for long. He once went to mount Meru, to establish his fame;

on his way back crossing the Ganges, the Godavari and Krishnavarna (present Krishna river), he came to Dhanyaghata where he heard the teaching of Dharma.

174 Pillar 200-250 CE

H. 222 cm
B. 51 cm
T. 29cm

Shows simple stupa on one side. The inscription on the other side means, " ... gift...

of Nada ... the uncle of the stone worker." Script of inscription and language - Asokan

Brahmi script in Pali language The language of the Amaravati inscriptions has been described by Mr. Chanda as a Prakrit with close affinity to the Paisachi form of the

language and he has given forms of words occurring in the inscriptions to prove it.

(Chanda, R. (1925), pp.258-275, 5 plates).

186

175 Pillar fragment 150 CEo

H. 175 cm

B. 32 cm

T. 20 cm

The inscription at the base of the other side

means. " A coping slab, a gift of... the worthy Maha

Naga...", and the rest is fragmentary

176 Fragment of pillar 200-250 CEo

H.142cm

B. 41 cm

T. 21 cm

177 Fragment of pillar 100 CEo

H. 120 cm

B. 35 cm

T. 27 cm

There are Carvings in low relief on all four sides (Sarvato Bhadra depiction). On one side is a circular pavilion supported by pillars with railings around them. A relic casket is placed inside. The left side shows a beautiful Bodhi tree with empty throne (Buddha) and footprint beneath it. The back side has a stupa on lotus petals with a dome rising above a narrow strip of railing and surmounted by a cluster of umbrellas. Below is an inscription in Asokan Brahmi in Pali, which means that the pillar was donated by Kuta, a merchant. The right side has a wheel crowned with umbrella on a pillar behind an empty throne. The language of the Amaravati inscriptions has been described by Mr. Chanda as a Prakrit with close affinity to Paisachi form and he has given forms of words occurring in the inscriptions to prove it. (Chanda, R. (1925), pp.258-275, 5 plates).

187

178 Slab 100 BC

H. 75 cm

B. 72 cm

T. 16 cm

Huge pair of feet with different patterns; at the base of the toes are Trisula on a wheel, empty throne (Buddha), drum, vajra, ankusa (goad), Svastika (hooked cross, Hindu/Buddhist / Jain symbol of prosperity) and other symbols of the greatness of the Buddha.

179 Fragment of small pillar 200-250 CE.

H. 63 cm

diameter 23 cm

The inscription means "Success! At the foot of the great chaitya of the Lord has been placed a lamp pillar, as seat of merit, by Khada, the wife of the householder,

Siddhartha of the Jadikiya School with her daughters, sons, mother, brothers, daughters-in-law of the house ... and her own natis" (Relatives)

*180 Part of old railing 100 CE

H. 142 cm

B. 137 cm

T. 26 cm

The pillars and cross bars are in simple style. This may have been a portion of the harmika railing on the summit of the stupa.

181 Large slab 100 BC

H. 143 cm

B. 83 cm

T. 11 cm

Shows a man and a boy standing on a brick platform. The man wears a big turban and heavy ornaments. He carries a pear shaped purse in his left hand while his right hand is placed on the head of the boy. The boy also wears heavy ornaments and carries a bunch of lotus flowers in his left hand.

188

*182 Casing slab 200-250 CEo

H. 144 cm

B. 75 cm

Shows a serpent guarded stupa Depicting the Ramagrama stupa. One of the eight portions of the Buddha's remains was brought to Ramagrama and a stupa was raised over it. The stupa was by the side of a lake which was the abode of a Naga who was really a deva cursed to be in that form for a time. He was worshipping the stupa in order to be liberated from his present state of existence which was the result of the evil deeds of his former days. When Emperor Asoka came to open this stupa for the redistribution of the relics, the Naga objected to it and revealed his story to the king. Though Asoka had broken open the other seven original stupas, he left this stupa alone untouched for fear of offending the Naga. The drum of the stupa is encircled by three five hooded serpents. The coils are beautifully knotted. Above the harmika is a cluster of umbrellas. There is a Naga couple on either side of the stupa, the Nagini is kneeling. One of the Nagarajas wear a sacred thread and udarabandha and holds a bunch of flowers from which a bee sucks honey. The Nagaraja should belong to a much later period than the other figure. Two Nagarajas fly above.

*183 Casing slab 100 CEo

H. 139 cm

B. 84 cm

Contains Purnaghata (full decorated vase with water and flowers).

184 Casing slab 100 CEo

H. 143 cm

B. 84 cm

Two panels separated by a border of running lions and deer. The top panel shows the worship of the wheel (dharma calera) on a pillar behind an empty throne. The lower panel shows the worship of the Bodhi tree. The inscription below means "Success! (Gift) of the lay worshipper Utara of Kantakasela with his mother, sister, brothers and daughters." "Kantakasela reminds us of the emporium kantikossayala mentioned by Ptolemy." (A. Aiyappan and P.R. Srinivasan, p.32)

189

185 Casing slab 100 CEO

H. 68 cm

B. 82 cm

Contains stupa worship.

186 Casing slab 100 CEO

H. 86 cm

B. 89 cm

Seated Buddha preaching to the Nagaraja. A Nagini is on either side of the throne. Large slab, broken above on left, showing Buddha seated on a low seat with his hands in abhaya attitude preaching to a nagaraja and nagini on either side of him. The nagaraja to his left has joined his hands in adoration, a nagini admires, and a deva flutters above with offerings.

The nagini to his right kneels with her hands joined in adoration, but the image of the nagaraja beside her is broken and lost as also the deva above him. To the right is a border with rail pillar pattern.

(Sivaramamurti, C, (FE.1942, R.E.1998).

187 Casing slab 100 CE

H. 168cm

B. 91 cm

Two panels separated by a border of lotuses. The lower one shows the adoration of Buddha seated under the Bodhi tree. The upper panel shows the worship of the throne (Buddha) with wheel on pillar behind it. The inscription below means, "Success! Adoration to the Lord; the illuminator of the world! (Upright slab, gift of the lay worshipper Budharakhita, of Dhanakataka the son of Goti and of his wife Paduma and of their Son Hamagaha").

190

188 Casing slab 100 CEO

H. 120 em

B. 88 em

Mara's attack on the Bodhisattva. Of the two panels, the upper one shows the worship of the throne (Buddha), threatened by a dwarf with a weapon on the left. The dwarf appears again on the right completely subdued and beside him stands a woman, one of Mara's daughters. This is a scene of Mara's attack on the Bodhisattva. The inscription between the panels means, "Meritorious gift of upright slab by the nun Sagharakhita living in Jatapravana, her daughter, the nun Hamaha and by her daughter Yava".

189 Casing slab (broken) 1 00 CEO

H. 120 em

B. 88 em

Worship of the stupa. At the top is a row of animals of which only part of a lion is preserved.

*190 Casing slab with Purnaghata 100 CEO

H. 133 em

B. 82 em

Decorated strip on the right.

191 Casing slab 100 CEO

H. 132 em

B. 88 em

Contains Purnaghata.

191

*192 Fragment 100 CEo

H. 162 em

B. 118 em

T.

12cm

Departure of Siddhartha from Kapilavastu (Mahabhinishkramana).

The arched gateway in the sculpture indicated Kapilavastu. The horse, Kanthaka comes out of the gateway. An umbrella is held over it by a man, suggesting the presence of the prince. The groom and the charioteer, Chanda, are running in the front of the horse. Above them are the devas who opened the gateway. There is a railing pattern below.

193 Octagonal pillar 100 BC

H. 195 em

B.

34 em

T. 25 em

It has a bell capital over which is an abacus supporting kneeling elephants, with riders, placed back to back.

194

Pillar top 100 CEo

Dia. 161 em

Kumbha of the pillar -similar type in Pallava and early Chola temples like the one at Keezhapaiyur, Agasteeswaram and Choleeswaram twin temples (see photos)

195

Pillar top 100 CEo

Dia. 171 em

192

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196 Pillar top 100 CEo
Dia. 163 em.
similar to 194.

197 Casing slab 100 CEo

H. 139 em
B. 82 em
T. 7 em
Contains Purnaghata.

198 Casing slab 100 CEo

H. 117 em
B. 83 em
T. 7 em
Contains Purnaghata.

199 Casing slab 100 CEo

H. 125 em
B. 89 em
T. 11 em
Contains Purnaghata. Inscribed.

200 Casing slab 100 CEo

H. 129 em

B. 82 em

Contains stupa.

201 Casing slab 100 CEo

H. 105 em

B. 82 em

Contains stupa.

202 Casing slab 100 CEo

H. 149 em

B. 82 em

Contains stupa.

203 Worship of the throne and the Bodhi tree 100 CE.

H. 117 em

B. 88 em

The inscription means, "Success! This upright slab is the pious gift of Pesama, the mendicant monk, residing at Mahavanasela, the pupil at the feet of the great elder Parivinuta living at Pusakavana, and scholar in Samyutakabhana and of Hamgha" .

195

204 Worship of the throne and the Bodhi tree 100 CE

H. 90 cm

B. 89 cm

The inscription says that the upright slab is of Buddharakshita, the great supervisor of renovation, etc. The inscription of Sirinagica, etc. The inscription on No.206 says that a pious gift of abadhamala is erected by someone, wife of Samgha, etc.

205 Worship of the throne and the Bodhi tree 100 CE

H. 82cm

B. 88cm

Empty throne signifies the Buddha in Hinayana Buddhism, the only form of Buddhism pre-200AD.

206 Worship of the throne and the Bodhi tree 100 CE

H. 154 cm

B. 79 cm

The inscription says that a pious gift of Abadamala (The lower plinth course with a string of slightly projecting slabs of sculptures) is erected by someone, wife of Samgha, etc ..

207 Casing slab 100 CE

H. 134 cm

B. 88 cm

Contains Purnaghata.

208 Casing slab 100 CEo

H. 109 em

B.

83 em

Contains Purnaghata.

*209 Slab (broken) 100 CEo

H. 104 em

B.

78 em

King with his two consorts standing on a rail pattern.

210 Pillar top

H. 22 em

B. 197 em

W.

59 em

Is in two pieces. similar to 194.

211

Pillar top 100 CEo

Ht. 25 em

B. 54 em

similar to 194.

212 Pillar top 100 CEo

H. 26 cm

B. 48 cm

similar to 194.

*213 Devotee 100BC

H. 184 cm

B. 43 cm

T. 27 cm

Larger than lifesize, broken in two, but pieced together. It is broken into two but now pieced together. The head and arms are broken. The remaining portions of hands are joined over the chest and are shown holding lotuses. The upper garment worn across the chest is elaborately worked, the waist band decorated with circular clasp and round ends.

The necklace is shown with the large square clasps. The inscription on the lower garments means, "Gift of ... Gotami".

214 Dharmachakra pillar 200-250 CEo

H. 136 cm

B. 33 cm

T. 15 cm

The shaft supporting the chakra is composed of alternating cylindrical and bulbous parts supported at intervals by dwarfs and lions. On the abacus above is the many spoked wheel. On either side of the pillar are Naga couples in the attitude of adoration. A frieze of lions is at the bottom.

215 Frieze 200-250 CEo

H. 30 cm

B. 77 cm

T. 8 cm

Shows on the left the Translocation of the Buddha's bowl by five devas. The deva at the centre is dancing with the tray on his head. At the left end is a railing pillar. At the right end are three such pillars connected by cross bars. The circular panel of the upper cross bar between the first two shows a drummer and the lower rectangular panel of the next and elephant on the extreme is a tree.

*216 Slab 100 CE.

H. 56 cm

B. 23 cm

T. 5 cm

Dwarf dancing with left leg raised and right hand lifted. His curly hair is tied into a knot over his head. His cross belt and flowing dress are noteworthy.

*217 Fragment of casing slab 100 CEo

H. 57 cm

B. 32 cm

T. 8 cm

Shows a pillar.

*218 Fragment 200-250 CEo

H. 60 cm

B. 22 cm

T. 7cm

Contains foliage and geese on lotus.

*219 Large sized casing slab 100 CEo

H. 122 cm

B. 109 cm

T. 8 cm

Broken in three pieces showing a five headed serpent, Muchilinda. This is one of the originals of the five headed coiled snakes on the casing slabs occurring in the miniature representations of the stupa. The bottom piece shows lotuses indicating a lake the home of the Naga.

*220 Dwarf 100 CEo

H. 56 cm

B. 36 cm

T. 5 cm

A type of Gana. Dances in ecstasy with the left leg completely folded up. Both the hands are stretched out. The sacred thread flows across his chest.

200

*221 Casing slab 200-250 CE

H. 195 cm

B. 216 cm

T. 17cm

This is the best piece in the Government Museum, Chennai. An independent chaitya is shown with all embellishments. It is fortunately very well preserved and shows a typical stupa flanked by dharmacakra pillars with a frieze on top. The stupa is surrounded by a railing. Three of its gateways, are shown. The plinth, pillar, cross bars, coping stones and guardian lions are shown clearly. A purnakalasa is shown on either side of the gateway. The drum, ayaka pillars and the casing slabs with sculptures are shown behind the rail. A harmika surmounts the dome with umbrellas at its two corners. Devas and dwarfish yakshas adore the stupa with the offerings in the tray. The dharmacakra pillars on either side stand behind empty throne suggestive of the Buddha. Above the wheels, the dwarf and devas play on musical instruments. The frieze at the top shows three scenes from the life of the Buddha. The scene on the right shows an empty throne surrounded by sleeping damsels, some leaning against the musical instruments they play upon, which suggests the departure of Siddhartha from his home at the dead of night. The central scene shows Bodhisattva seated on a throne and surrounded by Mara's daughters and hosts, one of whom on the left raises her hand to strike the Bodhisattva. Mara stands with a club in his hand. The scene on the left shows the Buddha suggested by the empty throne. Below the Bodhi tree is being adored by monks, laymen and women. Between the two middle pairs of knobs are naga couples. The inscription means,

"(Adoration) to Siddhartha ! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samudra, the son of the householder Samgha, living in the chief city of Puki districts and by the Householder Kotachandi for welfare and happiness of the world". The musical instruments such as the harp and drum, the various attitudes of the sleeping women and the playful dwarfs below the seat of the Bodhisattava in the centre are interesting.

*222 Fragment 200-250 CE

H. 67 cm

B. 9 cm

T. 3 cm

Scenes from the life of the Buddha such as the renunciation, the first sermon and the worship of the Buddha.

223 Fragment of the Dharmachakra pillar 200-250 CEo

Top and bottom portions of the pillar is broken and lost. Two lion riders are guarding the upper portion of the pillar while two such riders guard the pillar near the centre. Chakra itself is missing.

224 Fragment 100 CEo

H. 80 cm

B. 47 cm

T. 8cm

Contains geese. Completely deteriorated.

*225 Stupa slab 200-250 CE

H. 80 cm

B. 47 cm

T. 8cm

Worship of the Buddha. Part of a broken casing slab. The Harmika pillars are shown in the top panel. The Buddha is depicted in physical form in the centre. Similar to Sl. No. 221.

*226 Frieze 200 -250 CE.

H. 23 cm

B. 53 cm

T. 17 cm

Shows two figures of the Buddha alternated with two stupas. The inscription means " ... the venerable Bu disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of ... " the venerable Bu.... disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of..."

*227 Frieze 200-250 CEo

H.22cm

B. 50 cm

T. 13 cm

Two figures of the Buddha alternated by two stupas.

This inscription No. 112 (IV E, 13)

----1"

TIxT : I i I I" In

I 0

means, "This is erected by the reverend Dhamasiria Pasam , Haghisiri, cada and the lay worshipping Ravisri"

228 Fragment 200-250 CEo

H. 58 cm

B. 22 cm

T. 5 cm

Contains lion.

229 Stupa slab 200-250 CE.

H. 89 cm

B.103 cm

T. 16 cm

Cracked in the middle and badly mutilated. Shows a five headed serpent opposite the entrance of the miniature stupa. The numerous figures of Nagas in Buddhist sculptures are due to the important role they play in Buddha's fold and their great reverence for the Master. Naga Erapatra was eagerly awaiting the appearance of the Buddha in the world. Naga Mucilinda protected him from a terrible storm for over a week. The nagas got their own share of Buddha's relics which was protected by them even from king Asoka. Some of the Amaravati sculptures have this story for their theme (pI. ixi, fig.1; Fergusson, pl.lxii, cviii; Vogel 2, pI.x; Burgess I, pI.xl,2,pI.xli,fig.2). On one occasion the nagas enabled the Master, accompanied by Ananda, to cross the river Ganges in a boat formed by their hoods, instead of by two bridges of boats prepared by King Ajatasatru and the Licchavi nobles. (CC.Sivaramamurti-C.,p.70)

230

Frieze with three Buddhas and three stupas
200-250 CEo

H. 21

em

B. 85

em

T. 8 em

Shows three Buddhas and three stupas.

231

Fragment 100 BC

H. 70 em

B. 57 em

T. 6 em

Shows a number of umbrellas as they would be over a stupa. On the raised portion to the right is shown a tall dome built of bricks. Above the dome are the branches of a tree. At the base of the dome is a Chaitya window surmounted by a trident. In the Chaitya window is shown the figure of a yaksha Chandramukha wearing turban and ear-rings.

The inscription NO. 3 (I B, 1). on the yaksha turban means "yaksha Chandramukha residing in Vaku".

232

Fragment of stupa slab 200-250 CEo

H. 94 em

B. 35

em

T. 15

em

Minute carvings represent some scenes in miniature.

204

*233 Fragment 200-250 CE.

H. 43

cm

B. 35 cm

T. 13

cm

Contains the Buddha and his disciples.

*234 Fragment of stupa slab 200-250 CEo

H. 36 cm

B. 81

cm

T. 14 cm

235

Mutilated stupa slab 200-250 CEo

H.93cm

B. 93

cm

T. 23

cm

Shows the stupa. The coping of the railing shows animals and men instead of the garlands. A seated woman and a standing monk are shown on either side of the gateway. The Buddha is seated on a throne opposite the entrance. On either side is an elephant with rider. Below are dwarfs, the hosts of Mara, whom the Buddha overcomes. The devotees kneel and worship. Immediately above is a panel showing the miracle under the Jambu (botanical name -*Syzygium cumini*) tree. The stories of Nanda and his conversion and Mandhata's reign in heaven along with Shakra are also represented here. The inscription at the base No.103 (IV C, 9)

Means "Success (Adoration) to the Lord! Erected by the merchant wife Hagha, at the small Chaitya of the mendicant Nagasena living in village parts of the ... All"

205

*236 Frieze 200-250 CEo

H. 26 cm

B. 89 cm

T. 7cm

Contains three Buddhas and three stupas.

*237 Fragment of Dharmachakra pillar 200-250 CEo

H. 56 cm

B. 17 cm

T. 5 cm

238 Frieze 200-250 CEo

H. 22 cm

B. 81 cm

T. 15 cm

This panel depicts the story of Sarvamdada (Sibi lataka). When king Sarvamdada (i.e. Sibi of Hindu Mythology) was in his court a dove fell on his lap and the bird sought protection from the hunter who chased it. Sarvamdada readily consented. The hunter, on the other hand, claimed rightly his game. So to keep his word, the king agreed to part with his flesh equal in weight to that of the dove. But when actually the king's flesh was cut and weighed against the dove, the weight of the latter could not be compensated. So the king decided to offer his entire body, the story is popularly known as "the Emperor Sibi and the dove" (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.250).

The panel on the left shows the Buddha preaching. The next panel shows the king Sarvamdada seated on a throne. With the bird on his left thigh, a hunter kneels in front of him. Below the king is cutting flesh from his thigh and a balance is ready to receive it. The third panel shows Vidhura preaching to a Naga couple (See Acc. No.3 for story). A prince i.e. the yaksha called Punnaka is seen to Vidhura's right. There are others seated and listening. The last panel on the right shows a stupa.

*239 Frieze 200-250 CEo

H. 24 cm

B. 67 cm

T. 15 cm

Two Buddha figures alternating three stupas. The inscription No. 110 (IVE, 10)

means, "Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk Siddamta, living at Mandara. "

240 Frieze 200-250 CEo

H. 35 cm

B. 106 cm

T. 19 cm

Shows a rail pattern and two panels of sculptures, one depicting a pillar of fire (symbolising Buddha) and the other the worship of the throne.

*241 Fragment of stupa slab 200-250 CEo

H. 95 cm

B. 85 cm

T. 19 cm

Shows a Stupa. The coping of the railing shows men and animals. Dwarfs carrying trays on their heads are shown on either side of the entrance and

devotees follow them. At the entrance purnakalasa (vases full of water, coconut etc) are shown opposite the entrance, the Buddha is shown seated on the coils of the serpent chief Muchilinda, attended by chauri -bearers and worshipped by devotees and Naginis; within the railing are tall pillars.

207

242 Frieze 200-250 CEo

H. 21 cm
B. 103 cm
T. 16 cm

Shows haloed Buddhas and stupas alternately, four of each. The stupa has a pair of triple umbrellas projecting sideways. The inscription No.1 09 (IV E,9)

TF., 0-r ~ 0 R ,, 1llU!a:" Kuti&d tJuy
j){uith i I;.

means, "This coping stone was set up by ... Haghada, Kamdada (Skandada), Samghada".

*243 Fragment of casing slab 200-250 CEo

H. 60 cm
B. 39 cm
T. 4 cm

Story of the Ramagrama stupa (refer Sl. No.182). Here the stupa is guarded by snakes. A railing is at the base. Above the railing are three pilasters with animals on their capitals supporting another railing

*244 Fragment 200-250 CEo

H. 35 cm
B.21 cm
T. 11 cm

Story of the conversion of Nanda. Nanda, a cousin of the Buddha, was enjoying worldly life with his wife Janapadakalyani. The Buddha wanted to convert him and so went one day to his house, gave him a bowl and asked him to follow him (The Buddha). Nanda hesitatingly followed the Buddha to heaven where he was shown a monkey on a burnt stump of a tree and also divine damsels of surpassing beauty. The Buddha promised Nanda those nymphs if he adhered to ascetism. When Nanda began to lead an austere life he became a rigorous monk and never again thought of worldly pleasures. The lowest panel shows Nanda and his wife attended by a woman. The Buddha is seen entering the gateway. Nanda, now

seen near the Buddha, holds the bowl. The next panel at the top shows the Buddha seated on a throne preaching to his followers while Nanda is grieving for his lost wife. The top panel (broken) shows Shakka seated with his wife on a throne surrounded by the nymphs whom the Buddha shows to Nanda.

208

245 Fragment 100 CEo

H. 81 cm

B. 69cm

T.14cm

Shows a building with railing and horse shoe shaped windows with thick walls. The inscription at the top No.49 (II E, 4).

TEXT: ti"i."idapiya . .

2 ॐ . gila miUuytl Laciya dtl{na)

Means, "thegiftofLaci (Lakshmi) (PaliforSanskritLakshmi) the motherof. . . "

246 Fragment with Buddha Worship 150 CE.

H. 55 em

B. 28 em

T. 14 cm

Shows Buddha Worship.

247 Fragment of pillar 150 CEo

H. 135 cm

B. 45 em

T. 18cm

The pillar is octagonal and has three panels of sculpture on each face. The top panels show a stupa surmounted by umbrellas. The other panel shows the Buddha standing on a lotus with right hand in abhaya mudra. The inscription No. 93 (III F, 7).

means "Gift ofthe worthy Dhama, woman disciple ofthe worthy Reti". The inscription in letters ofthe seventh century A.D seen above the previous one

TEXT: aya Retiya alevasiniyii ayadhamaya danam

(above this) -in letters of the seventh century

Ti VipajanaP,iyana

means, "Ofthe auspicious one, beloved ofthe Brahamanas".

209

248 Fragment 200-250 CE.

H. 58 em

B. 19 em

T. 7 em

Shows the left side of a goddess seated on a lotus and holding a lotus in her left hand. On the right are small figures of flying goddesses one below the other.

Opposite

each of the goddesses, from top downwards, are shown an elephant, a snake, a dancing

boy and a boy with hands over his head and an elephant.

249 Fragment of casing slab 100 CE.

H. 140 em

B. 23 em

T. 8 CM

Portions of three women and of a celestial being. The top panels show a lady wearing heavy anklets and with hands joined in adoration. Legs of a man are seen above

her. Between these panels is a border of geese.

*250 Fragment of casing slab 100 CE.

H. 71 CM

B. 28 em

T. 7 em

Shows portions of a building.

210

251 Fragment of easing slab 100 CEo

H.76

B.82

Shows three lions and three Trisulas.

252 Fragment of easing slab 100 CEo

H. 116 em

B. 116 em

T. 11 em

A row of three lions over a border of four-petalled flowers. Below this are two dwarfs carrying a pile with a gong attached to it. They are beating the gong. Lower down are four monks flying in the air with hands in the praying pose.

253 Casing slab (broken) 200-250 CEo

H. 119 em

B. 88 em

T. 10 em

The worship of empty throne under a Bodhi tree. Men and women carry offerings, Devas hover above.

211

254 Fragment of casing slab 100 CE.

H. 92 em

B. 29 em

T. 11 em

Shows a man, woman and flying deva (Gandharva).

*255 Fragment of pillar 200-250 CEo

H. 124 em

B. 34 em

T. 10cm

Depicts the four principal scenes from the life of the Buddha. The lowest panel shows Siddhartha fleeing from Kapilavastu on his horse, Kanthaka preceded by his charioteer, Chanda. Dwarf Yaksha hold the hoofs of the horse to prevent the least noise being heard and Devas attend on the Buddha holding an umbrella over his head. The next panel above shows the temptation of the Bodhisattva by Mara and his daughters. The third panel shows the Buddha (headless) preaching at the Deer-Park in Samath suggested by the deer in front of the throne. The top most panel shows the scene of the stupa worship, suggesting the decease of the Buddha. Celestial beings fly above; the one on the left carrying

the turban of Siddhartha. The inscription at the top No.1 00 (IV A, 13).

TE: -'i: 1 0 0 . Bh4gavilW Karuriltt valha,iya pauajitikl.yHabaya 1M

z. . . ya Hamglya bhityiya Bodhiya fllaya ilMM pt!I1aka pa/#ham (PI)

3. a

means, "(Adoration) to the Lord! This slab was set by Hamgi, the daughter of sister Bodhi . . . Of the nun VabaresidingatKavurura".

256 Frieze 200-250 CEo

H. 27 em

B. 118 em

T. 18 em

Stupas and haloed Buddhas.

The inscription No.1 08 (IV E, 8). below them

TF..T : '\illiyinjy(i lak GlllpJkl. '4 0 0 . . Caaaliri(a) 0 " iN. . 0

Dhanika Vlullikiya 8(1 hUa.va ca haM hamIJM "nMsi""i "j!lldd 111 ~~

htluk 11/.111

means, " ... coping, gift of the merchant's wife Nakachampaki ... Chadasiri . . . Siri, the wife of a rich Caravan loader Budhila".

212

257 Fragment of cross bar 100 CEo

H. 58 cm

B. 46 cm

T. 14 cm

On one side is a dwarf wearing a cross belt and turban, dancing with right leg raised; on the other side is a lotus.

*258 Small fragment of frieze 100 CEo

H. 21 cm

B. 21 cm

T. 3 cm

Shows a dwarf feeding a curious animal with stag's horn and lion's face beside which is seated another similar animal whose face is lost.

*259 Fragment 100 CEo

H. 78 cm

B. 36 cm

T. 11 cm

Shows a building with railing and arched windows. Two women are shown at the top. The arch was thought of as unknown to India before the Muslims brought it from West Asia. This sculpture shows that this theory of the XIX century historians is not true.

*260 Fragment of casing slab 100 CEo

H. 30 cm

B. 83 cm

T. 5 cm

Shows border of running animals and

Trisulas.

213

*261 Fragment of casing slab 100 CEo

H. 34 em

B. 83 em

T. 5 em

Shows border of running animals and Trisulas .

*262 Fragment 200-250 CEo

H. 11 em

B. 35 em

T. 3 em

Three nimbate, wearing a nimbus or halo surrounding the head indicating an aura of glory or power. Buddhas under the Bodhi tree each attended by a man.

263 Fragment of cross bar 150 CEo

H. 59 em

B. 45 em

T. 4 em

Depicts the story of Sarvamdada (Sarvamdada Jataka). (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.250). In the sculpture the king is shown seated on a throne in his court. The dove is on his lap. Lower down the hunter cuts the flesh of the king by means of a knife. On the right is the scene (broken slab) of the king entering the scale of a balance.

*264 Frieze 200-250 CEo

H. 22 em

B. 120 em

T. 9cm

Shows five Buddhas and five stupas.

214

*265 Fragment 200 -250 CEo

H. 49 em

B. 24 em

T. em 3 em

Contains stupas and lotuses.

266 Fragment 200 -250 CEo

Contains an adoring man.

267 Fragment 100 CEo

Shows a kinnara -a demigod, human up to the waist and bird below it. Completely deteriorated.

268 Fragment 150 CEo

Shows the Buddha amidst devotees.

269 Cross bar 150 CEo

H. 88 em

B. 88 em

Contains lotus designs.

215

270 Cross bar 150 CE.

H. 108 em

B. 71 em

T. 9 em

Contains lotus designs.

271 Cross bar 150 CE.

H. 56 em

B. 86 em

T. 8 em

Contains lotus designs.

272 Cross bar 150 CEo

H. 70 cm

B. 70 em

T. 8 em

Contains lotus designs.

273 Cross bar 100 BC

H. 71 em

B. 89 em

T. 10 em

Contains archaic lotus designs.

274 Fragment 150 CEo

H. 21 em

B. 12 em

T. 5 em

Contains a figure of a spirited man.

275 Part of a pillar 150 CEo

H. 121 em

B. 47 em

T. 8 em

Lotus has a border of foliage, the eurls of whieh enclose animals and birds.

*276 Fragment of pillar 100 BC

H. 33 em

B. 39 em

T. 8 em

Parts of elephant, bull and two men.

*277 Small fragment 100 CEo

H. 32 em

B. 21 em

T. 5 em

Shows a pillar top with figures of lions plaeed baek to baek.

217

278 Frieze on pillar 200-250 CEo

H. 115 cm

B. 80 cm

T. 6cm

The pillar is topped by two winged lions placed back to back. The frieze has a railing pattern, the worship of a stupa and the enlightenment scene. Below is a border of running animals. The inscription: NO.7 (IB, 16).

Tt'T: ialam ~a 'ka a. ivnla'a sptt'R ,Ia adulm IRa adeya dha ma)

means, "Success! Pious gift of the woman lay worshipper (uwisika) Sivala with her sons and daughters".

*279 Frieze 200-250 CEo

H. 32 cm

B. 112 cm

T. 9cm

Shows railing

pattern and three scenes and is inscribed. On the right is the descent of the Bodhisattva, at the centre is stupa worship and on the left is the worship of the Dharmachakra. The inscription: No.99 (IVA, 10).

TEXT: idlram Kudflrollicasikasa bhayata ~a asa alerasikasa dalrarabhikhusa Vidhikasa akrasiniya ca Budharakhitaya IiiIliya co Cilia Budlrarakhilaya ea utarayakt Pd~ ddna.

means, "Success! Gift of a slab at the northern gate by the young monk Vidhika, disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhita and by her granddaughter Chula Budharakhita n. Asokan Brahmi in Pali" .

*280 Fragment 100 CE.

H. 23 cm

B. 36 cm

T. 4 cm

Contains the Buddha and stupa.

281

Fragment 100 CEo

H. 57 cm

B. 82 cm

T. 3 cm

Depicts the story of the conversion of the latilas. The latilas were opponents of the Buddha. But the latilas were finally made to surrender to the Buddha by his flood miracle. The Buddha caused an unprecedented flood to occur and floated on it to the surprise of all including the latilas who at once bowed to him. Here the latilas are shown standing with their hands joined above their heads in adoration after the miracle of showers, which is indicated by the many close parallel lines above.

282 Fragment with a bull 100 BC

H. 48 cm

B. 50 cm

T.

8 cm

283 Fragment of frieze with animals

100 BC

H. 21 cm

B. 63 cm

T. 4 cm

284

Fragment with vrikshachaitya

100 BC

The grand shrine around the Bodhi tree is shown built as to form a Vihara or monastery as well. Four storeys are preserved. The tree is adorned with festoons and is worshipped by two flying devas. This shows a multi-storeyed structure as early as 100 BC in India. This is probably a unique structure in the world at that time.

219

285 Frieze 150 CEo

H. 46 cm

B. 65 cm

T. 6 cm

Depicts the story of the conversion of Nanda. On the right, Nanda is shown hurriedly following the monks with his face turned towards the palace and his right hand in the attitude of assurance to the women in the balcony. Next, he is shown as an unwilling monk pining for his house and pulled back by children. Further left the haloed Buddha, followed by Nanda proceeds to heaven. On the way they see the monkey on a stump of a tree shown close to Nanda. On the left, the divine nymphs are shown seated or standing under the wish-fulfilling (Kalpaka Vriksha) tree. The Buddha promised to get these nymphs for Nanda if he adhered to asceticism.

286 Fragment of pillar 150 CE.

H. 102 cm

B. 42 cm

T. 6 cm

Depicts the story of the love smitten king (Chullabodhi Jataka). Shows two men and a border of geese. Once, Brahmadata, the king of Benaras, went to the royal park for merry making. He saw there lovely women who were no other than the wife of the Bodhisattava and fell in love with her. He learnt from the Bodhisattava that she was only his partner in asceticism, then the king ordered his men to carry her to his palace in spite of her protest. Failing in his attempt to force her to yield to him the king took her back to the Bodhi sattva. He saw to his surprise that the Bodhisattava was unruffled and calm over the affair (Prof. Cowell, E.B., Editor, (1999), Vol.IV, p.13).

The panel on the left shows the king's men carrying off the women. In the next panel she is brought before the king. She stands resting her hand on the woman beside her. The circular panel above shows the horse, Kantaka, with a rider preceded by Chanda. The left panel below shows the Buddha depicted as a flaming pillar being adored by men of frank. There is another similar figure in the panel on the right. In this period the most often used symbol for Buddha apart from the empty throne and feet, is a flaming pillar above feet on a lotus crowned by a Trisula. (Sivaramamurti, C, (F.E.1942, R.E.1998, p.31).

287 Fragment of pillar 150CE.

H. 84 cm

B. 26 cm

T. 4 cm

Represents the story of the departure of Siddhartha.

*288 Fragment of pillar 150 CEo

H. 40 em

B. 36 em

T. 5 em

Represents the story of Mara obstructing the feeding of the Pacceka Buddha (Khadirangara Jataka). In order to stop a Treasurer from giving alms to a Pacceka Buddha, Mara interposes a yawning gulf of fire. Undaunted, the Treasurer steps forward, to be borne up by a lotus from which he tenders his alms to Mara's discomfiture. (prof. Cowell, E.B., Editor, (1999), You, p.l 00).

*289 Fragment 150 CEo

H. 31 em

B. 31 em

T. 5 em

Shows mutilated figures.

290 Fragment of pillar 150 CEo

H. 86 em

B. 48 em

T. 8 em

The broken sculpture represents the story of the scene of music in the harem (Avarodhasangitaka). Once the Bodhisattva was born as a treasurer. Buddha who had just risen from his seven days trance came to his house to get food. The Bodhisattava sent his men to get food for the guest. Mara obstructed them knowing that the Pratyeka Buddha would die if he did not get food that day. But learning this from his men, the Bodhisattva set himself for the task and with firm resolve overcame Mara and was able to feed his guest. On the left, the Bodhisattva is shown striding on a hooded serpent which represents the obstacles put in his way by Mara. The kneeling adorer is Mara after his defeat, there is another man with a staff on his shoulder with something wound around it. In the right panel, the Bodhisattva is seen hurrying with his wife to feed the pacceka Buddha. Pachcheka denotes Pratyeka in Pali.

221

291 Fragment 200 -250 CEo

H. 61 em

B. 26 em

T. 6 em

Shows a yakshi on pilaster.

292 Fragment of cross bar 150 CEo

H. 52 em

B. 91 em

T. 6 em

Depicts the scene of the story of Vidhura (Vidhurapandita Jataka). Ref: Sl. No.5 of the Madras Museum series. The panel on the left shows two men, Punnaka and king Dhanamajaya Korabba addressing each other with raised hands. They are playing dice, which are seen on the rectangular board above. Their men are seated around them. On the right, beyond the pillar, wait Punnaka's horse and his dwarf attendants (ganas).

293 Fragment 150 CEo

H. 27 em

B. 64 em

T. 5 em

Contains a lotus.

294 Fragment of pillar 150 CEo

H. 92 em

B. 67 em

T. 6 em

On the knob is a figure of the Buddha and some humans.

222

295 Fragment of pillar 150 CEo

H. 82 cm

B. 26 cm

T. 5 cm

Shows king, minister and noblemen.

296 Base portion of pillar 150 CE

H. 165 Cm

B. 81 cm

T. 6 cm

Shows women in a harem.

297 Pillar fragment 150 CEo

The worship of the Buddha Padas is shown here. The poses of the women are interesting.

298 Fragment of casing slab 100 BC

Shows two men and a border of geese. The goose (harrtsa) is a semi-aquatic bird like a large duck, with webbed feet and a long neck. Several species of wild geese are

found in northern India. The Sanskrit and Pii!i name hamsa is often incorrectly translated as 'swan' but swans are not native to India and were unknown to the ancient

Indians. The goose so often referred to in the Tipitaka and later Buddhist literature is

Anser indicus, the Bar-headed Goose. About the size of the domestic goose, this beautiful bird has grey, white and brown plumage and a white head marked with two distinctive black bands. Its gentle, musical 'aang aang aang' call is widely acknowledged to be one of the most enchanting in the natural world. The Buddha was sometimes compared with the goose and the bird's characteristics and habits were often

used by him as a metaphor for certain spiritual qualities.

([Http://www.buddhisma2z.com/content.php?id=156](http://www.buddhisma2z.com/content.php?id=156)).

299 Coping fragment 100 BC

Flower garland supported by a strange looking divine dwarf (gana).

*Marked sculptures are displayed in the gallery. Others are in the reserve collection.

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CHAPTER -XITI

SALIENT POINTS OF THE MINUTES OF THE MEETINGS OF THE
COMMITTEE ON THE CONSERVATION AND REORGANISATION OF THE
AMARAVATI GALLERY

The First meeting of the "Committee on Refurbishing the Amaravati Gallery" was held on 27th February,

2006

at the Director's Chamber under the Chairmanship of the then Director of Museums,

Thiru M.A. Siddique, LA.S.

IMPORTANT POINTS OF THE MINUTES OF THE FIRST MEETING OF THE TECHNICAL
COMMITTEE ON REORGANISING THE AMARAVATI GALLERY _27TH FEBRUARY 2006

MEMBERS PRESENT:

1.
Thiru M.A. Siddique, LA.S., Chairperson
Director of Museums
2.
Thiru R. Balasubramanian, Coordinator
Curator (Archaeology)
3.
Dr. T. Sathyamurthi Member
Superintending Archaeologist,
ASL, Southern Circle, Chennai.9
4.
Thiru. K. T. N. Arasimhan, -do-
Superintending Archaeologist,
ASI., Temple Survey Project,
Chennai.9
5.
Dr. V. N. Srinivasa Desikan, -do-
Retired Assistant Director of Museums.
6.
Thiru. M. G. Chellappi Uai -do-
Retired Tech. ASI, Chennai
7.
Thiru Narayanan, -do-
Assistant Engineer,
Department of Archaeology, Chennai

The Committee visited the gallery and the storage room. The Committee decided that the following actions

shall be taken:

1.
Documentation of the existing sculptures: The committee stressed the importance of photographic

documentation of the existing sculptures to record the present state of the sculptures. The curator informed that the photography of the sculptures had already been done.

2.

Removal and cleaning of sculptures: The first task in reorganisation is to carefully remove the sculptures embedded in the walls of the gallery, and take up cleaning and conservation of the sculptures before they are ready for reinstallation. The Committee recommended that one or two pieces viz., the lotus medallions may be first cleaned and then after seeing the results, cleaning and conservation work may be extended to other pieces. The Committee noted that most of the pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken by employing skilled Stapati, after all the already removed sculptures had been moved into the storage room.

3.

The Committee opined that service of a reputed architect should be procured to design the layout of the proposed gallery. The curator, Thiru Balasubramanian was asked to enumerate and categorise the sculptures so that grouping of sculptures for the layout could be finalized.

4.

A model of the Amaravati Stupa should be prepared that may be kept in the centre of the proposed gallery. The existing model of Percy Brown was not taken into account.

5.

The roof of the gallery should be repaired to ensure that there is no leak during rains.

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SALIENT POINTS OF THE MINUTES OF THE SECOND MEETING OF THE TECHNICAL COMMITTEE HELD ON 10.10.2006

The Second meeting of the Technical Committee was held on 10.10.2006 at the Commissioner's Chamber chaired by Dr.R.Kannan, LA.S.

The following members were present.

1. Dr. R. Kannan, LA.S,
Commissioner of Museums
Chairperson
2. Thiru R. Balasubramanian,
Curator, Archaeology Section,
Government Museum, Chennai-8
Co-ordinator
3. Thiru K. T. Narasimhan,
Superintending Archaeologist (Retd)
Member
4. Dr. VN. Srinivasa Desikan,
Asst. Director of Museums (Retd)
Member
5. Thiru M.G. Chellapillai,
Retd. Tech, ASI, Chennai
Member
6. Thiru Narayanan,
Assistant Engineer,
Department of Archaeology,
Chennai-8
Member
7. Thiru K. Selvakumar, M.E.,
Assistant Engineer, (PWD) Buildings

8.
Thiru Jeyaraman, B.E.,
Assistant Engineer (PWD) Electrical
The following points were discussed and decision taken:

1.
An architect should be identified for designing and reconstructing the Amaravati Gallery.
2.
Architect may be selected by following the method adopted by the Archaeological Survey of India, for the Fort Museum, ASI (For pre qualifications etc.,)
3.
AE (Civil), PWD to remove the remaining embedded and other sculptures under the supervision of the Curator Archaeology.

4.

As soon as the artefacts are removed from the gallery, the AE(Civil) should take up conditioning the entire area refilling the voids using suitable materials in accordance with archaeological principles.

5.

The committee will meet next after the removal of all artefacts, since the pace of removal had picked up recently.

6.

Special Bricks of the same dimensions as suggested by Thiru K.T.Narasimhan may be procured to fill up the voids created in the walls.

7.

The work of selecting the architect for designing the gallery will be taken up at the next meeting of the committee.

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SALIENT POINTS OF THE MINUTES OF THE THIRD MEETING OF THE TECHNICAL COMMITTEE
FOR THE REORGANISATION OF THE AMARAVATI GALLERY HELD ON 18.01.2007

The following members were present.

1. Dr. R. Kannan, LA.S,
Commissioner of Museums
Chairperson
2. Thiru R. Balasubramanian,
Curator, Archaeology Section,
Government Museum,
Coordinator
3. Dr. T. Satyamurty
(Retd) Superintending Archaeologist,
Member
4. Dr. VN. Srinivasa Desikan,
Asst. Director of Museums (Retd)
Member
5. Thiru R. Narayanan,
Spl. Gr. Junior Engineer,
Department of Archaeology,
Chennai-8
Member
6. Thiru K. Selvakumar, M.E.,
Assistant Engineer, PWD (Buildings)

It was unanimously resolved to hand over the Amaravati Project to PWD Civil under the able supervision of the Committee. Pre qualifications may be quoted to avoid unskilled bidders.

Proceedings were immediately issued on 05.02.2007 to PWD to proceed with the works. The Executive Engineer Thiru Mohanrajan along with AE (Civil) Thiru Selvakunlar and Work Inspector Thiru. Ravi and the Curator for Archaeology Section, Thiru R. Balasubramanian and Assistant Photographer Thiru G. Ramesh went to Amaravati to study how the objects were displayed and the type of materials used for showcases in the Site Museum of ASI Based on the experience of Archaeological Survey of India Site Museum at Amaravati, estimates were prepared. Tender procedures were followed carefully and a bidder was selected by the PWD. M/s Modern Engineering, Chennai took up the work and the dismantling works started in August 2008 after the receipt of the funds. All the embedded sculptures were carefully removed one by one and kept on foam beds. The removal works were completed in November as they had to complete the works in all respects before the end of the financial year i.e. March, 2009. Late Dr. Shanthini Kapoor. LA.S. was the Commissioner when this work took place.

Due to the specialised nature of this work, the mounting of exhibits for the railing portion alone started. Before starting this work, all the voids in the walls had been closed with suitable bricks and combination mortar as was done on earlier occasions.

A pit was dug for about 5 feet and it was chemically treated. Then concrete filling was done up to 2 feet height. All the sides were treated and a surrounding wall was built with concrete. Dr. Kannan, LA.S. was succeeded by Dr. Sitaram Gurumurthi, LA.S., Principal Commissioner (Additional Charge) and Dr. Shanthini Kapoor, LA.S, Special Secretary/Commissioner. The work continued on the lines drawn up by Dr. Kannan, LA.S. Dr. T. S. Sridhar, LA.S. Principal Secretary/ Commissioner of Archaeology was placed in charge of the post of Commissioner of Museums when two meetings of the Technical Committee were held.

IMPORTANT POINTS OF THE MINUTES OF THE FOURTH MEETING OF THE TECHNICAL COMMITTEE ON REFURBISHING THE AMARAVATI GALLERY -6TH APRIL 2009

MEMBERS PRESENT:

1.
Dr. T. S. Sridhar, LA.S., Chairperson
Principal Secretary &
Commissioner of Museums.
2.
Thiru R. Balasubramanian, Coordinator
Curator (Archaeology)
3.
Dr. V. N. Srinivasa Desikan, Member
Retired Assistant Director
of Museums.
4.
Dr. T. Satyamurthi Member
Retired Superintending Archaeologist
5.
Thiru. K. T. Narasimhan, Member
Retired Superintending Archaeologist
6.
Thiru Narayanan, Member
Assistant Executive Engineer,
Department of Archaeology.
7.
Thiru A. Selvakumar, Member
Assistant Engineer, PWD (Civil).
The Executive Engineer and Assistant Executive Engineer of the PWD Civil Wing attended this meeting as special guests. The Curator, Thiru Balasubramanian explained to the members that photographic documentation was done first in 2002 and then in 2006 and that all the badly affected 110 sculptures identified by the Committee constituted in 1998 were dismantled from the gallery with the help of Assistant Engineers from the Department of Archaeology under the guidance of Dr. R. Kannan, IAS. Then in the third committee meeting, the members unanimously suggested that the work may be entrusted to PWD Civil wing. Before taking up the works the remaining embedded sculptures were documented and then the work of

dismantling started after getting funds from Government. The re-erection work of the railing alone had started. Then the members visited the Gallery to see the works carried out so far. They also scrutinised the plan and made suggestions for improvement of the layout. The plan was approved by all the committee members after due modifications. Then the Members gave the following suggestions to the Curator:

1.

Chemical cleaning of the limestone sculptures must be done by Thiru Ashok Dheen, Chemist, Dept., of Archaeology

2.

Paper pulp treatment is not advisable. This was stated even in 1998 by the previous committee

based on which alone the work of removal from the walls was done in 2001.

3.

The list of proposed sculptures to be displayed may be prepared by the Curator and submitted to the members. The Commissioner suggested giving all the members a copy of the "Guide to Buddhist Antiquities by A. Aiyappan and P.R. Srinivasan". This was done immediately.

4.

All the related objects from other sites may also be displayed.

5.

Jataka stories to be studied before displaying the objects.

6.

Unbreakable fibre-glass to be used for Doors.

7.

Offwhite flooring may be done.

8.

The members suggested that all selected objects may be cleaned in-situ.

9.

It was resolved that after the selection of sculptures the committee may be convened again to verify the selection.

At this point it was also suggested that the selected sculptures may be cleaned using 2% ammonia and clean water.

Further Notes

At the Fourth Technical Committee meeting, the members suggested to place the stone slabs. It took a full week to mount one sculpture as they were heavy stones and had to be mounted carefully with full support.

Archaeological principles were strictly followed. The lower portions of the heavy stones were covered with Japanese tissue paper and over those, plastic sheets were tied so that they would not have any contact with building materials directly as it would be detrimental otherwise. Then the pit was covered with concrete to carry the weight of the stone members. All these works were done between January and March 2009 under the careful supervision of the Curator. He had to engage only labourers to carry the materials.

No machinery was available. At this stage, the committee members visited the gallery and inspected the works carried out and suggested some improvements which were completed. All the removed sculptures were carefully kept on foam bed and in a building specially built for storing the surplus sculptures. The second and third row of sculptures were mounted carefully and the difficulty was felt by now in mounting

the coping stones as there was no work space for the workforce to sit atop and install the coping stones.

The expert committee was approached for suggestions. Thiru K.T. Narasimhan asked Thiru

Balasubramanian, the Curator to use direct poles and chain pullies. He had approached several agencies to

get a small fork lift equipment to do the job. But even the smallest of the equipment could not move inside

the gallery as the equipment was bigger in size than the entrance to the gallery. Finally as suggested, direct

poles and chain pullies were commissioned to take up the work. It took one full week to mount these

sculptures atop by the end of October 2009. It was a time consuming work. All the selected Jataka story

sculptures were carefully mounted on showcases.

Reorganised Amaravati Gallery during work

SALIENT POINTS OF THE MINUTES OF THE AMARAVATI CONSULTATIVE COMMITTEE FIFTH MEETING HELD ON 7TH AUGUST 2009

The following members were present:

Dr. T. S. Sridhar, LA.S., Chairperson
Principal Secretary and Commissioner of Museums

Thiru R. Balasubramanian,
Curator, Archaeology
Coordinator

Thiru K.T.Narasimhan,
Superintending Archaeologist (Retd), ASI
Member

Dr. T. Satyamurti,
Superintending Archaeologist (Retd), ASI
Member

Thiru A. Selvakumar,
Assistant Engineer, PWD (Civil).
Member

The Assistant Executive Engineer of the PWD Civil Wing attended this meeting as special guest. The following points were discussed:

1. The problems felt by the Curator in putting the coping stone at the top of the railing portion.
2. The fragments identified to be displayed in the wall showcases. The Curator had already identified the fragment sculptures to be displayed in the wall panels and list prepared and showed them to the members. The Chair and members visited the Gallery and saw the railing portion so far completed and took measurements of the coping stones to be placed at the top.

Thiru K.T.Narasimhan came up with a solution and explained to the Asst. Engineer, PWD (Civil) how to go about the work. The remaining portion of the third row, the members felt that could be filled with lotus medallions. A work flow statement indicating likely time-frame and deadlines was prepared.

Further Notes

After these works, the floor was laid with marble. It took five weeks to complete this work. All the sculptures exhibited in the gallery were treated well using conservation norms. All showcases were covered with glass panes after keeping the labels so that the visitors can only enjoy the sculptures and they cannot touch and deface them. At this point of time, Government of India released funds for many projects and electrification and air-conditioning the Amaravati Gallery was one among them. New electrical lines were laid to bear the load and pure white metal haloid lights were used so that the entire gallery had uniform lighting. Work was continuing.

Ayaka Pillars

From 18th February, 2013 Dr. R. Kannan LA.S. who was posted as Principal Secretary and later Additional Chief Secretary, Tourism, Culture and Religious Endowments Department visited the museum several times. He was in additional charge of the post of Commissioner of Museums in two spells, the latter still continuing. He found that the Ayaka pillars, the signature piece of the stupas of the Andhra region was not displayed. For the Amaravati stupa, the first one in Andhra, these pillars had great significance. It was desired to display at least one pillar as a sample. After careful planning, this was done on 15.06.2014. With this the entire work was over.

Ayaka Pillar displayed

The Gallery was inaugurated and thrown open to the public by the Honourable Chief Minister Selvi Jayalalithaa by video conferencing from the Secretariat, Fort StGeorge on 27.06.2014.

CHAPTER -XIV

MACKENZIE DRAWINGS

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Inscribed: India Antiqua illustrata or an Essay to illustrata The Ancient History, Inscriptions & Religion ofIndia by Drawings ofRemarkable Sculptures, Inscriptions, Buildings, Coins & other existing Remains of Antiquity. This volume contains Eighty Two Drawings (with I inscript. Dupl: 2 maps Do an 3 leaves Memorunda etc loose) total Eighty Six Numbers).

Map of Amaravati and surrounding countryside based on a survey conducted in 1816.
Inscribed: Plan of the town of Amrawutty of the country near it, and of the Scite
of the
ancient city of Daranacottah...

238

Plan of Stupa excavation in March 1816.
Inscribed: Sketch of Depauldinna at Amrawutty in its
present state. Inscriptions along the South East side of
the plan read as follows: 6 stones; 20 stones very neatly
executed; 14 stones Drawn by Newman.; 7 stones.

Plan of Stupa excavation in June 1817. Plan descriptive of the state of the Mound of Depaldenna at Amrawutty, showing what has been cleared and what still remains to be removed, laid down from actual measurements. June 1817. Scale of 20 feet to an inch. Drawn by J. Mustie, 26th March, 1819.

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Section plan of the Mahachaitya in June 1817,
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plans and one section plan
of stone circle near the stupa.

242

Tall rectangular slab bearing an inscription. The text is in Sanskrit and it deals with

matters of Buddhist principles. The characters used is Brahrni. The lower portion is broken off. Inscribed: 5 ft. by 1 ft.5ins. Reduction ofan ancient Inscription on stone found in Depa/dinna at Amrawutty. BM 67 ; Knox 130.

243

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-Iv, , ' .11":-1 (J, . .hJl, l !''''~#w:r 'I ""1""1J.m....
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-Iv, , ' .11":-1 (J, . .hJl, l !''''~#w:r 'I ""1""1J.m....
<'!1' ", , #Mt

Broken slab bearing inscription, Inscribed: Fac Simile of an inscription which was placed on the East side of the South Gateway of Dipaldinna August 1816. Copied by J. Gould 18 December 1817.

Rectangular slab showing Chakravarti Mandhata standing in samabhanga posture and holding his hands in Anjali. BM 49. Knox. 100; Barrett 70. Inscribed: 5 ft. 3 ins. September 4th 1816.

245

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Tall Rectangular stele showing a column
with wheel on top. Inscribed: 5 ft. by 13
in. Sept.14 1816; 22 Sept.

246

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Piece of the rail coping showing malavahakas running carrying a large garland. BM 30.-on loan to the National Museum of India.

Inscribed: 2ft. 8 in. by 3ft. 10in. March 1816.

247

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Drum Slab. (BM 87). Inscribed: 3ft. 3.25 in. by 3 ft. 1 in.

T.A. (Thomas Anderson). Sep'r 1816.

248

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Rectangular Slab showing the birth of the Buddha.

Inscribed: 5 ft. 1 in. by 2ft. 9 in. T.A. (Thomas Anderson).

249

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Drum Slab.Inscribed: 4 ft.8in by 2 ft. 8 in. HH

September 1816.

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Rectangular Slab showing a stupa above and a tree surrounded by attendants below, Inscribed: 4 ft. 7.5 in by 1ft. 10.5 in. The figures in this page are represented very handsome with smiles on their countenances. H.H. (Henry Hamilton). 1816.

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Drum Slab. Inscribed: 4 ft. 5 in. by 3 ft.0.9 in. Tope SLab.
251h Sep'r 1816. M.B. (Marcellus Burke).

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Rectangular Slab with four square frames showing a stupa, a seated Buddha with attendants, another seated Buddha with attendants and Siddhartha on horse back. Inscribed: 3 ft. 11 in. by 1ft. 2.2 in. M.Burke. 21 Sept. 1816. This is in the collection of Government Museum, Chennai; Accession Number: 255.

253

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Rectangular slab with two frames showing a king on a throne and a rishi with female attendants. Inscribed: 5ft. 6in. by 2ft. 5in. This figure is represented in the original with a modest smile in her countenance as if looking downward. (The figure is referred to is indicated by an "X" at the bottom centre of the composition.

H. H. (Henry Hamilton). 25 Sept'r 1816.
254

-;5' " ".

Drum Slab. Inscribed: 5 ft.5in by 2ft.9in. H. H. (Henry Hamilton). 26 Sept'r 1816.

255

Drum Slab (BM 72). Inscribed: 4ft: by 5 ft.8.5in.
No.1. M.B. (Marcellus Burke). 1611 Sept. 1816.

256

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Rectangular slab showing devotees around a tree.
Inscribed: 3 ft.0.Sin. by 2ft. 8in. Large stone to the
Sw. 10th Oct'r 1816. M.B. (Marcellus Burke).

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Drum Slab. Inscribed: 4 ft. 6in. by 4ft. East. Inner
side Circle: No.6. No.5. by Burke, and No.7 by
Anderson. Both of this kind sent in last time. H.H.
(Henry Hamilton). 15th October 1816.

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Two drum pilasters showing (a) a column with wheel on top and (b) four panels showing a stupa, a seated Buddha, another seated Buddha and standing man with horse. (BM 73). Inscribed.-(a) 4ft. Bin. by JO.5in. 15th October 1B16. (b) 4ft.2.3 in by Bin. M.Burke 2dh October 1B16.

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. Rectangular slab showing a horse walking through the gate. (BM 51). Inscribed.' 5 ft. 10in. by 3ft.8in. Loose stone lying to the S.E. H.H. (Henry Hamilton). 18h October 1816.

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Rectangular slab showing similar cene to folio.28.
Inscribed: 11ft. lin by 3ft. 10in. Loose stone lying in
the S.E. corner of the reservoir. H.H. (Henry
Hamilton). 20th 11 October 1816.

26]

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Rectangular slab with two scenes showing two devotees seated around a chakra above and four figures with wheel above and a horse below. (BM 50). Inscribed: 7ft. by 3 ft. Loose stone Lying on the East side. H.H. (Henry Hamilton). 22nd October

1816.

262

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Rectangular slab with two scenes showing four standing figures with a horse above and a Naga king with four Naga women below. (BM 53). Inscribed : 6ft. by 3ft.10in. Loose stone lying on the south side. H.H. (Henry Hamilton). 25th October 1816.

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Drum Slab. Inscribed: 4ft. 6in. by 3ft. 2 in. Inner circle

s. W. No.7. 2t" October 1816.

264

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Drum Slab. Inscribed: 4ft.2in.by 3ft.4in. East side inner circle. T.A. (Thomas Anderson). 12th Nov'r 1816.

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Drum Slab. Inscribed: Sft.lin. by 3ft.2in. Inner circle

s. W.No.6. 8th November 1816. M.B. (MarceLLus Burke).
266

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Drum Slab. Inscribed: 5ft.lin. by 3ft.2in. Inner circle S. W.
No.8. 15th Nov'r. 1816. T.A. (Thomas Anderson) & M.B.
(Marcellus Burke).

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Railing pillar with two lotus medallions. and gandharvas.
(BM 46). Inscribed: 6ft.7in. by 2ft. 9in. Exterior Circle
(counting from the North) No.6 19th November 1816. M.B.
(Marcellus Burke).

A A 0

Railing pillar with two lotus medallions. Figures adoring a throne is shown in the area between the medallions. Inscribed: 6ft.Sin. by 2ft.7.Sin. Exterior Circle (intermediate stones circular and no figures) No5A. 25th November 1816. M.B. (Marcellus Burke).

269

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Rectangular slab showing a vase of flowers. Inscribed:
4ft.9.5 in. by 2ft. 8in. Loose stone to the East. C.B.
(Charles Barnett). Dec' r. J816.

270

Rectangular slab showing a stupa. (BM 115). Inscribed : 4ft.9.5 in. by 2ft. 8in
Loose stone to the East. c.B. (Charles Barnett). Dec'r 1816 ..

271

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Two Pillars labeled "a" and "b" (BM 71), each showing a column with a wheel on top. Inscribed: a) 4ft. 10in. by 10in. b). 4ft. 10in. by 10.5in. The pillars found lying to the South which belong to the same circle. HH (Henry Hamilton). March 1817.

272

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Frieze in two parts showing nobles, a royal procession, Naga people and devotees around a seated Buddha. Inscribed :a) lft.S.2in. by 3ft.7.Sin. b)

Ift.3in. by 6ft. 3.8in. H.H. (Henry Hamilton). March 1817.

273

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Two rectangular slabs showing (a) female figure (b) devotees
venerating a tree and a wheel. Inscribed: a) 3ft. 1in. by 3ft.

7. Sin. b) 3ft. 7. Sin. by 1ft. 4in. These stones were placed on
either side of the annexed drawing. (a) T.A. (Thomas
Anderson) 1st Feb'y 1817 (b) w.s. (William Sydenham) 1st.
274

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Railing column showing scenes of a newborn child being publicly presented. Above are devotees venerating a peacock. Below is a lotus medallion. Inscribed: 5ft. by 3ft. of 4 Stones to the south. tt T.A. (Thomas Anderson). H.H. (Henry Hamilton) March 4th 1817..

Drum Slab. Inscribed: Sft.by 3ft. 9.2Sin.Inner circle. 2. Stone to the North. w.s. (William Sydenham). gtl1 March 1817.

276

Two medallions (perhaps the inner and outer face of the same piece). Incribed: 3ft.by 3ft. 2in. Outer Circle 211d

H.H. (Henry Hamilton). March 1817.
277

Drum Slab. (BM 81). Inscribed: 4.5 ft. by 3 ft. Sculptures at Amrawutty. Resembles No.7 March 1816.

278

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Railing pillar with two lotus medallion . Inscribed:
6ft.7in. by 3ft. H.H. (Henry Hamilton). 1ill March 1817.

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Railing medallions carved with scene of men running through a crowd.
Inscribed: 3ft.1.8in. across (height not given). H. H. (Henry Hamilton).

14th March 1817.

281

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Three fragment howing (a) four devotees surrounding a building (b) seated Buddha and man on horse (c) three men on stool (BM 52). Inscribed: a) 4ft.6.5in.by 3ft. 8in. (b) 3ft.10.5in.by 3ft.8in. (c) 3ft.1 in. by 2ft.9.5in. C. Barnett It" March 1817.

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Drum Slab. (BM 85). Inscribed: 3ft.7.5in. by3ft.11.5in. Inner Circle
No.1 to the North East. T.A. (Thomas Anderson). 20th March 1817.

283

Railing pillar showing a seated king and queen above a lotus medallion. Inscribed: 3ft.8.3in. by 2ft.11.6in.

Outer Circle No.9. M.B. (Marcellus Burke). March 1817.

Railing Pillar with scenes of devotees, nobles and a bullock
cart. Inscribed: 4ft. 1 0.5in by 2ft. 1 0.6in. Outer circle No.8.

M.B. (Marcellus Burke). March 1817.

285

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Broken drum slab showing half a tupa. In cribed : 2ft.10.6 in. by 2ft. 8in.

Inner Circle East side No.12. w.s. (William Sydenham). March 1817.

286

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Two rectangular fragments showing (a) legs and lower torso of seated figures venerating a throne (b) four standing and two seated people. Inscribed: a) 1ft. 10in. by 2ft. 7. 25in. C.B. (Charles Barnett). March 1817. (b). 5ft.5.9in. by 3ft. 5.4in. M.B. (Marcellus Burke). March

1817.

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Two fragments showing (a) a wheel and stupa (b) humans and
gandharvas. Inscribed: a) 3ft.7.Sin by 3ft.6.Sin. b) 3ft.6in. by
3ft.S.7Sin. C.Barnett March 1817.

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Railing Pillar. Central image shows devotees surrounding a throne. Seated figure above and lotus medallion below. Inscribed :4ft.7.5in. by 2ft.8.9in. Outer Circle No. (14 or) 21. M.B. (Marcellus Burke). March JRJ7.

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Three Pillars carved with (a) seated Buddhas and a stupa capital (BM 84),

(b) seated Buddha and a tupa Capital (BM 86), (c) a column surrounded by devotees .Inscribed : a) 4ft.i.8in. by 7.2in. b) 4ft.6.9in. by 7.2in. c) 3ft.5.9in. by 1i.4in. Pillars found lying on the South which belong to the inner circle. M.B. (Marcellus Burke). April 1817.

290

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Railing pillar showing three Ganas. Lotus medallions above and below. Inscribed: 6ft.0.75in. by 2ft.10in. c.B. (Charles Barnett). April 1817.

291

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Railing pillar showing three Ganas. Lotus medallions above and below. (BM 11). Inscribed : 6ft.11.25in. by 2ft.9.25in. Sculpture on the back part of the stone forming the outer circle (the opposite side was drawn by Newman). C.B.(Charles Barnett). April 1817.

292

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Three rectangular fragments carved with Buddhas. (a) seated Buddha with horse and rider below. (b) Standing Buddha next to a seated king. (c) Standing Buddha, seated Buddha and a tupa surrounded by devotees. Incribed: a) 3ft. by 1ft. 1.9in. b) 1ft4.7in. by 2ft. 11.9in. c) 1ft.1.6in. by 2ft. 10.9in. M.B. (Marcellus Barke). April 1817.

293

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Medallion showing devotees around a stupa. (BM. 8).

Inscribed: 2ft.11.Sin. by 3ft.3.3in. The best finished
sculpture in Depaldinna. Outer gate. H.H. (Henry Hamilton).
April 181 7.

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Railing pillar showing seated noble and a young family.
Lotus medallion below. Inscribed: 6ft. by 2ft. 8. lin. No. 15.
CB. (Charles Barnett). April 1817.

Medallion showing a man surrounded by devotees. Incribed : 2ft.11in.
by 3ft. 2. 6in. Outer circle No.i8 (No.i9. drawn by Newman). Principal
figure horse. H.H (Henry Hamilton). April 1817. This is now in the
Government Museum, Chennai collection. Accession Number. 132.

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Drawings of both sides of a medallion. The front is carved with
dancers and musicians and the back with a lotus medallion.
Inscribed : 2f11 in. by 3ft.3in. Outer circle 16 (17 drawn by
Newman). T.A. (Thomas Anderson). 15th April 181 7.

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Drum Slab. No. 215ft. by 4ft.0. 75in. T.A. (Thomas Anderson).
May 1817.

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Drum Slab In cribed: 4ft.8. 75in. by 2ft. 10in. Begun by
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Drum Slab. Inscribed: 4ft.9in. by 4ft. No.27 T.A. (Thomas
Anderson). June 1817.

(a)

Drum Slab and (b) narrow slab showing a woman standing under a torana. Inscribed: a) 5ft.10in. by 3ft.6.75in. b) 5ft.10in. by 10.25in. No. 69. T.A. (Thomas Anderson). June 1817.

302

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Railing pillar showing scenes of figures at re t. Lotus medallion below. Inscribed: 5ft.by 2ft.8.25in. 3rd Stone East ofNo. 57. T.A. (Thomas Anderson). July 1817.

303

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Railing pillar showing devotees surrounding a foot prints of the Buddha, a seated man and a seat under a tree. Medallion showing devotees above and lotus medallion below. Inscribed: 5ft.10in. by 3ft.1in. No.57 T.A. (Thomas Anderson). August 1817.

304

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Two railing pillars showing (a) three lotus medallions (b) soldiers and an elephant moving into battle. Devotees surrounding a standing Buddha above and a lotus medallion below. Inscribed: (a) 6ft. lin. tall (a&b) 3ft.II.2in wide.No. 57 (b) No. 58. The accompanying Facsimile was taken from a stone placed here. H.H. (Henry Hamilton). August 1817

305

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Railing pillar showing noble at leisure and a man on horseback returning with troops. Medallion above shows a crowd of female devotees. Lotus medallion below. Inscribed: 6ft.6.5in. by 2ft.9.3 in. H.H. (Henry Hamilton). August J817.

306

Two medallions (probably the front and back of the same piece) showing (a) male devotees surrounding a throne (b) lotus medallion. Inscribed: No.61. H.H.(Henry Hamilton}. August 1817.

307

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Two Medallion (probably the front and back of the same piece) showing (a) N aga king surrounded by women (b) lotus medallion. Inscribed: 6ft. I.5in. by 3ft.3in. No. 59. H.H. (Henry Hamilton). August 1817.

308

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Drum Slab. Inscribed : 5ft.3in. by 4ft. No.3 T.A. (Thomas
Anderson). 11 Sept'r 1817.

309

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Drum Slab. Inscribed: 4ft. 8.25in. by 3ft.0.25in.
No.1 fronting from the right hand side. T.A. (Thomas
Anderson).

310

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Drum Slab. Inscribed: 4ft.8.2Sin. by 3ft. 0.2Sin. No.1 fronting
from the right hand side .. T.A. (Thomas Anderson).

311

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Drum Slab Sft.7in. by 4ft. 0.2Sin. No.4 T.A. (Thomas
Anderson). 26th Sept'r.

312

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Two rectangular fragments showing (a) herds of cows and (b) railing pattern. Inscribed :a) 2ft. 7. 75in. by 2ft.5in. b) 1ft. 11in. by 2ft.9in. Began 3rd finished 5th Oct'r 1817. T.A .(Thomas Anderson).

313

Railing coping with narrative carving showing a seated king, musicians and dancers and a queen reclining on a bed. Inscribed :2ft.9in. by 7ft.4.25in. Specimen of the Ancient Sculptures from the Dipaldinna at Amrawutty. Drawn by Nujbulla 22nd April 1819.

314

Piece of railing coping showing a stupa being venerated and a seated king and queen surrounded by attendants. (BM 34).
Inscribed: 2ft.6.2Sin. by 3ft.3.Sin. Drawn by Pyarelal 27th August 1819.

315

Medallion with seated couple surrounded by attendants. Inscribed: 2ft.6.5in. bt 2ft. 6.5in. T.A. (Thomas Anderson).

316

Medallion with elephant riders.
Inscribed: 2ft. L I.Sin. by 2ft.ii.Sin. The situation ofthis stone is to
the south ofthe stones Mr. Hamilton drew last. T.A. (Thomas
Anderson).

Lotu Medallion.
Inscribed: Ground.

318

Inch to mile map of Amaravati in 1816.

Inscribed: Map of Amrawutty in Guntoor & Purtyall & the Diamond Mines with the villages Adjacent reduced from the Original Survey in 1816. The Lines of the Diamond Mines of Purtyall i denoted by a yellow tinge. Scale of one mile to an inch. Cop'd by J. Mustie 5th February 1820.

BM No. 83; Knox (1992) 75.
320

CHAPTER-XV

PLATES LITHOGRAPHED FROM THE DRAWINGS IN THE
MACKENZIE COLLECTION

Plates lithographed from the drawings in the Mackenzie collection from "Tree and Serpent worship or Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ from the sculptures of the Buddhist Topes at Sanchi and Amaravati" by James Fergusson, 1873, W.H.Allen And Co., 13, Waterloo Place,

S. W. , Publishers to the India Office, Reprinted by Asian Educational Services, New Delhi, 2004.

321

The old display of Amaravati Sculptures in the British Museum, London in 1950 before they were dismantled and redisplayed in 1990.

322

A BA V:A. 'rI.

The old display of Amaravati Sculptures in the British Museum, London in 1950 before they were dismantled and redisplayed in 1990.

323

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This is one of the two most perfect pieces from the inner rail which are now in the collections of the British Museum. They were sent by Colonel Mackenzie, and were among the principal ornaments of the old Museum in Leaden Hall Street, which were received in 1820. BM 70.

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This is the other most perfect piece from the inner rail which is now in the collection of the British Museum. Reconstruction of the model of Amaravati Mahachaitya was made possible because of these perfect pieces. This was sent by Colonel Mackenzie, and was among the principal ornaments of the old Museum in Leaden Hall Street, which were received in 1820.

325

Fig. 1 -This is the only slab belonging to the Rail representing the Naga in the place of honour on the Dagaba. B. M. 74.

Fig. 2 and 3 represent the obverse and reverse of the same slab. No.3 -B. M. 72.

326

PLATE LXXIX.

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This is a fragment of the Dagoba of the inner rail. Here, the principal object of worship is the Dharmachakra. The same is repeated in Fig. 3. This though very much mutilated, is a better and more perfect piece of sculpture. The figure 2 contains the representation of Buddhapada enveloped in the folds of the Naga, and worshipped by Naga men and women.

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This plate contains three fragments of the Oagoba of the inner rail. Fig. 1 is unfortunately mutilated. But for this omission, this seems to be a beautiful fragment. The two children below the panel in which it ought to appear, betoken something new. Fig. 2 and 3 of this plate fragments contain two medallions instead of accustomed emblems which is peculiar.

328

PLATE LXXXI.

A 1 1;'("11 TO 1 I0 JVT,

The principal representation on the Dagoba, Fig. 1, is a repetition of the worship of the relic casket by the Naga Raja. Fig. 2 contains the Seated image of the Buddha in padmasana posture keeping his left hand on his cross-legged foot and the right hand bent and held above. Fig. 3 contains two medallions

instead of accustomed emblems.

PLATE LXVI.

AMRA'!AT!.

This plate, lithographed from a drawing in the Mackenzie Collection, represents one of the angle pillars of the great Rail. The tall pillar, with three full and two half circles, is introduced as an angle piece terminating the curved part, and commencing the straight projection of one of the Gateways. The subject of the central circle, though much worn out, is either Buddha or some Buddhist clergy addressing the gathering who occupy the foreground, and listen in attitudes of adoration.

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PLATE LXVII.

AMRAVAT I

ELEVATION OF WTERI AL FA E 'J' A PI Lull OF 0 TER Eli LO' Rd.

The circular medallion above is mutilated. It could be possible either the central figure may hold a tray aloft containing the Buddha's begging bowl or his turban. In the lower panel, we have in the left Trisu/a being worshipped by the devotees. At the Centre a Saint or Bodhisattva seated and expounding. At the right we have scene of the Bodhi tree worship.

33 L

AMRAVATI.

PLATE LXIX.

~---"" , -=- ,- - - - -

Ut ' IA .., l''''

ELE !lil.TIOH OF INTERNAL FA E OF A I'ILLil.R m' O~TER ENCL.OSURE.

The circular medallion above and a part of both sides of the pillar are mutilated and lost. Arrival of the relics to Amaravati by water seems to be nearly possible explanation. In the Centre of the lower compartment we have a boat or a ship, in which is on man paddling. In front, a man in the garb of a priest in anjali posture worshipping the relic placed on the throne, below which the buddhapadas are seen.

AMRA VAT I. PLATE LXX.

INTERNAL or OUTER FACE OF A PILLAR OF UTTER ENCLOSURE.

It is one of the most interesting, in a religious or ritualistic point of view, of the whole series of pillars at Amaravati. In the central medallion we have a throne, on which two objects, a Urn of Relics and a Trisula emblem on a pillar beneath the sacred tree. Below the sacred feet (Buddhapadas) were placed on a footrest. The same Trisula emblem seen in the right end of the lower panel which being worshipped by shaven monks. Three bearded ascetics and two men are worshipping the buddhapada kept inside a parnasala (hut) in the left side of the lower compartment. Again five bearded ascetics and three men are worshipping relic kept on the throne and a Trisula behind.

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AIUAVAT I. PLATE LXXI.

FIG I

f iG l

These two medallions from the intermediate Rails of the outer enclosure are lithographed in facsimile from drawings in the Mackenzie Collection, and represent the Trisu/a emblem in various combinations.

334

PLAT[Wit.

! 1!.B AIA T I.

FIG I

FIG I!

In the upper medallion, a king seated on an elephant with two ladies in boat or a ship, ferried across the stream -the Krishna river? Two of the ladies accompany him jump on shore the moment the boat reaches the land, and embrace two other females who were waiting their arrival. The upper portion of the lower medallion a Tirusula kept on a high pedestal with buddhapadas kept near it being worshipped by Nagas on either side.

335

.iUtRA-VATI. PLATE LXXIII.

f10.\'

f1C. 2

m''t:R!'AL FACE OF TNO DISCS Ol nr7ER0.!EOIATE RAILS OF OUTER ENCLOSURE.

Fig. 1 -A king is seated at the centre with his two principal wives and witnesses a dance sequence performed by six men . The scene appears to be only the amusement at the palace. The lower medallion Buddha's begging bowl is being taken aloft on a tray after his parinirvana. This medallion is now available in the Government Museum, Chennai, labelled as " Translocation of the Begging bowl".
Acc. No. 132.

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AMRAVATI. PLATE LXXIV.

" ur, t~ /It

PORTION OF INTEBLIAL FACE OF FRIEZE OF OUTER ENCLOSURE.

-----~-----.

Scenes pertaining to the birth of the Buddha are depicted these three divisions of this bas-relief.

Suddhodana, the father of the Buddha, surrounded by the gentlemen of his court is portrayed in the first division. In the second division the Buddha as a white elephant is being carried in a palanquin carried by the Devas from the Tushita heaven. In the third division, queen Maya is represented asleep on her couch. Four men guard her four angles of her bed . Her women maids stand and sit on her either side. The white elephant is shown above. This frieze is now in the Indian Museum, Kolkata.

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AMRAVAT I. PLATE LXXXIII.

riG . I.

FRAGMENTS OF FRIEZES OF INNER ENCLOSURE.

The first one is the representation of Sibi jataka. Fig. 2 -from left to right -The first division is devoted to the Trisula worship. The second scene may be division of the relics. The third one is a loving couple. The fourth one is not clear. May be Nagaraja worshipping. In the last one, the Buddha himself is shown seated on his throne keeping his right hand in abhayamudra.

PUTE \DIIY PUTE \DIIY

Fig . 2 and Fig. 3 represent two other portions of the inner Rail. The figure seated on the couch between his wives in Fig.2 is probably the same as is depicted in plate LXXIII, Fig.2. In Fig.3, the Buddha represented in his usual attitudes in which he appears in all the sculptures subsequent to the fourth or fifth century, AD, but in which he hardly appears before that time.

I I ,.0~
"Je".. ..-:~.."
I I ,.0~
"Je".. ..-:~.."

The Dharmachakra pillar represented in Fig. 1 of this plate contains no novelty, or anything which is not found in those represented elsewhere. The slab in Fig. 2 is useful towards completing the restoration of the central building, in as much as it carries us direct from the three-barred Rail to the Dagoba frieze. The stupa is guarded by the Nagas at the top. In the last division the departure of Siddhartha from the palace is depicted. Chandaka, his groom and Kanthaka, his horse are shown coming out of the torana of the palace.

CHAPTER -XVI

INSCRIBED SCULPTURES IN THE BRITISH MUSEUM, LONDON
AND GOVERNMENT MUSEUM, CHENNAI

Accession

Number

Name of the
object

Photos of inscription

British Museum, London

1 LOTUS

MEDALLION

(Railing Pillar)

2nd Century AD or

slightly earlier

Script: Brahmi

Language: Prakrit

Transliteration

"Sidham! Tunulaurakasa Gahapatisa Pusilisa-
putasa, Sethivadi-cha Sasivakasa, (2)
gharaniya

cha Munuriya, Jamatukasa-cha Vachitasa, jamatukasa-
cha Vichitasa, jamatuka-(3)sa cha Mahajevasa,
8alikaya 8udhaya, 8alikaya Chandapusaya,
8alikaya Chamaya, deya-dhama (4)

pataka barr. [Cunningham 1973, XCIX, iv]

Translation

1."Be it auspicious! Pious gift of two slab-pillars of
Tunulauraka, the householder, son of Pusili, and of
Sasivaka, the chief Banker, and of his wife Munuri, and
of his son-in-law Vachita, and of his son-in-law Vichita,
and of his son-in-law Mahajeva; his daughter Budha,
his daughter chandrapusa, (and) his daughter Charma"
[Cunningham 1873, 261, iv].

2. Gift of two foot-prints (patuka) by Sivaka (Sivaka),
the Sethivadica (inhabitant of Sreshtivada), the son of
the householder (gahapati) Pusila (Pushyala), the
Turuluraka (inhabitant of Turulura), and by his wife
Munuri, his son-in-law Vicita, his son-in-law Vicita (?),
his son-in-law Mahadeva (Mahadeva), his daughter
Budha (Buddha), his daughter Cadapusa
(Candrapushya), and his daughter Cama (Kshama)"
[Luders no 1209].

Inscription: Published in Fergusson 1873,

PI.XCIX,4; Luders, no. 1209

2 LOTUS

MEDALLION

(Railing Pillar)

2nd Century AD or

slightly earlier

Script: Brahmi

Language : Prakrit

Transliteration

" ... daki chasa gahapatisa rana aswas, putasa...na,
sa8hariyasa. sa-Putakasa sakhatakasa deya
dhama"[Cunningham 1873, 262, xv].

Translation:

1. "Pious gift of __dakicha, the householder, son of
(
Rana-Aswa,,, .together with his wife, and his son, and

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ENLIGHTENMENT
OF THE BUDDHA
AT BODH GAYA
(Railing Pillar)
2nd Century AD

TEMPTATION OF
THE BUDDHA
(Railing Pillar)
2nd Century AD

Rupananda
learning the
impermanence of
beauty
(Railing Pillar)
2nd Century AD

his (_?_) [Cunningham 1873, 262, xv].

2. "Gift of P ... , the son of the householder (gahapati)
Kanhati, the [Cada]kica (? inhabitant of Candaka),
together with his wife, his sons and daughters" [Luders
1220].

Inscription : Published in Fergusson 1873,
PI.XCIX,15; Luders, no. 1220.

Inscription: published in Fergusson 1873,pl.XCIX,
14; Luders, no.1219

Inscription Script: Brahmi
Inscription Position: Top border
Inscription Language: Prakrit
Inscription Transliteration
"Akara Matriya danam patika" [Cunningham 1873,

262, xiv].

Inscription Translation

1. "Gift of Akara's mother of a slab-pillar"
[Cunningham 1873, 262, xiv].

2. "Gift of two foot-prints (patuka) by the mother of
Anada (Ananda)" [Luders no 1219].

Inscription: published in Fergusson 1873, pI.
XCIX, 17; Luders no.1222.

Script : Brahmi
Language: Prakrit
Transliteration:

Valikachakasa gahapatino Papino Bhariya-cha
Kanhaya paputikasa danam [Cunningham 1873,
262, xvii] .

Translation

Gift of the grandson of the householder (gahapati)
Papin, the Valikacaka (inhabitant of Valikaca) and his

wife Kanha [L0ders 1222].

Inscription: published in Fergusson 1873,
pl.XCIX,13; Luders, no.1218.

Script: Brahmi

Language :Prakrit

Transliteration

"Lonavalavakasa, Saghirakhitasa-cha, Bhariyayo
Saghaya-cha, Saghs-dasiyacha, Kamudaya-cha,

342

19 Lotus Medallion

Railing Crossbars

2nd Century AD

danam" [Cunningham 1873, 262, xii].

Translation

1. "Gift of Lonavalavaka, and Sanghirakshita, and Mariti, and of their wives Sangha, and Sanghadasi, and Kumadri" [Cunningham 1873, 262, xiii].

2. "Gift of Sagha (Samgha), Saghadasa (Samghadasa), and Kumala, the wives of Lonavalavaka, Sagharakhita (Samgharakshita), and Mariti" [Luders no 1218].

Inscription: Unpublished. This inscription. was noticed by Frank in the 1880s and a paper impression made of it through not published.

Script: Brahmi

Language: Prakrit

Translation : Unpublished

Comment :

A two-line inscription on one of the tenons (see above) on the inner face of the crossbar (ie the side missing its sculpture).

20 Lotus Medallion

Railing Crossbars

2 nd Century AD

Inscription(20b) : Unpublished. This inscription was noticed by Franks in the 1880s and transcribed published.

Script: Brahmi

Language: Prakrit

Translation: unpublished though not

36 Great Departure

Railing Coping

2nd century AD

Inscription: Unpublished

Script: Brahmi

Language : Prakrit

Transliteration

...gahapatisa Maditisa duhutuya Uvasikaya, SaghRakhitaya, Sabhasakaya, Sabhagirinaya, tina ka putana cha Dasa Ajunasa, cha Dasa Ghasa, bhatiyana. [Cunningham 1873, no. 1)

Translation

(Gift) of the householder Maditj's daughters Urvasika, Sangha-Rakshita, Sabhasaka, (and) Sabhagirina, together with their sons, and the slave Arjuna, and the slave (San)gha, ... [Cunnngham 1873, no.I]

37 Scenes from
Buddha's life
Railing Coping
2nd century AD

Inscription: published in Fergusson 1873

pI.XCIX, 1: Luders, No.1206

Script: Brahmi

Language : Prakrit

Translation : " [Gift] of the female lay-worshipper
(uvasika) Samgharakhita (Samgharakshita), the
daughter of the householder (gahapati) Mariti, together
with her brothers and sisters, and of her three sons
Chada (Chandra), Ajuna (Arjuna), Chadamugha
(Chandramukha), of Bhutayana (7)" [Luders no.
1206].

38 Worship of

Dharmachakra

Railing Coping

2nd century AD

Inscription: published in Fergusson 1873,

pI.XCIX, 16; Luders, No.1221.

Script :Brahmi

Language : Prakrit

Translation:

"Akhasavadi cha Samariti gahapatina tuno
Ajunasa deya dhama unisa" [Cunningham 1873,
262, xvi] .

Translation

1. "Nineteen pious gifts of Akhasavadi and Samariti,
householders" [Cunningham 1873, 262, xvi].
2. "Gift of a coping-stone (unisa) by Ajuna (Arjuna),
the grandson of the householder (gahapati) Mariti, the
Akhasavadica (inhabitant of Akhasavada)" [Luders no.
1221].

46 Elephants

worshipping

Stupa

and Gana

Railing Coping

1st century AD

the

Inscription : published in

1873,pl.XCIX. 18; Luders, No.1223,

Script : Brahmi

Language: Prakrit

Transliteration

Fergusson

"Therasa Chetiyavadakasa Bhakyata Budhino,
Bhagiriya Bhikhuniya Budhaya-cha dana deya
dhama Siha-thana" [Cunningham 1873, 262, xviii].

Translation

1. "Pious gift of a Lion-pedestal of the Thera (Sthavira
or Elder) Bhayata Budhi, the enlarger of the Chaitya,
and of his sister the Nun Budha" [Cunningham 1873,
262, xviii].
2. "Gift of a lion-seat (sihathana) by the two, the elder
(thera), the Chaitya worshipper (Chetiyavamdaka)

bhayamta (bhadanta) Budhi (Buddhi) and his sister,
the nun (bhikhuni) Budha (Buddha)" [Luders no 1223].

S3

SS

Great Departure
Drum frieze
panels
2nd century AD

Seated Buddhas

alternated by
Stupas
Drum frieze
panels

3rd

century AD

Great
Renunciation
Drum frieze
panels
2nd century AD

Inscription: published in Fergusson 1873,
pl.LXXXII,6; Luders, No.1216.
Script :Brahmi
Language : Prakrit
Transliteration

"...patiputasa gahapatino Haghasab;haya cha
Savanaya Chetiya vetika cha pata deya dhama"
[Cunningham 1873, 262, xi].

Translation

1. "Pious gift to the Chaitya of a Vetika and a slab, of
the householder__patiputra, and of Haghasabha, and
of Savana" [Cunningham 1873, 262].
 2. "Gift of a Chaitya (chetiya), a rail (vetika) and a slab
(pata) by the householder (gahapati) Hagha (samgha),
the son of ti, and his wife Venhu (Vishnu)" [Luders,
no.1216].
- Inscription: unpublished.

Script :Brahmi
Language: Prakrit
Unpublished

Inscription: published in Fergusson 1873,
pI.XCIX, 10; Luders,no.122S,
Script :Brahmi
Language: Prakrit

Translation:

1. "Balikahi sahina tihisa nitya sanigama Khatana
gena sahadama deya dhamana Dhankakata
mahachetiya chetiya pata be 2, bataka 3, datisa
pupha gatiya patasa..cha..ha cha nebatasa
tha..tha Rajagiriyanam nata vadare paditha pita
sanasa danam chahitasa pathati" [Cunningham
1973, 262, xx].
2. "deyadhamma karitam Dhamnakate
mahachetiya chetiyapata be 2 pataka 3 umtise
puphagatiyam patasamtharo cha mahachetiye
chautho bhago Rajagiriyanam utaradare
346

Standing Buddha
with chaurie

bearers and ayaka
pillars
Drum Slabs
3rd Century AD

padithapitam savasatanam cha hitasughatha ti"
[Burgess J882, 98, after Buhler}.

Translation

1. "Parts of this inscription are not intelligible; but enough has been made out to show that it records the gift of two slabs and three slab pillars by certain persons of Rajagiri, the ancient capital of Bihar" [Cunningham 1873, 262, xx] .
2. "(these persons) made this meritorious gift at Dhanakata at the great Chaitya (viz.)--two, 2, chaityapattas, 3 patakas, an uttamsa, a pushapagatida and a pattasamstara, and (further) at the great Chaitya the fourth part of the northern gate--of the Rajagiriyas--has been erected, for the welfare and hapiness of all living beings. Thus!" [Burgess 1882, 98 (after Buhler)].
3. "Gift of two Caitya slabs (cetiypata), three footprints (patuka), a coping-stone (umnisa), a slab with a flower vase (?puphaganiypata?) and other objects to the Great Caitya (mahacetiya) at Dhamnakata (Dhanyakata), and erection of some object at (?) the Great Caitya (mahacetiya) at Rajagiri at the northern door (dara) by some person together with his relatives" [Luders no 1225].
Inscription: published in Fergusson 1873, pl.XCIX, 8; Luders, 1912, No.1213

Script: Brahmi
Language: Prakrit
Transliteration :

"Kabu 5 ravatha vasa Budhi sama... ya putasa
mulihiri Sagha-Mitrakasa Akhatisa Dhawa Siriya
Ba-..siriya Saghaya Ayabaniga sava"
[Cunningham J873, 26J, viii}.

Translation

1. "This inscriptions is engraved on five small pillars or stelae, on one of the sculptured representations of a Stupa. Many of the letters are quite clear and distinct; but no part can be read with certainty." [Cunningham 1873, 261, viii].
 - 2.: The slab (pata) of Mulasiri (Mulasri), the son of the merchant (vaniya) Bodhisamma (Bodhisarman), who lives at Kevurura, together with mother ... (?) of Dhammasiri (Dharmasri), Bapisiri (?), Sagha (Samgha). [Luders no 1213].
- 347

72 Standing Buddha
 with ayaka pillars
 Drum Slabs
 3 rd Century AD
 Inscription: unpublished.
 Script :Brahmi
 Language: Prakrit
 Unpublished
 83 ofDeparture
 Siddhartha
 followed by
 Seated Buddhas in
 two rows and at
 the top Stupa
 worship flanked
 by toranas.
 Drum pilasters
 3 rd Century AD
 Inscription: published in Fergusson 1873,
 pl.XCIX.12 (Not read by Cunningham);
 Luders, no.1217
 Script :Brahmi
 Language: Prakrit
 Transliteration : Rakhadiya cha Datiya padaka
 papa patitatha [after Cunningham 1873]
 Translation
 Luders no 1217 : Gift of a slab with foot-prints
 (padukapata) by Rakhadi Chadati (?) .
 84 Great departure,
 seated Buddhas in
 two rows and at
 the top Stupa
 worship.
 Drum pilasters
 3 rd Century AD
 Inscription: unpublished.
 Script :Brahmi
 Language : Prakrit
 Unpublished
 85 Bottom: Divine
 Dwarf (gana)
 Carrying bowl
 Above: Departure
 of Siddhartha;
 Seated
 Avalokitesvara
 under a canopy;
 Top: Stupa with
 Dharmachakra
 Drum pilasters
 3 rd Century AD
 Inscription: unpublished.
 Script : Brahmi
 Language: Prakrit
 Unpublished

Bottom: Divine
Dwarf (Gana)
carrying bowl on
its head
Above:

Chakravarti
Mandhata

Seated Buddhas
Top: stupa
worship
Drum pilasters
3 rd Century AD

Bottom: Bodhi
tree worship
Middle:

Dharmachakra

worship
Top: Stupa
worship
Dome slabs

2 nd

Century AD

Chakravarti
Mandhata flanked
by chaurie (flywhisk)
bearers
and chatrī
(umbrella bearer)
Dome slabs

2nd

Century AD

Inscription: unpublished.
Script :Brahmi
Language : Prakrit
Translation :Unpublished

Inscription: Luders, No.1227

Script :Brahmi

Language: Prakrit

"Not read except the beginning which contains an
invocation of Bhagavat" [Luders no 1227].

Inscription : Published in Fergusson 1873,

pl.XCIX,19; Luders, no.1224
Script:Brahmi
Language: Prakrit
Transliteration

" virapurakana puma devaputana dulena krita.
Agheya Vachakita Vira Budharakhitasa
atevasinaya deya danam" [Cunningham 1873, 262,
xix].

Translation

1. "_ (first part not read)
Pious gift of Agheya Vachakita Vira, pupil of Budha
Rakshita" [Cunningham 1873, 262, xix].
2. Made by ... the son of Dhamadeva (Dharmadeva),
the Virapuraka (inhabitant of Virapura); the gift of ...
female pupil (atevasini) of Budharakhita
(Buddharakshita) [Luders no 1224].

106 Purnakumbha -An
overflowing vessel
full of water and
flowers
symbolising
auspiciousness.
Dome slabs
2nd Century AD
Inscription :Luders, no.1228 (not read).
Script: Brahmi
Language: Prakrit
Translation : Luders no 1228: "Not read".

109 Upright stones
with
dharmachakra and
floral designs
Pillar Fragments
1st century BC
Inscription: published in Fergusson1873,
pI.XCIX, Si Luders, no.1210
Script :Brahmi
Language: Prakrit
Transliteration:
(1) gadhikasa haghasa (2) saputakasa, saduhu(
3)-tukasa chetiya thabho (4) dana
Translation
1. Pillar gift to the Chaitya of Hagha of Gadhika,
together with his son and his daughter [Cunningham
1873, 261, v].
2. Gift of a Chaitya pillar (chetiyakhabha) by the
perfumer (gadhika) Hamgha (Samgha) together with
his sons and daughters [Luders no 1210].

113 Upright stone with
lotus medallion
Pillar Fragments
1st _2nd century
AD.
Inscription: published in Fergusson 1873,
pl.XCIX, 6i Luders, no.1211
Script :Brahmi
Language: Prakrit
Transliteration :
" ... (Na) rayana dhama.../atiputasa..gahapatisa
Dhana Mi(trasa)...(j)amatrika....sa
saduhu(trika)sa putana dhisa..prapuri...putra"
[Cunningham 1873, 261, vi].
Translation
1. "Imperfect,--but enough remains to show that the
inscription is of the usual form, and records the gift of
the householder Dhana-mitra, and of his son-in-law, his
daughter, etc" [Cunningham 1873, 261, vi].
2. "Mentions the son ofti, the householder (?
[gahapa]ti) Dhana " (Luders no. 1211).

114 Inscribed upright
stone with half
lotus medallion
Pillar Fragments
c 1st -2nd century
AD

Inscription: published in Fergusson 1873,
pl.XCIX,7; Luders, no.1212

Script :Brahmi

Language : Prakrit

"most illegible" [Cunningham 1873, 261, vii].

Translation

1. "At the end of the last line but one I read the word
Mahachetiya" [Cunningham 1873, 261, vii] .

2. "Mostly illegible. Said to mention the Great Chaitya
(mahachetiya)" [Luders no 1212].

115 Fragment upright

stone with lotus
medallion

Pillar Fragments

c.2nd century AD

Inscription: published in Fergusson 1873,
pl. XCIX, 3; Luders. no.1208

Script :Brahmi

Language: Prakrit

Transliteration

"....tara giha rega..nadera vathadi parachitikaya

(2) ghadhayaya halikaya

napachitika..hodayada..(3)nagiyatama dhamateri

thapita (6 letters) ta dkeya (4) dhama d(--?_)

thabho" [Cunningham 1873, 261,iii].

Translation

1. "Pious gift of a pillar (the remainder is unintelligible)"
[Cunningham 1873, 261, iii]

2. "records the gift of a pillar (thabha) by Halika (?)
and others" [Luders no 1208].

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Government Museum, Chennai

Inscriptions are deciphered in the book 'Bulletin of the Chennai Government Museum Edited by The Superintendent -Amaravati Sculptures in the Chennai Government Museum' by C. Sivaramamurti, Formerly Curator, Archaeological Section, Madras Museum -New Series General Section Vol . IV (F.E. 1942, Reprint 1998)

Accession

Name of the

Photos of inscription

Number

object

10

Coping fragment

The Buddha

24

. . . \ ~ ""'rP"~.
I' 0 ,
" ,
, '
, 1

Script:

Brahmi

Language : Prakrit (Paisaci type).

Text : " () kasami matu/asa mahatodasa bhariyaya Visaghnikaya Yagaya ca damnabhaginam danapuvam yaka unisa"

The inscription at the top No.66 (III A, 7) means "A coping slab given as gift, by the sharers of the merit, Visaghanika, the wife of Mahatoda, the uncle of Kasami and Yaga."

The inscription on the lotus means "of Retika of Nekhavana, etc

352

Fragment

43

The inscription means, "the princess Siri Campura".

Coping fragment

53

The inscription means "of the daughter of the great cowherd".

Fragment of frieze

59

Script: Brahmi

Language: Prakrit (Paisaci form).

Text: hara anavar(u)no vama^khu arana arayadhama
tharana Dhamasaraya(na?) apara

The inscription means" ... the elder (following) the
noble life of the forest -dweller Dharmasrayana"

60

Part of frieze

The inscription means "(Gift) by Budha residing in the
Piduvana of young bhikkhunis sister of The monk
Budhi and Cula Budhi.

353

Fragment of frieze

68

75

Coping fragment

Coping fragment

The inscription means" Pious gift of slab by Tuka , the wife of Budhi, the son of the house holder Kubula, a Tulakica (treasures) with her son and sister".

The inscription means, "
Mahadhamma Kadhika"

Script: Brahmi

Language: Prakrit (Paisaci form).

of the great elder

Text: Kaliga ya mahacetiya utara yake unisadana

Translation: Gift of coping stone at the northern entrance (ayaka) of the great caitya by Kaliga (Kalinga)

78 Coping fragment

u

./ h <~.~ ~J.-1.;;J ;V,L ~~-{}; ?J~ y;

. :'.q .. t ,.

Script: Brahmi

Language : Prakrit (Paisaci form) .

Text: "(?hu) tukaya sanatukaya unisa danam"

Translation: Gift of a coping stone by (with her daughters and grandsons).

Notes : There is a svastika at the end.

354

Coping fragment

105 Frieze (broken to the
right)
123 Coping fragment

Script: Brahmi

r

Language : Prakrit (Paisaci form).

Text: nilika mahayaya SUjatamya mahavasibhutaya
duhutaya bhikhuniy Rohaya athaloka dhamma
vitivataya da(na)"

The inscription means, "Gift of the nun Roha, who has
passed beyond the eight worldly conditions, the
daughter of the venerable SUjata of great self control".

Script: Brahmi

Language: Prakrit (Paisaci form).

Text: "(?sa) tutamasa naravasabha
sammambudhadicasa/ /upaskasa Narasalasa vaniyasa
Nagatisasa gharaniya Nakhaya saha apano putehi
heranikena Budhina Mulena

The inscription means "(Adoration) to the best, the
foremost of men the truly enlightened, the sun, (The
gift) of Nakha, the wife of the merchant, Nagatisa,
inhabitant of Narasala, with her sons, the treasurer
Budhi Mula ..."

355

124 Coping fragment

Top portion of a
pillar

147

Coping fragment

153

The inscription above means, "Coping slab, as pious offering by Mahacatu, with his wife, sons and daughters."

Script: Brahmi

Language: Prakrit(Paisaci form)

Text: rano Siri Sivamaka Sadasa paniyagharikasa
pa....

The inscription at the top means, " . . . of the superintendent of the water house of the king Sri Sivamaka Sada."

Script: Brahmi

Language: Prakrit(Paisaci form)

Text:(sa)liyanam mahav(i)nayadharasa aya
Bu(dhi)sa atevasikasa pavacit(ta).....
The inscription on top means, "Gift of the ascetic the
disciple of the Worthy Budhi (Buddhi) of theseliya
school, great scholar of Vinaya"

, -...)..... , (..)
."

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. , ,~l ' ~,)-.....

M., .-c~.

Script: Brahmi

Language: Prakrit(Paisaci form)

Text:gahapatino Idasa duhutu ya gharaniya
Kanha ya duhutu ya upasika ya Kama ya sapatika
sabhatuka ya sabhaginika ya bhikhuni ya ca

Nagamita ya taya (sukaya ba?)

The inscription at the top means, "The gift of the

woman lay worshipper, Kama, the daughter of the

356

housewife Kanha and of the householder Ida, with her
sons, brothers and sisters and of the nun Nagamita"
156 Cross bar (broken)

Script: Brahmi

Language: Prakrit(Paisaci form)

Text: 1. Gahapatisa Budhino putasa Makabudhino
sapi

2. tukasa sabhaginikasa sabhariyasa

3. deyadhama paricaka be suciya dana

The inscription on the roof of the building means,
"Pious gift of two cross -bars with circular panels, by
Makabudhi, son of the house -holder Budhi, along with
his father, sister and wife".

168 Circular umbrella

(chatri)

The inscription on its raised rim means "Meritorious gift

of umbrella for the Chaitya of the worthy of airanam.
Uta yipabhahi by the female lay worshipper cada,
mother of Budhi with her sons and daughters.

170 Fragment

The inscription means "Of Culamaka/or Tapa/Gift of
Ukati. Gift of ... tasa"

TEXT:

Octagonal pillar

173

1.
Sriyam varam vasciramadisanlu Ie
bhavadvishah Sri
 2.
Ghanapadapamsavah surasuradhisasikhamani
 3. tvisha manantarayye vilasaniti sa mcaye / /
babhiiva dha
 4. tuh prathamadakalmasho munir Bharadvaja iti
sru
 5. tisvarah tatOngira, nama girapagodadhistata6.
sSudha meti munirvinis rutah / / tatassa
masta,
 7. gamaparadrsvaDronabhidhano munir
ugravirya(h)
 8. atarpayansoshtatanum tapobhirvamsasya
kartusta
- 358

9. nayasya hetoh / / prasadena tatassambhor
Asvattha
10. meti visrutah pradurbabhiiva tejasvi
pratarbbha
11. nurivodayat / / tapasyatasya kilapsarovrta,
12. surendrakanya Madaniti visruta
kadacidaranyani
13. vasimandiram didrkshuralokapadam jagdama
sa

14. sarahpravaambuja
viskhalapriyaviogabhitam
15. kalahamsamandalam// asokabhuma
upavisya
16. sasprham uilokaryanti mupasasthiuanrshirn
//Ume17.
va Sarvam prababhvua natmano nirikshitam
Kamamiva
18. rhiveshinam / athobhayam
gadhanibaddhabhavakam
19. suranganassanga mayambabhiivire / /
asiita kale sura20.
rajakanya natham bhuvassagara
mekhalayam sa pallavo
21. ghastarane sayanam pita sutam Pallava
ityavadih (II)
22. Mahendravarmmeti tatah kshitisah
surastato jayati
23. Simhavarmma / / tatOrkkavarma tadan
Ugravarmma Sri24.
Simhavishnoratha Nandivarrrl,ma / /
anekarajanyasiro25.
maniprabhavibhatakalpaitasarvarasthitih
26.
sa Simhavarmma samabhiidya ucyate
hayadvipashtada salakshako
27. janaih / / sagarambaramurvim
Gangamoktikaharinim / I babha28.
ra suciram viro Meru Mandarakundalam
359

/ /atha kad-cidama29.
ragirisikharaya
manakaricarananakharavidaritaka 30.
nakadalacaraturagkhuramukhasamutthitarast
a31.
paniyavitanitanabhasthalah
sakalarnandalikhasama 32.
ntasa
maraviroparacitaparshryiparsvapuronurakshokhi33.
ladigvijayarjjitayasah svapanaya
Siimerusi 34.
kharamupatishthata / / tatra kila
nikhiladharanitalapa35.
ryyatanajanitasramamapaninissuh
katipayani
36. dinani nitva
kanakatataruhaha.ricandanaturucchayanandi37.
tahrdayah tato Bhagirathim uttiryya
tathaiva. Godavarim Kr38.
shnavernnam ca Sri
Dhanyagtanagannamatna
Vitaragabhattaraka
39. madrakshit drshtva
sakutiihalamakhihshetrarahshanani
40. (yu) ktadhidevatassavina
yamupagamyabhivandyaikante
41. Dharmadesana masrnot srutva
caparajanmanam

42. bhivandyedamuktaca aha mapi bhagavan
bhagavato

43. (di) kadihaiva manikanakarajatavicitram
ka/pa44.
vamukte bhagavanuvaca/ sadhu sadhu
upa45.

havarman ito parama Buddhhakse (tra Sri)

46. shveveti tato (bhi)vandhya

47. (Dhan)yakatake

Translation: May be the particles of dust on the feet of
Srighana i.e., Buddha grant you excellent prosperity,
dust particles that are opposed on bhava (cycles of
births and deaths), and that incessantly shine amidst
the cluster of rays of the crest-jewels of the lords of
gods and demons.

There rose from the first creator a stainless sage and
master of the Vedas named Bharadvaja; and of him
(was born) an ocean receptacle or rivers of Speech
named Angira; and of him (was born) a sage well
known as Sudhama.

Of him (was born) a sage named Drona of terrible
valour, learned in (lit. who had seen the shore of
Agamas. He pleased Siva (the eight bodied one) by
austerities for the sake of a son who would continue his
House.

By the grace of Sambhu there was born a resplendent

(son) well known as Asvatthama, (brilliant) like the sun soon after appearance in the morning.

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as Madani, desirous of seeing the home of hermits (forest-dwellers), came within his sight (lit. the path of his vision), when he was engaged in penance.

The sage approached her as she sat under the Asoka (tree) fondly observing a flock of noble swans that were afraid of separation from their beloved ones by the flutter of a lotuses in the breeze of the lake.

Like Uma (on seeing) Sarva she could not contain herself on seeing him (who was) like cupid in the hermits garb. And now was the celestial damsels joined them both deeply in love with one another in (wedlock).

In time the daughter of the king of gods bore (a son) the lord of the ocean-girdled earth. The father called the son Pallava (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the king Mahendravarma and of him was born the hero Simhavarma; from him Arkavarma and then Ugravarma and from Sri/Simhavishnu, Nandivarma.

That (renowned) Simhavarma was born, the darkness of whose audience hall was made bright as day by day the lustre of the crest-jewels of many kings, and who is spoken of by men as lord of eighteen lacs of horses and elephants.

He long ruled (lit. bore) the earth, whose garment is the ocean, the river Ganga a necklace of pearls and the mountains Meru and Mandara ear rings. Once he came to the peak of Mount Sumeru to establish his fame acquired by conquering all the quarters, surrounded in the rear flanks and front by all his vassal Chiefs and heroes in battle, with the sky made to look like a canopy of gold by the (golden) dust raised by the edges of the hoofs of his horses walking on gold bits torn up by the nails of the feet of his elephants that resembled the peaks of the celestial mountain i.e., Meru. Desirous of removing his fatigue caused by traversing the whole world he spent some days there, his heart gladdened by the shade of the red sandal tree growing on those golden slopes, and having crossed Bhagirathi (Ganges) and similarly Godavari and Krishnavarna he saw the town named Dhanniyagdata whose lord is Vita raga Buddha..... .. Having seen with interest and reverentially approached and bowed to all the deities enjoined to protect the sacred locality, in a secluded placehe heard the teaching of dharma Having heard the highest-born ; he bowed and

said

I also O! Lord! (Desire) to prepare here

a.....of the Lord: wonderfully
worked in gems, gold and silver Being'told thus,
the Lord said.
Well well0 (Simha) varma! Here is the very
sacred Buddhist place
Then having bowed in (Dhanva)kataka.

Notes.-Hultzsch has given a revised translation of the

first verse in Ep. Ind. vol. x, p. 43 correctly interpreting
Srighana a synonym of Buddha. In 1.3 he corrects
ananttarayye into anantaram ye; in 1. 8 atarpayat in
the place of atarpayan; in L, 9 Asvattha into Asvattha;
in l. t 4 viskhalapriya into viskhalatpriya; in 1. ,16
rshim into rshih,; in 1. 17 nirihsitam into nirikshya tam;
in 1. 20 mekhalayam into mekhalayah and pallava into
pallavau; in 1. 2 L into ityavadih into ityavdit; in 1. 29
sikharayamana into sikharayamana; I. 30
samutthitavajas into samutthitarajas, in 1. 3L
nabhasthala into nabhastala; in 1. 33 yasas svapnaya
into yasassthapanaya, in 1. 38 Krsnavernam into
krshnavernnam; and in 1, 41 desanam into desanam.
Of these in L 3 the mistake may be due to
transposition of letters and it may be read anaratam ye
as the corrected reading of Hultzsch does not give the
meaning required here. Aranya in 1. 12 and
nabhesthala in 1. 31 are not wrong forms. In 1. 14 the
corrected form lacks only 'I' and's,'
should not have been changed into 'sh'. Krshnavernna
in 1. 38 may be Krshnavernna,).

Pillar

The inscription on the other side means, " ... gift... of Nada ... the uncle of the stone worker." Script of inscription and language -Asokan Brahmi script in Pali language The language of the Amaravati inscriptions has been described by Mr. Chanda as a Prakrit with close affinity to Paisaci form and he has given forms of words occurring in the inscriptions to prove it.

365

Pillar fragment

Pillar fragment

The inscription at the base of the other side means. " A coping slab, a gift of... the worthy Maha Naga ... ", and the rest is fragmentary.

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~'~I '.

Script: Brahmi
Language: Prakrit(Paisaci form)
Text: 1. Sidham vaniyasa Kutasa sa

2. bheriyasa saputakasa saduhu
366

179 Fragment of small
pillar

184 Casing slab

187

Casing slab

3. tukasa sanatakasa dakhinaya

4. ke ceityakhabho sadhaduko danam

Success; Gift of a caitya pillar (cetiya) with a relic (dhatu), at the southern gate (ayaka), by the merchant Kuta with his wife, sons, daughters and grandsons.

The inscription means "Success! At the foot of the great chaitya of the Lord has been placed a lamp pillar, as seat of merit, by Khada, the wife of the householder, Siddhartha of the Jadikiya School with her daughters, sons, mother, brothers, daughters-in-law of the house ... and her own jnatis" (Relatives).

..

Script: Brahmi

Language: Prakrit(Paisaci form)

Text: 1. Sidham katkaseiakasa upasakasa
utarasa samat(u)

2. sa sabhaginikasa sabht(u)kasa sadhutukasa

The inscription below means "Success! (Gift) of the lay worshipper Utara of Kantakasela with his mother, sister, brothers and daughters." "Kantakasela reminds us of the emporium kantikossayala mentioned by ptolemy."

Script: Brahmi

Language: Prakrit (Paisaci form)

367

Text: 1. Sidham namo bhagapato logaticasa
Dhanakatakasa upasakasa
2. Gotiputasa Budharakhitasa gharaniya ca
Padumaya pusa ca Hamghsa Budhi
3. (bodhi. Budharakhitasa savaka. Budhapata)
sa

The inscription below means, "Success! Adoration to the Lord; the illuminator of the world! (Upright slab, gift of the lay worshipper Budharakhita, of Dhanakataka the son of Goti and of his wife Paduma and of their Son Hamagaha").

188 Casing slab The inscription between the panels means, Meritorious gift of upright slab by the nun Sagharakhita living in Jatapravana, her daughter, the nun Hamaha and by her daughter Yava".

199 Casing slab with
Purnaghata

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c.:.t lt"lt.'\1..'"l ' "...~ J. -' q" ,:, 0 .l..\!
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Script: Brahmi

Language: Prakrit (Paisaci form)

Text: 1.Sidham camakarasa Nagaupajhayaputasa
Vidhikasa samatukasa sabhayakasa sabhatukasa
putasa ca Nagasa sama dhu tukasa
sanatimitabamdhavasa deyadhammaith

2. punaghatakapato

Success; Meritorious gift of a slab with an overflowing vase (punaghatakapato), by the leatherworker (camakara) Vidhika, the son of the teacher Naga, with his mother, his wife his brothers, his son Naga, his daughters and with his jaatis (paternal cousins in the male line entitled to property, friends and relations.

203 Worship

throne

Bodhi tree

of

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Text: "Sidham Samiyatakabhanakam

Pusakavanavasika mahath(e)ranam

Parivinutanam caranagata at(e)v(a)sikasa

2. pempapatikasa Mahavanaselavathavasa
Pasamasa Hamghasa ca deyadhamma ima udha
pato"

Script: Prakrit (Paisaci form)

The inscription means, "Success ! This upright slab is the pious gift of Pesama, the mendicant monk, residing at Mahavanasela, the pupil at the feet of the great elder Parivinuta living at Pusakavana, and scholar in Samyutakabhana and of Hamgha."

204 Worship

throne

Bodhi tree

of

and

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I ' . ' .

The inscription says that the upright slab is of Buddharakshita, the great supervisor of renovation, etc.

206 Worship

throne

Bodhi tree

of

and

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~ , ~ . ' .

Script: Brahmi

Language: Prakrit (Paisaci form)

Text: 1..... bhayigena sabhaginikena

2. (a)badamala karita savasica.

The inscription says that a pious gift of Abadama/a (The lower plinth course with a string of slightly projecting slabs of sculptures) is erected by someone, wife of Samgha , etc ..

213 Devotee

Casing slab

Text: Gotaminamo.....danam

Transl: Gift .....of Gotami.

NOTES:-Mr. T.G. Aravamuthan believes the statue, on the dress of which this is incised, to represent Gautamiputra Satakarni on the basis of this inscription (see his "South Indian Portraits", p. 1) But the inscription does not warrant the assumption.

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.... f

Script: Brahmi

Language: Prakrit (Paisaci form)

Text: .....(sidha)tanam Pukirathe

adhithane..... vatha vasa Hamgha gahapatiputasa

vaniyasa Samudasa gharaniya ca Kodacandi

gaha(pati).....na ca sa vasa. ca lokasa hitasukhathataya

Bhagavato mahac(e)tiyasa unisasa pa .....

The inscription means, "(Adoration) to Siddhartha's!

Gift of coping stone to the great stupa of the Lord by

the wife of the merchant Samudra, the son of the

householder Samgha, living in the chief city of Puki

370

Frieze

226

227

Frieze

Fragment

231

235

Mutilated Stupa slab

239

Frieze

districts and by the .... Householder Kotachandi for welfare and happiness of the world".

The inscription means " ... the venerable Bu .... disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of ... "

This inscription No.112 (IV E, 13)

means, "This is erected by the reverend Dhamasiria Pasam, Haghisiri, cada and the lay worshipper Ravisri" The inscription No.3 (I B, 1).

on the yaksha's turban means" yaksha Chandramukha residing in Vaku".

The inscription at the base No. 103 (IV C, 9)

Tnt: iiMI (-I

.. R.,... ' .....,...

~

means "Success (Adoration) to the Lord! Erected by the merchant's wife Hagha, at the small Chaitya of the mendicant Nagasena living in village parts, for the ... all"

Script: Brahmi

Language: Prakrit (Paisaci form)

Text: "Sidham nama bhagavato savasatutamasa Budasa Mandara vatha vasa pavito Sidhamtasa



bhaginiya"

371

Frieze

242

Fragment

245

Fragment of pillar

247

..  
means, "Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk Siddamta, living at Mandara."

.....-.....-.,.,...A\_.....

Script: Brahmi  
Language: Prakrit (Paisaci form)  
Text: " ..... Haghadaya Kamadadaya

Samghadaya..... (i)ma umnisa patithavita ti."

means, "This coping stone was set up by ... Haghada, Kamdada (Skandada), Samghada".  
The inscription at the top No.49 ( II E, 4).

means,"the gift of Laci (Lakshimi) (Pali for Sanskrit Lakshmi) the mother of ... "

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r' ,... ~  
. , .. ~ r: '- " '-. \'''' ..) rV ...l... '-C\ ~'--'-) -:.....

Script: Brahmi  
Language: Prakrit (Paisaci form)

Text: aya Retiya atevasiniya ayadhamaya danam.  
means "Gift of the worthy Dhama, woman disciple of the worthy Reti". The inscription in letters of the seventh century A.D seen above the previous one means, "Of the auspicious one, beloved of the

Brahmanas".

372

255 Fragment of pillar 19

Script: Brahmi

Language: Prakrit (Paisaci form)

Text: l.....Bhagavato Kavurure vathaviya pavajitikaya

Vabaya tha

2.....ya Hamgiya bhayitiya Bodhiya utaya imam

pendaka patitham (pi)

3. a

means, "(Adoration) to the Lord! This slab was set by Hamgi, the daughter of sister Bodhi .... Of the nun Vaba residing at Kavurura".

256 Frieze

The inscription No.108 (IV E, 8).

Means, "... coping, gift of the merchant's wife

Nakacampaki ... Cadasiri ... Siri, the wife of a rich

Caravan loader Budhila".

373

TEXT: idham lItasiRaya Ivalaya sapuli TEXT: idham lItasiRaya Ivalaya sapuli  
Frieze on pillar

Frieze

~a sadu~utuRaya deya dha(ma)

Means, "Success! Pious gift of the woman lay  
worshipper (uvasika) Sivala with her sons and  
daughters".

TUT: iJ/uIiIII Krlllilrallilasikasa b.1Jayala 'ogASll gJr.0i\$ilwa dllha"bIiUUS4  
VrdlUlw tlerasilliyll e4 Btlillrarak~YII 1I4Iiya C8 Cilia BtIIMrakhiloyll ell  
lIliIriiyakt }JtI!O dliM.

Means, "Success! Gift of a slab at the northern gate by  
the young monk Vidhika, disciple of the reverend Naga,  
who resides at Kudura, and by his woman disciple  
Budharakhita and by her grand daughter Cula  
Budharakhita".

374

CHAPTER -XVII

EXTRACT OF THE ELLIOT MARBLES -REPORT OF REV. WILLIAM TAYLOR  
IN THE 'THE REPORT OF SURGEON GENERAL EDWARD BALFOUR,  
OFFICER-IN-CHARGE OF THE GOVERNMENT CENTRAL MUSEUM, MADRAS'

375

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Abadamala....

Abhaya mudra .....

Abhaya  
Abhisheka  
Agama  
Ahuya varada

Ananda  
AnjaJi  
AnjaJi Mudra  
Ankusa  
Apasmara

Ardhapa~ankasana

Arhat

Asana  
A valokitesvara

GLOSSARY

The lower plinth course with a string of slightly projecting slabs of sculptures.

Pose of granting protection

Protection

Ritual bath

Text of rituals governing temple worship

The pose of inviting the devotees by the deity in order to confer boons on them.

Disciple / bliss

Pose of worship

Pose of worship

Goad

Personification of ignorance

Seated posture unlike padmasana, both feet are not placed over each other; this is the common seated posture of even common folk in South India.

An Arhat is a Buddhist saint who has attained liberation from the cycle of Birth and Death, generally through living a monastic life in

accordance with the Buddha's teachings.

Sitting posture / Seat

The name is a compound of !swara, mearung  
Lord, and avalakita, looked upon or seen, and is

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usually translated as the Lord Who Observes (the cries of the world); the Buddhist embodiment of compassion as formulated in the Mahayana Dharma.

Ayaka pillar

Pillars erected on the projected platforms at the four cardinal points of the stupas of Andhra Pradesh

Bahu va/ayas Bangle like ornaments worn on the forearms

Bajibandha Armlet

(Marathi Language -Vajibandha)

Bhadra peetah Rectangular base

Bhandavadya Playing on pot drum

Bhusparsa Touching the earth

Bhu sparsa Mudra Touching the earth posture

Bodhisattva The person who at a certain future time is destined to get enlightenment.

Brahmin The priestly caste of Hinduism

Calcite The mineral form of calcium carbonate, having rhombohedra structure. This is the form which gives strength to a well-carbonated lime mortar. It occurs naturally as Iceland spar and has a unique double refraction of light which may be the reason for the exceptional appearance of lime washed surfaces.

Calcium carbonate  $\text{CaCO}_3$  is the material from which lime is prepared.

Natural forms are lime stones, chalks, shells and corals

Casing slab A rectangular slab used to line the exterior of stupa.

It is sculptured on the outside.

Cella Sanctum

Chaitya  
Chaitya Vriksha  
Chaitya/aya  
Chakra  
Chamara  
Chamara-bearers  
Chandaka  
Chatra  
Chaurie

Clay

Dagoba  
Deva  
Dharma Chakra  
Dhamma  
Dhyana  
Dhyani Buddha  
Drum

Ganas  
Gllatam (Sombu in Tamil)  
Garuda

Haara  
Hamsa  
Harmika

A sacred object of structure  
Sacred tree within the enclosure of a structure  
A sacred structure of veneration

Wheel

Fly-whisk

Persons waving fly-whisk

Name of the horse-groom of Prince Siddhartha

Umbrella

Fly-whisk

The smallest particles produced by the weathering of rocks; each particle is less than two microns across. Chemically, clay particles are hydrated aluminasilicates, and physically they are usually in the form of thin plates, which stack together.

DhaLu-garbha / relic-chamber

Celestial

Wheel of Dharma or righteousness

Dharma

Meditative posture

Meditating Buddha

The drum was a circular platform on which the dome sat. The side of the drum was covered with carved limestone reliefs.

Devas, demi-gods

Vessel for storing or carrying water

Kite-king

Garland

Swan

A small railing-like structure enclosing the umbrellas,

crowning the stupa

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Hinayana

Jataka tales

Jatilas

Jivaka

Jnana mudra (Ch in mudra)

Kalpaka Vriksha

Kamandalu (Sanskrit)

Kankana

Kantaka

Kanthe

Karanda makuta

Kataka mudra

Katisutra

Keyura

Kind; (Tamil)

Kinnara

Hfnayiina is a Sanskrit term literally meaning: the "Smaller Vehicle", applied to the Sriivakayiina, the Buddhist path followed by a sriivaka who wishes to become an arhat. The term appeared around the 1 st or 2nd century. Hfnayana is often contrasted with Mahiiyiina, which means the "Great Vehicle." Story of events in any of the several previous lives of the Buddha. There are about 550 stories of this kind, which are called collectively by the name ofJataka A class of ascetics, so called on account of their matted hair (jatilii Ii tiipasii, to hi jatiidhiiritiia idha jatilii ti vuttii)

Medical practitioner to Prince Siddhartha

The right hand held with the index and the thumb Upadesa mudra joined together like a circle while the other three fingers point upwards commonly seen

Wish yielding tree

Spouted vessel

Wristlet

Name of the horse of prince Siddhartha

Neck ornament worn by goddesses

Crown, bulbous-conical in shape.

Hand in the pose of holding the stalk of a flower, usually lotus or lily

Thread tied around the waist

Shoulder or forearm ornament

Spouted vessel for storing / offering water

In Buddhist mythology and Hindu mythology, a Idnnara





Kirita  
Kudamuuzha (Tamil)

Kudu

Kundala  
Lakshana

Lalita  
Lalitasana

-Lanchana  
Lola hasta  
Mallas  
Mahabhinishkramana

is a paradigmatic lover, a celestial musician, half-human and half-horse (India) or half-bird (south-east Asia). Their character is clarified in the Adi parva of the Mahabharata~ where they say:

We are everlasting lover and beloved. We never separate. We are eternally husband and wife; never do we become mother and father. No offspring is seen in our lap. We are lover and beloved ever-embracing. In between us we do not permit any third creature demanding affection. Our life is a life of perpetual pleasure.

They are also featured in a number of Buddhist texts, including the Lotus Sutra. An ancient Indian string instrument is known as the Kinnari Veena.

Crown

Playing on pOL drum  
A design shaped like a horseshoe used as a decorative element in temple architecture. It served the purpose of a window in ancient Indian dwellings.

Ear ornament  
Attributes or features, used in this context to describe the features prescribed by Silpa-sastras for deities and architectural forms like gopuras

Bent square mudra in dance form

See Sukhasana

Cognisance symbol

Hand hanging down loose

Wrestlers

The great departure from the palace for enlightenment



Mahaparinirvana  
Mahaprusha-lakshana  
Maharaja leelasana

Mahayana

Makara

Makara kundala

Makuta  
Malavahaka

Mandhata  
Manjusri

"Great, complete Nirvana"

Marks of great beings  
Seated pose with the one leg folded on the seat and  
the other hanging in a majestic pose like a rajah

Mahayana is one of the three main existing branches  
of Buddhism and a term for classification of Buddhist  
philosophies and practice. According to the teachings  
of Mahayana traditions, "Mahayana" also refers to  
the path of the Bodhisattva seeking complete  
enlightenment for the benefit of all sentient beings,  
also called "Bodhisattvayana", or the "Bodhisattva  
Vehicle." A bodhisattva who has accomplished this  
goal IS called a samyaksambuddha, or "fully  
enlightened Buddha." A samyaksambuddha can  
establish the Dharma and lead disciples to  
enlightenment.

The Mahayana tradition is the largest major tradition  
of Buddhism existing today.

A mythical marine animal or crocodile.

Ear ring (ornament) in the shape of a crocodile

Crown

Garland-bearer

Universal king  
A bodhisattva associated with transcendent wisdom  
(Skt. prajñā) in Mahāyāna Buddhism. In Esoteric  
Buddhism he is also taken as a meditational deity.  
The Sanskrit name Mañjuśrī can be translated as  
"Gentle Glory" ,

Mara

Maya  
Mithuna  
Mucilinda  
Naga  
Nagarajas  
Nagini  
Nirvana

Padma  
Padma peetah  
Paisachiform

Parinirvana

Patra kundalas  
Peetah  
Pratyeka buddha ... ..  
or Paccekabuddha (Piili)

The God of Evil in Buddhism corresponding to the  
Biblical Satan  
Mother of Prince Siddhartha  
Loving couple  
Name of the serpent that guarded the Buddha  
Serpent  
Cobra considered to be the King of serpents  
Female serpent  
Salvation / liberation.

1. In Buddhist context nirvana refers to the  
imperturbable stillness of mind after the fires of  
desire, aversion and delusion have been finally  
extinguished.

2. Liberation from the endless cycle of birth and  
death.

Lotus  
Lotus pedestal  
A form of ancient Indian writing

The end of all rebirths. When the Buddha died, he did  
not die an ordinary death to be followed by rebirth;  
his death was the end of all rebirths because he had  
achieved complete enlightenment.

Ear ring in the shape of palmyrah leaf

Base  
(Sanskrit) literally "a lone buddha", "a buddha on  
their own" or "a private buddha", is one of three  
types of enlightened beings according to some  
schools of Buddhism. The other two types are  
the arhats and samyaksambuddhas.



Purna ghata  
Purna kalasa

Purnakumbha

Rajaleelasana  
Reliquary

Sakka  
Siilabaiijika

Samabhanga  
Sangha

Sangharama

Sanghati

Siddha

Overflowing pot

An overflowing vessel symbolising special  
auspiciousness

Means a 'full vessel ' and symbolically it is a sign of  
plenty.

A pose like Maharaja Leelasana

A reliquary (also referred to as a shrine) IS a  
container for relics.

The Lord of the Heaven.

'Breaking a branch of a sala (Shorea robusta) tree'.

They are also known as madanakai, madanika or  
shilabalika

Standing erect

Monastery

A Sanskrit word, meaning "temple" or "monastery",  
the place, including its garden or grove, where dwells  
the Buddhist monastic community

Upper garment cloth worn in folds by Buddha and  
the Buddhist monks, usually seen in Buddha  
paintings and sculptures

Siddhas may broadly mean Siddhars I Nathsl  
Ascetics/Sadhusl Yogis. A siddha has also been  
defined to refer to one who has attained a siddhi. The  
siddhis are paranormal abilities of an individual that  
is on the path to siddhahood. The siddhi in its pure  
form means ' the attainment of flawless identity with  
Reality (Brahman), ' perfected spirit'.



Si/pa sastras  
Simha kama

Simha mukha  
Simhasana  
Srivatsa

Sthambha  
Stupa

Sud  
Svastika

Tatagata

Treatises regulating the shapes of sculptures

The fingers of the hand folded such that the little finger points outward, the ring finger is folded inward, the middle finger is pointed in the downward direction, the index finger is held like the little finger but points slightly downward and the thumb points straight. Literally it means leonine ear; the hand is held in an attitude of beckoning or to hold something usually a flower, like lotus or lily

Face of the lion

Throne

An ancient symbol, considered auspicious in India. It literally mean "beloved of Sri" where Sri refers to goddess Lakshmi.

Pillar

Originally a funerary mound with a simple railing of wood which are later developed into large monuments to preserve relics. Sometimes stupas were also commemorative.

Coping fragment

An auspicious mark, the Omkara symbol, the fire, cross, the sun symbol, a symbol for Buddha and Siddha, the crossing of the arms, the meeting of four roads, a type of village, a joinery, a window, a type of pavilion, a kind of phallus, a class of halls, a type of building, a sitting posture.

Usually translated as "Thus Come One." He who came as did all Buddhas, who took the absolute way of cause and effect and attained perfect wisdom; one of the highest titles of a Buddha.



Taxila

Thera

Th era vada  
Th era vadin

Tope

Torana

Triratna

Trisula  
Udarabandha  
Uddesika  
Upadesa mudra  
Urna

Usnisa

Utkutika  
Vajra

Takshasila

Elder. "A honorific title automatically conferred upon a bhikkhu of at least ten years, standing". The doctrine of the Theras was known as Theravada "Those who stuck to Ethics and moral discipline were called Theravadins

A dome -shaped shrine erected by Buddhists.

Arch entrance

One of the several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the Dharma (the Law) and the Samgha (the Order)

Vide triratna

Waist band also used as an ornament

See Jnana mudra

Protuberance, Curl of hair between the eyebrows of the Buddha

A flame like protuberance on the head of the Buddha, a symbol of wisdom

Raising a leg, with the other leg hanging down

Is a Sanskrit word mearung both thunderbolt and diamond. A symbolic ritual object symbolizes both the properties of a diamond (indestructibility) and a thunderbolt (irresistible force).

The vajra is used symbolically by the Dhanna traditions of Buddhism, Jainism and Hinduism, often to represent firmness of spirit and spiritual power. The use of the vajra as a symbolic and ritual tool spread from India along with Indian religion and culture to other parts of East and Southeast Asia.



Vajrapani  
Varada Mudra  
Veena

Veerasana

Veksha

Vipassi

Attendant deputed by gods to wait on the Buddha  
Boon bestowing attitude  
String cum plucking musical instrument used in Carnatic  
(South Indian) music  
Seated usually on a pedestal with one leg folded and the  
other hanging down. This is distinguished from  
Sukhasana by the presence of rigidity in this posture

A number of the group of demi-gods similar to the Naga,  
who assist good men in their work of bringing comfort  
and happiness to people at large.  
In Buddhist tradition, Vipassf (Piili) is the twenty-second  
of twenty-eight Buddhas described in Chapter 27 of the  
Buddhavamsa. The Pali word Vipassf has the Sanskrit  
form Vipasyin. Vi (good) and passf (saw) together mean  
"having seen clearly". The word belongs to the same  
family as the term vipassanii (contemplation). This  
Buddha was so named because he had big eyes, clear  
vision both day and night, and his insight into perpetual  
complicated circumstances and very deep theories.  
According to the Buddhavamsa, as well as traditional  
Buddhist legend and mythology, Vipassf lived 90 kalpas  
-many millions of years -before the present time. In

Vipassf's time, the longevity of humans was 84,000 years.

Vipassf was born in Bandhumatf in Khema Park, in  
present-day India. His family was of the Kshatriya varna,  
which constituted the ruling and military elite of the  
Vedic period. His father was Bandhumii the warriorchief,  
and his mother was Bandhumatf. His wife was  
Sutanu, and he had a son named Samavattakkhandha.

Vipassf lived as a householder for 8,000 years in the  
palaces of Nanda, Sunanda and Sirimii. Upon renouncing

Vismaya

Visvakarma Yaksha

Votive Stupa

Yakshi

Zen

his worldly life, he rode out of the palace in a chariot. Vipassf practiced asceticism for eight months before attaining enlightenment under an Ajapa/a nigrodha tree. Just prior to achieving buddhahood, he accepted a bowl of milk rice offered by Sudassana-setthi's daughter, and grass for his seat by a guard named Sujdta.

Sources differ as to how long Vipassf lived. He was reported to have died in Sumitta Park, at the age of either 80,000 or 100,000 years. His relics were kept in a stupa which was seven yojanas in height, which is roughly equal to 56 miles (90 km)

Hand held with fingers pointed upwards as if holding something -a pose (mudra) to show wonder

Tree spirits were called Yaksha initially; Male attendant deity of Tirthankara in Jain context; attendant deity of the Buddha; in Hinduism later they are considered as demigods

Constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited

Female counterpart of Yaksha

A major school of Mahayana Buddhism, with several branches. One of its most popular techniques is meditation on koans (is a story, dialogue, question or statement, which is used in Zen practice to provoke the "great doubt" and test a student's progress in Zen practice), which leads to the generation of the Great Doubt.

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