EXCAVATIONS AT
LALITAGIRI
(1985-1991)

JEEBAN KUMAR PATNAIK
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ARCHAEOLOGICAL SURVEY OF INDIA
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Lalitagiri is one of the sites of Buddhist ‘diamond triangle’ in Odisha, the other two sites being Ratnagiri and Udyagiri. The site was subjected to excavation in the eighties of the last century by Late Dr. G.C. Chauley of Bhubaneswar Circle of the Survey with a view to ascertaining the identification of ‘Puspagiri Mahavihara’ described by the Chinese traveller Hiuen-Tsang in seventh century C.E. The excavations have brought to light plethora of Buddhist antiquities in the form of monasteries, apsidal chaitya, stupa and myriads of artifacts, but dispelled the identification of Puspagiri like those of other Buddhist sites of Ratnagiri and Udayagiri in the vicinity of Lalitagiri as the inscribed sealings recovered from one of the monasteries of Lalitagiri read as ‘Sri Chandraditya Vihara’.

Significantly, the relic caskets from the stupa and an apsidal chaityagriha from Lalitagiri were reported for the first time in Odisha. Unfortunately, Late G.C. Chauley could not prepare the report during his tenure which was long due for publication. Dr. Jeeban Kumar Patnaik being intimately associated with excavations of Lalitagiri was entrusted with the work. The present report is the outcome of the concerted efforts of Dr. Patnaik of Excavation Branch-IV, Bhubaneswar, who meticulously studied the excavated findings and prepared the report with the support of his colleagues.

I am sure that the present memoir prepared by Dr. Patnaik would be informative and useful in the Buddhist studies for which he deserves all appreciation.

I owe my sincere thanks to Dr D.N. Dimri, Director (Publication); Shri Atul Kumar Bhargava, Superintending Archaeologist (Publication); Shri Abinash Mohanty, Deputy Superintending Archaeologist (Publication); Shri Hoshiar Singh, Production Officer (Publication) and the team of the Publication Section of the Survey and all other colleagues who were actively involved in various stages of its publication.

My thanks are due to M/s Chandra Prabhu Offset Printing Works Pvt. Ltd.

(Rakesh Tewari)
Director General
Archaeological Survey of India
Preface

Far back over three decades, my career in right earnest started in the Archaeological Survey of India with Late G.C. Chauley, the then Director of the excavation of Buddhist site at Lalitagiri, Dist. Cuttack, Odisha after my transfer from Mandu in Madhya Pradesh in the year 1987. I was enamoured with the exciting excavated findings while taking part in the archaeological spade works at Lalitagiri. Since then, I have had a strong desire to know in details about the archaeology of Lalitagiri. Honestly speaking, it was Late G.C. Chauley, the then Superintending Archaeologist and Director of the excavations at Lalitagiri whose constant inspiration helped me in espousing my further interest in the Buddhist studies. I had the privilege to participate in the excavation for three seasons which ultimately helped me in learning much about Lalitagiri. Secondly, the Memoirs of Archaeological Survey of India on the excavations at Ratnagiri and Udayagiri had already been brought out. But when the Director General, ASI, New Delhi entrusted me the writing of excavation report on Lalitagiri (1985-1991), I felt it was an opportunity to work out on Lalitagiri excavation to publish it in the shape of a report which would give a clear picture and to get a comparative study of the well knit excavated sites of Odisha in a broader archaeological perspective. The earlier Memoirs of Archaeological Survey of India published related to Buddhist sites of Odisha lack many valuable information. The ceramic assemblage, Puri-Kushana coins along with other new discoveries like apsidal chaityagriha, shell script inscription, Kushana Brahmı inscription, relic caskets and antiquities retrieved from Lalitagiri excavation necessitate much to focus light on the new findings in Buddhist context in Odisha hitherto unknown. It is, therefore, indispensable to place the excavated antiquities and remains of the site before public, scholars to study, evaluate and interpret these evidences of Lalitagiri excavated site. Now this lacuna has been filled.

Albeit, at the outset I was sceptical about completion of this arduous task as I had always to depend upon my colleagues for many reasons. But at large, I am happy to submit the same for publication in spite of all the difficulties and hurdles in the way of this time bound hard task. The present long awaited report is the outcome of the concerted efforts of the team. The entire manuscript was meticulously prepared by me with the help/assistance of my fellow colleagues. The illustrated report contains a thorough and detailed documentation of the structures, antiquities, pottery, epigraphic and numismatic evidences and dichotomised into ten chapters. Chapter I deals with the introductory part of the report. In chapter II, a short sketch of the present work and summary of the result of the excavation has been given. The chapter III...
enumerates the cutting and stratigraphy of the excavation. Accounts of the excavated structures of the site have been given in chapter IV. In chapters V and VI, an humble attempt has been made to survey and document the architectural and sculptural fragments retrieved from excavation respectively. The chapter VII elucidates the excavated seal, sealings and inscriptions. An account of the miscellaneous objects has been incorporated in chapter VIII. Potteries of the site have been described to provide a comprehensive knowledge of the ceramic assemblage of the Buddhist site. The last, but not the least important, is the description of the sculptures recovered from adjoining areas of Lalitagiri which forms the tenth or final chapter of the report. This will certainly be helpful for general public, students and scholars from India and abroad.

Jeehan Kumar Patnaik
Acknowledgements

At the outset, I am beholden to Sh. K. N. Srivastava, IAS and Smt. Anshu Vaish, IAS, the then Director Generals, Archaeological Survey of India, for giving me this assignment and fixed the target, but the work could be accomplished before the time period. I am equally beholden to Dr. R. S. Fonia, the then Director (E&E) now Joint Director General asked me through Dr. D. N. Dimri, the then Superintending Archaeologist, ASI, Agra Circle in the end of 2007 to take up this long pending issue of excavation report. I happily agreed to take up the work. Dr. Dimri was instrumental in assigning me this herculean task, as a result of which this small report would likely to see the light of the day. I am also thankful to Dr. (Smt.) Subhra Pramanik, the then Director (E&E) now Joint Director General, for her advice in this regard. At the same time, I express my humble gratitude to Dr. P. K. Trivedi, former Director (Publication) and the then Superintending Archaeologist, Excavation Branch-IV, Bhubaneswar Circle for his valuable suggestion and guidance. My thanks are also due to Dr. S. K. Mitra, the then Superintending Archaeologist, of the Bhubaneswar Circle and former Director (E&E), Dr. K. P. Padhy, Sh. H. A. Naik, the then Dy. Superintending Archaeologists, Bhubaneswar Circle for their unstinted help and support in the preparation of this report. I also express my gratitude to Sh. A. K. Patel, the then Superintending Archaeologist, ASI, Bhubaneswar Circle for his continuous logistic support in successfully completion of this task. My special words of gratitude is also due to Late Subash Khamari, the then Dy. Superintending Archaeologist, Excavation Branch-IV, Bhubaneswar for his help and involvement in preparation of this report.

I am indebted much to Dr. (Smt.) Snigdha Tripathy, Epigraphist, Govt. of Odisha (Retd.) who has provided me the benefit of her readings of inscriptions in Terracotta, seal and sealing and stone slabs. She also contributed the chapter on inscriptions. With the help and co-operation of my colleagues in the Bhubaneswar Circle office in preparing, retrieving and replicating the data which were found missing, the assigned work could be smoothly completed. I wish to record my thanks to my colleagues of Bhubaneswar Circle namely Dr. S. K. Kar, Dr. G. N. Jena, Dr. N. K. Swain, Dr. D. N. Bhoi, the then Assistant Archaeologists, Sh. A. R. Sahoo, Assistant Archaeologist, Sh. D. K. Lokhande, Sr. Photographer, (now retired), Sh. Rakesh Kumar, Draftsman Gr.-I, Smt. Dhillion Mishra, Draftsman Gr.-III, Sh. P. K. Rout, Surveyor Gr.-I. My thanks are due to Sh. B. B. Badamali, Draftsman Gr.I, Sh. S. K. Khunia, Surveyor Gr.-I, Dr. P. K. Dikhit, Assistant Archaeologist from the Excavation Branch-IV. My sincere gratitude are due to Sh. I. M. Tikoo, Sr. Photographer (now retired) who has been twice deputed to Lalitagiri to
take photographs of antiquities and the excavated site. Besides, I also thank Sh. S. N. Kuanar, Sh. A. Sahoo, Sh. A. Naik, LDCs and Sh. H.C. Dash of Archaeological Museums of Konark and Ratnagiri for their timely help. Regards are also due to my family members who stood behind me during the period when I was intensively engaged in the work. I also record my thankfulness to Sh. B. S. Barik in particularly preparing the printing of colour and black and white photographs and drawings. My special thanks to Sh. Ajaya Kumar Sasmal, LDC, ASI, Excavation Branch-IV, Bhubaneswar for his minute proof correction in the printing stage of manuscript. I am indebted to Dr. S. B. Ota, Joint Director General and Dr. D. N. Dimri, Director (Publication), ASI, New Delhi for their prompt drive who corrected some unavoidable errors crept up in the manuscript and guided in a right direction. Again, I am highly indebted to Dr. Amarendra Nath, Director (Retd.), ASI for his painstaking job of editing the final proof correction of press ready copy of the manuscript and finally made it print worthy. My thanks are due to Dr. Urmila Sant, Joint Director General, Sh. A. Bhargav, Superintending Archaeologist, Sh. A. Mohanty, Dy. Superintending Archaeologist, Sh. Hoshiar Singh, Production Officer and other staff members of Publication Section for their cooperation and help in bringing out the Memoir.

Last, but not the least, my grateful thanks to perspicacity and initiative of Dr. Rakesh Tewari, Director General, ASI, New Delhi owing to which the publication got finally its coup-de-grace.
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A. The Site and its Environs

Lalitagiri or Naltigiri, the ancient settlement named after 'Nalti' is a corrupted form of Arabic word 'lanai' or 'curse', so named after a traditional narrative in the locality. Lalitagiri in Mahanga tehsil of Cuttack District (Lat. 20° 35’ N; Long. 86° 15’ E) is about 5.5km from Balichandrapur from the NH 5A on way to Paradip port (Pl. I). The nearest Railway Station is Jajpur-Keonjhar Road on Kolkata-Chennai main line of East-Coast Railway; the nearest Bus Station being Balichandrapur. It is located approximately 85km north-east of Bhubaneswar, the capital city, via Cuttack and Chandikhol. The name of the mouza or village is Lalitagiri or Naltigiri. In the vicinity are two other excavated celebrated Buddhist sites constituting 'Diamond triangle' viz., Ratnagiri and Udayagiri both in Jajpur district (Fig. 1).

Lalitagiri, the old village, is in the valley of Nandapahara, Parabhadi or Parabhari and the Olasuni hills (Pl. II). These three hills are collectively called Naltigiri. These hills are the isolated spurs of the Assia range (an offshoot of Eastern Ghat hill range) extending in the Jajpur and Cuttack Districts. Out of three, the two hills, viz., the Nanda and the Parabhadi contain archaeological vestiges lying scattered on the surface. Olasuni presents negligible archaeological interest, but is remembered for the cenotaph of the saint Arakshita Das of nineteenth century CE. The close surroundings of the hills are formed by a vast stretch of low lying fertile plain carried away by age long alluvium deposit of the Gobari nullah, a tributary of the Chitrotpala. The low lying plain area around Lalitagiri is always susceptible to annual floods being in the midst of high rain fall zone. This natural phenomenon perhaps provoked the villagers to settle on the higher areas, hence the present congested locality found concentrated at the foot hills of Nandapahara and the Parabhadi.

The Parabhadi hill is composed of lateritic soil and khondalite rock boulders at a north-south stretch of 1.5km in length and 0.5km east-west in width. The northern slope near mouza Kesaraipur contained beautiful sculptures of Buddhist pantheon with six minor rock-cut caves on its western face near the locality of Sahara (Sahara Sahi) in the village of Lalitagiri. Most of the sculptures have been already shifted to the sculpture shed constructed on Nandapahara in early part of sixties. Prior to this, few sculptures were removed by Rama Prasad Chanda, now housed in the Indian Museum, Kolkata. The hill was subjected to merciless and large scale quarrying activities of soil and stone boulders for laying modern roads and construction of houses. Even on the summit of Parabhadi hill, a Microwave tower has been erected by the Telecommunication Department and in front of this tower contours of a stupa mound are visible even from a longer distance.

3. Ibid.
Plate I: Lalitagiri: aerial view of the Nandapahara showing archaeological vestiges
Plate II: Lalitagiri: general view of the site, before excavation
The Nandapahara, 80m in height approximately almost the half of the height of the Parabhadi hill runs like a dyke. The hill measuring 1395m in length and 359m in width is elliptical or parabolic in appearance as gleaned from bird’s eye view; its western back line is formed by solid rocky mass with a steep slope. However, it slopes gradually and gently towards east forming the plateau land and main drainage of run-off water. The surface of eastern slope is composed of rolled rubble, grits and boulders with soil aggradations along with rock outcrops. From the northern end up to mid length of hill, earth deposit mixed with brickbats, stone rubbles dominate the primary composition of surface. The hill is covered with green vegetation growth consisting of big trees like banyan, semal, mango, date-palm and bushes like thorny bamboo, *acacia*, *neva*, *pita-kori*, etc. In contrast, the southern half portion of hill is almost naked or barren and for which probably it was called Nandapahara (literary shaven head). The area covered with lush green vegetation has rich archaeological vestiges in the shape of potential mounds though badly disturbed or denuded. Interestingly on the western slope of the Nandapahara, the remains of ancient rock-cut caves were available. Unfortunately, the caves collapsed long back. One colossal monolithic standing image of Nagaraja is lying unattended in a very poor state of preservation. The anthropomorphic two-armed image crowned with five-hooded snake canopy is badly damaged hence other features not discernible. However, stylistically, it belongs to the early Christian era.

Before the scientific excavations, by the Archaeological Survey of India, the surface was littered with the ancient structures, broken sculptures, architectural fragments, brickbats, potsherds and many brick mounds. Overlooking the valley, the stupa is located on the top of the hill affording a panoramic view of greenish surroundings on the north, west and south directions, amidst fertile land. For its isolated eminence, the hill was rightly chosen for practising Buddhist tenets by the devotees, followers from nearby locality. The distance (as crow flies) between Lalitagiri-Udayagiri and Udayagiri-Ratnagiri is 8.5 and 5.5km respectively. In all probability, like Ratnagiri and Udayagiri, the Buddhist site of Lalitagiri was also well connected with the ancient city of Jajpur (Jajatipura or Viraja *kshetra*) situated on the southern bank of the river Baitaran. During the ancient times, the other Buddhist settlements in the neighbourhood were Kolanagiri, Vajragiri, Langudi Tarapur, Deuli, etc. all appear to have developed as satellite centers of larger Buddhist establishment and focal points of academic pursuits during Hinayana, Mahayana and Vajrayana phases of Buddhism in the region.

It is also worthwhile to mention here that the *silpa* tradition is still alive at the villages of Lalitagiri and Kampagada (near Ratnagiri). The *sthapatis* of both the villages still practise the stone and brick lapidary for the construction of temples, other religious and secular edifices. Their ancestors might have chosen nearby hills composed of khondalite as the suitable medium for manufacturing of sculptures and structures. It is also said that one of the original manuscripts of ‘Bhubana Pradipa’ a canonical prescription of Kalingan type of temple architecture, was collected from Lalitagiri, which was later on handed over to N.K. Bose.

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B. Historical and Religious Background

Odisha’s (erstwhile Orissa) association with the Buddhism is known since day of yore. It is stated in the ‘Vinayapitaka’ that Tapassu and Bhallika, the first two lay disciples of the Buddha came from Janapada of Ukkala, which some scholars incline to identify with Utkala. Buddhism appears to have been known to the region prior to the Kalinga war. Asoka in his Rock Edict XIII refers to the Brahmans and Sramanas (Buddhist ascetics) and followers of other sects in Kalinga. Asoka’s contribution to the spread of Buddhism in Kalinga was an undeniable fact as under the patronage of the emperor, the Mahasanghikas popularised the Sarvastivada, an important component of Theravada (Hinayana) Buddhism in Kalinga. In this context, it is pertinent to mention here about the discovery of corporeal relic with gold foil from the Mahastupa of Lalitagiri probably suggestive of the existence of Mauryan stupa somewhere in the vicinity containing the relics of the most venerated one of the Buddhism from where the relics were possibly shifted to the excavated stupa.

During the Mauryan period, the Hinayana doctrine presumably became the state religion. But with the vicissitude of royal suzerainty with Brahmanical Sunga rule in Magadha, its effect was reverberated in Kalinga too. The Chedi king Kharavela, Maha Meghavahana became the champion of Jaina faith in ancient Kalinga. Accordingly, the Jaina religion and art was nurtured and grown to its climax in the Jaina caves of Udayagiri and Khandagiri in the proximity of Bhubaneswar. It left a far reaching impact on the history of state for a fairly long time. In spite of all these socio-cultural activities during this period, the Buddhism was never in a moribund state in Odisha which is gleaned through the early historical remains of Lalitagiri, Udayagiri, Langudi and other places. In other words, in the opinion of Sahu, when the influence of Jainism declined with the fall of Chedis, Buddhism rather than the struggling Brahmanism came to the forefront and if Odisha be regarded as the cradle of Mahayanism, it was here during this period (first century BCE - first century CE) that semi-Mahayanic tendencies in Buddhism made a definite turn and gave rise to the full fledged Mahayana system. The archaeological findings from Dhauli, Jaugada, Bhubaneswar, Langudi and the antiquarian remains from archaeological spade-works from Lalitagiri, Langudi and Udayagiri tend to prove that Odisha had a rich legacy of Hinayana form of Buddhism since the time of Asoka which continued up to the beginning of second century CE. In this context, it may not be out of place to mention that the Nagarjunakonda inscription of fourteenth regnal year of Ikshvakü king Virapurusha Datta (second half of the third century CE) refers to Ceylonese monks preaching at Tosali. As Tosali has been identified with modern Dhauli near Bhubaneswar, it can be surmised that the area felt the influence of Hinayana doctrine as well during that time.

Buddhism got a new impetus and a fresh lease of life under the imperial Kushanas when the entire north and north-west of the sub-continent subjugated to imperial rule and the Deccan and peninsular parts to the Satavahana-Ikshvaku regime.

Though, Odisha remained free from their direct political domain, but its influence was also felt in Odisha through the teachings of

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7 H.Kern, Manuals of Indian Buddhism, Stressberg, 1896, p.22.
11 N.K.Sahu, Buddhism in Orissa, Bhubaneswar, 1958, p.78.
the learned preachers of Mahayana Buddhism. Even a large number of Puri-Kushana coins of copper, other coins of silver and gold perhaps came in circulation through trade or pilgrims to Orissa. Archaeological excavations at Lalitagiri revealed a continuous occupation of the site by the followers of Buddhism almost from second century BCE to the thirteenth century CE. Apart from these, the discovery of Kushana-Brahmi donatory inscriptions datable to first-second century CE, Gupta gold coin, shell script inscriptions of post-Gupta period, remnant of a bas relief of first century CE are significant data in elucidating Lalitagiri as Buddhist centre at par with Udayagiri and Ratnagiri.

Subsequently, this region came under the sway of the Bhaumakara rule from first quarter of eighth century CE with their capital at Jajpur which was also not far off from this place. The early Bhaumakara rulers were staunch followers of Buddhism and obviously, the first part of the Bhauma rule in Odisha was marked by the ascendancy of Mahayana Buddhism. Under the royal patronage of Bhaumakaras, the Buddhism became a state religion. Recently excavated remains and the archaeological evidences throw light on the flourishing state of Buddhism with several viharas including the ones at Lalitagiri, Udayagiri and Ratnagiri in the vicinity of Jajpur. However, there is a total dearth of contemporary accounts or records of the Buddhist establishments in Odisha. The only copper charter divided into three plates discovered from Ratnagiri however mentions about the gift of Kona-village under Uttaratoli to Rani Karpurasri.

The charter was issued towards the end of eleventh century CE by the Somavamsi king Karna for the maintenance of Rani Karpurasri, who probably resided in the Ratnagiri Mahavihara. It appears that not only during the reign of Bhauma kings witnessed the prime glory of Buddhist centres but also these centres continued to enjoy religious tolerance and ethical support from the changed political rule of the Somavamsi kings. This is evident from the grant of king Karna to Rani Karpurasri. The recent researches and explorations carried out by several scholars brought to light many sites yielding Buddhist remains, antiquities throughout the length and breadth of the state of Odisha. Veritably, the entire state was littered with Mahayana and Vajrayana antiquities. Some note-worthy sites of Odisha yielding buddhist remains are Jayaramapur; Khadipada, Mohanapur, Ayodhya, Bhuinpara, Kasba in Balasore district; Khiching Ranibandha, Udala in Mayurbhanj district; Ratnagiri, Udayagiri, Kolanagiri, Solampur, Vajragiri, Jajpur, Langudi, Tarapur, Kaima in Jajpur district; Lalitagiri, Brahmapana, Choudwar, Baneswaranasi, Kundeswar, Rameswar in Cuttack district; Talcher in Anugul district; Boudh, Shyamsundarpur and Pargalpur in Boudh district and Ganiapali in Bargarh district. These findings of Buddhist relics in the districts mentioned above surely indicate the tremendous growth and popularity of Mahayana and Vajrayana pantheons of Buddhism.

One of the important Mahayana centres that sprang up by sixth century CE or even earlier located at Jayaramapur where a copper plate of king Gopachandra (circa first half of the sixth century CE) was recovered. It records the grant of a village named Svetvalika (in ancient Dandakabhukti) to the Mahayana bhikshu sangha for the construction of a vihara at Bodhipradaka (present Jayaramapur), the presiding deity of which was Avalokitesvara.

From the Si-e-yu-chie of Huen'sang it is abundantly clear that Buddhism was in an...

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affluent state in the country of ‘Wu-tu’ (Odra). According to this Chinese pilgrim, who visited Odisha in about 639 CE, the population of Odisha were the indefatigable students/scholars and many of them were devout Buddhists.

There were hundreds of Buddhist monasteries and myriad brethren, all Mahayanists. He also mentioned about the Pu-sie-po-ki-li (restored by Julien as Puspagiri) monastery in a mountain located to the south-west of ‘Wu-tu’ country 18.

Inscriptional evidences further record the munificence and benevolence of the Bhaumakara rulers in patronising and promoting the Buddhism to a great extent. The Dhenkanal plate of Tribhuvana Mahadevi 19 refers to her predecessors, including Unmattakesari (Sivakara I) and Gayada (Santikara I) were credited with concurrent construction of monasteries and temples.

Further, the two copper charters of Talcher of Sivakaradeva III record the grant of two villages for meeting the expenses and for maintenance of a temple of Buddha in the Jayasrama vihara 20. Apart from these two copper plates, were also discovered Buddhist images on the surface and mounds at Talcher. Thus, it is clear that Talcher once nourished as a flourishing Buddhist centre during the Bhaumakara rule. The Boudh copper plates of Tribhuvana Mahadevi II issued in 158th year of the Bhaumakara era record the erection of lofty stone viharas by Subhakaradeva 21. The extensive remains at Solampura close to Jaipur town though badly denuded, have yielded numerous Buddhist images. It was most probably known as the Solampura Mahavihara, which is referred in the Ratagiri copper plates of Somavansi king Karna.

The rule of the Bhaumakaras witnessed a roaring prosperity of Buddhism in Birupaksha valley. This area is richly dotted with noteworthy Buddhist settlements including Lalitagiri, Ratnagiri, Udayagiri, Kolanagiri, Rameswar, etc.

The potentiality of the Buddhist sites of ‘diamond triangle’ viz., Lalitagiri, Udayagiri and Ratnagiri are amply attested not only by their most extensive and wide spread monastic remains but also by the recovery of host of beautiful sculptural antiquities.

The result of the excavations of the site of Lalitagiri shall be discussed separately. However, on the basis of seals and sealings recovered from the excavations at Udayagiri 1 and Udayagiri 2, revealed that the Buddhist settlements having two separate and altogether different names of Madhavapura Mahavihara 22 and Simhaprastha Mahavihara 23 respectively. The excavations at Ratnagiri proved its beginning at least since the Gupta period. This establishment witnessed a phenomenal growth in architecture and sculptural art up to twelfth century CE. On the basis of seals and sealings, this settlement was known as Sri Ratnagiri Mahavihara Arya Bhikshu Sanghasya 24. Scholars earlier suggested the probable identification of Puspagiri either with Lalitagiri, Udayagiri or Ratnagiri. But the discovery of sealings bearing names of different monasteries being Ratnagiri Mahavihara, Madhavapura Mahavihara (Udayagiri 1) and Simhaprastha Mahavihara (Udayagiri 2) and one of the monasteries of Lalitagiri possibly as Sri Chandraditya vihara could not substantiate the possible identification, rather these discoveries have ruled out the existence of Puspagiri at these places.

Of late, the excavator of Langudi hill near Salepur village under Dharmaśala Police Station in Jajpur district has brought evidence

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18 S. Beal, Buddhist Records of Western Countries, Book X, p.205.
19 Binayaka Mitra, Orissa under the Bhauma Kings, Calcutta, 1914, p.21.
20 Ibid., p.42.
23 B. Bandopadhyay, op. cit., p.88.
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related records were noticed by H.C. Prusty and K.S. Behera. According to B.N. Mukherjee\(^{25}\), two inscriptions in stone found from excavations in 1995-96 were written in early Brahmi character datable to first-second century CE. The first one has been read as *Sripuspa sahbara giraya* means the illustrious mountain loaded with flower. Another Brahmi inscription as deciphered by B.N. Mukherjee\(^{26}\) as *Puspagiri kanana haladhara kasa praracha valasa* or the ploughman of *Puspagiri kanana* (garden) datable to second century CE. On the basis of the available rock-cut sculptures, excavated remains, it can be surmised that Langudi was one of the earliest Buddhist establishments which seems to have passed through all three phases of Buddhism i.e., Hinayana, Mahayana and Vajrayana. However, an intensive study into the remains and antiquities from Langudi is required by a team of scholars to substantiate identification of *Puspagiri Mahavihara* of Hiuent’sang fame\(^{27}\).

In most of the centres of Odisha, the Mahayana doctrine gradually transformed itself into the Vajrayana, during the middle of eighth century CE onwards when images of the Vajrayana pantheon made their appearance in the centres mentioned above. The discovery of overwhelming number of such images in a large part of the state would point out that the Vajrayana found the most fertile soil in the land of Odisha which also played a significant part in the development of the new tenets\(^{28}\). The credit of popularising Vajrayana form of Buddhism in Odisha goes to the king Indrabhuti and his sister Laksmikara of Uddiyana. Uddiyana was a great centre of Tantrik Buddhism, frequently mentioned in the Buddhist literatures both in India and Tibet. According to some scholars, Uddiyana was situated in the Swat valley near Kabul (Afghanistan). But evidently, N.K. Sahu is inclined to locate it in Orissa\(^{29}\). He also holds the opinion that Laksmikara ruled over Sambalpur region of Orissa\(^{30}\).

The Bhaumakaras exercised their suzerainty over an extensive part of Odisha and patronized the Vajrayana Buddhism. In the tenth century CE, the Somavamsis of South-Kosala gained ground. Ultimately this dynasty conquered almost the entire territory of the Bhaumakaras. Despite their adherence to the Brahminical creed, the rulers of this dynasty did not appear to have antagonized the Buddhism as evident not only from the finds of a large number of images of this period in most of the sites but also from excavations at Lalitagiri, Udayagiri and Ratnagiri. From the Banpur (Achyutrajpur in Khurda district) copper plate of Indraratha (first quarter of eleventh century CE) of the Somavamsi dynasty, it is learnt that this king granted a village to defray the cost of ritualistic offerings to be made to Khadiravami Tara-Bhattarika\(^{31}\). Achyutrajpur was once a great Buddhist centre not merely by stone sculptures but also by a rich hoard of bronze sculptures. It indicates that the centre was a great stronghold of Vajrayana even during the time of the Somavamsis in Odisha.

Towards the end of tenth century CE, Kalachakrayana, an off-shoot of the Vajrayana was introduced into Odisha from the Tibetan texts\(^{32}\). It appears that Odisha, particularly the institution of Ratnagiri played a significant role

\(^{25}\) B.N. Mukherjee, "Two Ear ly Brahmi Inscriptions from the Langudi Hill Area (Orissa)" *Utkala Pradipika*, Vol. I, Bhubaneswar, 1997, pp.15-16; Here excavation was carried out from 1995-96 to 2001 under the auspice of Orissan Institute of Maritime and South East Asian Studies under the directorship of K.S. Behera, Utkal University and later on by D.R. Pradhan.


\(^{30}\) ibid., pp.152-153.

\(^{31}\) D. Mitra, *op. cit.*, January 1976, p.34.

in the dissemination of Kalachakrayana. The Blue Annals composed between 1476 and 1478 CE mentions Acharya Cheluka’s research for Kalachakrayana. The importance of Ratnagiri vihara is attested by the fact that celebrated savants like Naropa, Cheluka and other scholars of different parts of India resorted to this establishment for imparting and receiving the Buddhist tenets and philosophy. D. Mitra further informs that according to the Pag Sam Jon Dang (completed in 1747 CE), it was Acharya Bitoba who obtained the Kalachakratantra from Sambhala and introduced the same into Ratnagiri vihara to bhikshu Abadhutipa, Bodhisri and Naropa. Thus, Ratnagiri became a great centre of Kalachakrayana, a fact attested by the contemporary Tibetan records.

The shifting of political power from the hands of the Bhaumakaras to the Somavamsis towards the middle of tenth century, made some impact on the Buddhist establishments. Ratnagiri was not much affected even up to thirteenth century CE probably due to its already gained high status in the Buddhist world. The Buddhist establishments at Udayagiri, Lalitagiri and other places showed the sign of decadence and degeneration because of lack of maintenance and decline in production of sculptures and loss of royal patronage. The monks were unable to maintain the ethical standard. The Ganga dynasty conquered the Somavamsi territory in the twelfth century CE. Traditions as recorded in later works, suggest that the Brahminical Ganga kings in fact persecuted Buddhists. Buddhism suffered a strong set back. Thus, the subsequent period did not witness a revival of the religion. Buddhism does not appear to have fared well under the hegemony of the Gajapatis who supplanted the Gangas in fifteenth century CE. After the fall of the Gajapati dynasty, there was an effort to sustain the dying faith in the reign of Mukunda deva (CE 1459-68).

The king according to Tibetan Lama Taranath, established a temple dedicated to Buddhist deity a number of smaller centres in Odivisa. That was probably the last effort on the part of a monarch to keep the extinguishing lamp burning. King Mukunda deva the last Hindu ruler of Odisha was killed by the iconoclast Suleiman Karrani (Kalapahara), the general of Bengal Sultan who later on occupied Odisha. The death of Mukunda deva in 1568 CE brought the solidarity of the state to an end. Ultimately, the destiny of Odisha was passed into the hands of the Mughals. Thus, Odisha with its chequered career of Buddhism could not sustain after sixteenth century CE. The monks of Buddhist establishments fled away to Tibet or Himalayan region in view of the probable Muslim inroads to Odisha, thereby a glorious chapter of history of Odisha came to an end.

C. Previous Works

The brick mound of the Nandapahara or Nandaparvata as well as the minor rock-cut caves and stupas were noticed by the villagers and local people since long. According to a local tradition, king Vasukalpa was associated with mounds, who constructed his garh at Lalitagiri. The proper nouns like Lalita (Lalita), the Udaya (Udaya) and Ratna (Ratna) prefixed to the word of giri (hill) affords sufficient scope to the local imaginary storytellers to conceive these places having palatial buildings for the queens of Vasukalpa viz., Lalita, Udaya and Ratna. This conception is still prevalent among the ignorant people of the area even after the Buddhist association of these places was well established. To supplement the same belief the Parabhadi hill (also called Sukhua pada hill) was meant for tiered shelters for the pigeons of king (para or pigeon bhadi or house).

The Nalti hill popularly known as ‘Lalitagiri’ merely a spur of the Assia range, but is separated

33 G.N. Roerich, Ibid.
34 D. Mitra, Bronzes from Achyutrajpur Orissa, Delhi, 1978, pp. 18-19.
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from the latter by the stream of Birupa. The earliest and the most authentic account of the archaeological remains of Lalitagiri was first brought to notice by Chandrasekhara Banurji, the then Deputy Magistrate of Jajpur, who inspected the spot in 1869 CE and published an account of the site and its surrounding area. Later on inspired by Chandrasekhara Banurji, John Beames, the Magistrate of Cuttack, visited the site and threw further light on the archaeological remains in his publication in 1875. Both of them had lifted the veil of oblivion that had lasted for centuries. A few years later, Bankim Chandra Chatterjee who was then Deputy Magistrate of Jajpur visited the site. He has given a beautiful description of Lalitagiri in his novel Sitaram. However, we have no details of the archaeological research work on Lalitagiri till the visit of Man Mohan Chakravarti, then Deputy Magistrate of Jajpur in the beginning of twentieth century. It was he who identified for the first time the real nature and significance of Lalitagiri. His report was incorporated in the Cuttack District Gazetteer which published the account on the mounds of remains of Lalitagiri. He clearly distinguished the Buddhist character of these mounds from the local prevailing Vasukalpa tradition on the basis of some tantrik Buddhist sculptures scattered all over the surface.

A very authentic and detailed account of the remains came from Rama Prasad Chanda, then Superintendent, Indian Museum, who visited Lalitagiri and other Buddhist sites in 1927-28 with a view to enrich the collection of Indian Museum through representative specimens of the Odishan art. His account was published in the form of Memoirs of the Archaeological Survey of India which is also credited with the first authentic appraisal of the early medieval Buddhist art of Orissa.

It was Rama Prasad Chanda who first suggested the identification of Pu-sie-po-ki-li (Puspagiri restored by Julien noticed by Hiuen t'sang to the south-west of the 'Wu-tu country') with Lalitagiri and Udayagiri. Birendra Nath Ray, Secretary Odisha Historical Association visited the site in 1927 and on his request, the three hills of Lalitagiri, Udayagiri and Ratnagiri were explored by Haran Chandra Chakladar, Lecturer, Calcutta University and N.K. Bose in 1928. N.K. Bose also collected 'Bhuvana Pradipa' from Lalitagiri village, which he mentioned in his work 'Canons of Orissan Architecture'. Though the illustrated reports of Rama Prasad Chanda and H.C. Chakladar were short, but drew the attention of scholars. Henceforth, the archaeological remains of these hills were regularly recognized with works of scholars. Later on, R.D. Banerjee mentioned the site of Lalitagiri in his book. Similarly, S.C. Chandra, the then Assistant Superintendent of Archaeological Survey of India has also referred to Lalitagiri in his article. In 1956, the Mahabodhi Society of Odisha brought out a brochure to draw the attention of public to the Buddhist relics of Lalitagiri, Udayagiri and Ratnagiri. In April 1957, A. Ghosh, then Director General, Archaeological Survey of India, along with P. Mukherjee and U.C. Mishra inspected the Buddhist sites of Lalitagiri, Udayagiri and Ratnagiri and they decided to take up a small scale excavation in any one of these three sites. D. Mitra, then Superintendent, Eastern Circle of the Survey selected Ratnagiri for excavation as it contained
compact mounds in 1958. N.K. Sahu\textsuperscript{45} in his systematic work \textit{Buddhism in Orissa} referred to Lalitagiri along with other Buddhist sites.

After the excavation of massive edifices at Ratnagiri (1958-61), the other sites were not given much attention for several years. Especially, Lalitagiri having the full archaeological potentiality remained neglected till K.S. Behera of Utkal University took up a small scale excavation in the year 1977. His excavations yielded a few monolithic stupas and structural stupas along with fragmentary images of Buddha. Over the years, K.S. Behera collected a few coins including a Gupta gold coin (now in the custody of Odisha State Museum) sixty-five Puri-Kushana copper coins and other remains including antiquities and objects that led to speculation that the site had a very early beginning.

However, its rich vestiges remained under oblivion within debris and mounds were brought to lime light when the newly created Bhubaneswar Circle of the Archaeological Survey of India undertook major excavation work from 1985-1991 under the direction of G.C. Chauley. In 1985-86 for the first time in Odisha, he discovered relic caskets from a stupa on the hill-top of Lalitagiri.

\section*{D. Objectives of Excavations}

During the later half of nineteenth century CE and first half of twentieth century CE, explorations were conducted which brought to light many Buddhist sites in Odisha. Buddhist establishments were mainly concentrated in the coastal regions especially in the erstwhile undivided Cuttack District. These sites were waiting for archaeological spade-work. The first major breakthrough in this regard was made at Ratnagiri where D.Mitra of the Survey carried out excavations for three consecutive seasons (1958-1961) and the fate of hidden treasures of Lalitagiri and Udayagiri remained undecided till 1985.

The excavations of Ratnagiri threw new light about Buddhism in Odisha. Archaeological remains at Lalitagiri had already drawn attention of scholars, explorers and local authorities from time to time. Even, D. Mitra while excavating Ratnagiri did not ignore the archaeological potentialities of Lalitagiri. She took enough measures for the better preservation of the sculptures of Lalitagiri lying on the surface of hills, vicinity of the villages and neighbouring hills of Parabhadi (Hathikhal). Subsequently, she constructed a sculpture shed where loose sculptures were shifted in the year 1961-62. The huge collection of sculptures at Lalitagiri encouraged the archaeologists to take up digging subsequently. After the excavations of Ratnagiri, no serious and sincere archaeological work had been done in past except a small scale excavation by K.S. Behera of Utkal University in 1977\textsuperscript{46}.

Further, identification of Puspagiri Mahavihara is the prime objective among the scholars when identification of Ratnagiri with Puspagiri was ruled out. Hueni'ssang\textsuperscript{47} mentioned the location of the said Puspagiri mahavihara in 'Wu-tu' region which led scholars to identify it either with Lalitagiri or Udayagiri. It was, therefore, imperative to excavate Lalitagiri and to prove whether it was the same Puspagiri or not.

Thus, excavation at Lalitagiri was taken up with the objectives of finding out the nature of the remains contained within the mounds of Lalitagiri and also shed light on the unknown chapter of archaeological studies of the Buddhism in Odisha. The veil of obscurity of the site fully lifted by G.C. Chauley of Bhubaneswar Circle of the Survey.

\textsuperscript{46} Where a Gupta gold coin was recovered from a resident of Lalitagiri in 1977 by K.S. Behera. Now the gold coin of Chandra Gupta is kept in the custody of Orissa State Museum, Bhubaneswar in S. Tripathy, op.cit., p.59.

Introduction

The systematic and scientific excavations carried out at Nandapahara of Lalitagiri (1985-86 to 1991-92), unearthed one of the oldest Buddhist monastic establishments in Odisha which remained in continuous occupation from second century BCE to eleventh-twelfth century CE thus providing an unbroken sequence of cultures.

In addition to identification of remains of Lalitagiri with Puspagiri mahavihar, the other objective were to determine the (i) nature of settlement across the slope of the Nandapahara (ii) archological history of the monastic remains and (iii) their cultural correlation in historical perspectives with the excavated remains at Ratnagiri and with the ongoing field work at Udayagiri.
Soon after the formation of Bhubaneswar Circle in 1985 the archaeological spade-work was carried out at Lalitagiri from 1985 to 1991 assisted by Sarvasri B. V. Rao, Deputy Superintending Archaeologist, K. V. Rao, Senior Technical Assistant, G. N. Srivastava, Assistant Archaeologist, J. K. Patnaik, Assistant Archaeologist, S. K. Ganguly, Surveyor Gr.-I, S.K.Dey,DraftsmanGr.-II,Palanivel,Draftsman Gr.-I and others. As much as 180 trenches (6 x 6m) except those at stupa mound on hilltop measuring 4 x 4 m were sunk for the convenience of the excavator. The entire area was divided into the four segments viz., LTG 1 (stupa on hill-top), LTG 2 (Apsidal area, Monasteries 1, 3 and 4, LTG 3 (southern periphery of apsidal chaitya) and LTG 4 (Monastery 2). The excavations have unearthed a stupa on hilltop (mahastupa), one apsidal chaityagriha, one votive and structural stupa complex to the south of apsidal chaitya, remains of two sprawling double storied monasteries. One structure was partially exposed in LTG 4 very akin to the monastery (Monastery 2), besides one kitchen complex along with numerous sculptures of the Buddha of Mahayana and early Vajrayana pantheons, seals, sealings, metal objects, stone inscriptions, archaeological fragments, beads, moulded bricks, etc. were unearthed. The total number of antiquities retrieved from excavation are 285. The most significant finding of the excavations was the relic caskets from stupa hitherto unearthed and undiscovered in Odisha. The discovery of an apsidal chaityagriha in the Buddhist context was also first of its kind in Odisha. While the apsidal chaitya on the hilltop of Udayagiri hill, near Bhubaneswar excavated in 1958 was in the Jain context. This apsidal chaityagriha at Lalitagiri enriches Buddhist studies in Odisha (Fig.2).

However, no seals and sealings were obtained from excavations to identify the site to be the Puspagiri Vihara. A few number of sealings recovered from Monastery 4 give the reading Sri Chandraditya Vihara Samagra Arya Bhikshu Sanghasa which again dispels the possibility of Lalitagiri’s identification with Puspagiri. Monasteries were constructed in different periods right from third-fourth century to twelfth-thirteenth century CE. The structural remains and their detailed studies shall be described in the forthcoming chapters.

Nevertheless, the quantum of archaeological remains and antiquities discovered from excavations speak volumes about the Lalitagiri Buddhist settlement of the highest order.

On the basis of the structural remains, pottery, bricks, antiquities the site was proved to be one of the earliest Buddhist settlements in Odisha with its occupation commenced from second century BCE to thirteenth century CE. The exposed structures in situ have been properly conserved and again for safety and security purpose, the stone objects have been shifted to the existing sculpture shed on the hilltop.
KEY PLAN SHOWING EXCAVATED STRUCTURES ON NANDAPAHARA.

Legend:

- JUNGLE
- FLDATE
- 1:1000 SCALE

Fig 2
The large Buddhist establishment of Lalitagiri located on the hilltop to the slope of Landa hill was unveiled in course of archaeological spade-work. The structural as well as cultural remains of the establishment were found at different isolated locations and heights, covering an area roughly of 3.589km². It is therefore, the cultural matrix in terms of material and chronology varies from one to the other. However, in order to ascertain the cultural sequence of the site and to achieve the aims and objectives, as many as 180 trenches (6x6m) and 04 trenches (4x4m) for stupa on hilltop (quadrant method of excavation) were sunk. Maximum accumulation of deposit of approximately 4.0m was encountered in the trenches of D4, E4, G2, ZM15, ZN17, ZN18, ZN19, ZQ20 and ZPI distributed invariably in maximum five layers. The virgin soil was reached in the trenches E3, E4, G2, ZN19, ZQ17 and ZPI. Since the cultural remains were not concentrated at one place and the set up in an isolated place, it would be convenient to deal the strata of each area separately (Fig. 3).

A. Mahastupa

The cultural strata of the mound of stupa on hilltop composed of materials representing loose erosion soil mixed with fallen debris of architectural members of stupa. Brickbats and boulders were encountered along with a very few potsherds (Pl. III).

Immediately below the humus was encountered the layer (1) varying in thickness from 0.5m to 2.50m. Heavily denuded due to erosion, the layer was slightly compact, reddish in colour, composed of fallen debris of members of masonry stone stupa, run-off material, brickbats and nodules etc.

The layer (2) is represented by heterogeneous material of brickbats, stone boulders, chips and occasional potsherds along with architectural fragments. The soil is compact and reddish brown in colour. The thickness of layer (2) varies from 0.80m to 1.80m. The layer is devoid of inscribed antiquities or pottery of any significance.

B. Chaityagriha

Towards the north-east of the sculpture shed is located the chaityagriha in the shape of apsidal structure in the proximity of a large banyan tree. The area is represented by a deposit of maximum 4.00m and consisting of four layers (Pl. IV). From the nature and behaviour of the strata, it was presumed that the area was deliberately flattened to the slope and made it plain by cutting the original erosion deposit on the northern side for the use of a saint during nineteenth century CE (Figs. 4, 5, 6 and 7). Just beneath the humus was encountered the layer (1) varying in thickness 0.30m to 1.20m. Formed by loose brick debris mixed up with heterogeneous material, it contains a thin muddy earthen band of reddish brown colour. The deposit is devoid of any pottery.

Layer (2) is represented by red brownish soil with more compact earth. It varies in thickness from 0.25m to 1.15m. Composed
Excavations at Lalitagiri
Fig. 4
Plate IV: Apsidal Chhatayagriha - section looking north
The Cutting and Stratigraphy

Fig. 7
of brickbats, numerous minor antiquities, it is occasionally mixed with potsherds of grey ware. Both the layer (1) and layer (2) cover the remains of chaityagriha.

Layer (3) indicates a man made deposit to raise the ground level up to plinth of chaityagriha by ramming brickbats mixed with mud with a thin crowning chips or stone debitages. Thickness of layer varies from 0.50m to 1.00m. This layer contains a few potsherds of dull grey ware, red polished ware and red ware.

C. Monastic Complex

The rammed layer (3) sealed the layer (4) along with remains of earlier constructions like inscribed pedestal of unknown structure, pathway leading to brick stupa, the earlier lime kankar flooring etc. It is a thin deposit of about 20-30cm. While cutting this earliest flooring, red murrum, gravels and boulders were encountered below but no pottery was found in this level. Beneath this was the virgin soil level. Altogether four monasteries (Pls. V, VI and VII). Located in different localities of the hill have disturbing and irregular cultural strata constitute a monastic complex. Since the monasteries in general have no regular stratified deposit, it is very difficult to ascertain their chronology. Again the monasteries, except Monastery 3 belong to a period between eighth and twelfth century CE. The antiquity of Monastery 3 though lacks regular strata, but on the basis of associated finds of pottery, sculptures and other antiquities, it could be pushed back to as early as fourth century CE. However, all these monasteries were in a very flourishing state during the Bhaumakara period between eighth-tenth century CE (Figs. 8 and 9).

D. Excavation at Western Slope

Though excavation inwestern slope between stupa on hill-top and Monastery 3 revealed no monastic remains, but was encountered early structural activities at least of three phases. The area under review is composed of four layers with a maximum deposit of cultural strata accumulation of 3.80m. The excavations in this area have helped to reconstruct the chronology and cultural sequence of site to a great extent.

Below the humus is the layer (1). Its thickness varies from 0.30m to 1.20m. Composed of mixed up material and heavy brickbats, concentrated with reddish brown soil, it is devoid of any structural remains or pottery.

The layer (2) varies in thickness from 0.25m to 0.80m composed of semi-compact clay often mixed with plenty of potsherds, fallen debris of brick wall, stone chips, boulders. The layer is displayed with structural activities of a large wall of 1.00m thick and 4.00m long orienting north-west and south-east directions, a huge brick-cum-stone drain corresponding to the monastery wall, potsherds, stone kitchen appliances like pestle, querns, grinders, pounders, brick jelly floor, soak pits etc. Predominant pottery types of this level are red polished ware and a few black slipped ware.

Layer (3), a thin deposit varying from 0.15m to 0.70m consists of compact red brownish earth, brickbats, nodules, boulders and plenty of pottery. The layer is poorly represented by structural activities except 2/3 irregular courses of bricks. In this stratified level is found a few inscribed potsherds in Gupta character. The layer (4) is overlain by the natural soil and constitutes the earliest level of the site. Thickness of the layer varies from 0.5m to 1.00m. The structure is represented by compact reddish brown soil mixed with early pottery and black ware, black slipped were and tiles with finger loop marks containing a large perforation. One rammed lime floor and random course of brick structure is encountered above
Excavations at Lalitagiri

Plate VII: Monastery 4: section of the verandah looking west
MONASTERY 3: SECTION FACING WEST.
The Cutting and Stratigraphy

this natural soil. This level appears to have been contemporaneous with Kushana-Brahmi inscription of chaitya area in view of recovery of inscribed potsherds from this level bearing Kushana-Brahmi character.

E. Chronology

The stratigraphic position of Lalitagiri after excavations was found to be much disturbed. But the establishment was spread out on the slopes of hillock except on the south west. The earliest inhabitants of the site seem to have settled on the space of north-west between stupa (Mahastupa) on hilltop and Monastery 3. On the basis of the archaeological and architectural finds, it is surmised that, the first dwellers might have lived in houses made of mud walls (as no brick remains noticed) and lacked proper planning in their constructions in layer (4), which was overlain the natural soil.

On the basis of occupational deposits along with structural remains and antiquities of both datable and undatable at Lalitagiri, the chronology could be securely divided into four periods.

Period I (Second century BCE-Third century CE)

The period I is marked by the incipient structural activities (already mentioned) and irregular structural alignments lacking systematic planning. Though devoid of brick structures except one, the period is characterized by finger looped designed terracotta tiles with a perforation probably meant for roofing the structure of mud walls. Similar type of tiles have been reported from different places especially in pre-Kushana/Kushana levels of Sanghol, Thaneswar and Hastinapur. A few inscribed potsherds datable to post-Mauryan period were also available from this early level of site. To corroborate the fact, the early built brick stupa beneath the rammed lime flooring inside the apsidal chaityagriva with two veneered brick faces and core filling in between was traced. It gives an idea that this brick stupa terrace in the trenches of E3, E4 and G2 was enlarged by widening the original one by 1.30m. Further, the diameter of first veneered face of stupa was about 7.60m while the diameter of second veneered face was 8.90m. Inside the core of stupa, a colossal monolithic head of the Vairochana Buddha as relic (dhatu) was found. This colossal monolithic head was probably buried in much later period. A 5.00m long semi-circular porch in front of the enlarged stupa (8.90m in diameter) was also added during this time having close resemblance with the stupa at Guntupalli (Andhra Pradesh) first century CE.

All this activities seem to have been earlier than the apsidal shaped chaityagriva, possibly the original stupa, 7.60m in diameter was traceable in the pre-Sunga period and the widening of the stupa might have taken place before/during first-second century CE. The bricks used in the stupa were of 42x24x8cm, 39x22x7cm (6:3:1) resembling pre-Kushana or post-Mauryan bricks. The availabilities of stray finds around stupa like monolithic railing pillars, lenticular sockets to hold suchis further support the idea of the antiquity of stupa to a period of pre-Kushana or Sunga period. In the same level, is also encountered a stone bas relief having a half lotus medallion (30x30cm) affixed on the left side of the approach path-way (entrance from east) leading to the original brick stupa. The workmanship of the said medallion is reminiscent of relief of the Sunga period.

Again, there is an inscription on a flagstone of the pavement (1.42x1.42m) in Kushana Brahmi character datable to second century CE on the entrance of the original brick stupa. A hoard of sixty-five Puri-Kushana copper coins from the site testify the possible Kushana antiquity of the Buddhist site. Besides, the black slipped ware below the horizon of red polished ware also proves its contemporaneity with pre-Gupta
period. Such type of wares have already been reported from other sites like Manikapatana, Sisupalgarh in Odisha, Nagarjunakonda in Andhra Pradesh in the Sunga or pre-Kushana level. Again, its associated pottery, knobbed ware is also earlier reported from Jaugada, Dhauli and Sisupalgarh in the lower stratum belonging to pre-Kushana/Kushana level.

Hence, in view of the facts mentioned above, it is assignable to a period from post-Maurya period to pre-Gupta period i.e., second century BCE to third century CE.

**Period II (Fourth century CE-Sixth century CE)**

The cultural deposit of the period II at Lalitagiri was marked with more and more architectural activities especially concentrated in the apsidal chaitya griha, Monastery 3 and kitchen complex of the site. During this period, the already existed stupa was superimposed by a chaitya griha with a semi-circular end over which was erected the well developed enlarged and elongated brick built chaitya griha orienting east-west. The available elevated portion of southern wall of the structure displays the remains of base mouldings with very fine joints of large sized bricks (42x24x8cm, 39x21x7cm and 30x20x6.5cm). The chaitya griha has striking resemblance with its counterpart Nagarjunakonda and Chejrala in Andhra Pradesh datable to fourth century CE. Such a free standing apsidal chaitya was not earlier reported anywhere in Odisha in the Buddhist context. Secondly, its appropriate proportion and elongated dimension was also very uncommon. Hence, the evolution of apsidal structure which started during third century BCE culminated ultimately in the fourth century CE. The base mouldings viz; elongated khura, noli appear to have been precursors to the mouldings of the temples of Odisha in subsequent periods. To add to it, the provision of the enclosure wall to the left of apsidal chaitya griha structure (partly survived wall running east-west) also provides a clue that the enclosure wall was adopted as an integral part of the Odishan temples in subsequent periods. However, this enclosure wall for this outside chaitya complex was the product of the fifth/sixth century CE.

As many as twenty-five sculptures of the Buddha of Mahayana phase in various postures were recovered and arranged along with votive stupas corresponding to the shape of apsidal chaitya griha, belong to the period between fourth-sixth century CE. These sculptures rearranged in later period. The sculptures being un-inscribed (later Vajrayana sculptures are found to be inscribed on haloes), simple but graceful, stylistically speak about the rich Gupta legacy. These sculptures were deeply influenced after various styles of Saranath, Nagarjunakonda or Amaravati schools which were in flourishing condition during the pre-Gupta to post-Gupta periods.

Among the other findings, a stone built ornamented window grille (1.00 x1.00m) depicting a snake with five hoods (nagabandha), fragmentary square pillars decorated with various motifs like creepers, kalasa, kirttimukha, vyala are reminders of the Gupta/post-Gupta workmanship.

The inscriptional evidences like stone inscriptions in the Gupta-Brahmi characters, discovery of a series of shell script inscriptions in front of the floor of the apsidal chaitya griha belong to the post-Gupta period. Fragmentary sealings bear legend : ‘Sri Chandra...’ From Monastery 4, palaeographically, datable also to Gupta period which strongly substantiated the material culture of Gupta period of the site in a firm footing. Apart from these, the available typical red polished ware, dull red ware and the moulded pottery are the hall-mark of Gupta period. Some potsherds depicting lion/tiger
slayer like motif along with inscribed pottery of Gupta-Brahmi character were also encountered. All these were found from the kitchen complex. In past, a Gupta gold coin was also recovered from the locality by K.S. Behera (now displayed in Odisha State Museum). Besides a hoard of Puri-Kushana copper coins found from the site proves that Lalitagiri was under occupation in post-Kushana period i.e., fourth century CE. The Monastery 3 along with associated antiquities mentioned the monasteries at Lalitagiri and was constructed between fourth-sixth century CE. Since the contours of theapsidal structure and the Monastery 3 are the one and the same, the enlargement of apsidal chaitya and the construction of Monastery 3 might have been built in one period (or contemporary) i.e., Gupta period. The potsherds of lowermost phase of Monastery 3 and the rammed flooring of apsidal chaityagriha seem to be the contemporaneous with chaityagriha.

Period III (Seventh century CE-Tenth century CE)

The period III is marked with brisk architectural activities at the site. This period in Odishan history was the hey day of Buddhism under royal patronage of the Bhaumakaras. Lalitagiri being one of the key centres of Buddhist learning was not an exception and enjoyed a great reputation from eighth century till the end of tenth century CE as known from its excavated material remains. The cultural occupation in the post-Gupta period witnessed the construction of two important monasteries viz., Monastery 1 and Monastery 4 along with a series of structural brick and masonry stupas, votive stupas etc. From a close observation of the excavations it becomes clear that a large number of votive stupas and sculptures of the Buddha were collected and rearranged on the peripheral region of apsidal structure in a row. It was so arranged that one could see the apsidal shape in its alignment. In most cases, the votive stupas were placed between the sculptures. Again, to bring a uniform level, the circumambulatory stone paved floor around the apsidal area necessitated the revamping over the earlier ones as is visible on the southern side. These activities might have taken place sometime before seventh/eighth century CE.

The largest Monastery 1 and Monastery 4 were also the products of this constructive phase under the Bhaumakara patronage. The artefacts found inside the monastery include tiny sculptures of Vishnu and Mahisasura mardini as folk deities, terracotta seals, sealings containing Buddhist creed, stone inscriptions, inscriptions on pedestals of stupas, one of the inscriptions on the pedestal of one of the stupas read ‘Shriranadhirenutara’ datable to seventh century CE in the proximity of apsidal structure, terracotta female figurines (mother and child), dice, bangle pieces, ear-studs, iron implements etc. from upper levels belong to period III.

Similarly, the Monastery 4 enshrining a colossal seated headless Buddha inside the sanctum sanctorum fronted by two stone door-jambs on the surface of which half carved images are visible. The pedestal bears sculptures i.e., lions indicating simhasana in its evolutionary stage which was also reported from Nalanda monastery (eighth-ninth century CE). The decorative carvings such as lotus also show its initial stage of development. The significant discovery of Monastery 4 are a number of seals and sealings from the trench ZP-I including monastic sealings depicts ‘Sri Chandraditya Vihara Samagra Arya Bhikshu Sangha’, palaeographically, datable to eighth-ninth century CE. Besides, some inscribed votive stupas and sculptures of the Vajrayana Buddhism of this period were unearthed.

Besides, the red ware and grey ware constitute the main pottery assemblage. The ceramic industry also started showing the signs of degeneration in respect of fabric, decoration
and texture. However, the grey ware became the predominant pottery. Some inscribed pottery of grey ware are palaeographically, datable to eighth-ninth century CE, the scripts being proto-Nagari in characters.

In view of the above, the period III is safely ascribable to circa seventh-tenth century CE.

Period IV (Eleventh century CE - Thirteenth century CE)

The period IV is the last phase of the Buddhist settlement at Lalitagiri. The uppermost level of the excavated site, immediately below the humus represents cultural layer of last period of occupation. Monastery 2, located on the north-eastern slope of hillock appears to have sprung up in the decadent phase of the Buddhism. The available door-jambs with dvarapalas at their bases were poor imitation of Saiva dvarapalas, an uncommon feature to any of the Buddhist site. The period was also devoid of any structural or inscriptive evidences. The predominant pottery of the period was grey ware. It also lacks knobbed ware, which had been available since the early historical times till ninth-tenth century CE. The Monastery 2 was under occupation till thirteenth century CE. After this monastic settlement, the site appears to have been deserted or abandoned as there was no evidence of cultural activities at the site.

However, on the basis of the material culture, artefacts and objects including ceramics, Lalitagiri presents an un-erring chronology of the site right from early historical to the medieval period.
A. Stupa

a. Mahastupa

The archaeological site of Mahastupa at Lalitagiri was located on the highest point of the Nandapahara close to north-west end (behind the sculpture shed). The highest spur of the hill affords a commanding view of the verdant blanket of surroundings, paddy fields and picturesque country site, (Pl. VIII). The large stupa is located on the top of hill at about 80m in height from the surrounding area. Among numerous stupas at this site this stupa is the largest and dimension and was the principal object of worship among the Buddhist followers, it was quite natural that the site was selected in view of its sacredness at the highest eminence, which could provide a commanding view from a long distance. That is why, the excavator named it as Mahastupa.

The excavation of hemispherical mound on the hill-top was taken up from 1985-86, which was not much disturbed by any agency in the past. The small space on the summit of the hillock was chosen for erection of stupa and accordingly the area was cut to size uniformly and evenly for this venerated structure on hill-top in ancient past. Available surface indications like boulders, bricks, brickbats and a few potsherds were enough to suggest that it could be a mound of stupa (Mahastupa) of roughly 4.05m in height (Pl. IX).

With a view to expose the stupa, the excavator adopted quadrant method of excavation. Accordingly, four trenches viz., A1, B1, A2 and B2 comprising sixteen quadrants were laid across the hemispherical elevation of the stupa mound. The exposed section of mound unveiled the disturbed strata and collapsed superstructure mixed with fallen debris. Only two layers were discernible in the section. The top layer below the humus is loose with reddish soil mixed with brickbats and stones. The second or lower layer was found to be very disturbed and loose, resulted in the possible collapse of superstructure.

It is composed of heterogeneous material of brickbats, stone boulders, chips and occasional potsherds along with fragmentary architectural pieces pertaining to stupa. Since no associated finds nor any inscribed antiquities were encountered from the excavation, but on the basis of the statigraphy the antiquity of the site could be determined.

However, the excavation has revealed that the stupa was constructed on the hillock without any elaborate foundation, probably on the existing bed rock at the site facilitated not to do so. The stupa which is 6.14m in diameter at the base and built of random rubble masonry and then veneered with finely dressed khondalite following the curvature of the dome (anda) as well as the drum portion (medhi). The width of circumambulatory path of the medhi is 1.00m, while height of medhi is 1.40m above ground. The height of hemispherical anda is 2.65m above the medhi. The total available height of stupa (drum and dome) is 4.05m above surface. The width of circumambulatory passage...
Plate VIII: General view of Mahastupa before excavation
Plate IX: Mahastupa: view from south during excavation
(pradakshina patha) is 2.65m, edged on the exterior with a kerb of 0.15m wide and 0.10m high (Figs. 10, 11 and 12). It is confirmed that the original height of stupa have been 4.05m above the ground level when intact. In its hey day, this intact stupa could afford a commanding view from far-off places (Pl. X).

The dome is also carved by a rectangular slab with a square hole in the centre possibly for the base of the pediment (harmika) which could support the parasol (chhatra) or canopy. Fragments of harmika and shaft (yashti) were found during the excavation. Further, it was revealed that the veneering of the edifice was done subsequently with finely dressed khondalite stone slab without any inter-locking device. From the ledge, rises the drum of the hemispherical portion of the stupa. The ledge might have been somewhat in the pattern of the Dhamak stupa of Saranath, though the present example is not that cylindrical in appearance. The base of stupa also brought to light the remains of a well paved circular stone flooring meant for the pradakshina patha. On the floor of the pradakshina patha were also found the mason marks representing a trident, dagger and geometric motifs.

It was known from the excavations that the core portion of the stupa was filled with boulders, earth, bricks and laterite nodules in order to save the time and energy of the builder of the stupa. In appearance, the hemispherical stupa stands in between the stupas of Sanchi and the Dhamak of Saranath. The excavations have also yielded grey and red ware of medium to fine fabric of inconspicuous character. Hence, determination of its chronology becomes a matter of speculation only.

A good number of fragments of railing pillars supposed to cordon the stupa were also found though dislodged from their original position. Significantly, a few suchis (crossbars) and ushinsha (coping stone) fragments were noticed in the vicinity of the excavated stupa area. The style of some of objects mentioned above has striking resemblance their counterparts of Bodhgaya. Since there is no trace of renovation/repairing of earlier period, it is believed that the structure was built in a single period. However, presently the excavated stupa has been better preserved by the Archaeological Survey of India following the archaeological norms.

In the same proximity, just 30m to the north-western side of stupa is a rock-cut cistern (3.00x3.00x1.00m) hewn out on the cliff to tap natural rain water. This probably served either as an ablution tank or for drinking purpose for the inmates and pilgrims or both flocking to this venerated edifice. Similar type of cistern though a little larger in dimension was found on the Parabhwadi hill close to Lalitagiri village.

b. Relic Caskets

The most significant result of the excavations of Mahastupa at the hill-top was the discovery of relic caskets between December 1985 and January 1986. Such type of relic caskets have not been earlier reported from any other sites of Odisha. As many as three sets of relic casket containers made of khondalite located on the south (Pl. XI), east and north directions were found 3.00m above the floor level adjacent to the edge of anda of stupa. These relic casket containers were designed in the form of votive stupas and made of two separate pieces of stone (Pls. XI, XII, XIII and XIV) i.e., nether (lower) and hopper (lid). The nether exhibits a groove in the centre to accommodate the traditional steatite casket which bears the silver casket and within the silver was preserved the gold casket containing the sacred relic in the form of a charred bone. This type of arrangement of keeping caskets one within the other is found in the two relic containers. Unfortunately, the
Legend (position of caskets during excavation)
1 = Relic caskets
2 = Relic caskets
3 = Only empty khondalite container of relics

Fig: 10
Excavations at Lalitagiri
Plate X: Mahastupa: pradakshinapatha and medhi

Plate XI: Mahastupa: relic casket in situ. Sukhuapada hill in the background
Plate XII: Mahastupa: relic casket in situ
Plate XIII: Mahastupa: khondalite reliquaries

Plate XIV: Mahastupa: slightly opened khondalite reliquaries
container placed on the southern direction of stupa did not have any relics and it was found empty. The hopper has no concavity and also differs from the other two. On other hand, the fabric does not fit to contain any relic casket and it cannot accommodate the globular shape of the casket. Thus, eventually, two sets of relic caskets were recovered from the stupa.

The technique of preservation of relic caskets found from Lalitgiri stupa appears to be unique and differs from Vaishali, Sarnath, Piprawah, Nagarjunakonda and Amaravati. Usually the traditional steatite or crystal caskets found from the sites mentioned above were used for containing relic of the great master the Buddha. But at Lalitgiri as many as four caskets forms one set i.e., khondalite container looks like votive stupa, steatite, silver and gold. The arrangement is very similar to the Chinese puzzle box. The fact was known from personal communication with K.S. Behera who visited China in 1994 and saw similar arrangement of relic caskets.

These two sets of relic containing caskets are almost similar to each other save for their shape and size (Pl. XV). It was also found that the two innermost gold caskets also vary from one another in respect of preservation of relic. In one gold casket, a tiny fragment of bone (corporeal relic) foiled in gold was found from the northern side of the stupa (Pl. XVI), while in other casket, the tiny charred bone fragment without any gold foil was found from the eastern side of the stupa (Pl. XVII). G.C. Chauley the Director of the excavation is of the opinion that this arrangement of the reliquaries gives rise to the speculation that the gold foiled relic to be of more important and more revered personality, probably of the Great Master and the other is of lesser personality or one of his favourite disciples. Unfortunately, the third relic container was found empty. It seems that wherever three sets of relics discovered usually they belong to the Lord Buddha and his favourite disciples like Muddagayana and Sariputra. Unfortunately, none of these two caskets found from the stupa of Lalitgiri bears any inscription. But so far as their number is concerned they have striking similarities with those of Sanchi. The Sanchi counterparts have inscriptions of the Buddha, Sariputra and Muddagalayana. In case of Lalitgiri, though all three casket containers were found from the excavations but one of those was without the inner caskets, possibly it was left incomplete.

The entire outer relic casket containers made of khondalite is in the shape of votive stupa. The measurement being almost uniform, are as follows:–

<table>
<thead>
<tr>
<th>Container Type</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of lower part of khondalite container</td>
<td>16cm</td>
</tr>
<tr>
<td>Diameter of lower part of khondalite container</td>
<td>25cm</td>
</tr>
<tr>
<td>Height of lid (upper part) of khondalite container</td>
<td>12cm</td>
</tr>
<tr>
<td>Diameter of lid (upper part) of khondalite container</td>
<td>20cm</td>
</tr>
</tbody>
</table>

The measurement of first set of caskets which contained relics in the inner gold casket is as follows:–

<table>
<thead>
<tr>
<th>Casket Type</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of steatite casket</td>
<td>6.7cm</td>
</tr>
<tr>
<td>Diameter of steatite casket</td>
<td>6.6cm</td>
</tr>
<tr>
<td>Height of silver casket</td>
<td>1.5cm</td>
</tr>
<tr>
<td>Diameter of silver casket</td>
<td>2.5cm</td>
</tr>
<tr>
<td>Height of gold casket</td>
<td>1.2cm</td>
</tr>
<tr>
<td>Diameter of gold casket</td>
<td>2.0cm</td>
</tr>
</tbody>
</table>

The steatite casket has a small knobbed finial like its counterpart reported at Piprahwa (Kapilavastu) excavated by K.M. Srivastava.
Plate XVI: Relic casket: a set of steatite, silver and gold, retrieved from the northern side of Mahastupa.

Plate XVII: Relic casket: a set of steatite, silver and gold, retrieved from the eastern side of Mahastupa.
The measurement, size and shape of second set of caskets which contained relics in inner gold casket with gold foil as follows:-

<table>
<thead>
<tr>
<th>Casket Type</th>
<th>Height (cm)</th>
<th>Diameter (cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steatite casket</td>
<td>6.0</td>
<td>7.0</td>
</tr>
<tr>
<td>Silver casket</td>
<td>2.0</td>
<td>3.6</td>
</tr>
<tr>
<td>Gold casket</td>
<td>1.2</td>
<td>3.0</td>
</tr>
</tbody>
</table>

The steatite casket lid has a very low and inconspicuous knob which seems to be decorative only and not for any utilitarian purpose, while the counterpart of first set is prominent and looks like a small finial. Again, the bottom part of the silver casket container is much damaged and brittle due to silver nitrate effect.

c. Votive Stupas

i. Portable masonry stupas around Chaityagriha (Fig.13)

The excavation on chaityagriha area unearthed a myriad of portable stupas mainly votive, dedicatory or donatory in nature, standing in a row or laid side by side in a very disturbed manner. The excavations of this area also revealed the Mahayanic stone sculptures of Buddha either in standing or in sitting posture. These sculptures were found between the space of two stupas. Of course, now these sculptures have been shifted to the sculpture shed for security reasons. In the process of conservation, most of the excavated portable stupas have been re-arranged corresponding to the dimension of the along with the edge of the circumambulatory path around the magnificent edifice. Within this chaitya complex, as many as hundred of portable stupas were unearthed during excavation. For the convenience, these portable masonry stupas have been classified into two categories i.e., (i) monolithic stupas and (ii) structural masonry stupas consisting of two or three blocks of stone forming the pedestal, drum and dome. The general features of the votive stupas are mostly elongated, cylindrical, devoid of any ornamentation, save for a few votive stupas, are basically plain and simple but consisting of projected bands or bands at the base and the centre, crowned by a harmika at the top. Some of them bear yashti and chhatra or chhatravalis, the remains of which are also traceable at the site.

The stupas with two pieces of stone blocks keeping one above the other and the stone base of stupa contains a concavity for keeping relics or dharini. A few stupas have been shown with ayaka projections at cardinal directions with or without figures of Buddha or stupa carved in relief within a niche. A few number of bases of votive stupas are found to be inscribed with dharinis, palaeographically, datable between sixth and eighth century CE. These votive stupas are found in different dimensions under various stages of preservation. For the convenience, these votive stupas around the apsidal shaped chaityagriha are abbreviated as VT. Their description as follows:-

VT. 1

Elongated, thick, voluminous and cylindrical monolithic stupa carved with a projected band at the base and a faceted band in the middle of the drum is crowned by a square harmika. Harmika has a socket hole at the centre for holding yashti.

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of stupa</td>
<td>1.20m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.58m</td>
</tr>
<tr>
<td>Perimeter of anda</td>
<td>1.80m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.40m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.45m</td>
</tr>
</tbody>
</table>
STRUCTURES OF ASPIDAL CHAITYAGRIHA COMPLEX

Fig. 13
VT. 2
Comparatively smaller in dimension, sturdy in appearance, the votive stupa contains two projected rings at the base and a broad faceted band at the centre, capped by a square harmika with a provision of the central hole for accommodating yashti, the stupa is damaged at half but survived with a figure of Buddha in bhunisparsamudra over a visvapadma carved in relief within a niche below the central faceted band. The sculpture is much weathered, hence features are not very clear.

Diameter of stupa 0.80m
Height of stupa 0.80m

VT. 3
Very crudely executed, un-pretentious, sturdy but voluminous monolithic stupa displaying medhi more than half in projection, the bottom of medhi is bulky while the anda is tapering. The upper half of stupa i.e., the dome is also squat above which rests the partly damaged square harmika.

Diameter of Stupa 0.50m
Height of Stupa 0.50m

VT. 4
Monolithic, heavy votive stupa of which the drum is highly ornamented with dhyani Buddhas at four cardinal directions carved in relief each within a niche. Each dhyani Buddha is separated from the other by a small window design and a pendant of half lotus above, all within a niche. The drum is topped by a corbelled faceted band in the centre and the upper half in contrast is plain and devoid of any motif. On the top of the dome is a partially damaged harmika only.

Diameter of Stupa 0.40m
Height of Stupa 0.70m

VT. 7
The monolithic votive stupa carved on a square pedestal in relief is proportionately straight, cylindrical, provided with two mid-rings in between anda and medhi. The corner of the pedestal is shown with ridged triangles. The
Structures

The top of the anda is ornamented with a *harmika* including a socket hole at the centre.

<table>
<thead>
<tr>
<th>Structures</th>
<th>Perimeter of medhi</th>
<th>Diameter of stupa</th>
<th>Height of stupa</th>
<th>Height of medhi</th>
<th>Height of anda</th>
<th>Thickness of faceted band</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT. 8</td>
<td>1.20m</td>
<td>0.38m</td>
<td>0.60m</td>
<td>0.16m</td>
<td></td>
<td>0.09m</td>
</tr>
</tbody>
</table>

The large and heavy monolithic votive stupa, in dilapidated condition is shown with its basal faceted projection supporting the heavy *anda*. The crowning element *harmika* is completely damaged. The basal projections at its cardinal directions are carved with projection of 0.30m of which the two are carved in relief (one is badly damaged) with outlines of floral motifs, while the other two cardinal directions are left plain. Though the drum is conspicuously absent but replaced by a faceted band.

<table>
<thead>
<tr>
<th>VT. 9</th>
<th>Perimeter of anda</th>
<th>Diameter of stupa</th>
<th>Thickness of basal band</th>
<th>Height of stupa</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT. 10</td>
<td>Perimeter of anda</td>
<td>Diameter of stupa</td>
<td>Thickness of basal band</td>
<td>Height of stupa</td>
</tr>
</tbody>
</table>

A cylindrical monolithic proportionate stupa showing a circular projected basal band over which stands the *medhi*. Vertically the *medhi* and the *anda* are separated by a faceted projected ring. The crowning element *harmika* is completely damaged and devoid of any decoration.

<table>
<thead>
<tr>
<th>Structures</th>
<th>Perimeter of medhi</th>
<th>Diameter of stupa</th>
<th>Perimeter of basal ring</th>
<th>Height of stupa</th>
<th>Height/thickness of basal ring</th>
<th>Height of medhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>VT. 11</td>
<td>1.30m</td>
<td>0.41m</td>
<td>1.45m</td>
<td>0.68m</td>
<td>0.03m</td>
<td>0.23m</td>
</tr>
</tbody>
</table>
Excavations at Lalitagiri

<table>
<thead>
<tr>
<th>VT. 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thickness of middle band</td>
</tr>
<tr>
<td>Height of <strong>anda</strong></td>
</tr>
<tr>
<td>Perimeter of <strong>anda</strong></td>
</tr>
<tr>
<td><strong>Unfinished monolithic votive stupa is shown</strong> with square basal portion crowned by an unfinished <strong>anda</strong> and usual <strong>harmika</strong> at the top. The stupa left un-finished lacks circular ring of both lower and upper portions of votive stupa. The upper and lower parts of stupa are separated by a deep recess assumed to be <strong>medhi</strong> and <strong>anda</strong> respectively. One of the faces of the <strong>anda</strong> portion is also damaged.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VT. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <strong>anda</strong></td>
</tr>
<tr>
<td>Diameter of <strong>anda</strong></td>
</tr>
<tr>
<td>Height of the <strong>anda</strong> including <strong>harmika</strong></td>
</tr>
<tr>
<td><strong>Huge monolithic dome of a votive stupa is found</strong> with a large sized <strong>harmika</strong> at the centre. The supporting <strong>medhi</strong> portion (detached) is missing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VT. 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <strong>medhi</strong></td>
</tr>
<tr>
<td>Diameter of stupa</td>
</tr>
<tr>
<td>Perimeter of <strong>anda</strong></td>
</tr>
<tr>
<td>Height of <strong>medhi</strong></td>
</tr>
<tr>
<td>Height of <strong>anda</strong></td>
</tr>
<tr>
<td><strong>This votive stupa consisting of two separate parts namely the drum carved with a socket and the dome of the stupa for accommodating over the drum. The drum is larger than the dimension of dome. The <strong>harmika</strong> on the dome is completely damaged and survived with a square socket hole at the centre.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VT. 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <strong>anda</strong></td>
</tr>
<tr>
<td>Diameter of stupa</td>
</tr>
<tr>
<td>Height of stupa</td>
</tr>
<tr>
<td><strong>Huge monolithic dome of the votive stupa is with a large sized base of <strong>harmika</strong> at the centre with shallow central socket. The supporting drum portion (detached) is missing.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VT. 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arm of base</td>
</tr>
<tr>
<td>Height of stupa</td>
</tr>
<tr>
<td>Height of base</td>
</tr>
<tr>
<td>Height of <strong>anda</strong></td>
</tr>
<tr>
<td><strong>Plainly executed monolithic votive stupa depicted with a square base and the upper part <strong>anda</strong> is topped by a comparatively proportionate <strong>harmika</strong> with its central socket for keeping <strong>vashti</strong>. The crude execution of stupa indicates the unfinished workmanship of the object? One of the faces is also damaged badly, hence the said object lacks roundness. The upper and lower parts of the object are demarcated by a deep recess in relief, probably defining lower parts of the drum and the upper part of the dome.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VT. 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Square base</td>
</tr>
<tr>
<td>Height of base</td>
</tr>
<tr>
<td>Height of stupa</td>
</tr>
<tr>
<td>Height of <strong>anda</strong></td>
</tr>
<tr>
<td><strong>Weather beaten, cylindrical and circular monolithic votive stupa is exhibited with crudely executed circular basal portion in relief over which is shown a plain drum. A thick band</strong></td>
</tr>
</tbody>
</table>
Structures

separates the drum and the dome. The crowning element *harmika* with bands and facets are shown atop. The vertical half is completely damaged. The dome is decorated with a thick band in the centre.

<table>
<thead>
<tr>
<th>Perimeter of stupa</th>
<th>Diameter of stupa</th>
<th>Height of base</th>
<th>Height of stupa</th>
<th>Height of <em>medhi</em></th>
<th>Height of <em>anda</em></th>
<th>Thickness of band</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.25m</td>
<td>0.39m</td>
<td>0.27m</td>
<td>1.20m</td>
<td>0.26m</td>
<td>0.26m</td>
<td>0.15m</td>
</tr>
</tbody>
</table>

VT. 18

Very crudely executed cylindrical votive stupa is shown with the drum, the dome and *harmika* from bottom to top. The *medhi* is marked with 0.02m thick projection over which rests the elongated *anda*. The *harmika* is devoid of collar or pediment.

<table>
<thead>
<tr>
<th>Height of stupa</th>
<th>Perimeter of <em>medhi</em></th>
<th>Diameter of stupa</th>
<th>Height of <em>medhi</em></th>
<th>Height of <em>anda</em></th>
<th>Perimeter of <em>anda</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>0.90m</td>
<td>1.62m</td>
<td>0.51m</td>
<td>0.26m</td>
<td>0.26m</td>
<td>1.54m</td>
</tr>
</tbody>
</table>

VT. 19

Upper part of votive stupa i.e., bulbous *anda* with a *harmika* is at the centre. The supporting separate drum is missing. It is devoid of any decoration. *Harmika* is also damaged.

<table>
<thead>
<tr>
<th>Perimeter of <em>medhi</em></th>
<th>Diameter of stupa</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.35m</td>
<td>0.75m</td>
</tr>
</tbody>
</table>

VT. 20

Monolithic plain votive stupa is shown with an elongated *medhi* at the base separated by a hemispherical dome by 2cm thick circular groove all around and crowned by a square *harmika* with its projected bands and facets and socket hole at the centre.

<table>
<thead>
<tr>
<th>Perimeter of <em>medhi</em></th>
<th>Diameter of stupa</th>
<th>Perimeter of <em>anda</em></th>
<th>Height of stupa</th>
<th>Height of <em>medhi</em></th>
<th>Height of <em>anda</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.90m</td>
<td>0.60m</td>
<td>1.80m</td>
<td>0.92m</td>
<td>0.40m</td>
<td>0.30m</td>
</tr>
</tbody>
</table>

VT. 21

Well proportionate monolithic votive stupa of which the drum and the dome are separated by a circular groove of 2.5cm thickness all around at the equal halves.

<table>
<thead>
<tr>
<th>Circumference of <em>medhi</em></th>
<th>Diameter of stupa</th>
<th>Circumference of <em>anda</em></th>
<th>Height of stupa</th>
<th>Height of <em>medhi</em></th>
<th>Height of <em>anda</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.90m</td>
<td>0.60m</td>
<td>1.80m</td>
<td>0.80m</td>
<td>0.40m</td>
<td>0.30m</td>
</tr>
</tbody>
</table>

VT. 22

The plain masonry votive stupa consisting of two parts i.e., a large elongated drum and a hemispherical dome. The top of the drum is fashioned with a socket circular groove inside to support the hemispherical dome. The crowning element *harmika* is absent; only a square hole is at the centre of dome.

<table>
<thead>
<tr>
<th>Perimeter of <em>medhi</em></th>
<th>Diameter of stupa</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.35m</td>
<td>0.75m</td>
</tr>
</tbody>
</table>
### Excavations at Lalitagiri

<table>
<thead>
<tr>
<th>VT. 23</th>
<th>Perimeter of <em>medhi</em></th>
<th>1.95m</th>
<th>Monolithic votive stupa is carved with two projected rings at the projected base of drum, again the plain drum is separated from the hemispherical dome by a thick faceted band. The crowning element lacks collar and central square hole (<em>harmika</em>).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Perimeter of <em>anda</em></td>
<td>1.55m</td>
<td>Circumference of base of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Diameter of stupa</td>
<td>0.62m</td>
<td>1.65m</td>
</tr>
<tr>
<td></td>
<td>Height of stupa</td>
<td>0.76m</td>
<td>Diameter of stupa</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td>0.42m</td>
<td>1.65m</td>
</tr>
<tr>
<td></td>
<td>Height of <em>anda</em></td>
<td>0.34m</td>
<td>Circumference of <em>anda</em></td>
</tr>
<tr>
<td></td>
<td>Thickness of groove of the drum</td>
<td>0.05m</td>
<td>Height of <em>anda</em></td>
</tr>
<tr>
<td></td>
<td>VT. 24</td>
<td></td>
<td>Thickness of band</td>
</tr>
<tr>
<td></td>
<td>Perimeter of <em>medhi</em></td>
<td>1.65m</td>
<td>0.10m</td>
</tr>
<tr>
<td></td>
<td>Diameter of stupa</td>
<td>0.45m</td>
<td>The elongated cylindrical decorated monolithic stupa is shown with a highly circular base separated the drum by a groove of 2.5cm thickness all around. The drum and the dome is separated by a thick projected band in between, the crowning <em>harmika</em> which is devoid of any collar and hole at the centre. It is damaged badly.</td>
</tr>
<tr>
<td></td>
<td>Perimeter of <em>anda</em></td>
<td>1.55m</td>
<td>Circumference of base</td>
</tr>
<tr>
<td></td>
<td>Height of stupa</td>
<td>0.96m</td>
<td>Circumference of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td>0.40m</td>
<td>Circumference of <em>anda</em></td>
</tr>
<tr>
<td></td>
<td>VT. 25</td>
<td></td>
<td>Diameter of stupa</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td></td>
<td>0.20m</td>
</tr>
<tr>
<td></td>
<td>Height of <em>anda</em></td>
<td></td>
<td>Height of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Thickness of band</td>
<td></td>
<td>Height of <em>anda</em></td>
</tr>
<tr>
<td></td>
<td>VT. 26</td>
<td></td>
<td>Thickness of band</td>
</tr>
<tr>
<td></td>
<td>Height of base</td>
<td>1.20m</td>
<td>0.13m</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td>0.25m</td>
<td>Circumference of base</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td>0.21m</td>
<td>Circumference of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td>0.33m</td>
<td>Circumference of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Thickness of band</td>
<td>0.16m</td>
<td>Diameter of stupa</td>
</tr>
<tr>
<td></td>
<td>VT. 27</td>
<td></td>
<td>Height of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td></td>
<td>Height of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>Thickness of band</td>
<td></td>
<td>Height of <em>medhi</em></td>
</tr>
<tr>
<td></td>
<td>VT. 25</td>
<td></td>
<td>Thickness of band</td>
</tr>
<tr>
<td></td>
<td>Height of base</td>
<td></td>
<td>0.24m</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td></td>
<td>Thickness of band</td>
</tr>
<tr>
<td></td>
<td>Height of <em>medhi</em></td>
<td></td>
<td>Thickness of band</td>
</tr>
<tr>
<td></td>
<td>Thickness of band</td>
<td></td>
<td>VT. 27</td>
</tr>
<tr>
<td></td>
<td>VT. 26</td>
<td></td>
<td>Well proportionate, slender, elongated monolithic votive stupa is made of fine</td>
</tr>
</tbody>
</table>

**Note:** The measurements are approximate and may vary slightly. The descriptions provide a general understanding of the stupa's structure and design.
Structures

Khondalite stone. The stupa is relieved with two circular projected rings at the base, atop it a plain drum. Again, the drum is separated by a faceted circular band. Remarkably, one of its faces is carved with an unfinished projected niche topped by an elongated chaitya window motif from bottom to top. The stupa is unfinished but well preserved.

Perimeter of _medhi_ 1.30m
Diameter of stupa 0.41m
Perimeter of _anda_ 1.20m
Height of stupa 0.86m
Height of the _medhi_ 0.21m
Height of _anda_ 0.34m
Thickness of band 0.09m

VT. 28

The plain monolithic small votive stupa carved with a high circular projected base upon which rests the drum and the dome. The base of _harrnika_ at the top is survived. The _medhi_ is separated from _anda_ by a thick projected band.

Circumference of base 0.55m
Diameter of stupa 0.17m
Circumference of _medhi_ 0.45m
Height of base 0.21m
Height of stupa 0.78m
Height of _medhi_ 0.20m
Thickness of band 0.10m
Height of _anda_ 0.23m

VT. 29

Elongated cylindrical votive stupa is shown relieved with a high circular projected base of 2cm thickness topped by the plain drum. Again, the drum is separated from the superimposed dome by a broad band. The _harrnika_ at the top is missing.

Perimeter of stupa 1.50m
Diameter of stupa 0.47m
Height of base 0.26m
Height of stupa 0.94m
Height of _medhi_ 0.19m
Thickness of band 0.14m
Height of _anda_ 0.28m

VT. 30

Cylindrical plain monolithic votive stupa is carved with a square base upon which rests the elongated slightly projected 1.5cm thick band and the hemispherical dome. The crowning element _harrnika_ is damaged.

Square base 0.28m
Perimeter of _medhi_ 0.95m
Diameter of stupa 0.30m
Perimeter of _anda_ 0.98m
Height of stupa 0.74m
Height of _medhi_ 0.32m
Height of _medhi_ 0.20m

VT. 31

The plain monolithic votive stupa is shown with a circular projected base, topped by a plain _medhi_ which is separated from hemispherical dome by a plain broad band. The top is shown with a plain square base of _harrnika_.

Height of base 0.12m
Perimeter of stupa 1.20m
| VT. 32 | Weathered and damaged monolithic stupa is shown with a slightly projected medhi at the bottom which is topped by a cylindrical dome. The upper part is completely damaged; hence proper study is not possible. Harmika is absent. |
| Diameter of stupa | 0.38m |
| Height of medhi | 0.16m |
| Height of stupa | 0.67m |
| Height of anda | 0.27m |
| Thickness of band | 0.07m |

VT. 34
Crudely executed monolithic votive stupa is shown in relief with an irregularly projected medhi over which rests the anda of the stupa. The crowning harmika is survived by its base with a square hole in the centre.

| | Perimeter of the base | 1.30m |
| | Diameter of stupa | 0.41m |
| | Perimeter of the anda | 1.20m |
| | Height of medhi | 0.26m |
| | Height of anda | 0.26m |
| | Height of stupa | 0.58m |

VT. 33
Unfinished, crudely executed monolithic stupa is shown with drum and the bulbous dome at the top. The elongated drum is projected with 4.5cm in thickness. The bottom portion of the dome exhibits slightly tapering. The crowning harmika is survived by a square socket at the centre.

| | Perimeter of medhi | 1.10m |
| | Perimeter of anda | 1.05m |
| | Diameter of stupa | 0.35m |
| | Height of medhi | 0.28m |
| | Height of anda | 0.35m |
| | Height of stupa | 0.63m |

VT. 35
Small monolithic votive stupa with hemispherical dome is placed over a base of another larger stupa. The lower half of the stupa i.e., drum is projected over which is superimposed with a hemispherical dome. Though harmika is absent but the square socket at the centre above the anda is present.

| | Perimeter of medhi | 1.37m |
| | Diameter of stupa | 0.43m |
| | Height of medhi | 0.25m |
| | Height of anda | 0.25m |
| | Height of stupa | 0.50m |

VT. 36
Small plain cylindrical monolithic votive stupa is arranged placing over a ‘C’ shaped stone fragment. The stupa exhibits a projected circular ring at the base supporting the top portion of the stupa. The stupa is divisible into medhi and anda by a broad band. The crowning element is damaged badly.

| | Perimeter of base | 1.05m |
| | Perimeter of medhi | 1.18m |
| | Diameter of stupa | 0.36m |
| | Height of medhi | 0.37m |
| | Height of stupa | 0.68m |
### Structures

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter of stupa</td>
<td>0.33m</td>
</tr>
<tr>
<td>Height of <em>medhi</em></td>
<td>0.20m</td>
</tr>
<tr>
<td>Height of <em>anda</em></td>
<td>0.27m</td>
</tr>
<tr>
<td>Thickness of band</td>
<td>0.06m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.63m</td>
</tr>
</tbody>
</table>

**VT. 37**

Plain cylindrical monolithic stupa placed over a socket base of another stupa. The lower half of the stupa displays a projected *medhi* while the upper half represents *andra* placed over the former. *Harmika* is badly damaged at its base.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <em>medhi</em></td>
<td>1.15m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.36m</td>
</tr>
<tr>
<td>Height of <em>medhi</em></td>
<td>0.34m</td>
</tr>
<tr>
<td>Height of <em>anda</em></td>
<td>0.29m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.70m</td>
</tr>
</tbody>
</table>

**VT. 38**

Circular socket base of a stupa to accommodate a smaller stupa on it.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of base of stupa</td>
<td>1.50m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.47m</td>
</tr>
<tr>
<td>Height of base</td>
<td>0.15m</td>
</tr>
</tbody>
</table>

**VT. 39**

A large hemispherical dome of a votive stupa is with crowning *harmika* with bands and facets. The lower part of it is dressed with grooving to fit in the socket drum. The drum portion is missing.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <em>andra</em></td>
<td>2.00m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.63m</td>
</tr>
<tr>
<td>Height of <em>andra</em></td>
<td>0.44m</td>
</tr>
<tr>
<td>Thickness of groove</td>
<td>0.06m</td>
</tr>
</tbody>
</table>

**VT. 40**

The plain votive stupa consists of two parts, the bottom one being served as the drum socket to fit the hemispherical dome within it. The drum is projected 4.5cm thickness at base and the height of drum being 23cm.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <em>medhi</em></td>
<td>0.90m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.29m</td>
</tr>
<tr>
<td>Perimeter of <em>anda</em></td>
<td>0.65m</td>
</tr>
<tr>
<td>Height of <em>medhi</em></td>
<td>0.03m</td>
</tr>
</tbody>
</table>

The *harmika* is represented by a large square socket at the centre.

**VT. 41**

The votive stupa consists of two parts i.e., the drum and dome placed one above the other. Interestingly the upper surface of the drum is plain. Simply the dome is placed over it. The *harmika* is shown by a shallow hole at the centre.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <em>medhi</em></td>
<td>1.85m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.58m</td>
</tr>
<tr>
<td>Perimeter of <em>anda</em></td>
<td>1.65m</td>
</tr>
<tr>
<td>Height of <em>medhi</em></td>
<td>0.31m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.55m</td>
</tr>
</tbody>
</table>

**VT. 42**

The votive stupa consists of two blocks of stone placing one above another, the lower being the drum and the upper being dome respectively. The inside drum is fashioned like a groove of 7cm thick to have a socket to accommodate the upper dome. The hemispherical dome has damaged base of *harmika* is with a central hole.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perimeter of <em>medhi</em></td>
<td>2.20m</td>
</tr>
</tbody>
</table>
Diameter of stupa 0.35m
Perimeter of anda 1.70m
Height of medhi 0.27m
Height of stupa 0.59m

VT. 43
Unfinished heavy votive stupa consists of two parts. The drum having no groove on its surface is unfinished.
Perimeter of medhi 2.50m
Diameter of stupa 0.79m
Perimeter of anda 1.00m
Perimeter of stupa(drum) 1.15m
Height of medhi 0.41m
Height of stupa 0.37m
Height of drum of stupa 0.20m

VT. 44
Crudely executed massive votive stupa consists of two parts i.e., anda and medhi placing one above the other. The medhi is simple and plain having no grooved socket for accommodating the upper part. However, the hemispherical dome is placed over it. The crowning element is shown by a socket hole at the centre for accommodating the yasti (stem) of harmika, the square base of harmika is two tiered.
Perimeter of medhi 3.15m
Diameter of stupa 1.00m
Perimeter of anda 1.35m
Height of medhi 0.34m
Height of anda 0.44m
Height of stupa 0.78m

VT. 45
In front of votive stupa no.VT. 35 to the east is noticed the remains of a votive stupa found installed a small miniature votive stupa over a large double grooved drum of another stupa brought from elsewhere. The outer groove from the exterior shows a deep recess to make a thick edged band. In the inner groove is placed a monolithic stupa with a projected drum over which is placed a hemispherical dome. The top is crowned by a socket hole.
Perimeter of medhi 2.50m
Diameter of stupa 0.79m
Perimeter of anda 1.00m
Perimeter of stupa(drum) 1.15m
Height of medhi 0.30m
Height of stupa 0.37m
Height of drum of stupa 0.20m

VT. 46
Contiguous to stupa (VT. 45) to the north is the votive stupa placed over a large circular and grooved base of another stupa brought from elsewhere. The stupa lacks circularity. It is more oblong than the cylindrical perhaps left unfinished. The stupa is marked by a drum with slight projection of an unpretentious anda, over which is a perfectly square harmika with top part is much damaged.
Perimeter of pedestal 2.15m
Diameter of stupa 0.68m
Height of pedestal 0.32m
Height of stupa 0.60m
Height of medhi 0.20m
Height of anda 0.28m
Thickness of groove 0.15m

VT. 47
The square monolithic stupa is placed over a socket drum of another stupa now served as
Structures

its circular platform. The stupa is demarcated with a projected drum at the bottom followed by a heavy hemispherical dome with crudely executed faceted harmika damaged badly.

Height of medhi
0.14m
Height of anda
0.17m
Thickness of groove
0.20m
Height of stupa
0.37m

VT. 48

Highly disproportionate tiny monolithic votive stupa placed over a socket circular base of a drum of another stupa now serving as its pedestal. The votive stupa showing lower half with a broad projection as drum, while the upper portion is a bulbous dome whose lower portion is much tapered inside to make the appearance of the dome as a globular one. On the top is a square harmika with a central knob like protrusion.

Height of pedestal
0.22m
Perimeter of medhi
1.00m
Diameter of stupa
0.32m
Perimeter of anda
1.00m
Height of medhi
0.16m
Height of dome
0.21m
Height of stupa
0.48m

VT. 49

The monolithic cylindrical votive stupa (Reg. no. 46) showing an elongated medhi surmounted by an anda below a square harmika. The base of the stupa is inscribed with Buddhist dharini (now it is kept in the sculpture shed) (Pl. XVIII).

Diameter of base
0.26m
Height of medhi
0.22m
Height of anda
0.20m
Height of stupa
0.60m

VT. 50

The plain monolithic votive stupa (Reg. no. 47) showing an elongated cylindrical medhi surmounted by an anda. The base of the stupa is inscribed with Buddhist dharini (now it is kept in the sculpture shed) (Pl. XIX).

Diameter of base of stupa
0.28m
Height of medhi
0.40m
Height of anda
0.35m
Height of stupa
0.75m

VT. 51

The cylindrical, plain monolithic votive stupa (Reg. no. 48) showing a circular base, an elongated cylindrical medhi, faceted band is surmounted by an elongated anda topped by a harmika showing the base of yashthi. The base of the stupa is inscribed with Buddhist creed (now it is kept in the sculpture shed) (Pl. XX).

Diameter of base of stupa
0.33m
Height of medhi
0.28m
Height of anda
0.36m
Height of stupa
0.80m

Apart from the arranged votive stupas surrounding the apsidal chaityagrha, many other fragments, parts of other votive stupas decorated, undecorated are still found half buried in situ and scattered. Even on the
Excavations at Lalitgiri

Plates XVIII-XX: Votive stupas
Structures

circumambulatory masonry pavement, a large number of basal parts of stupas (medhi) circular in shape and in varied dimensions have been conserved in situ. Further, even in the periphery of the chaitya within the complex are also noticed such fragments in a large number. But it is not possible to describe each and every one, as they bear striking similarity in their features as described on foregoing pages. However, some specimens were noticed during the study. It is necessary to give a brief account of these stupas in detail given which as follows:-

The monolithic votive stupa is found in between STR-8 and 9 to the east of chaityagriha is a fine specimen of well proportionate cylindrical stupa executed with twin circular band at the base supporting the medhi. The band is decorated with full blown lotus on cardinal directions, the other face is shown with a beautifully carved projected niche in relief housing a stupa over a square pedestal. The niche is crowned with a double chaitya window motif with floral designs. The top of the stupa is marked with a circular socket hole at the centre. The base is still partly buried.

<table>
<thead>
<tr>
<th>Height of stupa</th>
<th>0.66m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of medhi</td>
<td>0.17m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.33m</td>
</tr>
<tr>
<td>Thickness of band</td>
<td>0.13m</td>
</tr>
<tr>
<td>Height of niche</td>
<td>0.21m</td>
</tr>
<tr>
<td>Length of niche</td>
<td>0.19m</td>
</tr>
<tr>
<td>Perimeter of medhi</td>
<td>1.15m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.35m</td>
</tr>
<tr>
<td>Perimeter of anda</td>
<td>1.10m</td>
</tr>
</tbody>
</table>

Fragmentary drum portion of a stone votive stupa depicts four dhyani Buddhas in its cardinal directions in their respective mudras. The dhyani Buddhas are seated in padmasana over a pedestal. The medhi is badly damaged or broken and kept in front of STR-13 to the east and over the STR-12.

| Height of medhi | 0.24m |
| Perimeter of stupa | 1.30m |
| Diameter of stupa | 0.41m |

ii. Excavated Votive Stupas arranged in front of the Sculpture shed (Fig. 14)

The votive stupas both monolithic and structural and architectural fragments including fragments of railing pillars collected from the excavated area have been arranged in front of the sculpture shed. Since these objects contain important features and intimately associated with the past Buddhist heritage and in order to ascertain the chronology of site and objects, their description is felt sine-qua-non. These objects have been abbreviated as (V). Their description as follows:

V-1

Towards the sculpture shed on the left is placed fragmentary stone pieces one above another appearing to have been the parts of two different stupas. However, now it is kept over a circular cemented pedestal. The larger stone measuring 2.80m in circumference and 0.40m in height, while the top circular anda is 2.00m in circumference and 0.33m in height.
EXCAVATED VOTIVE STUPAS
ARRANGED IN FRONT OF SCULPTURE SHED

Fig.: 14
Structures

The top of anda is carved with a square hole in the centre.

Perimeter of larger stone: 2.80m
Diameter of larger stupa: 0.89m
Height of larger stone: 0.40m
Perimeter of upper stone: 2.00m
Diameter of upper stupa: 0.63m
Height of upper stone: 0.33m

V-2

Small monolithic votive stupa of plain surface (damaged) showing a medhi carved in low relief to support the hemispherical dome. The harmika is damaged.

Perimeter or circumference of stupa at anda: 0.95m
Diameter of stupa at anda: 0.31m
Perimeter or circumference of anda: 0.91m
Height of stupa: 0.43m
Height of medhi: 0.22m
Height of anda: 0.17m

V-3

Monolithic, simple and small votive stupa devoid of any decoration consists of medhi and anda. The stupa is carved in relief with a broad circular ring at base upon which rests the medhi also carved in high relief. The anda appears to be hemispherical capped by a damaged harmika. The lower part of anda is tapering slightly.

Circumference of medhi: 1.00m
Diameter of stupa: 0.32m
Circumference of anda: 1.00m
Height of medhi: 0.21m
Height of anda: 0.25m
Thickness of base ring: 0.40m
Height of stupa: 0.57m

V-4

Monolithic votive stupa composed of a plain medhi and an anda capped by a broken harmika. Both the anda and medhi are divisible into two equal halves. The anda is proportionately cylindrical in nature.

Circumference of medhi: 1.15m
Diameter of stupa: 0.36m
Circumference of anda: 1.10m
Height of medhi: 0.30m
Height of anda: 0.30m
Height of stupa: 0.66m

V-5

Monolithic stupa with unpretentious features composed of a plain medhi over which is a projected circular base/ring. The medhi and anda is divisible by a broad faceted band in the centre. The crowning harmika atop the hemispherical anda is damaged from the base.

Circumference of medhi: 1.15m
Diameter of stupa: 0.36m
Circumference of anda: 1.15m
Height of medhi: 0.20m
Height of anda: 0.25m
Thickness/height of ring base: 0.05m
Thickness of band: 0.09m
Height of stupa: 0.63m

V-6

Elongated cylindrical monolithic votive stupa with the base of harmika atop with bands and
facets is carved in relief with a broad circular ring base over which stands medhi and anda. The plain broad faceted band sandwiching the medhi and anda in the centre. The anda is cylindrical in nature.

Circumference of medhi 0.95m
Diameter of stupa 0.41m
Circumference of anda 0.90m
Height of medhi 0.18m
Height of anda 0.24m
Height/thickness of ring base 0.08m
Thickness of ring at centre 0.06m
Height of stupa 0.75m

V-7

Much dilapidated, weather worn, cylindrical this tiny monolithic votive stupa is the only remarkable piece showing heavy ornamentation composed of a medhi and an anda. The stupa is represented by an octagonal base with three receding bands upon which rests the octagonal shaped medhi carved in high relief with oblong niches in cardinal directions and alternated by arched niches at corners. The broad faceted ring separates the anda at the upper part. The base of anda is carved with a circular band of chaitya medallion damaged heavily, over this band is also another faceted band with four chaitya medallions in the cardinal directions. The well proportionate remaining part of anda is simple and without any decoration.

Circumference of medhi 1.10m
Diameter of stupa 0.35m
Circumference of anda 0.92m
Height of octagonal base 0.09m
Height of octagonal medhi 0.20m

Thickness of band over medhi 0.07m
Thickness of upper band medallion of anda 0.11m
Thickness of lower band medallion of anda 0.11m
Height of anda 0.37m

V-8

Thin slender, plain monolithic votive stupa is composed of a square pedestal supporting the circular medhi. On elevation, the medhi is separated from anda by a faceted band at the centre. Though the crowning harmika is absent but contains the square hole on the top.

Height of square base 0.12m
Arm of square 0.28m
Circumference of medhi and anda 0.90m
Height of medhi 1.20m
Height of anda 0.27m
Thickness of ring 0.06m
Height of stupa 0.65m

V-9

Much damaged plain votive monolithic stupa is broken into two pieces composed of a broad ring at the base supporting the medhi of low height. The medhi is separated from a large hemispherical anda by a plain projected band. The crowning harmika is damaged and without facets and bands. The stupa is badly damaged.

Circumference of medhi 1.00m
Diameter of stupa 0.32m
Circumference of anda 1.05m
Thickness of ring base 0.05m
Height of medhi 0.17m
### Structures

<table>
<thead>
<tr>
<th>Height of \textit{anda}</th>
<th>0.29m</th>
<th>Thickness of three ring band</th>
<th>0.08m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thickness of central band</td>
<td>0.07m</td>
<td>Height of stupa</td>
<td>0.71m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.65m</td>
<td>V-12</td>
<td></td>
</tr>
</tbody>
</table>

**V-10**

Tall cylindrical monolithic stupa damaged badly from \textit{anda} and broken into two pieces. On elevation, the stupa is carved with a square pedestal over which stands the \textit{medhi} of stupa which is ultimately separated by a faceted band at the centre from the \textit{anda}. The crowning \textit{harmika} is represented by its receding squares.

- Height of square base: 0.27m
- Square of arm base: 0.27m
- Circumference of \textit{medhi}: 0.85m
- Height of \textit{medhi}: 0.24m
- Height of \textit{anda}: 0.22m
- Thickness of band: 0.07m
- Height of stupa: 0.71m

**V-11**

The small but heavy monolithic votive stupa broken from base and the \textit{anda} is composed of a broad projected ring base over which is carved another thin band, over this rests the heavy drum of stupa. The drum of stupa is again separated by a thick band of three circular grooved rings from the disproportionate hemispherical dome. The crowning element makes its presence by the receding squares atop the stupa.

- Circumference of \textit{medhi}: 1.10m
- Diameter of stupa: 0.35m
- Height of \textit{medhi}: 0.2m
- Thickness of rings at base: 0.09m
- Height of \textit{anda}: 0.25m

**V-12**

Plain but heavy monolithic votive stupa composed of an elongated \textit{medhi} carved in lower relief supporting the hemispherical \textit{anda} is capped by the receding square base of \textit{harmika}.

- Circumference of \textit{medhi}: 1.40m
- Diameter of stupa: 0.44m
- Circumference of \textit{anda}: 1.40m
- Height of \textit{medhi}: 0.42m
- Height of \textit{anda}: 0.29m
- Height of stupa: 0.73m

**V-13**

Plain circular \textit{medhi} of a huge votive stupa, the upper surface of which is also plain. Over it is placed fragment of a sculpture in \textit{dhyana mudra}, only cross legged waist part is available.

- Circumference of stupa: 2.50m
- Diameter of stupa: 0.80m
- Height of stupa: 0.43m

**V-14**

Vertically damaged monolithic votive stupa of plain character showing a \textit{medhi} topped by a plain \textit{anda} is devoid of \textit{harmika} but with a central circular hole atop.

- Height of \textit{medhi}: 0.48m
- Height of \textit{anda}: 0.43m
- Height of stupa: 0.91m

Circumference could not be measured due to breakage.
V-15

Heavy squat monolithic votive stupa devoid of any decoration shows medhi in relief supporting a hemispherical but large anda capped by faceted harmika damaged badly.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of medhi of stupa</td>
<td>1.65m</td>
</tr>
<tr>
<td>Circumference of anda of stupa</td>
<td>1.65m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.52m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.27m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.37m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.81m</td>
</tr>
</tbody>
</table>

V-18

Fragments of votive stupa probably parts of medhi and anda. The drum is carved in high relief over which rests the lower portion of anda. The upper part is missing.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of medhi base</td>
<td>0.95m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.30m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.25m</td>
</tr>
<tr>
<td>Height of anda base</td>
<td>0.09m</td>
</tr>
<tr>
<td>Height of fragment</td>
<td>0.34m</td>
</tr>
</tbody>
</table>

V-16

Tiny monolithic votive stupa damaged from one end shows a square faceted pedestal in projection supporting a small drum over it. The cylindrical dome is separated from the drum by a projected faceted band.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of square</td>
<td>0.18m</td>
</tr>
<tr>
<td>Arm of pedestal</td>
<td>0.18m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.07m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.15m</td>
</tr>
<tr>
<td>Thickness of band</td>
<td>0.04m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.48m</td>
</tr>
</tbody>
</table>

V-17

Unpretentious plain, tiny monolithic votive stupa composed of a high drum carved in relief supports a hemispherical dome over it. The crowning element harmika is damaged atop the stupa.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of medhi of stupa</td>
<td>1.00m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.32m</td>
</tr>
<tr>
<td>Circumference of anda of stupa</td>
<td>1.00m</td>
</tr>
</tbody>
</table>

V-19

A tiny monolithic but disproportionate votive stupa composed of a thick basal circular ring over which supports a low drum, which is topped by a hemispherical large dome with an unfinished harmika atop.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of base</td>
<td>1.10m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.35m</td>
</tr>
<tr>
<td>Circumference of anda</td>
<td>1.05m</td>
</tr>
<tr>
<td>Height of basal ring</td>
<td>0.10m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.05m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.22m</td>
</tr>
<tr>
<td>Height of stupa</td>
<td>0.45m</td>
</tr>
</tbody>
</table>

V-20

Plain damaged monolithic votive stupa composed of a drum carved in relief rests the proportionate dome. The base of harmika is traceable atop.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of base</td>
<td>0.95m</td>
</tr>
</tbody>
</table>

72
Structures

Diameter of stupa 0.35m
Height of medhi 0.31m
Height of anda 0.31m
Height of stupa 0.65m

V-21
Heavy circular drum of stupa showing broken into two pieces is carved with a socket shallow groove for accommodating the dome over it. In the centre of this is a groove for keeping dharini.

Circumference of medhi 2.46m
Diameter of stupa 0.78m
Height of medhi 0.42m
Diameter of groove 0.35m
Thickness of groove 0.19m
Depth of groove 0.05m

V-22
Fragment of a pillar post (sthamba) showing octagonal in the centre of staff is crowned by a square space accommodating vase motif on each face. The top part of shaft is shown with a socket square hole to hold cross-bar (suchi).

Height of pillar 0.95m
Square arm 0.18m

V-23
Fragment of the pillar showing the same design like that of V-22 contains a hole in one of the square sides.

Height of pillar 0.82m
Square arm 0.20m

V-24
Fragment of a square pillar base showing decorative projected base over which is relieved an ornate elongated khura, kumbha and a plain patta alternated vertically by deep recess. The central part of shaft is plain but octagonal.

Height of fragment of pillar 0.64m
Square base 0.21m

V-25
Tiny monolithic votive stupa is carved with a circular projected ring which supports a low height drum. The drum is separated from an elongated cylindrical drum by a projected broad band. The harmika atop is survived at its base.

Circumference of medhi 0.85m
Diameter of stupa 0.27m
Thickness of ring base 0.04m
Height of medhi 0.14m
Height of anda 0.20m
Thickness of band 0.05m
Height of stupa 0.45m

V-26
Fragment of a pillar with square base showing projected base with khura, kumbha and in succession alternating recess in between, the middle part of shaft is octagonal.

Height 0.87m
Square base 0.24m

V-27
Fragment of square base of a pillar shows a kumbha and a plain patta sandwiching a recess. The central part is plain but octagonal.

Height 0.74m
Square patta 0.21m
<table>
<thead>
<tr>
<th>V-28</th>
<th>Thickness of band</th>
<th>0.05m</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Height of anda</td>
<td>0.26m</td>
</tr>
<tr>
<td></td>
<td>Height of stupa</td>
<td>0.92m</td>
</tr>
</tbody>
</table>

**V-31**

Monolithic well proportionate votive stupa composed of a projected basal ring resting a plain elongated drum. The medhi is separated by a faceted ring from the cylindrical dome. The square base of harmika is survived at the top.

<table>
<thead>
<tr>
<th>V-30</th>
<th>Circumference of stupa</th>
<th>1.12m</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Diameter of stupa</td>
<td>0.36m</td>
</tr>
<tr>
<td></td>
<td>Height of ring base</td>
<td>0.04m</td>
</tr>
<tr>
<td></td>
<td>Height of medhi</td>
<td>0.25m</td>
</tr>
<tr>
<td></td>
<td>Height of anda</td>
<td>0.29m</td>
</tr>
<tr>
<td></td>
<td>Thickness of band</td>
<td>0.08m</td>
</tr>
<tr>
<td></td>
<td>Height of stupa</td>
<td>0.73m</td>
</tr>
</tbody>
</table>

**V-32**

Fragments of drum of monolithic votive stupa shows projected double ring base and a plain elongated drum over which is a faceted circular band. The object is damaged from the vertical half.

<table>
<thead>
<tr>
<th>V-33</th>
<th>Height of medhi</th>
<th>0.28m</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Height of ring base</td>
<td>0.07m</td>
</tr>
<tr>
<td></td>
<td>Height of fragment</td>
<td>0.44m</td>
</tr>
</tbody>
</table>

**V-33**

Damaged fragmentary monolithic votive stupa shows chipping of two sides, thereby losing its circularity. The stupa stands over a projected circular base of two rings followed by a squat drum, a faceted band and a cylindrical dome. The crowning part is heavily damaged.
Structures

Height of ring base 0.09m  Height of ring base 0.09m
Height of medhi 0.17m  Height of medhi 0.30m
Height of anda 0.22m  Thickness of band 0.12m
Thickness of band 0.05m  Height of stupa 0.55m
Height of stupa 0.58m  V-34

Fragment of a coping stone of pillar has socket grooving to hold the cross-bar or suchi. The exterior part of the fragment looks like the hind part of an elephant with mid ridge line. Lower part is corbelled.

Length 0.54m
Width 0.27m
Thickness 0.22m
Depth of groove 0.13m

V-35

Tiny monolithic votive stupa with disproportionate execution shows a low height drum in relief at bottom by surmounting a hemispherical dome over it. The crowning harmika with bands and facets is an elongated feature with a square hole in the centre.

Circumference of stupa 1.10m
Diameter of stupa 0.35m
Height of medhi 0.16m
Height of anda 0.20m
Height of stupa 0.47m

V-37

Plain monolithic tiny votive stupa displays a small drum in relief with a hemispherical dome over it. The dome is crowned by a square faceted harmika with a hole in the centre.

Circumference of stupa 1.10m
Diameter of stupa 0.35m
Height of medhi 0.16m
Height of anda 0.20m
Height of stupa 0.47m

V-38

Architectural fragment is relieved with an ornamental makara and ratikera motif in one of its faces only. Beside the makara is shown on a part of rosette band.

Length 0.52m
Breadth 0.35m
Height 0.28m

V-39

Unfinished and damaged monolithic votive stupa, upper half of the dome is damaged badly. The drum below which is carved in low relief, while the hemispherical dome is bereft of harmika.

Circumference of stupa 1.15m
Diameter of stupa 0.36m
Height of medhi 0.22m
Height of anda 0.20m
Height of stupa: 0.46m

Fragment of coping stone of a pillar (sthamba) showing circular column with heavy capital and a socket rectangular hole for holding suchi or cross-bar. The outside of pillar top looks like rear part of an elephant.

Length: 0.65m
Width: 0.34m
Depth of socket hole: 0.18m

Tiny weathered plain votive stupa composed of medhi and a anda without harmika, the drum is carved in relief to support the hemispherical anda.

Circumference of stupa: 0.95m
Diameter of stupa: 0.30m
Height of medhi: 0.17m
Height of anda: 0.18m
Height of stupa: 0.38m

Fragment of dome of stupa with a large square hole atop.

Circumference of stupa: 1.37m
Diameter of stupa: 0.44m
Height of anda: 0.26m

Fragment of a coping stone of pillar with an octagonal shaft. The exterior of top is much elongated with a thick mid-ridge looks like a circular band. The socket groove is provided to hold the cross-bar.

Length: 1.00m
Thickness: 0.22m
Width: 0.32m
Depth of grooved hole: 0.20m

Fragment of a stupa possibly bottom part of a circular medhi.

Circumference of stupa: 2.20m
Diameter of stupa: 0.70m
Height of stupa: 0.25m

Fragment of hemispherical anda of a massive votive stupa showing a base of square harmika atop.

Circumference of stupa: 2.00m
Diameter of stupa: 0.64m
Height of anda: 0.41m

Fragmentary part of hemispherical anda of massive votive stupa shows a base of large square harmika atop.

Circumference of stupa: 1.95m
Diameter of stupa: 0.62m
<p>| Structures |
|-----------------|-----------------|-----------------|
| Height of Anda  | 0.34m           | Height of Anda  | 0.43m           |
| V-48             |                 | V-52            |                 |
| Unfinished massive drum of a votive stupa showing top surface with a small hole in centre for keeping dharini. The edges are slightly slanting in side, probably left unfinished. | | Unfinished hemispherical Anda of stupa with square harmika and a square hole in the centre. | |
| Circumference    | 2.55m           | Circumference   | 1.50m           |
| Diameter of stupa | 0.81m          | Diameter of stupa | 0.16m          |
| Height           | 0.50m           | Height          | 0.32m           |
| V-49             |                 | V-53            |                 |
| Drum of a massive votive stupa with top surface shows a circular deep recess in centre of 5cm. Its diameter is 28cm. | | Unfinished damaged squat medhi but the hemispherical Anda of stupa has broken top. Only square recess of harmika is survived. | |
| Circumference of stupa | 2.50m        | Circumference of harmika | 2.05m          |
| Diameter of medhi | 0.78m          | Diameter of stupa | 0.65m          |
| Height           | 0.45m           | Height          | 0.30m           |
| V-50             |                 | V-54            |                 |
| Anda of a plain large votive stupa lies upside down the bottom surface is along a projected groove with a central circular hole for fitting to the drum. | | Damaged architectural fragment with projected faces showing a foliated tailed peacock with beaded garland in its beak carved in relief within a projected niche with beaded border. To the bottom is another indeterminate design beyond description. The other face of the fragment is decorated with scroll motif within a projected niche. | |
| Circumference of stupa | 2.60m        | Length          | 0.53m           |
| Diameter of stupa | 0.82m          | Breadth         | 0.48m           |
| Diameter of projected circular groove | 0.42m       | Thickness       | 0.30m           |
| Thickness        | 0.50m           | V-55            |                 |
| Height           | 0.55m           | Miniature plain monolithic votive stupa is exhibited with a square medhi superimposed with a hemispherical dome crowned by a damaged harmika. | |
| V-51             |                 | Circumference of stupa | 0.82m          |
| Hemispherical dome of a large votive stupa with a square harmika base is with a circular hole in centre. | | | |
| Circumference of stupa | 1.90m    | Circumference of stupa | 0.82m          |
| Diameter of stupa | 0.60m          | | |</p>
<table>
<thead>
<tr>
<th>Diameter of stupa</th>
<th>0.26m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of medhi</td>
<td>0.10m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.16m</td>
</tr>
<tr>
<td>Height</td>
<td>0.34m</td>
</tr>
</tbody>
</table>

**V-56**

Miniature damaged monolithic votive stupa composed of medhi and anda, the upper part of anda is broken and damaged. The medhi is carved in low relief.

<table>
<thead>
<tr>
<th>Circumference of stupa</th>
<th>0.78m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter of stupa</td>
<td>0.25m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.18m</td>
</tr>
<tr>
<td>Available height of anda</td>
<td>0.18m</td>
</tr>
<tr>
<td>Height</td>
<td>0.36m</td>
</tr>
</tbody>
</table>

**V-59**

Tiny damaged monolithic votive stupa exhibits a high faceted circular projected platform to surmount the square medhi with a base of double projected ring. The medhi is separated from the hemispherical anda by a broad projected faceted band. The crowning square harmika is damaged badly.

<table>
<thead>
<tr>
<th>Height of platform</th>
<th>0.11m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter of stupa</td>
<td>0.26m</td>
</tr>
<tr>
<td>Circumference of stupa</td>
<td>0.90m</td>
</tr>
<tr>
<td>Height of drum including ring</td>
<td>0.10m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.13m</td>
</tr>
<tr>
<td>Thickness of band</td>
<td>0.08m</td>
</tr>
<tr>
<td>Height</td>
<td>0.46m</td>
</tr>
</tbody>
</table>

**V-60**

Much damaged weather-worn small monolithic votive stupa displays a circular projected rim at base to accommodate the medhi. Surmounted by a cylindrical anda, the medhi is separated by a projected band at the centre. Harmika is completely damaged.

| Circumference of stupa | 0.90m |
Structures

<table>
<thead>
<tr>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter of stupa</td>
<td>0.29m</td>
</tr>
<tr>
<td>Height of ring base</td>
<td>0.04m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.18m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.27m</td>
</tr>
<tr>
<td>Thickness of band</td>
<td>0.04m</td>
</tr>
<tr>
<td>Height</td>
<td>0.57m</td>
</tr>
</tbody>
</table>

**V-61**

Cylindrical wellproportionate monolithic votive stupa exhibits a medhi and anda separated by a corbel band in centre. The square harmika of receding order with damaged top is carved.

<table>
<thead>
<tr>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference of stupa</td>
<td>1.04m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.33m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.22m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.22m</td>
</tr>
<tr>
<td>Thickness of corbel band</td>
<td>0.06m</td>
</tr>
<tr>
<td>Height</td>
<td>0.59m</td>
</tr>
</tbody>
</table>

**V-62**

Plainly dressed monolithic votive stupa is carved with a medhi in relief surmounted by a hemispherical anda. The base of square harmika is present atop.

<table>
<thead>
<tr>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference</td>
<td>1.05m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.33m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.24m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.23m</td>
</tr>
<tr>
<td>Height</td>
<td>0.48m</td>
</tr>
</tbody>
</table>

**V-63**

Square monolithic votive stupa shows a small medhi in relief and a heavy hemispherical anda over it. The damaged base of harmika with hole is present.

<table>
<thead>
<tr>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumference</td>
<td>0.98m</td>
</tr>
<tr>
<td>Diameter of stupa</td>
<td>0.31m</td>
</tr>
<tr>
<td>Height of medhi</td>
<td>0.15m</td>
</tr>
<tr>
<td>Height of anda</td>
<td>0.22m</td>
</tr>
<tr>
<td>Height</td>
<td>0.41m</td>
</tr>
</tbody>
</table>

**B. Apsidal Chaityagriha**

The elliptical mound located between the large banyan tree and to the north-east of the sculpture shed on the hilltop was subjected to digging. Before excavation it presented the appearance of a sort of flat surface amidst the undulated and uneven surroundings of the slope area. The mound rose to maximum height of 4.00m above the surroundings of the south-eastern side. The area for the convenience of the excavation was earmarked as Lalitagiri 2 (LTG 2). The surface findings of the area indicated that this could be a stupa complex as fragmentary bases of medhis, dressed and semi dressed stone members, bricks, potsherds scattered all over. The excavations carried out here during 1986-87 and 1987-88 have revealed a huge chaityagriha of the earliest antiquarian importance of the site along the maximum cultural deposit at site (Pl. XXI). The chaityagriha is apsidal in its layout. This structure was one of the most important components of the site which is termed as STR-1. So far none of the excavated Buddhist sites in Odisha have revealed such a unique structure till 1986-87. Of course, during the excavations of Udayagiri 2 similar type of structure was brought to light by the Excavation Branch-IV, Archaeological Survey of India, Bhubaneswar in 2001-02. Prior to it, there existed only an excavated remains of laterite built apsidal structure but affiliated to Jain faith on the hill-top of Udayagiri (Bhubaneswar) in
1958 (Indian Archaeology 1958-59 - A Review, pp. 38-39). The tradition of construction of apsidal structure begins in second century BCE at Mathura. Its construction was also known at Vidisha and Sanchi (Madhya Pradesh) Taxila now in Pakistan, Nagarjunakonda, Chejrala (Kapotesvara temple) in Andhra Pradesh during third-fourth century CE and Durga temple at Aihole (Karnataka) in seventh century CE. Side by side, the excavations also revealed that apsidal chaityagriha was surrounded by brick and masonry votive stupas of varied dimensions maybe regarded as a sacred place to memorialize the deceased Buddhist clergy. The chaityagriha-cum-stupa complex (Pl. XXII). The structures of stupas surrounding the chaityagriha shall be dealt in a separate chapter.

The apsidal chaityagriha at Lalitagiri (Figs. 15 and 16) bears close resemblance with the Andhra Pradesh counterparts, therefore suggesting an early date. The available associated structures of stupas (both structural and votive), epigraphs, style of sculptures as well as the stratigraphy of the site suggest that the apsidal structure was in use right from early Christian era till eighth-ninth century CE.

The stratigraphy of the site was though badly disturbed due to heterogeneous depositions and robbing, but the excavations unearthed that the structure and the area under the question had a prolonged successive occupation since its inception. It was observed that one structure had been erected directly upon the other without removing or dismantling the previous ones. Therefore, it is precisely workable to date these structures on the basis of stratigraphy alone. However, three main floor levels (working levels) can be distinguished which correspond to the beginning to the end of the activities at the site. The original stupa and inscribed pedestal of Kushana-Brahmi inscription and stupa in trench G 2, the brick stupa in trench nos. E4 and E3, the largest stone stupa and the apsidal brick structure are almost on the same floor (working level) though they have their individual flooring and belong to early period i.e., first-second century CE (Pls. XXIII and XXIV).

The second structural phase is represented by the widening of the original brick stupa with apsidal frontal porch in third century CE, which remained in use for at least two-centuries. The widening of stupa was evidenced by two fine brick veneering surfaces and the core filling in between (Pl. XXV). In this period, a stone built approach path-way with the semi-circular end was projected from the eastern or entrance side. Constructions in different phases and periods and the provisions for rammed lime kankar floor and sockets for erection of temporary platform were made. This is supposed to be the close coeval to the Andhra -Satavahanas during the beginning of second century CE.

It seems that brick stupa of structural phase II collapsed or damaged later and over its remnants was constructed the inner stupa of apsidal chaityagriha in a reduced size providing the ambulatory path on the remaining drum portion of earlier brick stupa within the apsidal chaityagriha. The construction of apsidal chaitya might have been taken place during sixth-seventh century CE as is already evident on palaeographical grounds during the post-Gupta age and remained under use till its final extinction in tenth-eleventh century CE.

The structure proper of the apsidal chaityagriha facing east measured 22.00m in length and about 11.50m in breadth. The wall has a thickness of 3.30m provided a inner space of 4.80m width. In this space a circular stupa with an average diameter of 3.35m was constructed towards the western side. The base mouldings and stone paved apron further extended the area around this stupa.
Plate XXI: Apsidal Chaityagriha: section looking west

Plate XXII: Apsidal Chaityagriha: during excavation, view from east
APSIDAL CHAITYA GRISHA
ELEVATION (SOUTHERN SIDE)

DRAWN BY S.K. DEY:
DRAUGHTSMAN GR-11
BHUBANESWAR CIRCLE

Fig. : 16
Plate XXIII: Apsidal Chaityagriha: after excavation, view from east
Structures

Plate XXIV: Stupa of Chaityagriha with fallen pillars

Plate XXV: Apsidal Chaityagriha: view from south
In the remaining interior floor area, a compact ramming with lime kankars was provided for easy thoroughfare and circumambulation of the devotees (Pl. XXIII).

The carved stone pillars with socket holes have been found lying near this stupa suggest the tradition of erection of stone railing around the stupa to keep the devotees at certain distance from stupa. The court yard around chaityagriha is found paved with stone slabs on the northern, western and southern sides. It is evident from the shape and size of the these stone slabs that this paved material was used in earlier stupas and structures and it was re-used in the pavement after the decadence. However, the area in front of the entrance on the east was rammed with brick jelly mixed with mud. About 80cm thick, this ramming-cum-filling provided a levelled surface in front of chaityagriha. This brick jelly ramming begins along the foundation and ends at the plinth level with a thin top layer of stone chips (Pls. XXIV - XXV).

While cutting the rammed lime flooring inside apsidal chaityagriha, the drum portion of an earlier brick built stupa was encountered. Inside the apsidal portion was traced the base of stone built circular chaitya (stupa). It was provided with a stone pavement in a radial fashion which extends towards east (entrance side) and the remaining part of pavement with kankar nodules mixed with lime had been done over this. A massive head of Buddha (Reg. no. 45) carved out of khondalite measuring 95 x 70 x 60cm was placed in the centre of stupa (Pl. XXVI). Probably this head was enshrined as presiding object or relic (dhatu) of this structure and possibly served the purpose of the main centre of worship. The fallen monolithic carved pillars around it show that the chaitya was once encircled by pillars. The stupa was built of two veneered brick faces and the core filling was made in between the gaps. This indicates that the brick stupa was once enlarged by widening the original one by 1.30m as the diameter of first veneered face in 7.60m and thereby the second veneered face in 8.90m. On plan, it was with a porch of 5.00m in length with a semi-circular other end which was connected to the larger stupa i.e., second veneered face is having the projected width giving an idea of analogous stupa structure at Guntupalli in Andhra Pradesh.

All the above enlargements/alterations imposed within the apsidal chaityagriha are suggestive of constructions might have taken place during the post-Gupta period.

In front of the entrance on the east of the apsidal chaityagriha beneath the brick pavement exposed a stone paved path-way measuring 10.0m in length and 3.50m in breadth which appears to have been the main approach to the brick stupa during earlier period. This approach path-way was delinked with the porched brick stupa in front due to superimposition of apsidal chaityagriha with semi-circular end which was constructed during at least three phases but bifurcating rammed flooring. This stone paved path-way contains the names of donors in highly stylistic shell script character datable to post-Gupta period i.e., sixth century onwards (not deciphered yet). However, the inscriptions have some resemblance with those of the Rajgriha (Bihar) counterparts datable to fourth-fifth century CE. On the southern side of this path-way, a square pedestal (1.40 x 1.40m) was found containing an inscription in Brahmi script of first-second century CE. The inscription was deciphered by K.V. Ramesh of Epigraphy Branch, Archaeological Survey of India. The inscription seems to record the "completion (samavita) of the seat (asana) of Adatamana probably jointly by Vinaya, a resident of Baddhamana, a certain Vinayadhara and his disciple Bodhhitini, a resident of Aggotisila" (Indian Archaeology 1987-88 - A Review, pp.89-90). On either side of stone paved path-way, the
Structures

post-holes in the form of stone sockets found on the floor, which were meant for erection of temporary platforms.

The huge brick apsidal chaityagriha has preserved only the plan i.e., basement and an elevation portion of the southern wall with three base mouldings. The base mouldings of apsidal chaityagriha are reminiscent of the typical early Odishan temple architecture (Pl. XXVII).

The apsidal chaityagriha made of finely jointed brick work, has preserved mouldings like tall khura (70cm), a plain recess, kumbha or noli (50cm) and a faceted patta (45cm). Varieties of bricks (size wise) were used in these structures in different phases, the largest brick being 42 x 24 x 08cm in measurement and other bricks vary from 39 x 29 x 07cm to 29 x 20 x 07cm. The extant height of the survived edifice on southern wall is 1.65m with maximum 24 courses of brick. Stylistically and on the basis of base mouldings, that the edifice was renovated in post-Gupta period i.e., structural phase III. This is further corroborated by the presence of inscribed votive stupas datable between seventh and eighth century CE.

Juxtaposed to the series of shell inscriptions in front of the grand edifice was found a bas relief depicting a half medallion possibly the base of a decorative stone pillar measuring 90cm in height and 30 x 30sq.cm fixed on the left side of the pathway leading to brick stupa. The art piece has striking similarities with that of Bodhgaya and datable to circa second-first century BCE. Besides the recovery of fallen monolithic pillars with lenticular sockets to hold suchis around the early structure of central stupa of the apsidal chaityagriha substantiated that the antiquity of edifice can be pushed back to the early Christian era.

However, it may be pertinent to mention here that the votive stupas have been found mainly around the largest stone stupa in the centre of apsidal chaityagriha (discussed earlier see pp.67-79). The square and rectangular pedestals of various sizes built in both brick and stone cover considerably a large portion of the excavated area. These pedestals constructed in different periods are the evidences of continuous constructional activities of the area. For example, it was observed that on the same flooring level of apsidal chaityagriha, inscriptions belonging to Kushana, Gupta or early medieval periods found to substantiate its continuous use right from early Christian period to early medieval period.

Besides, a large number of fallen votive stupas and sculptures of Buddha in various postures retrieved from excavation and re-arranged on its peripheral region (pradakshina patha). Images of Buddha were arranged the following the alignment of the apsidal shape. In this alignment, some of the votive stupas were interspersed with sculptures. A total of 39 sculptures bearing legacy of the Gupta art idiom are exhibited here. These sculptures were recovered from the uppermost level in dislodge condition from their original places (Pl. XXVIII). Probably, these sculptures were re-arranged after some disturbance at the site in subsequent periods (Pl. XXIX). From the close examination of the chaityagriha, it is evidently clear that the constructional activities had undergone at least in three phases. In the first phase, the stupa was built (3.35m dia.) that enshrined a consecrated head of the Vairochana Buddha (Pl. XXVI, Regd. no. 45). Subsequently, a pradakshina patha with a projected porch and Chandrashila in front were added to it. In the next phase, an apsidal enclosure in brick was added to. However, the inner pradakshina remained in use. In third phase, the periphery of apsidal structure was given a face lifting by laying out a wide masonry path-way (pradakshina patha)

48 Anuvendu Nath, 'A Portable Stupa in the Magadha style', Lalit Kala, No. 26, New Delhi, 1992, p.16.
Plate XXVI: Stupa with monolithic head of the Vairochana Buddha in situ

Plate XXVII: Apsidal Chaityagriha: base mouldings view from south
Plate XXVIII: Apsidal Chaityagriha: view from north showing arrangement of votive stupas interspersed with the Buddha images

Plate XXIX: Apsidal Chaityagriha: view from south showing the arrangement of images of Buddha in situ
having a width of 6.50m edged on the exterior by a kerb of 0.60m wide and 0.20m high along with votive stupas and also a large number of un-inscribed sculptures of the Buddha. Besides, a host of stone antiquities were unearthed including sculptures of Buddha in different postures, Jambhala being noteworthy (Pl. XXX).

C. Monastery 1

The large mound to the north east of chaityagriha showing a depression in the centre of elevated alignments afforded sufficient scope to the excavation team to presume that it could be a large monastic structure. But the entire area of large mound was full of shrubs, creepers and vegetation and quite inaccessible. The five metre high uneven mound was taken for spade-work for two seasons (1988-89 and 1989-90). The excavations unveiled the remains of a full-fledged monastery (Pl. XXXI). The layout of this principal unit of Buddhist edifice here was perhaps selected for the availability of sufficient space which lies almost midway between the stupa on hill-top and chaityagriha.

Being this monastery excavated first, it was named as Monastery 1 (Fig. 17). This imposing monastery covers 36sq.m is of the age old chatuh-sala type. Construction of the monastery is mainly in brick in the layout, although stone is sparingly used in the frontage, kerbs of courtyard, staircases etc. The monastery facing east consists of a spacious central courtyard around the four sides of which runs a verandah, which in turn, is surrounded by seventeen cells, a sanctum chamber on the west though found in a much dilapidated condition (Pl. XXXII). It has a front porch flanked by pylon which opens into verandah. The monastery appears to have been double storied, as known by the presence of flight of steps on the south-east corner of eastern arm of monastery and is approachable through the verandah in the east. The monastery is the largest among the monastic establishments of Lalitagiri notable not only for imposing appearance but also for its symmetrical balance and plan (Pl. XXXIII).

The monastery reveals two constructional phases viz., the first structural phase belongs to the period when the ground floor of the monastery was used. In the second phase, the entire monastery was shifted to higher level (upper storey) with construction of steps. The opening of cells of monastery (ground floor) has been sealed and the additional walls were erected to put to an end the movement of inmates in the lower level. Accordingly, cells were constructed on the upper storey. The much dilapidated shrine chamber of the ground floor seems to have been abandoned in the second phase. The verandah used to give access to the cells with earlier phase but were blocked from both sides leaving the question that how these cells were entered (Pl. XXXIV). It is therefore surmised that levels of occupation of these cells raised in successive phases and the whole revetment of front walls was also renovated. Thus, at the time of renovation the cell openings of earlier level were flashed nicely leaving no trace of previous construction as exemplified in most of the leading monastic establishments viz., Nalanda in Bihar, Udayagiri, Ratnagiri in Odisha etc.

Though there is no direct evidence from the monastery, but on the basis of the available epigraphs, seals and sealings, inscribed sculptures, ceramics, architectural fragments some of those have close affinities with temples of Bhubaneswar ascribable to circa eighth-eleventh century CE. Hence, the first phase of monastery in all probability could have been built during eighth-ninth century CE when the Bhaumakaras patronized Buddhism in this region. The monastery was in flourishing condition and enjoyed its prime days during
Plate XXX: Apsidal Chatuyagriha: fragments of a colossal Buddha image with Jambhala.
Plate XXXI: Monastery 1: during the excavation, view from west
MONASTERY 1 PLAN
Plate XXXII: Monastery 1: after excavation

Plate XXXIII: Monastery 1: view from west, after conservation
Structures

circa eighth-ninth century CE. It is but natural to assign the second phase of monastery to circa tenth-eleventh century CE.

The imposing edifice is in quadrangular plan of 36x36m externally. The whole monastery was constructed in fine brick. The size of the bricks built on a slope after proper dredging the earth and boulders making the space almost even and plain, the monastery looks over to the opposite cliff of the Parabhadi hill. The establishment exposed badly robbed off and some of the walls had been even reduced to the foundation levels. The whole construction though is entirely of brick in clay mortar but the use of stone is restricted to the entrances, pillars, verandah, kerb, steps and drain. Of the walls, the facing bricks are larger and smoothly chiselled with fine joints, while the core is made of courses of small bricks. The peripheral wall is 3.00m thick and rises in receding footings from the foundation. The plinth level is marked by a round edged moulding. A few pieces of bricks carved with floral and geometric designs found from excavations are suggestive of the existence of superstructure of the monastery (which is totally missing) was ornamented with these bricks.

The monastery is approached through a porch. The porch measures 6.20m in length and 3.30m in width. The width of threshold is 1.90m. Unlike the Ratnagiri monasteries, here porch is not projected beyond the main peripheral wall alignment. The door-frames and other accessories of entrance gate are missing only a brick pylon raised upon a stone base is partly survived on the southern side of entrance. The porch is flanked by cells on either side and opens into verandah through a wide masonry door-sill. The entrance of 1.30m wide is flanked by a pillar of 2.00m high each on the either side.

The entrance leads to a verandah, the width of which varies from 2.70m to 3.00m in different wings with four extensions (between the corner cells of the four wings), facing cardinal directions, thus resembling the plan like the megalithic cist burial. The running verandah which once had a pillared roof of 2.50m high.

The verandah pillars rested upon a stone slabs (1.10m wide and 0.22m high) built on a base of two courses of stone. The top course of the kerb is almost robbed. On the extant portion of the top course are the shallow bases upon which the verandah pillars were erected and clamped with iron pins.

The verandah and the courtyard was separated by a kerb. The floor of verandah is missing, however at one place in southern verandah, traces of brick grit ramming are discernible. The corner extensions of southern and western verandah are paved with bricks.

As already noted, the verandah flanks a vast courtyard of 12.60sq.m and extends from the basement of stone kerb. The flooring of the open courtyard is totally missing. The courtyard sharply sloped towards north-eastern corner, where the accumulated rain water used to have been channelled and drained out through a masonry drain to the outside of monastery. The drain measures 11.00m in length with width of 0.30m and depth of 0.20m respectively.

The drain runs below the northern kerb, floor of verandah (northern). Its top is covered by khondalite stone slabs. The bottom of drain is deep and gradient towards eastern exterior facade of monastery. It passed through the eastern outer wall of the northern corner of monastery. The outlet of drain was built into stone projected in the exterior of the wall on the east (Pl. XXXV).

As mentioned earlier, the width of outer wall is 2.85m. This wall also served as the rear wall for cells (as the cells are having openings towards verandah). The outer wall of
the monastery rose with projected footings at bottom which are in receding order towards top. The available maximum height of wall (ZM-15) is 3.72m. The first footing is 1.00m high and its uppermost course is round edged. Compact rammed earth mixed with small brickbats was noticed on both sides of the walls, perhaps used as filling for the foundation trench. The foundation of wall was laid on stone rubble masonry.

The inner wall (parallel to the outer wall) was 1.70m wide and thickness of the partition wall of cells varied from 1.20m to 1.40m.

The cells were arranged in the following manner possibly with a frontal opening: five each on the north and south sides, while three on the east and four on the west side, thus seventeen in number (Pl. XXXVI). The length of the cells has been varying between 1.70m to 3.80m while the average length varies from 2.80m to 2.90m. The central shrine is badly damaged due to brick robbing and vandalism in the past. However, the extant sanctum measures 4.00x4.89m approximately. It is flanked by comparatively small cells on either side. The architectural stone members embellished with lion figures of bharavahaka, warrior figures, purnaghata with scroll-work from the shrine chamber during excavations are suggestive of the fact that the shrine was once decorated with these elements. Stylistically, these are datable to circa seventh-eighth century CE.

The cells have been found in the course of excavation were closed from all sides, however it can be presumed on the basis of analogous condition of the monastery in Udayagiri I where doors have been successfully located and opened that the openings were on the front side with approach from verandah.

A stone built stair case with four steps lying intact in situ in the southern corner of east wing approachable through eastern verandah indicates the use of upper level (storey), when the occupational level was shifted from ground floor to higher level (Pl. XXXVII).

An additional opening attached to the eastern verandah extension on south almost contiguous to the flight of steps was exposed (Pl. XXXVIII). A 1.67m wide opening door grille had two leaf doors as indicated by the presence of shallow sockets on either side behind the door grille to the southward a flight of four steps provided seems to have been the handiwork of later period. Each step measures 0.32x0.21x1.00m. The doors were moved upon these stone sockets. The doors were shut and locked from inside with argala (the horizontal bar) as two sockets with stone casing are visible with right side jamb; the left side jamb is damaged. The presence of such secondary entrance-cum-exit of the monastery was probably meant for entry for privileged members or for exit in case of emergency.

On the rear side of the monastery, a water reservoir of 7.05m length, 4.20m width and 3.00m depth made of brick has been exposed (Pl. XXXIX). The western back wall of monastery forms its eastern boundary while the other sides are enclosed by natural rock boulders. A low retaining wall is raised on the northern and southern sides upon rock boulders to check the overflow of water from sides. This structure was purely of utilitarian in character used to contain rain water for the use in dry seasons by the inmates of monastery.

The central shrine located to the west of monastery was found to be much damaged and dilapidated due to merciless brick robbing in past. It is devoid of any sculpture. Beside, the recovery of tiny images of Vishnu, Mahisasuramardini resembling the folk deities inside the monastery indicate that the keeping
Plate XXXIV: Monastery 1: view from south wing showing verandah and kerb

Plate XXXV: Monastery 1: eastern wall with a covered drain
Plate XXXVI: Monastery 1: cells of north wing

Plate XXXVII: Monastery 1: steps leading to upper storey
Structures

Plate XXXVIII: Monastery 1: secondary entrance to the south

Plate XXXIX: Monastery 1: cistern on its back side
of Hindu deities by monks within Buddhist monastery was not a taboo as was also known from the monasteries of Nalanda, Ratnagiri and Udayagiri etc.

Though the flight of steps provided in the south-eastern corner of the monastery leading to upper level (storey), but the traces of any structural remains were not found.

However, the cells of upper level possibly were constructed in the same line as those of the ground floor. Having sealed and packed the ground floor cells, the roof and top of cells used as the floors of upper level cells as evident from their dimension. Whether the walls of ground floor and upper storey followed identical thickness or not, remains to be ascertained.

D. Monastery 2

The mound located in the extreme north of the oval shaped Landa hillock termed as LTG 4. The archaeological mound LTG 4 is in the very proximity towards south of village settlement of Lalitgiri. The small mound containing archaeological potentiality as evident from various surface indications in the form of debris of brick, brickbats, potsherds stone architectural members and remains of structures peeped through surface (Pl. XL). Further, ruins of a later stone structure with almost intact stone pillars existed beneath which lies the remains of a brick structure. Hence, after a thorough survey, the mound was taken for archaeological investigation between 1989-1991.

The excavation of mound at LTG 4 revealed that the comparatively a small monastery facing east stands over the rocky out-crop which seems to be the base for layout of walls (Pl. XLI). Hence, the excavation of walls could not go deep in these places and perhaps after mindless vandalism and brick robbing, only a few traces are available in these areas. The small brick built monastery is in badly denuded condition (Pl. XLII). The size of brick are not uniform and mainly built of re-used bricks of earlier structures in the complex (Fig. 18).

On the basis of structural remains exposed and other evidences, it appears to have been constructed in a very late period of Buddhism. However, it belongs to one constructional phase. It comprises a courtyard, verandah, cells and a sanctum chamber in west. The entrance on the east is marked with stone pavement flanked by two door-jambs, the trace of the pillar bases discernible in the shape of depressions. The archaeological spade-work also revealed that it was rectangular in plan (17.00x18.50m). The outer wall (north) served as the inner back wall of the existing cells as in the case of Monastery 1.

There are four cells in northern wing and two in the western save for sanctum or shrine chamber. The shrine chamber is flanked by cells on either side (Pl. XLIII). The southern and eastern wings have not been completely excavated due to wiping out of evidences. The cells measure roughly 4.00sq.m. The thickness of partition wall between cells is approximately 1.00m. Inside the cells of northern wing the centre of which were some rectangular shaped brick structures resembling samadhi (grave) tapering to exposed top, giving an idea of later construction carried out inside cells of monastery when it was completely deserted or abandoned.

A masonry drain outlet runs through western extension of verandah and falls at the northern exterior wall. The width of verandah measures 2.50m.

The floor including verandah, courtyard and cells are brick jelly rammed. The exposed courtyard measures 5.20x5.10m. The available quadrangular stone pillar of the monastery at the site is bedecked with a beautiful image of
Plate XL: Monastery 2: general view before excavation

Plate XLI: Monastery 2: view during excavation
Excavations at Lalitagiri

Plate XLII: Monastery 2: excavated structures view from south

Plate XLIII: Monastery 2: view of sanctum and drain (E-W) in the foreground
MONASTERY 2
PLAN

Fig. 18.
standing divinity over an alcove at bottom. Interestingly, these were Vajrayana figures resembling Saiva images. Possibly subsequent efforts were made by people to revive the past glory of the Buddhist site when it was deserted as known from the addition and alteration of structures.

The available structural remains at the site was a small edifice devoid of the traditional chauhsala pattern in its composition. It reminds the isolated single wing monastery of Ratnagiri to some extent though the present monastery had all four wings as is evident from close study of the excavated structures.

However, on the basis of archaeological evidence and on stylistic ground, the Monastery 2 was assignable to circa post-thirteenth century CE.

**E. Monastery 3**

In the locality of LTG 2, one more brick built edifice was brought to light and has been numbered as Monastery 3 (Pl. XLIV). The structure is almost between the apsidal structure and the Monastery 1 and more contiguous to the north of apsidal structure and a modern matha under the banyan tree (Pl. XLV). The Monastery 3 constitutes the central most point of the elliptical hillock Nandapahara. The excavation carried out during 1990-92 has brought to light the large monastery (Pl. XLVI).

The Monastery 3 (Fig. 19) faces south-east. Generally, the monasteries excavated in India have shown their orientation towards cardinal direction i.e., east, west, south and north. But the present case is an exception. The builders of monastery might have chosen this orientation as per the convenient situation of the slope of hillock and advantage to the followers. Hence, facing to the cardinal direction of monastery was not possible in the present case and has analogous quadrangular plan. It was designed on a comparatively modest scale. The monastery has suffered loss due to brick robbing in the past. Most of the walls have survived up to the plinth level could be exposed (Pl. XLVII). The whole mound before exposition of the monastery was covered with brick dump mixed with reddish-cum-greyish colour soil formed due to massive brick robbing and deposits of rolled material and clay formed by annual rain.

Monastery 3 is the earliest among all the excavated monasteries of Lalitagiri. It appears to have been in use for a pretty long time right from post-Kushana or early Gupta period until the advent of the Bhaumakara ascendency in eighth-ninth century CE, the fact of which is supported by various archaeological evidences found in different cultural horizons at the site. In this monastery, at least two structural phases were noticed. The monastery was built over the earlier existing brick walls of ancient structure, probably contemporary to the construction of apsidal structure, in the period I, endorsed by evidence like Kushana-Brahmi inscription. In the period II, Monastery 3 witnessed a flourishing period with prosperity.

The types of epigraphical evidences found from different cultural layers at the site, assign the monastery to early Gupta period to eighth-ninth century CE.

Like the Monastery 1, this quadrangular monastery consists of a courtyard in the centre, a running verandah in front of the series of cells, a shrine chamber and a secondary doorway in the right arm (south-eastern and north-western) contiguous to the flight of steps in the south-western corner. The said doorway was subsequently closed for which the evidence present aptly support this fact. The monastery measures 28sq.m. The brick work of the monastery is finished with fine clay mortar. The use of stones was confined to the thresholds of cells, steps, kerb and drain. The usual brick sizes used in the monastery are 8x15x24cm and 8x14x22cm.
Plate XLIV: Monastery 3: view from the west before excavation

Plate XLV: Monastery 3: view of excavation with Chaityagriha on the background
Plate XLVI: *Monastery 3: during excavation*

Plate XLVII: *Monastery 3: after excavation*
Structures

MONASTERY 3
PLAN

Fig. : 19
The outer wall of the monastery served as the rear wall for the cells. Its thickness varies from 1.90m to 2.35m survived up to the maximum height of 2.20m with several offsets. The plinth level was marked by a round-edged moulding. Some of the bricks are carved with floral designs.

The south-east facing monastery is approached through the main entrance whose length is 4.50m and width is 6.30m survived only up to plinth level in the left, while the right side is missing even below the plinth. The fragmentary pieces of door-sill, door-jambs, lintel portion lie scattered here and there.

The entrance of monastery is flanked by a cell on either side. Total 13 cells have been located, 5 in left wing (Pl. XLVIII) and 5 in right, while 3 in rear flanking sanctum. The central shrine chamber is located towards north-west. The average size of cells is 3.60x2.40m (Pl. XLIX) while the sanctum inside measures 3.00x4.20m (Pl. L). Almost symmetrical in their construction, some of the cells exposed are survived with brick paved floor. The entrance of cells once adorned with stone built door-jambs, door-sill and lintel, their remains are still visible within debris. The thresholds of cells are found measuring 80x25x25cm.

The floors of the cells were rammed with brick grit, brick dust and earth, their top surface having been flashy with that of the floor of verandah.

The right arm contiguous to the secondary doorway has alcoves or small niches (cell no.1) to the left of the entrance of cell at a height of 65cm above floor level, with its arched top which raises above corbels. It is 33cm inside at the base and 39cm depth, the maximum height being 65cm providing enormous space. This niche has provision of camouflage coverage in the space with brick. It is perhaps meant for accommodating valuables or holy scriptures of inmates of the monastery.

The excavations also revealed that in the eastern arm (north-east) a cell in the corner was found with a recess in the wall measuring 2.30x3.75m. This recess was probably meant for resting purpose of chief priest of monastery. Similar types of cells were also reported from the monasteries at Vikramasila in Bihar (personal communication with Late G.C.Chauley).

The running quadrangular verandah is 2.55m in width with brick paved floor. The roof of verandah was once supported by stone pillars (all missing) which rested on kerbs. The stone kerbs form a path-way around the courtyard. The outline of kerb is 1.15m in width built on a basement of 0.50m high.

The courtyard of monastery like those of other monasteries made of stone flooring measures inside 6.90sq.m. The flooring was paved with flagstones. The courtyard has a gentle slope towards the north-eastern corner. The rain water pouring on the courtyard used to have drained and channelled out through a drain which cuts through the floors of verandah and cell no.3 of left wing of monastery and emptied itself outside the north-east peripheral wall of monastery. The drain was completely covered with stone.

The sanctum or the shrine chamber of the monastery measures 4.10x3.10m. Its floor along with that of the passage leading to the shrine is paved with brick and stone. The opening is provided with door-jambs and connected with a stone paved porch.

The enshrined image inside sanctum was supposed to be at the centre is missing. However, a beautiful inscribed sculpture of seated Buddha in bhumsparśamudra datable to circa seventh century CE (Reg. no.245) was found in situ in the niche of southern wall of the sanctum.

In the southern corner of the monastery was provided with a flight of 11 masonry steps made
Plate XLVIII: Monastery 3: row of cells (left wing) after excavation

Plate XLIX: Monastery 3: close-up of a cell after excavation
Plate: Monastery 3: sanctum with a Buddha image on its western wall after excavation.
Structures

of khondalite stone blocks (1.20 x 0.33 x 0.18 cm) which seems to have been a later construction, facilitating the inmates to go to the up-stair; thus it gives an idea of the monastery of double storied (Pls. LI and LII).

In addition, an open drain in the proximity of south-western wall in between the kitchen complex and Monastery 3 was built half of brick and of stone is laid out orienting northwest-southwest for draining out of the rain water from the rear side of monastery (Pl. LIII). This was made with a view to protect the monastery and other structural walls from the fury of flowing water from hill-top during rain. The upper drain built with brick measures 15.00 m in length, 0.32 m in width and 0.50 m in depth. The remaining lower half of the drain is the masonry built and measures 15 m in length, 0.27 m in width and 0.55 m in depth.

F. Monastery 4

The excavation of an elliptical mound in front of modern matha to the east of Monastery 3 revealed the remains of another monastery numbered as Monastery 4. It was excavated between 1990-92 (Pls. LIV and LV).

The Monastery 4 (Fig. 20) faces west and has analogous plan (30 sq m) but comparatively smaller in scale than Monastery 1 (Pl. LVI). The state of preservation is similar to those of other monasteries of the site. This edifice of brick work may be assigned to the local Bhaumakara rulers (eighth-tenth century CE). An image of colossal Buddha without head made of separate stone blocks is enshrined in the sanctum, stylistically, assignable to circa eighth-ninth century CE. An image of colossal Buddha without head made of separate stone blocks is enshrined in the sanctum, stylistically, assignable to circa eighth-ninth century CE. The monastic settlement had undergone at least two phases of constructions. At a depth of 2.60 m below the surface, an earlier structure (wall) has been traced, over which the foundation of the present monastery rests on six courses of stone foundation (Trench ZQ9). The wall orienting east-west was possibly the remains of a monastery of an earlier date (Pl. LVII). In the same trench was found its lowermost layer having potsherds synchronized with that of apsidal chaityagrha level. To support this proposition, significantly monastic sealings were also recovered from trench ZPl layer (3) which read as ‘Sri Chandraditya Vihara Samagra Arya Vikshu Samgha’ and palaeographically assignable to circa eighth-ninth century, while in the layer (5), two more fragmentary sealings were recovered which read as ‘Sri Chandra ..........’ But the characters of the script belong to the Brahmi script datable to Gupta period. From the reading of sealings found from two different cultural strata it is evident that the Monastery 4 possibly was named as ‘Sri Chandraditya Vihara’ and had its humble beginning perhaps from Gupta period which was enlarged and altered subsequently and continued till eleventh century CE. This is the only monastery at Lalitagiri where monastic sealings were recovered.

Again, this is the only monastery that faces west, while all other monasteries exposed earlier face either east or south-east direction. It consists of two pylons on either side of the entrance like that of Monastery 1. The entrance followed by a running verandah, a courtyard, a series of cells and a sanctum enshrining a headless colossal seated Buddha image in bhumisparsamudra and a masonry covered drain cut through the verandah which emptied out logged water during rain in the eastern peripheral wall.

The outer wall of this brick edifice has several offsets (Pl. LVIII). The monastery was also damaged badly due to the ravage of time, vandalism and merciless robbing in past (Pls. LXI and LX). However, the available maximum height of the exposed wall is about 4.00 m. The brick work of monastery is in clay mortar. The thickness of monastery wall is 2.50 m and its interior side serves as the rear
Plate LII: Monastery 3: after conservation

Plate LII: Monastery 3: after conservation
Plate LIII: Monastery 3: drain on the exterior of western wall

Plate LIV: Monastery 4: layout of trenches
Plate LV: Monastery 4 - during the excavation

Plate LVI: Monastery 4 - view from west after excavation
wall of the cells. The partition walls of cells are comparatively thin and uniformly measure 1.20m only.

Approached by a flight of three masonry steps in the west (now missing) of entrance is flanked by a pylon on either side. The pylon served as guard chamber and each measure 0.75x2.85m. It has no entrance inside the pylon but has a projection 3.50x3.25m on the front side facing stone pavement. One of the intact door-jambs of entrance doorway still lies fallen in situ which measures 2.00x0.50x0.30m (Pl. LXI).

The entrance is followed by a brick paved running verandah of 2.80m. in width. The verandah as such served as common covered space for inmates of the monastery. The roof of the verandah once supported by pillars, traces of which are found missing. Again, the pillars rest on a raised kerb (1.15 sq. m) demarcating the verandah from the courtyard. The width of kerb is 1.20m, the height from verandah side is 0.38m and from the courtyard side 0.32m (Pl. LXII).

The verandah flanks a vast courtyard on each side measuring 7.10sq. m. The courtyard is laid out with flag-stones. The courtyard slopes sharply towards the north-eastern corner, from where originated a masonry drain to carry out water outside the monastery. The drain measures 0.22m in height x0.26m in depth x9.30m in length, 0.50m in width runs below the northern kerb, floor of verandah and in front of cells and goes out of eastern external wall (Pl. LXIII). The drain is covered by masonry made of ashlars and its bottom is fairly deep which has a very sharp slope towards the exterior of the monastery.

The central cell on the eastern flank constitutes the shrine chamber of monastery. The khondalite facade through which the shrine is entered, appears to be unfinished. The bottom of the door-jambs is decorated with standing human figures only in outlines or unfinished. The opening between the jambs measures 1.70m in height,0.80cm in width, the door-sills 30cm in thickness, the depth of entrance cell inside is 0.85m in plan. The upper part of lintel and top part of jambs are missing.

The shrine measures internally 3.00x3.10m and externally 6.90x9.40m, the centre of which is placed a huge stone pedestal made of uniform sized khondalite stone blocks measuring 0.50m in height upon which the presiding deity the Buddha is installed (Pl. LXIV). The lower part of pedestal is carved with motif native to this region i.e., lions supporting a simhasana of double pettled lotus and a panelled niche below. (Pl. LXV). The two lions are depicted as kirttimukha analogous motifs to early temples of Odisha. The decoration of lotus also shows its rudimentary stage of development. The centre of lower part of pedestal is carved with lotus stem with two devotees.

Over the pedestal a life size image of the Buddha is placed in bhumisparsamudra. The pedestal of 1.38m in height and the extant height of the sculpture is 2.20m and 1.88m in width. The image of which head is missing was carved out of more than one block of stone and subsequently assembled over the pedestal, a practise common to the region. The stone blocks were fixed together by iron cramps and dowels.

The floor of the shrine is made of brick paving while the side walls of the chamber are of brick-work. The shrine chamber is flanked by two oblong chambers having no entrance to the shrine inside. In average, the cells measure 2.97x0.90m thickness of wall being 1.10m. Nothing was left inside these cells except a few potsherds amidst debris. According to excavator, these chambers could serve as secret chambers as that of Monastery 1 at Ratnagiri49.

Plate LVII: Monastery 4: showing six courses of stone foundation

Plate LVIII: Monastery 4: outer wall showing offsets
Plate LIX: Monastery 4: view from south showing brick robbing

Plate LX: Monastery 4: exterior wall, view from north-west showing brick robbing
Structures

Plate LXI: Monastery 4: entrance after conservation (view from west)

Plate LXII: Monastery 4: row of cells (north wing), verandah and courtyard
Plate LXIII: Monastery 4: eastern exterior wall showing a channelled drain

Plate LXIV: Monastery 4: shrine chamber with a colossal image of The Buddha
Plate LXV: Monastery 4: close-up of lower portion of stupa and pedestal in the shrine chamber
There were five cells each on north and south flanks of the monastery. The western side entrance is flanked by the cells in the shape of pylons. Similarly the shrine is also flanked by secret chambers. The cells measure 4.10 sq.m. The entrance of the cells is decorated with door-frame of khondalite stone like those of Monastery 3 at Lalitagiri. The entrance of cells measures 0.80m in width, 1.80m in height. The entrance of cells have also door-sills through which one can get access into chamber by ascending a step (door-sill) of 0.30m in height and 0.35m in width. Interior of the cells is also laid with brick paving. The extant height of exposed cells is in average 1.75m only. The cells are more or less identical in their configurations and features. The measurement of cells slightly varies from that of north wing to south wing of monastery.

G. Other Excavated Structures

The excavations have revealed the remains of numerous structures built either in brick or stone. These structures surround the apsidal structure and its periphery. Again most of these structures are votive in nature. Their shapes are either circular, square or rectangular and in varied dimensions (Pl. LXVI). Some of these structures are also found to be super-imposed one above the other indicating successive constructional phases as is evidently known on the basis of stratigraphy (Pl. LXVII). These structures are further classified into monolithic votive stupas. Most of these votive stupas are portable in nature whereas a few are massive, while the brick built/masonry structures exhumed are found to be under various stages of preservation. These structures have been preserved and conserved in situ. For the convenience of documentation, these structures have been assigned with numbers. The details are given here as under (Figs. 13 and 21); (Pls. LXVIII, LXIX, LXX and LXXI).

The apsidal chaityagriha has been termed as Structure-1 or STR-1 (henceforth other structures to be termed as STR). The said structure has already been described elsewhere in foregoing pages of this chapter.

STR-2

Masonry base of a square votive stupa (88 x 55cm) comprises five courses of stone resting over a pedestal of receding course, a fillet and a faceted band over which is a receding square course supporting the circular base of the votive stupa.

STR-3

Masonry monolithic base of a square votive stupa (43 x 12cm) is fashioned with scooped concavity in the centre for accommodating dharini or relic.

STR-4

Masonry base of a square stupa (84 x 29 cm) is with two receding courses topped by a circular base of a votive stupa.

STR-5

Masonry square base of a stupa (1.30 x 0.80m) (Pl. LXXII) with two receding courses is followed by a tall vertical recess topped by a plain projected band. Eastern face of the recess contains an inscription reads “Ranadhirenutara”. Palaeographically, it is datable to circa seventh century CE.

STR-6

Base of a masonry square stupa (1.00 x 0.63m) (Pl. LXXII) exhibits a recessed band at the bottom with rafter end designs or lupas followed by a projected khura upon which rests the drum of stupa showing three receding bands and projected facets at cardinal ends of which one contains a tiny figure of the dhyani Buddha carved in relief within a niche. The top of the
Plate LXVI: Stupa complex: during the excavation
Plate LXVII: Stupa complex: during the excavation

Plate LXVIII: Apsidal Chaityagriha: view from south showing votive stupas in the foreground
Plate LXX: Excavated structures: view from north
drum shows a central socket hole for keeping relic or *dharini*.

**STR-7**

The circular base of a huge masonry stupa (diameter 2.70 x height 0.73m) consisting of seven courses of which the lowermost two and upper three bands are of equal in diameter. The third one found to be projected over which is again a receding band.

**STR-8**

Square basal (1.00m) of a stupa showing *khura* like moulding superimposed by a receding band above which rests the base of *medhi* (0.87m in diameter and 0.37m in height). The top surface of the *medhi* is exhibited with the circular scooped depression in the centre for keeping relic or *dharini*.

**STR-9**

Square basal of a masonry stupa (1.20m) consisting of two courses of which the lower is moulded one, while the upper one is slightly receded. Above which is a circular base of a *medhi* (90 cm in diameter and 30cm in height). The centre of the top surface is worked out with a circular depression.

**STR-10 (STR 10A and STR 10B)**

Both the masonry structures are erected over a rectangular common platform measuring 1.86 x 0.77m. The STR-10A shows the circular basement (0.66m in diameter x 0.20m in height) over which rests the *medhi* of a votive stupa, upper part (0.53cm in diameter) being damaged. The lower part of *medhi* (0.57cm in diameter) is comparatively broad. STR-10B represents the base of a circular votive stupa (0.68m in diameter and 0.25m in height). The centre of the upper surface is shown with a circular socket.

**STR-11**

*Medhi* of a stupa is erected over a circular basement (1.43m diameter). The *medhi* (1.35m diameter) consists of seven courses of stone with surviving height of 0.68m.

**STR-12**

The un-even and un-uniform basement of a rectangular structure consisting of single course is erected over the debris of brick filling. Its measurements are as follows:

- **East**: 2.75m
- **North**: 2.95m
- **West**: 2.50m
- **South**: 2.90m

**STR-13**

Large brick stupa partially exposed 0.60m in height) consisting of nine courses above which stands the basement of a masonry stupa, indicating two different phases. Masonry pedestal consisting of two courses, measures 3.10m in length 2.15m in width and 0.55m in height.

**STR-14**

Basal of a square masonry stupa (1.42x0.47m) consisting of four receding courses of which the lowermost is moulded one. The exposed top surface shows that the core was filled with rubble, earth and random material.

**STR-15**

Basal of a rectangular masonry stupa (2.20 x 1.57 x 0.24m) consisting of two courses, of which the existing top surface is found with filled material.

**STR-16**

Basal of a large brick built square stupa (4.30x0.85m) consisting of fourteen courses including a decorative elongated *khura* like
Plate LXXI: *Excavated brick and masonry stupas*

Plate LXXII: *Structures 5 and 6*
moulding, the moulding is composed of projecting and receding courses. The khura shaped motifs are relieved at the corners as well as on each face at regular intervals.

STR-17

Remains of a long brick structure having width of 1.25m and a length of 8.70m height of 0.51m orienting north-south, consists of ten courses of bricks. It shows projections in the centre and southern end.

STR-18

Basal of a rectangular masonry structure (4.10 x 2.50 x 0.50m) orienting north south consists of five courses. The core is filled with material like brickbats, boulders brick and earth. It is in a dilapidated condition.

STR-19

Basal of a square (3.10m) structure veneered with dressed khondalite all along, while the core was filled with brickbats, stone flakes, boulders and random rubbles etc.

STR-20

Remains of a rectangular masonry structure orienting east-west measures 5.25x2.85m (western end) while its eastern end is 2.50m consisting of three receding courses (0.40cm in height). This un-evenness is due to joining of two contiguous structures together.

STR-21

Basal of a rectangular masonry structure (6.30 x 3.15m), orienting north-south consists of two receding courses (0.30m in height) the core of the structure is filled with heterogeneous material.

STR-22

Basal of a large masonry stupa (3.95m in diameter) comprises of two courses (0.18m in height) one above the other, the top one is slightly receded. The core of the structure is found with heterogeneous material like, boulder, brickbats, potsherds, etc. The stupa is erected over a large stone pavement indicating its construction in two different phases.

STR-23

Remains of a rectangular structure (1.95x0.98m) erected over an earlier existing stone pavement, the structure consisting of two courses is in dilapidated condition.

STR-24

Basal of a rectangular brick platform measures 5.20x1.10x0.50m consisting of eight courses with three receding bands, over which is erected a basement of four brick built votive stupas in a row, orienting east-west. The stupa of the western end 0.85m in diameter consists of three courses, while the next one is of four courses. The third one consisting of six-courses (0.90 m in diameter) out of which the lower three are in receding order. The fourth one is 0.95m in diameter. Largest among the group shows with seven courses of brick out of which lower three are in receding order. The peculiar feature of these structures is the ayaka projections at the lower most course. The existing height of stupas is shown as:

<table>
<thead>
<tr>
<th>C</th>
<th>A</th>
<th>D</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.38m</td>
<td>0.20m</td>
<td>0.45m</td>
<td>0.26m</td>
</tr>
</tbody>
</table>

STR-25

The basal of a masonry square stupa (1.68m) consisting of four receding courses above which is a faceted band between two recesses with extant height of 0.60m. Presently it is conserved.

STR-26

Basal of a square masonry stupa (1.70sq.m with height 0.30m) consisting of three receding bands. Presently it is conserved.
Structures

STR-27

Basement of a square masonry structure measuring 2.20m, the height being 0.40m consists of three courses uniformly in a receding order. Presently it is preserved.

STR-28

Remains of the base of a square stupa measuring (1.00sq.m and the height of 0.40m) consisting of four courses out of which the lower three are in receding order while the top course is projected one. Presently it is conserved.

STR-29

Remains of a small square masonry structure (1.20sq.m with the height of 0.40m) show four uniformly receding courses.

STR-30

Remains of a rectangular base measuring 3.00 x 1.50m. The core of the structure is filled with stone blocks, brickbats etc. The structure is in dilapidated condition.

STR-31

The brick structure located at the southern edge of the hill displays solid brick work. The square basement of the stupa (each side measuring 4.55sq.m), consists of seventeen courses of brick. Its facets are relieved with mouldings. Its base is a high khura (on the south face) of eight courses, including fillets of two courses. Above the khura is a narrow recess of one course. The crowning recess is a moulding with six courses. The moulding is composed of both the projecting and receding courses; above which the lower most part of the stupa is found in the shape of a circular band. The structure is in a bad state of preservation.

STR-32

Erected over an un-even platform, the basement of square masonry stupa, measuring 2.35sq.m and 0.65m in height displays three courses of stone in a receding order, followed by a vertical recess which is topped by a corbelled course. Presently it is preserved.

STR-33

Contiguous to the south-east of the large stupa, remains of the basement of the brick stupa having diameter 1.40m consisting of five courses (0.70m in height). It is partially exposed and in dilapidated condition.

STR-34

The largest and massive masonry stupa raised over a uniformly laid square stone pavement (10.30sq.m), the stupa at the base has three projecting bands topped by a vertical plain medhi consisting of seven courses available only on its southern face. The diameter of the stupa is 8.00m with a height of 1.15m. The core of the stupa was found with random rubbles, boulders, earth, mud, stone chips etc. Remnant of the pillar bases at the corners of the platform indicated that the stupa was provided with the railings in past.

STR-35

The remains of a square platform (1.66x 0.60m height) has three projecting off-sets at the base is capped by a broad receding band, above which are the bands of three corbels near the top. Recently it is preserved.

STR-36

Rectangular masonry platform measuring 2.40x1.20x0.55m for accommodating twin stupas above it, out of which the remnant of one stupa still exists in situ. The platform at its base shows two projecting bands above which is a thin ledge topped by a narrow recess. Atop is a projecting band flanked by two receding facets. The diameter of the base of the stupa is 0.95m above which rests the portion of drum of one course.
STR-37

Masonry rectangular platform measures 4.90x1.35x0.66m for accommodating possibly stupas (east-west orientation) located at the southern edge of the hill. The above said structure is evidently raised over an early structure of preceding period. This rectangular platform exhibits three horizontal projections at the base, while the inner core is filled with random material, and two corbelled courses at the top. In between the top and bottom is a recess.

STR-38

Adjacent to northern arm of rectangular structure (STR-37), this masonry edifice is also rectangular (3.37x4.45 m) in nature. The STR-37 is erected just above this indicates its earlier antiquity. However, this structure comprises four-projecting courses at the base. It is difficult to ascertain fully due to superimposition of other structures.

STR-39

Remains of the basal of a square stone platform (2.95 x 0.90m in height) composed of seven courses available, shows four projecting borders at the base, above which is a plain recess of three courses. The core is filled with usual random materials, brickbats, stone blocks, etc.

STR-40

Masonry square platform measuring 1.55m and 0.62m in height displaying three projecting bands at the base followed by a deep recess which is topped by a corbelled facet.

STR-41

Basal of a masonry pedestal measuring 3.10sq.m each side, exhibits one projecting course at the base topped by two recessed courses. This is in a dilapidated condition.

STR-42

Masonry square pedestal in much dilapidated condition measuring 1.60sq.m composed of four courses, out of which the lower one is projected at the base. The top course of the platform accommodates the base of a circular drum of stupa (a few circular fragments are still found in situ). The other arms and parts of the structure are very much disturbed and requires urgent attention.

STR-43

Square masonry pedestal of stupa measuring (1.55 sq.m) with a height of 0.29m displays projecting band at the base, topped by basal course of medhi, partially present in situ. It is in a very bad state of preservation.

STR-44

To the south-west of the apsidal chaitya in the southern cliff of the hillock, the square edifice of brick work, measuring 5.2x5.2m with the thickness of the wall being 0.55m all along. The north-western corner of the structure was intercepted by the later constructional activities with brick and stone. This structure was probably utilized for residential or religious purpose. The eastern wall shows nine course of brick-work.

STR-45

To the east of the brick STR-44 is a masonry pedestal of stupa (1.70sq.m) with height of 0.45m showing projected and moulded inverted khura at the base topped by two other projected courses. Presently it is conserved.

STR-46

Almost contiguous to STR-45 to the north is a masonry square pedestal of stupa, displaying two projected bands at the base above which rests the circular base of stupa. The diameter of the stupa is 0.75m. The remains of the circular fragments are still in situ require immediate conservation.
Structures

STR-47

A 0.92m thick brick wall running from north-east to south-west directions measures 21.00m in length, composing maximum ten courses and the courses also vary in many places due to undulation and unevenness of the sloping surface of the hill. This possibly served as the part of a boundary wall of the apsidal chaitya and stupa complex.

STR-48

Remains of a rectangular brick structure measuring 0.80m in thickness, 2.85m in width and 3.40m in length showing thirteen courses of which four projected offsets are on the exterior face. After exposition of the brick chamber inside shows the masonry pavement. Further, it was also observed that within the chamber were also masonry platforms towards the eastern direction. The original character of the structure is badly disturbed due to the faulty conservation done in recent past, hence proper study of structure is almost indeterminate at present.

STR-49

Much disturbed rectangular masonry platform adjacent to the west of the platform of the STR-34 measuring 1.80 x 3.60m composed of two courses of stone, of which the basal course is projected. It was observed at the centre of the structure on plan that it was divisible into equal halves by a stone alignment.

STR-50

Contiguous to STR-49 on the east is a monolithic square basement of votive stupa (0.55sq.m) displaying three projected courses at the base. The top course is scooped circular and socket at the centre for accommodating miniature votive stupa. Presently, the structure is broken into two pieces and found to be in situ.

STR-51

Masonry square pedestal (0.70m) composed of two courses (0.25m in height). The basal course is made of different pieces of stone blocks and projected one, while the top course is monolithic in nature.

STR-52

To the north-western corner of the platform of the STR-34 is a masonry square pedestal 2.50m in the height of 0.65m composed of five courses, of which four courses at the base are uniformly projected. To its north-western arm abuts another masonry STR-53 to be discussed subsequently.

STR-53

As already mentioned, it is erected over a common platform. This rectangular structure is juxtaposed to STR-52, showing three projected courses at the base. Presently this has been preserved. Due to bad conservation in recent past, its originality is lost.

STR-54

Just in front of STR-48, this rectangular masonry pedestal has been raised showing later intervention to the brick STR-48 as it intercepts inside the brick structure to its eastern face, hence the length of the structure could not be ascertained. However, the width of the structure is 2.25m exhibits four projecting basal courses. It is very much disturbed due to later additions and alterations.

STR-55

An ornamented square pedestal of brick work (1.95sq.m in width and 0.95m in height) is composed of fifteen courses displaying two projected courses at the base followed by a faceted band in between the recesses crowned by a khura shaped moulding and a narrow projection, again a broad recess which is further
superimposed by a narrow but deep recess over which is a projection, crowned by a khura shaped moulding.

STR-56

The C-shaped brick wall of 0.95m thickness facing east measures 4.30m in length, 3.00 m in width and 0.70m in height is a renovated structure containing a lower part of huge stone sculpture, showing a part of feet. It preserves maximum eleven courses. This appears to have been constructed by utilizing early materials available in the site. In the process of conservation many original features have been obliterated. It right arm seems to have been part of STR-47.

STR-57A

Measuring 18.70m in length, 1.00m in width and 2.30m in height is a part of enclosure of the chaitya and stupa complex which was possibly built much later than the apsidal structure. The brick wall retains as many as twenty-six courses, displaying an elongated khura moulding above ten courses, again surmounted by a broad recess topped by a faceted band. The feature of the upper portion of the wall is indeterminate due to brick robbing and vandalism in the past. The structure was constructed by utilizing earlier bricks available at the site and are of various dimension.

STR-57B

Since this structure is a continuation of the earlier STR-57A of the enclosure it is numbered as STR-57B orienting north-east to south-west separating Monastery 3 and chaitya/stupa complex. Other features are the same as STR-57A. It measures 29.10m in length conserved by the Department in recent past, while in the extreme end, an exposed section (2.50m) abutting the fragmentary sculpture of Buddha in situ, indicates the original character of the structure showing a vertical wall at the base (partially exposed) above which is a corbelled projection topped by a thick khura moulding. The extreme end of the wall also shows the re-arrangement, alteration of the earlier wall and beginning of another wall orienting north probably leading to Monastery 3.

STR-58

Huge masonry square platform measuring 3sq.m showing four projected bands in succession. Presently the structure has been conserved. The structure seems to be the platform of a large stupa(?)

STR-59

Rectangular masonry platform measuring 4.40 (E-W) x 3.90 (N-S) x 0.65m in height, is composed of six courses for accommodating a large stupa or stupas over it. The structure shows three projected bands at the bottom, followed by a recess and topped by another projected band. Towards the south-eastern corner is found an extension of a rectangular structure measuring 1.40 x 0.70m of the same height. Similarly towards the south-western end another extension of a rectangular structure measuring 1.30x1.10m of equal height was also traceable. Both these extensions have deviated in basal decoration.

STR-60

The huge masonry circular basal of a stupa erected over an earlier existing circular brick pavement showing four projected rings above which rests the lower most course of the drum. It is composed of seven courses of stone. The STR-59 has intercepted at its base in the north-eastern corner. The diameter of the structure is 4.90m and height being 0.95m.

STR-61

Erected over an earlier existing dilapidated pavement, the masonry basement of a circular stupa (diameter 2.65m) shows two projections at base in succession, of which the lowermost course is in the north-eastern directions which
Structures

shows petal shaped projection (design). Above the projected band, rests the medhi of stupa which is partially survived at the north-eastern corner with four courses. The core of the stupa is filled with brickbats, boulders stone blocks and other material.

STR-62

One arm of masonry square pedestal measures 2.20x0.30m in height was partially exposed and a major portion of it is still underneath the circumambulatory pavement of the chaityagrha. The structure is exhibited with a broad khura moulding at the base and topped by one more course of stone.

STR-63

Square masonry pedestal erected over a stone pavement measuring 2.00x0.40m in height showing prominent khura moulding at the base which is topped by two courses of stone in receding order. It has been conserved recently.

STR-64

Brick platform measuring its southern arm 2.55m, western arm 1.75m and northern arm 2.30m with a height of 0.30m respectively shows two projections at the base capped by four courses of recess over which in the centre a single stone pavement supporting the drum of a circular brick stupa (1.20m in diameter with 0.58m in height) composed of nineteen courses. The structure joins in the western periphery of a large stupa (STR-65) indicating two different phrases of construction. This is perhaps the only brick structure in the complex, where in stone is sparingly used as the base of the medhi.

STR-65

Large circular brick stupa shows a single course projection at the base and the drum of the stupa composed of twelve courses of brick. The diameter of medhi is 3.65m while its height is 1.00m. To its western end intrudes the platform of a structure (STR-64) of later period.

STR-66

Square basal of small brick votive stupa having 1.00x1.00m and 0.45m in height shows two projections in succession. The structure is survived with eight courses of brick.

STR-67

Square masonry pedestal (0.90sq.m x 1.50m height) is composed of seven courses of stone. It exhibits three projected mouldings at the base, a recess followed by a corbelled faceted band supporting the base of a circular stupa on the top. The medhi of stupa displays a projected band at the base over which exists one course.

STR-68

Masonry square pedestal measuring 1.00sq.m and of 0.25m in height showing three projections at the base supports the circular base of the stupa above which rests the circular stupa.

STR-69

Adjacent to the south of masonry STR-68 is the square pedestal of 1.00sq.m and 0.40m in height of 0.40m, it composed of seven courses of brick shows projection at the base followed by an elongated khura and two other courses in receding order.

STR-70

A huge circular brick stupa (3.65m in diameter x 0.95m in height) to the southern proximity of the apsidal chaitya is composed of twelve-courses of brick shows a circular projection at the base over which rests the medhi of stupa. The stupa retains the original bricks due to recent conservation following archaeological principles.
**Architectural Fragments**

In the course of excavations from the area of apsidal *chaityagriha*, Monastery 1, Monastery 3 and Monastery 4, as many as eighty numbers of architectural fragments of khondalite stone were found. These fragments are either parts of the doorways of the sanctums or main entrances of monasteries or parts of the other edifices of the complex which once adorned these structures. These were found in pieces and no intact figure image or full-fledged architectural part was recovered from this area. These are basically datable between *circa* seventh century and twelfth century CE. Their details are given here as under:

1. Architectural piece (Reg. no. 79) displays the head and neck in low relief of a stylized ram with protruding eyes, deeply incised eyebrows, tilted horns, erected ears and thick mane. It wears a crown like object over forehead. To the left of this figure is a vertical band of rosettes within the ledged borders. It measures 21 cm in height, 37 cm in width and 34 cm in thickness (Pl. LXXIII-A).

2. The fragmentary slab (Reg. no. 84) relieved with stylized frieze is divisible into two compartments by a pilaster of *ghatapallava* motif. The dexter displays the front portion of a lower part of a lion below neck, the curly mane of which is seen over the upper part of foreleg, while the sinister is carved with a lower part of naked, squat, human figure with pot belly, seated *rajallilasana* exhibits a *udarabandha* as well. The upper portion either is missing or found with other slab. It measures 17 cm in height, 55 cm in width and 31 cm in thickness (Pl. LXXIII-B).

3. The fragmentary stone slab (Reg. no. 85) displays a stylized lion head with upraised moustache and round bulging eyes. The right part of it is ornamented with scroll-work and *ghatapallava* motif while the left is relieved inconspicuously with a thin band of vertical rosette border. Above the head of lion is also exhibited a horizontal beaded border. It measures 21 cm in height, 42 cm in width and 34 cm in thickness (Pl. LXXIII-C).

4. The architectural piece (Reg. no. 86) is relieved with the bust of a human figurine in lifting position with his upraised hands. The perfect execution of face with sharp features of lip, nose, drooping eyes, ornamented and elongated ear-lobes, beaded necklace are noteworthy. The well groomed head gear is crowned over head, beaded fillet also tied around the forehead. It measures 20 cm in height, 29 cm in width and 34 cm in thickness (Pl. LXXIII-D).

5. Fragmentary piece (Reg. no. 87) is ornamented with a stylized scroll-work and *ghatapallava* in the centre. To its right is depicted a squatting leg portion while its left is shown with a foreleg and mane of a lion. The architectural part measures 19 cm in height, 28 cm in width and 34 cm in thickness (Pl. LXXIV-A).
Plate LXXXIII: Architectural Fragments

A
B
C
D

Excavations at Lalitgiri
6. Architectural fragment (Reg. no. 88) depicting the forelegs one fully and other partly of a lion with curly manes. The stone slab is relieved with *ghatapallava* on the left. It is 20 cm in height, 27 cm in width and 36 cm in thickness (Pl. LXXIV-B).

7. Architectural piece (Reg. no. 89) is relieved with claws of a prancing lion. On the right of it is shown with a vertical band of *ghatapallava* motif surmounted by a rosette. The fragment is damaged. It measures 17 cm in height, 27 cm in width and 31 cm in thickness (Pl. LXXIV-C).

8. An architectural stone slab (Reg. no. 90) is relieved with a stylized head of a lion and a beaded border atop. On its left is decorated with an ornamental scroll-work surmounted by *ghatapallava*. It measures 20 cm in height, 30 cm in width and 39 cm in thickness (Pl. LXXIV-D).

9. Fragmentary architectural piece (Reg. no. 91) displaying a stylized head of lion above which is a beaded band within a ledge. To its right is carved vertically an ornamental scroll-work. It measures 20 cm in height, 40 cm in width and 30 cm in thickness (Pl. LXXV-A).

10. The fragmentary architectural slab (Reg. no. 92) depicting the bust of human figurine with a posture of upraised right hand lifting the weight; while the left is damaged from shoulder. The beaded band is executed within a ledge above the figure while the right side of the figure is partly shown a vertical ornamental band. The figure wears a beaded necklace, *keyurā, valayā*, ear-rings, etc. The top border of the figure is composed by a horizontal beaded band and on either side of figure is ornamented with vertical bands of *ghatapallava* motifs, the right side is partly available. It measures 22 cm in height, 34 cm in width and 34 cm in thickness (Pl. LXXV-D).

11. The architectural piece (Reg. no. 93) is relieved with lower half of human figure (Reg. no. 92) inside a shallow niche. The figure is seated with right leg squat while the left is bent vertically from knee. The left hand is resting over the ground. On the right side of figure is executed with a vertical band of *ghatapallava* and on the other hand some ornamentation is repeated but available partly. It measures 18 cm in height, 40 cm in width and 40 cm in thickness (Pl. LXXV-C).

12. The architectural fragment (Reg. no. 94) is depicted with a bust of human figure available up to pelvic region within a shallow niche. The figure is in exaggerated flexion with left arm (damaged) while the right hand holding some unidentified object. The figure wears necklace, *keyurā, valayā*, ear-rings, etc. The top border of the figure is composed by a horizontal beaded band and on either side of figure is ornamented with vertical bands of *ghatapallava* motifs, the right side is partly available. It measures 22 cm in height, 34 cm in width and 34 cm in thickness (Pl. LXXV-D).

13. Wedge shaped architectural piece (Reg. no. 97) relieved with a flying warrior in action holding sword in right hand, the slab with a beaded border below which is executed a thick ornamental cord at the top. Just above the twisted rope pattern, a parallel line is edged with stylized tongues of flames. It measures 32 cm in height, 30 cm in width and 54 cm in thickness (Pl. LXXVI-A).

14. The bi-facial architectural fragment (Reg. no. 104) within an incised border is shown
Plate LXXIV: Architectural fragments
Architectural Fragments

Plate LXXV: Architectural fragments
with a human leg (shin) in one of the two faces. The other face is depicted with a figure of an animal in low relief, probably of a lion? A vertical band of rosettes is carved to the hind part of animal. The features of animal are not very distinct. It measures 27 cm in height, 20 cm in width and 17 cm in thickness (Pl. LXXVI-B).

15. Fragmentary architectural stone slab (Reg. no. 106) top of which has two receding/stepped squares. The central thick projected band contains jharavali and chatiya motifs. It measures 15 cm in height, 29 cm in width and 32 cm in thickness (Pl. LXXVI-C).

16. Architectural stone slab (Reg. no. 119) depicts a rider on a prancing lion both of their heads not available, pressing the head of a human with foreleg. The left or hind part of animal is carved with a vertical band of ardhā darpanas. It is 23 cm in height, 23 cm in width and 35 cm in thickness (Pl. LXXVI-D).

17. Fragmentary stone piece (Reg. no. 123) exhibits a portion of elephant with a rider who is looking back and putting right hand over the head of elephant. Above the figure is a part of hind leg of animal possibly of leogryph. To the right is a vertical border of rosettes within ledges. It is 22 cm in height, 50 cm in length and 31 cm in thickness (Pl. LXXVII-A).

18. The stone piece (Reg. no. 124) is carved in relief with a stylized head of ram with twisted horns and rich mane. Its eyes are protruded. It is 25 cm in height, 20 cm in width and 38 cm in thickness (Pl. LXXVII-B).

19. The architectural stone slab (Reg. no. 125) is exclusively carved in relief with a kutila motif within a vertical beaded border. It is 16 cm in height, 31 cm in thickness and 48 cm in length (Pl. LXXVII-C).

20. The slab (Reg. no. 126) is shown with a face of a ram with twisted horns, bulging eyes and a band of rosettes on the left. It is 13 cm in height, 33 cm in width, 62 cm in thickness (Pl. LXXVII-D).

21. The architectural slab (Reg. no. 127) depicts a makara with a foliated tail, the mouth of which issuing a figure of human. Below it is a horizontal band of indistinct floral and geometrical motifs. It is 20 cm in height, 47 cm in width and 21 cm in thickness (Pl. LXXVII-E).

22. The fragmentary piece (Reg. no. 128) exhibits partly flying garland bearer, head being unavailable framed within a semi-circular beaded border edged with tongues of flames. To the left of the figure is also shown the indistinct designs. It is 20 cm in height, 39 cm in width and 32 cm in thickness (Pl. LXXVIII-A).

23. Fragmentary architectural slab (Reg. no. 129) is carved in relief shows a part of lion rider holding a rein in left hand. The head of lion is missing only mane and a part of front leg is visible while the rider is looking back. To its left is a vertical band of rosettes. It is 17 cm in height, 39 cm in width and 28 cm in thickness (Pl. LXXVIII-B).

24. Architectural part (Reg. no. 130) shows the part of a figure of garland bearer framed within the semicircular space, which is bordered by a beaded band all along edged with tongues of flames. The figure is shown holding garland in right hand while the left holds a sword resting on thigh. It measures 19 cm in height, 45 cm in width and 31 cm in thickness (Pl. LXXVIII-D).
Plate LXXVII: Architectural fragments

Excavations at Lalitagiri

A

B

C

D
Architectural Fragments

Plate LXXVIII: Architectural fragments
25. Fragmentary slab (Reg. no. 131) is carved with the face of a ram studded with a triangular ornate piece and twisted horns, bulging eyes as usual, rosettes on its left. It measures 18cm in height, 51cm in width and 36cm in thickness (Pl. LXXIX-A).

26. The large architectural slab (Reg. no. 132) having two faces, one face of which showing a part of animal possibly an elephant is in kneeling position while the other face is carved with a band of rosettes. It measures 29cm in height, 84cm in width and 48cm in thickness (Pl. LXXIX-B).

27. The fragmentary piece (Reg. no. 133) is carved a flying figure holding a sword in right hand within an arch of beaded border with tongues of flames. It measures 22cm in height, 35cm in width 33cm in thickness (Pl. LXXIX-C).

28. The fragmentary stone (Reg. no. 134) displays elephant with rider looking back and holds a dagger in his right hand, while his left hand patting the lobes of elephant. The rear of elephant is trampled by legs of lion. Other part of lion is not available in this piece. To the extreme right of slab is a vertical band of rosettes. It is 29cm in height, 43cm in width and 30cm in thickness (Pl. LXXXII-D).

29. The architectural piece (Reg. no. 135) is carved with a flying figure holding garland within an arch of beaded borders edged on the exterior with tongues of flames. The figure wears necklace, earring, uttariya and antarvasa. It is 22cm in height, 35cm in width and 27cm in thickness (Pl. LXXXII-A).

30. The stone slab (Reg. no. 136) is carved in relief with a face of a ram with twisted horns, protruding eyes, partly available snout. Above it is a makara with foliated tail and issuing a human figure from its mouth. It is 28cm in height, 30cm in width and 35cm in thickness (Pl. LXXXII-B).

31. Tiny architectural piece (Reg. no. 137) displays a portion possibly of a caparisoned lion-rider, pressing the human head with its foreleg. The left of the figure is carved with a band of rosettes. It is 12cm in height, 35cm in width and 27cm in thickness (Pl. LXXXII-C).

32. The fragmentary slab (Reg. no. 138) is relieved with a lower portion of leg and belly of animal (elephant). Below this is a frieze of battlements. The rosette band is carved on both the sides. It is 20cm in height, 39cm in width and 30cm in thickness (Pl. LXXXII-D).

33. The small architectural stone piece (Reg. no. 139) exhibits a portion of figures of a lion and a rider. The head of rider is slightly turned back and holds a sword on his right hand, left holding the rein. Above the figure is an upside down arch surrounded by beaded laces all along. To the left of human figure is a vertical band of rosettes. It is 18cm in height, 31cm width and 36cm in thickness (Pl. LXXXII-I-A).

34. The artistic piece (Reg. no. 140) depicts in relief with figure of a stylized makara with foliated tail; the mouth of makara issuing a human figure. The lower edge of slab is decorated with a beaded border within ledge. It is 22cm in height, 47cm in width and 30cm in thickness (Pl. LXXXII-I-B).

35. The small slab (Reg. no. 141) is carved with a partly available figure of lion and rider holding sword in his right hand while rein in the left. To the right of the figure
Architectural Fragments

Plate LXXIX: Architectural fragments
Plate LXXX: Architectural fragments
Architectural Fragments

36. Fragmentary object (Reg. no. 142) is shown with an intricate floral motif (barajhunji) of a door-frame. It measures 22cm in height, 28cm in width and 48cm in thickness (Pl. LXXXI-D).

37. Large stone slab (Reg. no. 143) carved with a shallow arch ornamented with beaded line and atop is a frieze of tongues of flames. It measures 20cm in height, 68cm in width and 43cm in thickness (Pl. LXXXII-A).

38. Architectural fragment (Reg. no. 144) shows a portion of elephant. The hind part of the elephant is pressed by the leg of lion(?) . To the left of the figure is a vertical band of aritha darpana. It is 31cm in height, 53cm in width and 40cm in thickness (Pl. LXXXII-B).

39. The fragment (Reg. no. 145) depicts a lower part of an elephant only. Below it is an intricate scrollwork motif (kutila) within the beaded border. Right to elephant figure is a rosette. It is 31cm in height, 53cm in width and 36cm in thickness (Pl. LXXXII-C).

40. Architectural fragment (Reg. no. 146) is carved with lower part of an elephant and a band of rosette. It measures 23cm in height, 53cm in width and 33cm in thickness (Pl. LXXXII-D).

41. Large architectural fragment (Reg. no. 147) is richly carved with a face of glory or kirttimukha in the centre flanked by flying figures on either side. The decorative motif is enclosed within a chaitya arch design. The slab is bordered with tongues of flames. It measures 40cm in height, 60cm in width and 36cm in thickness (Pl. LXXXIII-A).

42. Architectural piece (Reg. no. 148) having a head of a ram in relief to the left is a vertical band of rosettes. It is 19cm in height, 62cm in width and 28cm in thickness (Pl. LXXXIII-B).

43. A large fragmentary stone slab (Reg. no. 149) depicts kirttimukha in centre flanked to the left by a flying figure holding sword in right hand. Its top part is bordered with flames while the base is a beaded lineament. It measures 36cm in height, 54cm in width and 35cm in thickness (Pl. LXXXIII-C).

44. Fragmentary stone (Reg. no. 150) exhibits a portion of chaitya arch with a flying figure. The top part is decorated with flame motif while its base is a beaded border. It measures 12cm in height 52cm in width and 33cm in thickness (Pl. LXXXIII-D).

45. The stone piece (Reg. no. 151) contains a portion of face of ram in the usual fashion with a band of rosettes on left. It is 38cm in height, 30cm in width and 48cm in thickness (Pl. LXXXIV-A).

46. The fragment (Reg. no. 152) partly depicts face of ram in the usual fashion with a band of rosette on its right. It measures 12cm in height, 39cm in width and 39cm in thickness (Pl. LXXXIV-B).

47. The stone member (Reg. no. 153) exhibits the figure of a partly available elephant with rider who looks back. The hind part of the fragment is marked by an elephant and its tusk and winnow-shaped ear trampled by leg of an animal (lion?). To the left of figure is carved a vertical band of rosettes. It measures 21cm in height, 35cm in width and 24cm in thickness (Pl. LXXXIV-C).
Plate LXXXII: Architectural fragments

A

B

C

D
Architectural Fragments

48. Architectural member (Reg. no. 154) depicts a flying figure holding a sword. The chaitya arched border fashioned in flames and its base is with beaded line, presently part of it is available. It measures 18cm in height, 41cm in width and 26cm in thickness (Pl. LXXXIV-D).

49. The stone slab (Reg. no. 155) contains a portion of elephant with rider in relief, the hind part of elephant is pressed by a leg of animal (lion?). To the left is a vertical band of rosettes. It is 24cm in height, 40cm in width and 33cm in thickness (Pl. LXXXV-A).

50. Architectural piece (Reg. no. 156) showing a partly visible prancing lion within a chaitya arch design encircled by a thick cord is decorated with flames and beaded borders all along. It measures 21cm in height, 40cm in width and 32cm in thickness (Pl. LXXXV-B).

51. Fragmentary piece of slab (Reg. no. 157) shows a purnaghata (vase) issuing ratikera motif in low relief. It measures 52cm in height, 59cm in width and 15cm in thickness (Pl. LXXXV-C).

52. Architectural part (Reg. no. 158) is relieved with a figure of flying vidyadhara holding indistinct object in his right hand enclosed within the chaitya arch engirdled by beaded border and flame motif. It measures 23cm in height, 37cm in width and 27cm in thickness (Pl. LXXXV-D).

53. Fragmentary architectural member (Reg. no. 203) is shown the top part of chaitya arch with beaded border and flame design all along. It is 20cm in height, 58cm in width and 32cm in thickness (Pl. LXXXVI-A).

54. The large architectural slab (Reg. no. 204) is shown with three receding projections and the lower being the thick faceted band showing jharavalı motif in the centre of which are a pair of stylized birds with foliated tails. It is 23cm in height, 80cm in width and 36cm in thickness (Pl. LXXXVI-B).

55. Architectural fragment (Reg. no. 205) is relieved with a part of an intricate chaitya arch decorated with beaded border, It contains a figure of standing nayika in tribhanga posture, her upraised right hand is holding an indistinct object while left hand rests over thigh within a rectangular niche. Her lower body parts are not available. Entire slab is relieved with double khura motif, one above the other separated by a faceted recess. Each khura is carved with ardha darpana motif surmounted by a row of lotus petals. It measures 31cm in height 57cm in width and 44cm in thickness (Pl. LXXXVI-C).

56. The fragmentary stone (Reg. no. 206) is carved with three plain receding bands surmounted by two khura mouldings separated by fillets carved with miniature chaitya motifs encircled by beaded design.

57. Architectural fragment (Reg. no. 207) is relieved with an elephant and a rider trampled by a hind leg of animal (lion?). To the right is a vertical band of rosettes. It is 21cm in height 49cm in width and 40cm in thickness (Pl. LXXXVII-A).

58. The fragmentary stone (Reg. no. 208) is carved with three plain receding bands surmounted by two khura mouldings separated by fillets carved with miniature chaitya motifs encircled by beaded design.
Plate LXXXV: Architectural fragments
Plate LXXXVI: Architectural fragments
Architectural Fragments

The khura is also relieved with the band of ardhā darpāna and lotus petal motif. It is 30 cm in height, 63 cm in width and 40 cm in thickness (Pl. LXXXVII-B).

59. The stone member (Reg. no. 209) is relieved with the frieze of jharavali topped by beaded border and two legs of a nayika within a niche and two rows of lotus petal motifs below. The lower base of stone is fashioned with receding facets. It is 24 cm in height, 46 cm in width and 35 cm in thickness (Pl. LXXXVII-C).

60. Projected architectural fragment (Reg. no. 210) is carved with a series of decorated miniature chaitya motif topped by ardhā darpāna and lotus petal designs. To the left is a nayika figure standing in tribhanga posture in niche her right hand rests over thigh, while the left hand turning upward holding an indistinct object. Lower part of nayika figurine is missing. The basal part of member is carved with receding facets. It is 30 cm in height, 77 cm in width and 35 cm in thickness (Pl. LXXXVII-D).

61. The architectural fragment (Reg. no. 211) shows a purnaghata and scroll motif in low relief within a niche. It measures 39 cm in height, 27 cm in width and 14 cm in thickness (Pl. LXXXVIII-A).

62. Architectural fragment (Reg. no. 212) is carved with a lower part of elephant over a kutilā motif, while the right of elephant is shown with a rosette. It is 30 cm in height, 35 cm in width and 34 cm in thickness (Pl. LXXXVIII-B).

63. Fragmentary architectural slab (Reg. no. 213) is relieved with partly available chaitya arch motif enclosed with thick cord, beaded borders edged with tongues of flames. It is 23 cm in height, 44 cm in width and 40 cm in thickness (Pl. LXXXVIII-C).

64. Stone member (Reg. no. 214) is carved with a part of the gaja vyala motif. The rear part of elephant with rider is trampled by hind leg of (lion?). To its left is a vertical band of rosettes. It is 30 cm in height, 50 cm in width and 36 cm in thickness (Pl. LXXXVIII-D).

65. The architectural piece (Reg. no. 215) is relieved with human figure holding a sword in his right hand. To the left is a band of rosettes. It is 20 cm in height, 64 cm in width and 30 cm in thickness (Pl. LXXXIX-A).

66. The architectural member (Reg. no. 216) displays a rider, a portion of hind leg of rampant animal (lion?). To their left is a band of rosettes. It measures 25 cm in height, 57 cm in width and 31 cm in thickness (Pl. LXXXIX-B).

67. The fragmentary stone slab (Reg. no. 224) is carved with a frieze of jharavali motif along the beaded border. The left end is relieved with aquatic weed motif (jalapatra). The base is carved with successive receding, straight bands. It is 23 cm in height, 45 cm in width and 36 cm in thickness (Pl. LXXXIX-C).

68. Fragmentary stone member (Reg. no. 225) is exhibited with a frieze of jharavali motif along the beaded border in the projected facet and the right corner is depicted with cross legs of a nayika with lotus petal border. Top of the jharavali in the centre is shown a stylized peacock with a foliated tail. It is 23 cm in height, 60 cm in width and 30 cm in thickness (Pl. LXXXIX-D).

69. Fragmentary architectural piece (Reg. no. 226) is relieved with a figure of flying vidyadhara enclosed within chaitya motif. The chaitya arch is engirdled with beaded and flame border. It is 20 cm in height.
Architectural Fragments

Plate LXXXVIII: Architectural fragments
Excavations at Lalitgiri

Plate LXXXIX: Architectural fragments

A

B

C

D
Architectural Fragments

41 cm in width and 31 cm in thickness (Pl. XC-A).

70. Architectural stone (Reg. no. 227) is carved with a figure of animal (lion?) enclosed on above by a twisted cord within the chaitya arch. The arch is ornamented with beaded border and tongues of flame. It is 24 cm in height, 42 cm in width and 35 cm in thickness (Pl. XC-B).

71. The stone member (Reg. no. 228) exhibits lotus leaves and lotus buds in relief in water with a devotee with folded hands on the left side. It is 28 cm in height, 42 cm in width and 36 cm in thickness (Pl. XC-C).

72. Stone piece (Reg. no. 234) is relieved with hind part of an animal possibly of an elephant. Only one leg with fragmentary tail is visible. It measures 40 cm in height, 20 cm in width and 13 cm in thickness (Pl. XCI-A).

73. Square architectural piece (Reg. no. 235) having two faces, on one face is carved a beautiful rosette in low relief; probably lower part of a large architectural/sculptural slab. The other face depicts a badly damaged lower part of a tiny figure of seated Buddha, its upper portion being missing. It measures 15 cm in length, 15 cm in width and 9 cm in thickness (Pl. XCI-B).

74. The piece (Reg. no. 236) is carved with a leg of elephant badly damaged. It measures 40 cm in length, 16 cm in width and 13 cm in thickness (Pl. XCI-C).

75. The architectural fragment (Reg. no. 238) of a decorative pillar. The top and basal parts are square while the central part is octagonal. The upper part is carved with vase and foliage motif encased within beaded border with fluted alignment atop and the petal design at bottom respectively. Carved pendants are also relieved at corners. The central part is carved with lotus petal above a beaded outline all along. Again the lower part of the member separated from the central one by receding fillets which exhibits half-lotus medallion in a semi-circular fashion on the central projection. The medallion is flanked by deulacharini (squatting figures) at corners; below which is a band of rosettes intercepted by half-floral medallion. The designs are carved in three sides among which front side is fully carved whereas half of the space is provided in other sides. It measures 58 cm in height, 35 cm in width and 29 cm in thickness (Pl. XCII).

76. The square pillar (Reg. no. 239) measures 1.06 m in height, 0.928 m in width and 0.28 m in thickness. The top and base portions of the pillar are carved with ghatapallava motif. The designs are carved in relief on all four sides. The central portion of the column is divisible into three registers from the top showing (a) a half lotus medallion on each face, (b) three arched medallions and a kirttimukha and (c) half medallions with four triangles on two faces and rest of the faces are relieved with a kirttimukha flanked by a prancing and addorsed lion oozing out rows of pearls (Pl. XCIII-A and B).

77. The architectural fragment (Reg. no. 240) carved two seated musicians in rajalilasana in relief within a shallow niche is separated by a pilaster; one playing the flute, while the other beating the drum. The figures are bejewelled with necklace, ear-ring, bracelets etc. It measures 26 cm in height, 37 cm in width and 39 cm in length (Pl. XCIV-A).

78. Fragmentary stone (Reg. no. 241) depicts a standing male figure within a niche
holding horizontally a staff. Lower part of a figure is damaged. It measures 20cm in height, 37cm in width and 39cm in length (Pl. XCIV-B).

79. Architectural fragment (Reg. no. 242) shows a dancing figure looking back carved in relief within a niche enclosed by beaded border. Right to it is a band of vegetal and scroll motif. It is much damaged. It measures 29cm in height, 36cm in width and 37cm in length (Pl. XCV-C).

80. Serpentine window grille (Reg. no. 108). The square (80x80x15cm) chaityagavaksha of khondalite is with its border worked with foliage and creeper motif within two parallel bands. It is designed with a five-hooded long cobra showing entwined coils. Its scales, ribs, eyes and heads are finely executed. The window has twenty-two roughly elliptical and oval shaped perforations found in three pieces. It was excavated in the central masonry stupa within the brick-built chaityagriha (STR-1) assignable to circa second-third century CE. A little smaller but similar window grille dating from circa sixth-seventh century was found from an apsidal shrine excavated (2001-03) at Udayagiri, Jajpur district, Odisha (Pl. XCV).

81. Carved against a circular back-slab (Reg. no. 116), the female figure is portrayed seated in raja-lilaspna on a fully blossomed lotus, resting her left palm on the pericarp of the seat where as the right hand is placed on the raised right knee. Clad in a diaphanous satt, she is elegantly bedecked in vaivas, keyuras, kundalas and a necklace of chhannavira type. Showing auspicious lines round the neck; her face, part of bun shaped coiffure and other features are obliterated.
Plate XC: Architectural fragments
Plate XCI: Architectural fragments
Plate XCII: Fragment of an ornate pillar
Plate XCIV: Architectural fragments
Plate XCV: Serpentine window grille
A. Images of the Buddha in Abhayamudra

1. The Buddha

The khondalite image (Reg. nos. 14 and 15) of Buddha in abhayamudra is 1.12m in height, 0.54m in width and 0.21m in thickness. The image was found amidst debris of chaityagrha. The image is badly damaged and it was broken into two halves which have been mended together. Clad in a long antarvasa and a long uttarasanga covering his body, Buddha is standing in samapada posture on a plain pedestal. His right hand displays abhayamudra while he holds the hem of his uttarasanga with the left hand. The plain oblong back-slab is rounded at the top. The body proportions are stout and squat. Its right palm is pressed against the right arm. It appears to be the work of an apprentice rather than a master carver. Stylistically, it is ascribable to circa third-fourth century CE (Pl. XCVI).

2. The Buddha

The khondalite image (Reg. no. 172) of standing Buddha in abhayamudra is 95cm in height, 43cm in width and 24cm in thickness. The image was picked up amidst the debris to the west of apsidal chaityagrha. The left hand of the image is missing. The image is broken into two pieces near the waist and placed one above the other. Standing in the samapada posture on a plain pedestal Buddha with half-closed eyes, elongated ear lobes, auspicious lines round the neck and broad face seems to have held the hem of his drapery in the missing left hand while the right hand displays abhayamudra. His body details is revealed by the outline of the chest through the transparent drapery, which consists of a long diaphanous antarvasa and a long diaphanous uttarasanga. The oblong back-slab is rounded at the top. The curly hair of the head and the samapada are eroded. Stylistically, the image is datable to circa third-fourth century CE (Pl. XCVII).

3. The Buddha

The fragmentary image (Reg. no. 44) made of khondalite, is 62cm in width, 31cm in thickness and the maximum extant height being 76cm. The image was found amidst the debris in chaityagrha area. Only the lower portion of the image below the waist is preserved. Clad in a long diaphanous antarvasa and uttarasanga, the figure is standing in the samapada posture on a samapada pedestal. It may be dated to circa fourth-fifth century CE (Pl. XCVIII).

4. The Buddha

The khondalite image (Reg. no. 184) of standing Buddha is 1.28m in height, 0.56m in width and 0.26m in thickness. The image was found in three pieces from debris to the west of apsidal chaityagrha. The face is defaced, right hand and the pedestal including the feet are missing, the surface details of the image being eroded. Standing in the samapada posture on a pedestal, Buddha, with elongated ear lobes,
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Plate XCVI: The Buddha

Plate XCVII: The Buddha
Sculptures and Sculptural Fragments

auspicious lines round the neck and curly hair covering the head and *samapada*, presumably displayed *abhayamudra* with his missing right hand while the left hand holds the hem of *uttarasanga*. His body form is fully revealed through the transparent drapery which consists of a long *antarvasa* and a long *uttarasanga*. The oblong plain back-slab is rounded at the top. The legs of Buddha are flanked to the right by a group of three kneeling devotees and two on the left. Top of the back-slab has been marked with the carvings of unfinished lotus petals. Stylistically, the image is datable to *circa* fifth century CE (Pl. XCIX).

5. The Buddha

The fragmentary image (Reg. no. 34) of Buddha made of khondalite, is 1.05m in height, 0.55m in width and 0.30m in thickness. The head of the image (Reg. no. 34C) is found much later which is 0.10m in height. The image was picked up from debris. The surface details of the image are badly weather worn. Both of the hands, head and upper portion of the image are mutilated. The image is broken into two halves near the naval portion and placed one above the other. Standing in the *samapada* posture on a full blown lotus, Buddha seems to have been in *abhayamudra* with his missing right hand while the missing left hand holds the hem of *uttarasanga*. He is clothed with a long *antarvasa* and a long *uttarasanga* that covers the body. On either side of the moulded pedestal is carved a kneeling devotee with folded hands. The plain back-slab was presumably rounded at the top. The image is of crude workmanship. Stylistically, it is assignable to *circa* fifth century CE (Pl. C).

6. The Buddha

The fragmentary image (Reg. no. 51) of standing Buddha is 50cm in width and 20cm in thickness, the maximum available height being 85cm. The image was picked up from the debris of *chaityagriha* area. The upper portions of the rounded back-slab including the right hand of the image are missing. The face is badly defaced. The image is broken into two pieces along the thigh portion, which have been fixed one above the other. Standing in the *samapada* posture on the pericarp of a lotus placed on a moulded pedestal, Buddha seems to have been in *abhayamudra* with his missing right hand while the left hand holds the hem of his *uttarasanga*. His body details are fully revealed through the transparent drapery which consists of a long *antarvasa* and a long *uttarasanga* that covers the body. On either side of the moulded pedestal is carved a kneeling devotee with folded hands. The plain back-slab was presumably rounded at the top. The image is of crude workmanship. Stylistically, it is assignable to *circa* fifth century CE (Pl. CL).

7. Lower part of the Buddha image

The fragmentary image (Reg. no. 168) of Buddha, made of khondalite, is 40cm in width and 19cm in thickness, the maximum available height being 48cm. The image was found from debris to the west of *chaityagriha*. Only the legs below the waist of the figure are preserved. Clad in a long diaphanous *antarvasa* and a long *uttarasanga*, both hanging nearly to his ankles, Buddha is standing in *samapada* posture on a lotus pedestal. He holds the edge of his *uttarasanga*, indicated by three vertical ridges, with the missing left hand. Encased in a shallow niche and facing the lotus pedestal, a kneeling devotee is carved on either corner of the pedestal. The devotee on the dexter holds a flower, while the one on the sinister holds a sensor (Pl. CII).

8. The Buddha

The fragmentary image (Reg. no. 25) of standing Buddha in *abhayamudra* is 1.20m in height, 0.60m in width and 0.30m in thickness. The image was found from the area of *chaityagriha*. It is defaced and badly weather worn. The top of the back-slab and left hand
Plate: C: Standing Buddha image
Excavations at Lalitagiri

Plate CII: Lower part of the Buddha image

Plate C1: The Buddha
are missing and pedestal along with the feet are also damaged. Clad in a long antarvasa, which hangs up to the ankles and a long uttarasanga which covers both of his shoulders, Buddha is standing in samapada posture on a crudely modelled visvapadma flanked on either side by a kneeling devotee in a shallow niche. With one folded end of the uttarasanga in his left hand (missing), while he shows abhayamudra with his right hand. The spiral curls of the head and samapada are weathered. Stylistically, the image is datable to circa fifth century CE (Pl. CIII).

9. The Buddha

The khondalite image (Reg. no. 77) of standing Buddha in abhayamudra is 1.05m in height, 0.50m in width and 0.30m in thickness. The defaced and worn-out image was found from chaityagriha area. The right hand and the pedestal are damaged and missing. Clad in a long antarvasa and uttarasanga covering his body Buddha is standing on a moulded pedestal in samapada posture. His missing right hand was presumably in abhayamudra(?) while he holds the hem of his uttarasanga while the right hand displays abhayamudra. On either side of the moulded pedestal, a kneeling devotee with incense burner to the right and a female devotee to the left holding a flower are depicted. The body proportions of the image are squat and heavy. The crude workmanship of the image indicated that it could be the work of an apprentice rather than a master carver. Stylistically, the image can be ascribed to circa early fifth century CE (Pl.CV).

10. The Buddha

The khondalite image (Reg. no. 63) of standing Buddha in abhayamudra is 1.25m in height, 0.63m in width and 0.33m in thickness. The image is picked up from the debris to the west of chaityagriha. The surface details or the image are eroded and the face is defaced. Standing in the samapada posture on the pericarp of a fully blown lotus, Buddha with elongated ear lobes and auspicious lines round the neck, displays abhayamudra with his right hand while he holds the hem of the drapery with the left hand. His body features are fully revealed through the transparent drapery which consists of a long antarvasa and a long uttarasanga that covers the body up to the feet. In this respect the image resembles the Saranath Buddha figures of the Gupta period. The oblong back-slab is rounded at the top. The head of Buddha is framed by a circular halo edged with lotus petals within a border. A kneeling devotee is carved on either corner of the pedestal, the left one holding a sensor. The image is not of fine workmanship. Stylistically, it is datable to circa fifth century CE (Pl. CVI).

11. The Buddha

The khondalite image (Reg. no. 181) of standing Buddha in abhayamudra is 1.25m, in height 0.63m in width and 0.33m in thickness. The image is picked up from the debris to the west of chaityagriha. The surface details or the image are eroded and the face is defaced. Standing in the samapada posture on the pericarp of a fully blown lotus, Buddha with elongated ear lobes and auspicious lines round the neck, displays abhayamudra with his right hand while he holds the hem of the drapery with the left hand. His body features are fully revealed through the transparent drapery which consists of a long antarvasa and a long uttarasanga that covers the body up to the feet. In this respect the image resembles the Saranath Buddha figures of the Gupta period. The oblong back-slab is rounded at the top. The head of Buddha is framed by a circular halo edged with lotus petals within a border. A kneeling devotee is carved on either corner of the pedestal, the left one holding a sensor. The image is not of fine workmanship. Stylistically, it is datable to circa fifth century CE (Pl. CVI).

12. Lower part of the Buddha image

The fragmentary image (Reg. no. 100), made of khondalite, is 65cm in width and 38cm in thickness, the maximum extant height being
80cm. The image was found in the debris of chaityagriha area. The image is badly damaged above the waist including the back-slab. Even the surviving portion of the image is badly mutilated. Clad in a long antarvasa and a long uttarasanga, the figure stands in samapada on a lotus pedestal. Encased in a shallow niche, a kneeling devotee is carved on the sinister of the pedestal. The figure on the dexter is missing (Pl. CVII).

13. The Buddha

The khandolite image (Reg. no. 183) of standing Buddha in abhayamudra is 1.82m in height 0.73m in width and 0.38m in thickness. The image was found amidst the debris to the west of chaityagriha, was found broken into two pieces and later have been mended together. The image is slightly weathered. Attired in a long antarvasa and uttarasanga covering both the shoulders, Buddha, with half-closed eyes, elongated ear lobes, and auspicious lines round the neck and smiling countenance, is standing in samapada posture on a moulded pedestal carved in the shape of stylized lotus petals. The transparent uttarasanga with a ridge round the neck and antarvasa closely clings to the body like wet cloth. With left hand he holds an end of the uttarasanga while the right hand displays abhayamudra. The Plain oblong back-slab is rounded at the top. A kneeling devotee with folded hands is carved on a shallow niche on either side of the pedestal. The image is carved in round and of fine workmanship. Stylistically, it is datable to circa fifth century CE (Pl. CIX).

14. Standing Buddha image

The image of standing Buddha (Reg. no. 49) in abhayamudra(?) is 90cm in height, 45cm in width and 30cm in thickness. The image was recovered from the area rear to the apsidal chaitya complex. The figure is badly mutilated from both top corners up to shoulders. It is afflicted with weathering and face is completely obliterated and defaced.

Standing in samapada on a crudely executed pedestal of visvapadma, the image with elongated ear lobes and auspicious lines around neck wears a long transparent drapery of antarvasa and uttarasanga. A ridge around the waist and neck indicates the wearing of cloth. Though the hands are broken from fore arms, remaining portion of right hand indicates the abhaya(?) pose. The right arm shows the socket hole for fixing fore part of arm. The figure is rather heavy and stumpy in appearance and crudely executed. The visvapadma on either side is flanked by a kneeling devotee holding a flower. Stylistically, the sculpture is assignable to circa fifth century CE (Pl. CX).
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16. The Buddha

The khondalite image (Reg. no. 54) of standing Buddha is 1.10m in height, 0.57m in width and 0.39m in thickness. The image was found from the debris of chaityagriha area. Both the hands, head and left corner of the pedestal of the weathered image are missing. Standing in the samapada posture on a double-petalled lotus pedestal, Buddha seems to have been in abhayamudra, with his missing right hand while the missing left hand holds the hem of his uttarasanga. Attired in the transparent drapery consists of a long antarvasa and a long uttarasanga that covers the body up to the ankles. A ridge each around the waist and the neck indicates the antarvasa and uttarasanga respectively. The plain oblong back-slab is rounded at the top. Encased in a shallow rectangular niche and facing the visvapadma, a kneeling devotee with folded hands is carved on either side of the pedestal. Stylistically, it is assignable to circa sixth century CE (Pl. CXI).

17. The Buddha

The khondalite image (Reg. no. 24) of standing Buddha in abhayamudra is 1.10m in height, 0.50m in width and 0.25m in thickness. The image was picked up from debris of apsidal chaitya mound. The image is badly defaced and the right hand and upper portion of the back-slab are missing. Standing in the samapada posture on a crudely executed visvapadma, Buddha, with elongated ear lobes and auspicious lines round the neck, presumably displays abhayamudra with his missing right hand while the left hand holds the hem of his uttarasanga. His body features are fully revealed through the transparent drapery that consists of a long antarvasa secured at the waist by a string with two hanging ends and a long uttarasanga covering his body up to the ankles. A ridge around the neck indicates the uttarasanga. Two kneeling devotees with folded hands are encased in a shallow niche on either side of the pedestal. Stylistically, the image is ascribable to circa sixth century CE (Pl. CXII).

18. Lower part of the Buddha image

The fragmentary image (Reg. no. 19) of Buddha, made of khondalite, is 62cm in width and 25cm in thickness, the maximum available height is 70cm. The image was found in the debris of chaityagriha area. Only the legs of the worn-out image below waist are preserved. Robed in a long diaphanous antarvasa and a long clinging uttarasanga, Buddha is standing in the samapada posture on a visvapadma. His left hand holds the hem of his uttarasanga which covers his body up to the feet. The missing right hand seems to have been in abhayamudra. Encased in a shallow niche and facing the visvapadma, a kneeling devotee with folded hands is carved on either corner of the pedestal. Stylistically, the image is ascribable to circa sixth century CE (Pl. CXIII).

19. Unfinished image of Bodhisattva

The unfinished standing image of Bodhisattva (Reg. no. 166) made of khondalite is 61cm in height, 39cm in width and 11cm in thickness was found from the debris of Monastery 1. The image is standing in a slight bhanga. The attributes of right and left hands are not clear. A vidyadhara is depicted on the top right corner corresponding left is partly carved. The irregular piece presumably represents an image of Buddha clad in a long antarvasa and uttarasanga above two parallel lines (Pl. CXIV).

20. Standing Buddha image

The khondalite image (Reg. no. 11) of standing Buddha is 35cm in width and 13cm in thickness, the extant height being 48cm. The
image was found in the debris of chaityagriha area. The image is badly damaged and its surface details are much affected by weather. The pedestal, the hands, feet below ankle, right top corner of back-slab of the image and the face are obliterated. Clad in a long antarvasa and a long uttarasanga covering his body, Buddha is standing in samapada posture. His missing right hand seems to show abhayamudra, while his missing left hand holds the hem of the drapery. Stylistically, the image is ascribable to circa sixth century CE (Pl. CXV).

21. The Buddha

The fragmentary image (Reg. no. 18) of Buddha, made of khondalite, is 44cm in width and 20cm in thickness, the maximum available height being 75cm. The image was found in the mound of chaityagriha area. The image is badly damaged with both the hands, feet and head (except the right ear lobe) including the top back-slab are missing. The image was broken into two halves, which has been fixed one above the other. Standing in the samapada on a plain pedestal, Buddha seems to display abhayamudra with his missing right hand while the missing left hand holds the hem of his uttarasanga. His body details is fully revealed through the transparent drapery which consists of a long antarvasa tied by a string with two hanging ends and a long uttarasanga that covers the body up to the feet. A ridge around the neck indicates the uttarasanga and antarvasa. The sculpture resembles the Saranath Buddha figures. Stylistically, the image is assignable to circa fifth century CE (Pl. CXVI).

22. Standing Buddha image

The khondalite image (Reg. no. 98) of standing Buddha is 56cm in width and 42cm in thickness, the maximum available height being 90cm. The image was found in the debris from chaityagriha area. The surviving portion of the image is broken into two pieces near the waist and placed one above the other. Both the hands and the upper portion of the rounded back-slab including the head are badly mutilated. The image is also weather worn. Clad in a long diaphanous antarvasa and uttarasanga, Buddha is standing in the samapada posture on a visvapadma pedestal. His missing left hand presumably holds the hem of his uttarasanga, which covers his body up to the feet. The missing right hand seems to have been in abhayamudra. Enclosed in a shallow niche and facing the visvapadma, a kneeling devotee with folded hands is carved on either corner of the pedestal. Stylistically the image is datable to circa sixth century CE (Pl. CXVII).

23. The Buddha

The khondalite image (Reg. no. 99) of standing Buddha in abhayamudra is 1.72m height, 0.80m in width and 0.40m in thickness. Save for the right hand and samapada the image is in comparatively good state of preservation. The image was found from chaityagriha area. Clothed in a long antarvasa hanging up to the ankles and a long uttarasanga covering both shoulders, Buddha, with half-closed eyes, elongated ear lobes, smiling countenance and auspicious lines round the neck, is standing in samapada posture on a visvapadma. The uttarasanga is plain, transparent and clings to the body showing a ridge around the neck. His missing right hand was presumably in abhayamudra while he holds the hem of his uttarasanga with the left hand. The oblong back-slab is plain and rounded at the top. A kneeling devotee is encased in a shallow niche on either side of the pedestal. The curly hair of the head and samapada are weathered. Of fine workmanship and executed in round, stylistically, the image can be dated to circa sixth century CE (Pl. CXVIII).

24. The Buddha

The khondalite image (Reg. no. 160) of
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Plate CXVIII : The Buddha

Plate CXVII : Standing Buddha image
standing Buddha is 59cm in width and 28cm in thickness the maximum available height being 95cm. The image was picked up from chaityagriha area. The right hand, part of the pedestal in right side and upper portion of the back-slab including the upper portion of the head are missing. The chest is also damaged. The available portion is also broken into two pieces along the thigh and placed one above the other. Clothed in a long diaphanous antarvasa and uttarasanga Buddha is standing in the samapada posture on a visvapadma pedestal. His missing right hand was presumably in abhayamudra, he holds the hem of the drapery in the left hand. Enclosed in a shallow niche, a kneeling devotee with folded hands is portrayed on either corner of the pedestal the one on the right side being partially survived. Stylistically, the image is datable to circa fifth century CE (Pl. CXIX).

25. Standing Buddha image

The khondalite image (Reg. nos. 167 and 174) of standing Buddha is 0.90m in height, 0.57m in width and 0.22m in thickness. The image was found in the debris to the west of chaityagriha. The image is broken into two pieces above the waist. The right hand is missing, face is defaced and the surface details are eroded. Clad in a long diaphanous antarvasa and uttarasanga covering his body up to the ankles, Buddha is standing in samapada posture on a plain, moulded pedestal. His right hand seems to have been in abhayamudra(?) while the left hand holds the hem of the drapery. The oblong back-slab is rounded at the top. Two kneeling devotees with folded hands are carved on corners of the pedestal. Stylistically, the image can be dated to circa fifth century CE (Pl. CXX - A and B).

26. The Buddha

The khondalite image (Reg. no. 169) of standing Buddha in abhayamudra is 1.06m high 0.30m wide and 0.23m thick. Both the hands and the head of the image are chopped off. The image was recovered from the apsidal chaityagriha area.

Attired in a long antarvasa hanging up to the ankles and a long uttarasanga covering both the shoulders, Buddha is standing in samapada posture on a double petalled lotus placed on a pedestal. The transparent uttarasanga closely clings to the body and is indicated by a ridge round the neck. His missing right hand was presumably in abhayamudra while the left holds the folded hem of the drapery. The oblong back-slab is plain and rounded at the top. Stylistically, it is datable to circa sixth century CE (Pl. CXXI).

27. The Buddha

The khondalite image (Reg. no. 171) of standing Buddha in abhayamudra is 1.00m in height 0.45m in width and 0.20m in thickness. The badly weathered image was located in the chaityagriha area. It is broken into two halves and placed one above the other. Both hands and the head are missing. Clothed in a long antarvasa hanging up to the ankles and a long uttarasanga covering both the shoulders Buddha is standing in samapada posture on a lotus pedestal. His missing right hand was presumably in abhayamudra while the left was holding the hem of the folded uttarasanga. On the top corners of the rounded back-slab are carved with flying vidyadharas. The shallow niche in the pedestal is relieved with a wheel on a base at the centre and flanked by a pair of kneeling devotees on either side. The image is of crude workmanship. Stylistically, it is datable to circa seventh century CE (Pl. CXXII).

28. Standing Buddha image

The fragmentary image (Reg. no. 55) made of khondalite, is 43cm in width and 27cm in thickness, the maximum available height
Plate CXIX: The Buddha
Plate CXX: Standing Buddha image
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Plate CXII: The Buddha

Plate CXIII: The Buddha
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being 43cm. The image was recovered in the debris to the west of chaityagriha area. The image is badly damaged. The portions above the chest and the lower part of the legs below the ankle including the back-slab are missing. The existing portion was also broken into two halves, which has been fixed one above the other. Clad in an antarvasa and a long uttarasanga both hanging nearly to his ankles, the figure is standing in a samapada posture. The missing right hand seems to have been in abhayamudra (Pl. CXXIII).

29. Standing Buddha image

The fragmentary image (Reg. no. 101), made of khondalite was found in the debris of the western periphery of apsidal mound. The maximum extant height, width and thickness of the image are 95cm, 75cm and 45cm respectively. The head and the lower part of the legs below the knee are missing. Clad in an antarvasa and a long uttarasanga covering the body, the figure is standing in slight flexion. He displays presumably abhayamudra with his broken right hand, while the left hand holds the edge of his uttarasanga (Pl. CXXIV).

30. The Buddha

The khondalite image (Reg. no. 33) of Buddha is 60cm in width, 25cm in thickness and the extant height being 90cm high. The image is badly worn, defaced and the right hand including a portion of the top back-slab is missing. The image was found from debris of chaitya complex. Seated in vajra paryankasana attitude on a pedestal, Buddha, with the left palm resting on the sole of the left leg, displays abhayamudra with his right hand. With broad shoulders, narrow waist, elongated ear lobes, auspicious lines round the neck, short spiral curls, covering the head and samapada, he is robed in a diaphanous antarvasa with a part of the frill spread on the seat and an uttarasanga covering his body. The head is framed by a circular halo, flanked on either side by a garland bearing vidyadhara flying through clouds towards Buddha. The recessed pedestal is divided into three compartments by two pilasters supported by a vase and topped by a bracket depicting Saranath episode of dharmachakra pravartana. The central compartment is relieved with a wheel (dharmachakra) axles, while the two outermost has a crouchant deer on a pedestal facing the dharmachakra and a kneeling devotee with folded hands. Stylistically, the image is datable to circa fifth-sixth century CE (Pl. CXXVI).

31. The Buddha

The khondalite image (Reg. no. 30), of Buddha in abhayamudra is 70cm in height, 40cm in width and 18cm in thickness is badly weather worn. The image was picked up from debris of chaitya complex. Seated in vajra paryankasana attitude on a pedestal, Buddha, with the left palm resting on the sole of the left leg, displays abhayamudra with his right hand. With broad shoulders, narrow waist, elongated ear lobes, auspicious lines round the neck, short spiral curls, covering the head and samapada, he is robed in a diaphanous antarvasa with a part of the frill spread on the seat and an uttarasanga covering his body. The head is framed by a circular halo, flanked on either side by a garland bearing vidyadhara flying through clouds towards Buddha. The recessed pedestal is divided into three compartments by two pilasters supported by a vase and topped by a bracket depicting Saranath episode of dharmachakra pravartana. The central compartment is relieved with a wheel (dharmachakra) axles, while the two outermost has a crouchant deer on a pedestal facing the dharmachakra and a kneeling devotee with folded hands. Stylistically, the image is datable to circa fifth century CE (Pl. CXXXV).

32. The Buddha

The khondalite image (Reg. no. 28) of Buddha in abhayamudra is 90cm in height, 60cm in width and 25cm in thickness is badly
defaced and surface details are worn out. The image was picked up from the apsidal structural complex. Seated in *vajra paryankasana* attitude on a pedestal, Buddha, with the left palm resting on the lap, displays *abhayamudra* with his broken right hand. With elongated ear lobes, auspicious lines round the neck and short spiral curls covering the head and *samapada*, he is attired in a diaphanous *antarvasa* and an *uttarasanga* covering his body. The plain oblong back-slab is rounded at the top. The recessed area beneath his seat is relieved with the Saranath episode of *dharmachakra pravartana* depicting a wheel with axles flanked by a crouchant deer on either side. Stylistically, the image can be dated to *circa* fifth-sixth century CE (Pl. CXXVII).

### 33. The Buddha

The fragmentary khondalite image (Reg. no. 27) of Buddha is 86cm high, 58cm wide and 30cm thick. The surface details of the image are badly damaged due to weathering. The face is defaced and the right hand including the upper portion of the back-slab is missing. The image was found from the apsidal structural complex. Robed in a diaphanous *antarvasa* and an *uttarasanga* covering his body, Buddha, with broad shoulders, elongated ear lobes and *trivali* is seated in the *vajra paryankasana* attitude on a pedestal with his left palm, facing upward rests on the lap. The missing right hand presumably shows *abhayamudra*. Spiral curls cover the head and the *ushnisha*. The pedestal is divided into three registers by two pilasters depicting a wheel (*dharmachakra*) with two side axles at the centre, while the two outermost contains a crouchant deer facing the *dharmachakra* and a kneeling devotee in *anjalimudra* on a plain podium. Stylistically, the image can be dated to *circa* fifth century CE (Pl. CXXVIII).

### 34. The Buddha

The fragmentary khondalite image (Reg. no. 21) of Buddha in *abhayamudra* is 60cm in width and 35cm in thickness and the available height being 75cm. The surface details of the image are worn out and the head above the eyebrows including the upper portion of the back-slab are missing. The image was found from apsidal *chaitya* area. Seated in *vajra paryankasana* attitude on a pedestal, Buddha, with the left palm resting on his left sole, displays *abhayamudra* with his right hand. With elongated ear lobes, auspicious lines round the neck, he is robed in a long *antarvasa* frill of which is spread on the pericarp and an *uttarasanga* covering his body. The pedestal is decorated with the Saranath episode of a wheel (*dharmachakra*) with axles flanked by a deer, carved in low relief. The anatomy of the image is heavy, ill-proportionate, revealing a broad shoulder. Stylistically, it can be dated to *circa* fifth-sixth century CE (Pl. CXXIX).

### 35. The Buddha

The khondalite image (Reg. no. 179) of Buddha in *abhayamudra* is 81cm in height, 68cm in width and 31cm in thickness. The image was broken into two pieces, presently it has been mended together. The image was found from debris to the west of *chaityagriha*. Seated in *vajra paryankasana* attitude on a pedestal, Buddha, with the left palm resting on the sole of the left leg, displays *abhayamudra* with his right hand. With elongated ear lobes, auspicious lines round the neck, short spiral curls covering the head and *ushnisha*, wheel marks on the soles of the feet and palms, narrow waist and broad shoulders, he is robed in a diaphanous *antarvasa* with a part of the frill spread on the seat and a diaphanous *uttarasanga* covers his body. The oblong back-slab is rounded at the top. The recessed pedestal is divided into three compartments by two pilasters, which depicts Saranath episode of *dharmachakra pravartana*. The central compartment is relieved with a wheel (*dharmachakra*) with two side axles, while the two outermost contains each a crouchant
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Plate CXXVII: The Buddha

Plate CXXVIII: The Buddha
36. The Buddha

The khondalite image (Reg. no. 165) of Buddha in *abhayamudra* is 25cm wide and 10cm thick, the maximum available height being 33cm. The right hand, head above the shoulders along with the upper portion of the back-slab and the halo of the image are missing. The surface details of the image are badly weather worn. The image was found amidst debris to the west of apsidal *chaityagriha*. Robed in an *antarvasa* and an *uttarasanga*, Buddha is seated in *vajra paryankasana* attitude on a pedestal. His left hand is placed on the lap with palm upward while missing right hand presumably displays *abhayamudra*. The pedestal is divided into three compartments by two pilasters. The central compartment depicts a wheel with two side axles placed on a moulded pedestal, while the two outer most are divided into two registers. Each register is relieved with two kneeling devotees with folded hands. Stylistically, the image is datable to circa sixth century CE (Pl. CXXX).

37. The Buddha

The khondalite image (Reg. no. 163) of Buddha in *abhayamudra* is 68cm in height, 38cm in width and 17cm in thickness. The image badly defaced, right hand is missing and surface details are weather worn. The image was picked up from the west of apsidal *chaityagriha*. Seated in *vajra paryankasana* attitude on pedestal, Buddha with the left palm resting on the lap displays presumably *abhayamudra* with his broken right hand. With elongated ear lobes, auspicious lines round the neck, short spiral curls covering the head and cranial protuberance; he is robed in a diaphanous *antarvasa* part of frill spread on the pericarp and an *uttarasanga* covering his body. The plain oblong back-slab is rounded at the top. The recessed pedestal beneath his seat is relieved with the Saranath episode of *dharmachakra pravartana* depicting a wheel with axles flanked by a kneeling deer on either side. Stylistically, the image is datable to circa fifth century CE (Pl. CXXXI).

38. The Buddha

The khondalite image (Reg. no. 162) of Buddha is 37cm in height, 24cm in width and 10cm. in thickness. The image is badly mutilated from its head, right hand, knee and a part of its right side of pedestal. The surface details of the image are also badly weather worn. The image was found from the west of *chaityagriha*. Robed in an *antarvasa* and an *uttarasanga* Buddha is seated in the *vajra paryankasana* attitude on a pedestal. His left palm rests on the lap, while the broken right hand was presumably in *abhayamudra*. His head is framed with in a circular halo supported by a pilaster on each side of back-rest terminated with a *makara mukha*. The pedestal, slightly projected, is relieved with the Saranath episode of *dharmachakra pravartana* depicting a wheel with axles flanked by a kneeling deer on either side. Stylistically, the image is datable to circa fifth-sixth century CE (Pl. CXXXII).

39. The Buddha

The khondalite image (Reg. no. 59) of Buddha in *abhayamudra* is 76cm in height, 50cm in width and 24cm in thickness. The image is badly defaced, right palm obliterated and surface details are weather worn. The image was found from debris east of *chaityagriha*. Seated in *vajra paryankasana* attitude on pedestal, Buddha with the left palm resting on the lap displays presumably *abhayamudra* with his broken right hand. With elongated ear lobes, auspicious lines round the neck and spiral curls covering the head and the *ushnisha*, he is robed in a diaphanous *antarvasa* part of frill spread on the pericarp and an *uttarasanga* covering his body. The plain oblong back-slab is rounded at the top. The recessed pedestal beneath his seat is relieved with the Saranath episode of *dharmachakra pravartana* depicting a wheel with axles flanked by a kneeling deer on either side. Stylistically, the image is datable to circa fifth century CE (Pl. CXXXIII).
presumably in abhayamudra. The plain oblong back-slab is rounded at the top. The recessed pedestal beneath his seat is relieved with the Saranath episode of dharmachakra pravartana depicting a wheel (dharmachakra) with axles flanked by a crouchant deer on either side. The image is of not fine workmanship and datable to circa fifth-sixth century CE (Pl. CXXXIV).

40. Image of the Buddha, head missing

The fragmentary khondalite image (Reg. no. 37) of Buddha is 35cm in width and 15cm in thickness, the maximum extant height being 30cm. The image is badly obliterated from its right hand and the head above the shoulders along with the upper portion of the back-slab and the halo. The image was found from debris of the chaityagriha area.

Clad in an antarvasa held at the waist by twisted rope and an uttarasanga covering his body, Buddha, is seated with his unusually rendered feet in vajra paryankasana attitude on a fully blossomed lotus. His left palm facing upward rests on his lap. The damaged right hand seems to display abhayamudra. The treatment cross-legged posture displaying soles is an example of inept workmanship. The body proportions of the image are squat and stumpy. Stylistically, the image can be dated to early fifth century CE (Pl. CXXXV).

41. Buddha’s Miracle at Sankisa

The khondalite image (Reg. no. 170) depicting Buddha’s descent from trayastrimsa heaven measuring 80cm in height, 57cm in width and 22cm in thickness. The image was found from the debris to the west of chaityagriha. The image is slightly eroded but comparatively in good state of preservation. The scene depicts Buddha’s descent from trayastrimsa heaven episode where nine steps are represented descending from the heaven to the earth at Sankisa in a roughly rectangular slab bordered with an indistinct floral band. Clad in a diaphanous antarvasa and a long transparent uttarasanga which covers both of his shoulders, Buddha, with half-closed eyes, elongated ear lobes, trivali and spiral curls covering the head and the ushnisha, stands in samapada posture on a pedestal embellished with a row of four rosettes. His right hand is in abhayamudra while he holds the folds of the uttarasanga with the up raised left hand. A plain circular halo frames his head. The figure is flanked to the left, presumably by bejeweled Indra, holding a parasol over the head of Buddha carved against an oval prabhavali. The standing figure to the right represents Brahma, holding indistinct objects, exhibits hairdo in the form of a large ushnisa showing oval shaped halo. A kneeling devotee paying obeisance is encased in a shallow niche on each comer of the pedestal, possibly representing Sariputra and Mudgalayana. Stylistically, the image can be dated to circa fifth century CE (Pl. CXXXVI).

42. The Buddha

The khondalite image (Reg.no.164) of Buddha in bhumi-sparshamudra is 34cm in width and 17cm in thickness, the maximum extant height being 45cm. The head above the neck along with the upper portion of the halo and back-slab of the image are missing. The image was found amidst debris to the west of apsidal chaityagriha. Attired in an antarvasa, with a portion spread like a fan on the seat, and an uttarasanga which leaves his right chest, shoulder and arm bare, Buddha, is seated in the vajra paryankasana attitude on a visvapadma perched on a pedestal relieved with foliage and creepers. With his left palm placed on the lap,
Plate CXXXV: Image of the Buddha, head missing

Plate CXXXVI: Buddha's Miracle at Sankisa, circa 5th century CE
he displays the *bhumisparsamudra* with his right palm. The back-slab is edged with twisted rope pattern relieved with a *makara mukha* beneath the right arm the corresponding sinister is missing. Of fine workmanship, the image can be dated to *circa* seventh-eighth century CE (Pl. CXXXVII).

**43. The Buddha**

The khondalite image (Reg.no.31) of Buddha in *bhumisparsamudra* is 1.05m in height, 0.60m in width and 0.25m in thickness. The surface details of the image are much worn out. The face is considerably defaced and the right hand damaged. The image was found from the western side of *chaityagriha* area. Clothed in an *antarvasa* and an *uttarasanga*, which covers his body, Buddha, with auspicious lines round the neck and elongated ear lobes, is seated in the *vajra paryankasana* attitude on a pedestal. His left palm rests on his lap, while the right is placed against the knee in the *bhumisparsamudra*. The *mudra* signifies the moment when Sakyamuni responds to a challenge of Mara, the evil spirit and god of desire by calling upon the earth to act as the witness. Spiral *dakshinavarta* curls cover the head including the *ushnisha*. Behind the head is a plain circular halo. The plain oblong back-slab is rounded at the top. Below the image of Buddha, the pedestal is divided into four compartments by three pilasters each relieved with a standing figure. From the left, the figure holds an indistinct object in his raised right, the left hand akimbo; it holds a sword or staff by the left hand; the third figure is shown with *anjalimudra* and the fourth one places her hands on the lap. Stylistically, it is datable to *circa* fifth-sixth century CE (Pl. CXXXIX).

**44. The Buddha**

The khondalite image (Reg. no. 29) of Buddha in *bhumisparsamudra* is 95cm in height, 55cm in width and 25cm in thickness. The image was found in the *chaityagriha* area. Clad in a diaphanous *antarvasa* with the frilled portion spread on the seat and an *uttarasanga* which leaves his right chest, shoulder and arm uncovered, Buddha, with half-closed eyes, auspicious lines round the neck and elongated ear lobes, is seated in the *vajra paryankasana* attitude on a pedestal. His left palm rests on his lap, while the right palm is placed against the knee in the *bhumisparsamudra*. Spiral curls cover the head including the *ushnisha*. Behind the head is a plain circular halo. The plain oblong back-slab is rounded at the top. Below the image of Buddha, the pedestal is divided into four compartments by three pilasters each relieved with a standing figure. From the left, the figure holds an indistinct object in his raised right, the left hand akimbo; it holds a sword or staff by the left hand; the third figure is shown with *anjalimudra* and the fourth one places her hands on the lap. Stylistically, it is datable to *circa* fifth-sixth century CE (Pl. CXXXVIII).

**45. The Buddha**

The khondalite image (Reg. no. 61) of Buddha in *bhumisparsamudra* is 90cm in height, 57cm in width and 30cm in thickness. Save for the tips of the nose, lips and forehead, the image is in good state of preservation. The broken right top corner has been mended with the back-slab of the image. The image was found from debris of western side of *chaityagriha*. Draped in a diaphanous *antarvasa* with a part of the frill spread on the seat and an *uttarasanga* which leaves his right chest, shoulder and arm bare, Buddha, with a broad face, half closed eyes, auspicious lines round the neck and elongated ear lobes, is seated in the *vajra paryankasana* attitude on a *visvapadma* with his right palm in the *bhumisparsamudra*. His left palm rests on the lap. The soles of his feet and visible left palm bear wheel-marks. The head including the *ushnisha*, is covered by spiral curls which
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Plate CXXXVIII: The Buddha

Plate CXXXVII: The Buddha
are both dakshinavarta and vamavarta. Behind the head is a plain oval halo topped by Bodhi tree flanked by a stupa on the dexter and seated image of Avalokitesvara on the sinister. The pedestal contains a recumbent lion at each corner while the rhizome at the centre is flanked to the right side by a kneeling devotee touching the head on the ground. Stylistically, the image can be dated to circa eighth-ninth century CE (Pl. CXL).

46. The Buddha

The khondalite image (Reg.no.62) of Buddha in bhumisparsamudra is 1.10m in height, 0.70m in width and 0.30m in thickness save for the tip of the nose and right hand; the image is in good state of preservation. It was recovered from excavation in the chaitya complex. Draped in a diaphanous antarvasa with a part of the frill spread on the seat and an uttarasanga which leaves his right chest, shoulder and arm bare, Buddha, with a circular urna on the forehead, a broad face, half closed eyes, elongated ear lobes, auspicious lines round the neck and benign meditative facial expression, is seated in the vajra paryankasana attitude on a visvapadma. His left hand rests on his lap, palm facing upward, while his right hand though mutilated from elbow shows bhumisparsamudra which rests on his right knee with the tips of the fingers touching the ground (visvapadma). The palm drawn inward, the mudra signifies the moment when Sakyamuni’s calling upon the earth to act as the witness. The soles of his feet and visible left palm bear wheel marks. Below pedestal of image is shown a kneeling devotee with folded hands on the right side of stamens, while prancing lions are shown addorsed at both the ends. The deity is flanked to the right by a standing sculpture of Manjusri in slight flexion over a visvapadma holding the stalk of lily perched with a manuscript in his left hand, while his right shows varamudra. On the left side is another standing figure of Avalokitesvara in slight flexion, his right hand is also in varamudra while his left hand is broken but holding the stalk of a lotus. The bejewelled images are carved against an oval halo. The top corners are decorated with flying gandharvas holding garland. The oval halo is topped by a Bodhi tree. The dexter of the image between vidyadhara and Manjusri is incised with an inscription datable to circa eighth-ninth century CE (Pl. CXLII).

47. The fragmentary image of Buddha

The fragmentary khondalite image (Reg. no. 38) of Buddha is 75cm in width and 40cm in thickness, the maximum extant height being 55cm. The image is badly damaged and upper part above the naval portion including the back-slab are missing. To the broken upper portion of the left hand side, Bodhisattva has been mended with the image. Draped in a diaphanous antarvasa with a part of the frill spread on the seat and an uttarasanga, Buddha is seated in vajra paryankasana attitude on a visvapadma. His left hand rests on his lap, palm facing upward, while the missing right hand was in bhumisparsamudra. The image of Buddha is flanked by two standing Bodhisattvas. The bejewelled Avalokitesvara on the sinister stands on slight flexion holding a chamara, while the image in dexter is survived by feet only. The figure is placed in a recessed niche, relieved from the main slab itself, his head being framed by an elongated oval halo. The pedestal is plain. Stylistically, it can be dated to circa eighth-ninth century CE (Pl. CXLII).

C. Images of the Buddha in Varanudra

48. Standing Buddha image

The fragmentary image (Reg. no. 10) of Buddha, made of khondalite, is 32cm in width
and 13.5 cm in thickness, the maximum extant height being 52.5 cm. The image was found from the chaityagriha area. The head, both hands, the upper part of oblong back-slab, the pedestal and lower part of the leg below the ankle of the weathered image are obliterated. Clad in a long antarvāsa held at the waist by a string and a long uttarasanga covering his body up to the feet, Buddha is standing in samapada posture. His missing right hand was presumably in varamudra, while the missing left holds the hem of his uttarasanga. The uttarasanga in the upper part of the body is indicated by a ridge around the neck. Stylistically, the image is datable to circa fifth century CE (Pl. CXLIII).

49. The Buddha

The fragmentary image (Reg. no. 22) of Buddha in varamudra made of khondalite, is 0.60 m in width and 0.30 m in thickness, the maximum extant height being 1.00 m. The image was found from the debris of chaityagriha area. The upper portion of the oblong back-slab including the bust of the image above the chest is missing. Clad in an long antarvāsa and a long diaphanous uttarasanga Buddha is standing in the samapada posture on a visvapadma flanked on either side by a kneeling devotee showing anjalimudra. His left hand holds the hem of his uttarasanga which covers his body and also the feet while the right hand displays the varamudra. On either side of the leg of Buddha is a kneeling devotee with folded hands. Stylistically, the image is datable to circa fifth century CE (Pl. CXLIV).

50. The Buddha

The fragmentary khondalite image (Reg. no. 32) of Buddha in varamudra is 80 cm in height, 53 cm in width and 20 cm in thickness. The image was found from chaitya area. The image is defaced and badly weathered. Clothed in a long antarvāsa hanging up to the ankles and a long uttarasanga covering both the shoulders, Buddha is standing in a slight flexion with his left knee raised on a plain pedestal. With the left hand he holds an end of the uttarasanga while the right hand displays varamudra. The plain oblong back-slab is rounded at the top. A kneeling devotee with folded hands is carved on the right side of the pedestal. The image is of crude workmanship. Stylistically, it is datable to circa fifth century CE (Pl. CXLV).

51. The Buddha

The fragmentary khondalite image (Reg. no. 177) of Buddha is 0.71 m in width and 0.36 m in thickness, the maximum extant height being 1.10 m. The image was found from debris to the west of chaityagriha. The back-slab and the portion above the naval region of the image are missing. The survived portion was also broken into two halves, which have been presently mended. Robed in a long diaphanous antarvāsa and uttarasanga, both hanging nearly to his ankles, Buddha is standing with a slight flexion on a full blown lotus kept on a tri-ratha pedestal. The right hand exhibits varamudra while his left hand presumably holds the hem of drapery. Carved on the same pedestal, on either side of Buddha is a kneeling devotee with folded hands, facing the feet, the head of the dexter figure is carved against a plain circular halo. Stylistically, it is datable to circa fifth century CE (Pl. CXLVI).

52. The Buddha

The khondalite image (Reg. no. 245) of Buddha is fashioned out of a rectangular slab (75x53x30 cm). Save for the right palm, the image, is in good state of preservation. The image in the niche was found embedded in the right wall of the sanctum of Monastery 3. Robed in a tight clinging transparent antarvāsa with a part of the frill spread on the pericarp and a transparent uttarasanga, Buddha,
Plate CXLVI: The Buddha

Plate CXLI: The Buddha
with half closed eyes, a circular urna on the forehead and auspicious lines round the neck, is seated in the vajra paryankasana attitude on a visvapadma. The left palm is placed on the lap, while the right palm placed on the knee is broken, presumably in varanmudra. The soles of his feet and the visible left palm bear wheel marks. The head and the ushnisha are covered by rows of dakshinavarta spiral curls. Around the head is an elongated oval halo edged with a twisted rope pattern topped by kirttimukha at the centre. At the top two corners back-slab is a garland bearing vidyadhara flying through clouds towards Buddha. The recess beneath his seat is displayed with the Saranath episode of a wheel with lateral axles (dharmachakra) flanked by crouchant deer on either side and kneeling devotees with anjalimudra three on the right side and two on left. Stylistically, the image can be dated to circa sixth century CE (Pl. CXLVIII).

54. The Buddha

The khondalite image (Reg. no. 180) of Buddha in dharmachakra pravartananumudra is in 98cm height, 62cm in width and 83cm in thickness. The palms and left knee of the image are damaged. It was found from debris to the west of chaityagriha. Attired in an antarvasa with a portion spread on the seat in the form of a fan, and a diaphanous uttarasanga which covers his body, Buddha, with half closed eyes and auspicious lines round the neck, is seated in the vajra paryankasana attitude on a pedestal. With spiral curls covering the head and ushnisha he shows the dharmachakra pravartananumudra with both hands in front of his waist. His round plain halo projects slightly above the top edge of the back-slab. A vidyadhara is shown at each upper corner. A standing Bodhisattva on each side flanks Buddha holding a chauri over one shoulder. Two deer and five kneeling devotees are shown the recessed area beneath his seat with the Saranath motif of a wheel with axles flanked. A frontal lion on either side supports the pedestal. Stylistically, the image can be dated to seventh century CE (Pl. CXLIX).

55. The Buddha

The khondalite image (Reg. no. 175) of Buddha in dharmachakra pravartananumudra is 1.27m in height, 0.68m in width and 0.33m in thickness. The face of the image is obliterated. It was found to the west of chaityagriha. Attired in an antarvasa and a diaphanous uttarasanga
Plate CXLVIII: The Buddha

Plate CXLVII: The Buddha
which covers his body, Buddha is seated in the vajra paryankasana attitude on a pedestal with his hands forming the dharmachakra pravartana in front of his waist. His soles of the feet bear wheel marks. The back-slab is rounded at the top. The halo on either side is flanked by a booted vidyadhara flying through clouds towards Buddha in anjalimudra. Buddha is flanked by a standing Bodhisattva on each side, who holds a chauri over one shoulder. The recessed area beneath his seat is decorated with the Saranath episode of a wheel with axles flanked by deer and four kneeling devotees, two on either side. Stylistically, the image can be dated to circa sixth century CE (Pl. CL).

56. The Buddha

The fragmentary khondalite image (Reg. no. 16) of Buddha in dharmachakra pravatana is 50cm in width and 20cm in thickness, the extant height being 55cm. The head above the neck along with the upper portion of the halo and back-slab of the image are missing. The image was found from debris adjacent to large banyan tree. Clothed in an antarvasa with a portion spread on the seat in the form of a fan, and a diaphanous uttarasanga, which covers his body, Buddha is seated in the vajra paryankasana attitude on a pedestal. He shows the dharmachakra pravatana with both hands in front of his waist. The back-slab is relieved with a pilaster surmounted by an abacus to support the halo part of which is survived beneath his head. The recessed area beneath his seat is decorated with the Saranath episode of a wheel (dharmachakra) flanked by deer and four kneeling devotees. Stylistically, the image can be dated to late fifth century CE (Pl. CLII).

57. Fragmentary image of the Buddha

The fragmentary khondalite image (Reg. no. 161) of Buddha is 32cm in width and 19cm in thickness, the maximum extant height being 23cm. The image is badly obliterated and the upper parts above the waist including the back-slab are missing. It was found to the west of apsidal chaityagriha. Robed in a diaphanous antarvasa with a part spread in the seat in the form of a fan and an uttarasanga, Buddha, is seated in the vajra paryankasana attitude on a pedestal, with his left palm facing upward, rests on the lap. The recessed pedestal is divided into three compartments by two pilasters, which depicts the Saranath episode of dharmachakra pravartana. The central compartment depicts a wheel (dharmachakra) with two side axles, while the two outer most contains each a kneeling deer facing the dharmachakra and a kneeling devotee with folded hands. Stylistically, the image is datable to circa sixth century CE (Pl. CLII).

E. Images of the Buddha in Dhyanamudra

58. The Buddha

The image (Reg.nos. 35 and 35A) of Buddha in dhyanamudra is 60cm in width and 27cm in thickness; the maximum extant height being 80cm. The image is badly weather worn and defaced. The top of back-slab on both corners is missing and pedestal is damaged. Detached head is mended with the torso. The image was found amidst the debris. Robed in an antarvasa and an uttarasanga covering his body, Buddha, with elongated ear lobes, auspicious lines round the neck, short spiral curls covering the head and ushnisha is seated in the vajra paryankasana attitude on a pedestal divided into five compartments and the one bearing the figure of a kneeling devotee in anjalimudra and another devotee to the left, rest are being obliterated. His palms are in the dhyanamudra, the right palm, placed on the left. Behind his head is a circular halo, which is damaged.
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Plate CLII: Fragmentary image of the Buddha

Plate CLI: The Buddha
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The image is of crude workmanship. Body proportions are stout and stumpy. Stylistically, it can be dated to circa seventh century CE (Pl. CLIII).

59. The Buddha

The fragmentary image (Reg. no. 64) of Buddha in dhyanamudra is 32cm in width and 27cm in thickness the available height being 38cm. The head above the shoulders along with the upper portion of the back-slab and halo of the image are missing. The image was found in the debris of chaityagriha area.

Robed in a tight-clinging antarvasa part of which is spread on the seat in the form of a fan and a transparent uttarasanga covering his body ends of which fall on the knees, Buddha is seated against a back rest in vajra paryankasana attitude on a plain pedestal. His hands are placed on the lap in the dhyanamudra with palms upward and placed one upon the other. His head is framed by a circular aureole carved in low relief. The oblong back-slab is rounded at the top. The recessed area beneath his seat is decorated with a spoken wheel with axles at the centre flanked by kneeling devotees holding indistinct object. The image carved partly in round and partly in relief is not of fine workmanship. Stylistically, the image shows strong affinity with late Gupta tradition of north and can be dated to circa sixth century CE (Pl. CLV).

60. The Buddha

The khondalite image of (Reg. no. 13) headless Buddha carved out of a roughly rectangular slab measuring 37cm in height, 24cm in width and 14cm in thickness is in dhyanamudra. Save for face and right arm below shoulder, the sculpture is in good state of preservation. It was retrieved from the chaitya area. Attired in an antarvasa fan shaped frill of which is spread on the seat and an uttarasanga, Buddha is in dhyanamudra by placing his palms one above another upon the lap. Seated in vajra paryankasana attitude on a pedestal is divided into compartments by two pilasters. The central compartment displays the spoken wheel with two side axles. The two other corner compartments are relieved with kneeling devotee with folded hands and a crouchant deer, placed on plain podium. The head is relieved by a circular halo. The vidyadharas are carved on the top corners of the back-slab holding a garland which hovers above the head of the deity. Stylistically, it is attributed to circa
seventh century CE (Pl. CLVI).

62. The Buddha

The fragmentary khondalite image (Reg. no. 39) of Buddha in *dhyanamudra* is 22cm in height, 23cm in width and 22cm in thickness. The image is badly damaged and the upper parts above the naval portion including the back-slab are missing. The image was found from chaityagriha area.

Attired in a diaphanous *antarvasa* with a part of the frill spread on the seat and an *uttarasanga*, Buddha, is seated in *vajra paryanksana* attitude on a fully blossomed lotus. His palms are in the *dhyanamudra*, the right palm, placed on the left. The image is of crude workmanship. Stylistically, it can be dated to circa sixth century CE (Pl. CLVII).

63. Image of the Buddha, head missing

The fragmentary khondalite image (Reg. no. 36) of Buddha in *dhyanamudra* is 70cm in width and 25cm in thickness, the maximum extant height being 83cm. The head above the shoulders along with the upper portion of the back-slab and halo of the image are missing. The image was found from chaityagriha area.

Clad in an *antarvasa* and an *uttarasanga*, Buddha, with a narrow waist and comparatively long limbs is seated in *vajra paryanksana* attitude on a high pedestal. His hands are placed on the lap in the *dhyanamudra* with palms open and placed one upon the other. The recessed pedestal beneath his seat is relieved with a spoken wheel at the centre, flanked by a deer and kneeling devotees on either side. The image, is of crude workmanship, carved by an inexperienced sculptor. The pedestal is unfinished. Stylistically, the image can be dated to circa seventh century CE (Pl. CLVIII).

64. Lower part of the Buddha image

The fragmentary khondalite image (Reg. no. 56) of Buddha in *dhyanamudra* is 35cm in height, 50cm in width and 30cm in thickness. The upper parts above the naval portion including the back-slab are missing. The image was found from chaityagriha area. Attired in a diaphanous *antarvasa* with a part of the frill spread on the seat, Buddha, is seated in *vajra paryanksana* attitude on a *visvapadma*. His palms are in the *dhyanamudra*, the right palm, placed on the left. The image is of crude workmanship. Stylistically, it can be dated to circa seventh century CE (Pl. CLIX).

65. The Buddha protected by Muchilinda naga

The khondalite image (Reg. no. 58) of the Buddha protected by Muchilinda naga is 36cm in width and 24cm in thickness, the extant height being 44cm. The lower portion of the pedestal and the area above the forehead along with the halo, six of the hoods of serpent and the upper portion of the back-slab have been obliterated. The surviving portions, broken into two halves have been mended. The image was picked up from debris of chaityagriha area. Attired in a diaphanous *antarvasa* and an *uttarasanga* covering his body and its two ends falling on the knees, Buddha, with elongated ear lobes, auspicious lines round the neck, wheel marks on the foot, is seated in *vajra paryanksana* attitude on the coiling tail of the serpent king Muchilinda. His hands are placed on the lap in the *dhyanamudra* with palms placed one upon the other. The serpent coils behind him and the canopy of serpent hoods, except the one in the left side are missing. The recessed pedestal
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Plate CLVII: Lower part of the Buddha, head missing

Plate CLVIII: Image of the Buddha, head missing
Plate CLIX: The Buddha protected by Muchilinda naga

Plate CLIX: Lower part of the Buddha image
Sculptures and Sculptural Fragments

beneath his seat depicts a row of lotus petals and a kneeling devotee holding an incense burner with both hands at the right corner. The image is bordered on either side by a projected jamb embellished with chevron pattern. Stylistically, the image shows strong affinity with post-Kushana traditions of north India and datable to *circa* fourth century CE (Pl. CLX).

66. **The Buddha protected by Muchilinda naga**

The khondalite image (Reg. no. 53) of Buddha protected by Muchilinda naga is 65cm in height, 40cm in width and 28cm in thickness. The surface details of the image are badly weathered. The face and the hoods of the serpent have been damaged. The image was found from the chaitya area. Robed in a diaphanous *antarvasa* and an *uttarasanga* covering his body, Buddha is seated in *vajra paryankasana* attitude on a pedestal. His hands are placed on the lap in the *dhyanamudra* with palms upward and placed one upon the other. The boldly executed serpent coils forms his back rest while the canopy of serpent hoods above his head are missing. Stylistically, the image is datable to *circa* fourth-fifth century CE (Pl. CLXII).

67. **The Buddha protected by Muchilinda naga**

The khondalite image (Reg. no. 41) of Buddha protected by Muchilinda naga is 87cm in height, 60cm in width and 40cm in thickness. The surface details of the image are badly worn out. The face, left arm and hoods of serpent have been damaged. The image was picked up from the chaitya area. Robed in a diaphanous *antarvasa* with the fan shaped frill spread on the seat and an *uttarasanga* covering his body, Buddha, with elongated ear lobes, *ushnisha*, half closed eyes and auspicious lines round the neck, is seated in *vajra paryankasana* attitude on the cushion of a serpent coil. His hands are placed on the lap in the *dhyanamudra* with palms upward and placed one upon the other. The boldly executed serpent coils forms his back rest while the canopy of serpent hoods above his head are missing. Stylistically, the image is datable to *circa* fourth-fifth century CE (Pl. CLXII).

68. **The Buddha protected by Muchilinda naga**

The khondalite image (Reg. no. 23) of Buddha protected by Muchilinda naga is 50cm in height, 35cm in width and 20cm in thickness. The surface details of the image are badly worn out. The face, left arm and hoods of serpent have been damaged. The image was picked up from the chaitya area. Robed in a diaphanous *antarvasa* and an *uttarasanga* covering his body, Buddha, with elongated ear lobes, auspicious lines round the neck and a circular halo behind his head is seated in *vajra paryankasana* attitude on the coiling tail of the serpent king Muchilinda depicted on a plain base. His hands are placed on the lap in the *dhyanamudra* with palms upward and placed one upon the other. The serpent coils behind him forms a canopy of hoods over his head (damaged). Stylistically, the image shows strong affinity with post-Kushana tradition of north India and can be dated to *circa* fourth century CE (Pl. CLXIII).

69. **The Buddha protected by Muchilinda naga**

The khondalite image (Reg. no. 20) of Buddha protected by Muchilinda naga is
Plate CLXI: The Buddha protected by Machilinda naga

Plate CLXII: The Buddha protected by Machilinda naga
Plate CLXIII: The Buddha protected by Muchilinda naga

Plate CLXIV: The Buddha protected by Muchilinda naga
73cm in height, 40cm in width and 21cm in thickness. The image is defaced; serpent hoods obliterated and surface details are weather worn. The image was picked up from the debris nearby the mound at modern matha. Clad in a diaphanous antaravasa and an uttarasanga covering his body, Buddha, with elongated ear lobes, auspicious lines round the neck, spiral curls covering the head and the ushnisha, a circular halo behind his head, is seated in vajra paryankasana attitude on the coiled tail of the serpent king Muchilinda. His hands are in dhyānāmudrā, palms facing upward and placed one upon the other. The serpent coils behind him forms a canopy of seven hoods over his head. Stylistically, the image shows strong affinity with post-Kushana traditions of north India and can be dated to circa fourth century CE (Pl. CLXIV).

70. The Buddha protected by Muchilinda naga

The khondalite image (Reg. no. 40) of Buddha protected by Muchilinda naga is 90cm high, 55cm wide and 25cm thick. The face of the image is obliterated and the hoods of the serpent are broken. The image is badly weather worn. The image was found to the west of chaityagriha.

Attired in a diaphanous antarvasa with a portion of the frill spread on the seat and an uttarasanga covering his body, Buddha, with elongated ear lobes, auspicious lines round the neck, spiral curls covering the head and the ushnisha, a narrow waist, broad shoulders and a circular halo behind his head, is seated in vajra paryankasana attitude on the coiled tail of the serpent king Muchilinda. His hands are placed on the lap in the dhyānāmudrā with palms upward and placed one upon the other. Above the head of Buddha a seven-hooded snake is shown acting as a canopy. The coils of the serpent are also visible behind the image. The top of the oblong back-slab is rounded. The centre of the snake canopy behind the image is shown a circular halo inconspicuously. Stylistically, the image is datable to circa fourth-fifth century CE (Pl. CLXVI).

F. Miscellaneous images of the Buddha

72. Torso of the Buddha image

The fragmentary bust (Reg. no. 17) of Buddha, made of khondalite, was found in the chaityagriha area, the maximum extant height, width and thickness being 35cm, 44cm and 20cm respectively. The badly damaged image is survived by its right arm and a portion of back-slab only. Traces of a ridge of uttarasanga of image is survived below the neck indicate to represent Buddha (Pl. CLXVII).
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Plate CLXVII: Head of the Buddha image

Plate CLXVIII: Torso of the Buddha image
73. Head of the Buddha image

The colossal khondalite head of Buddha (Reg. no. 45) measuring 95cm in height, 70cm in width and 6.50cm in thickness, was found in the core of the stupa which was located inside the chaityagriha. With half closed eyes, long perforated ear lobes, arched eye brows, broad face, roundish chin, it exhibits a serene contemplative facial expression. Above the bridge of the nose is a raised disc-shaped circular urna. The head and the samapada are covered by seven and three rows spiral curls respectively arranged in both vamavarta and dakshinavarta style. Remarkable for its modelling, the head may be dated to circa eighth century CE (Pl. CLXVIII).

74. Head of the Buddha image

The khondalite head of Buddha image (Reg. no. 02) 26cm in height, 16cm in width and 13cm in thickness, was found from debris of the mound of chaityagriha. The surface details of the head have been badly eroded due to weathering. It exhibits auspicious lines round the neck, down cast eyes and elongated ear lobes. The ushnisha projects above the head. Stylistically, the head is assignable to circa seventh century CE (Pl. CLXIX).

75. Head of the Buddha image

The khondalite head (Reg. no. 12) of Buddha image (22cm high) was found in the debris of chaityagriha area. The head is eroded due to weathering particularly at the tip of the nose, lips and left eye. It is characterized by a broad face, roundish chin, half closed eyes, arched eye brows, elongated ear lobes and a serene contemplative expression. The hair is arranged in rows of spiral curls which covers the ushnisha also. Stylistically, the head is datable to circa seventh century CE (Pl. CLXX).

76. Head of the Buddha image

The khondalite head (Reg. no. 231) of Buddha image (20cm in height and 15cm in width) was found in the debris of Monastery 3. The surface details of the head are badly eroded. It displays a broad face, roundish chin, elongated ear lobes, half closed eyes and ushnisha over the head. Stylistically, it may be dated to circa eighth century CE (Pl. CLXXI).

77. Feet of the standing Buddha image

The fragment (Reg. no. 42) of the image made of khondalite, was found in the debris of chaityagriha area. Its extant height, width and thickness are 60cm, 55cm and 35cm respectively. Only the feet standing in samapada posture on a triratha plan pedestal are preserved (Pl. CLXXII).

78. Feet of the standing Buddha image

The fragment (Reg. no. 43) of the image, made of khondalite, was found in the debris chaityagriha area. Its extant height and width are 40cm and 50cm respectively. Only the front portions of left foot and right toe of the standing figure of Buddha in samapada posture are preserved on a plain pedestal (Pl. CLXXIII).

79. Lower part of the Buddha image

The fragmentary image (Reg. no. 83) made of khondalite, is 36cm in width and 16cm in thickness, the maximum extant height being 41.5cm. The image was found amidst the debris of the western side of chaityagriha. The portion including the back-slab is diagonally missing above the naval portion of the image. The existing portion is worn out badly. Clad in a long antarvasa and a long utarasanga, the figure is standing in samapada posture on a plain pedestal. Near the right leg of Buddha
Plate CLXX: Head of the Buddha image

Plate CLXXI: Head of the Buddha image
Sculptures and Sculptural Fragments

Plate CLXXI: *Head of the Buddha image*

Plate CLXXII: *Feet of the standing Buddha image*
Plate CLXXIII: *Feet of the standing Buddha image*

Plate CLXXIV: *The Lower part of the Buddha image*
image is a group of four kneeling devotees with folding hands. The corresponding figures on the sinister represent only a pair of them (Pl. CLXXIV).

80. Lower part of the Buddha image
The fragmentary image (Reg. no. 173), made of khondalite, is 46cm in width and 23cm in thickness, the maximum available height being 42cm. The image was found from debris to the west of chaityagriha. Only the legs of the image below the knee are preserved. Robed in a long antarvasa and an uttarasanga, both hanging nearly to his ankles, the figure is standing in samapada posture on a visvapadma pedestal, major portion of which is obliterated. Encased in a shallow niche, a kneeling devotee with folded hands is carved on either corner of the pedestal. Stylistically, it is datable to circa seventh century CE (Pl. CLXXV).

81. Lower part of the Buddha image
The fragmentary image (Reg. no. 176) of Buddha, made of khondalite, is 71cm in width, 40cm in thickness, maximum extant height being 80cm. The image was found from the west of chaityagriha. Only the legs below the thigh of the image are preserved. Robed in a long antarvasa and a long diaphanous uttarasanga, both hanging nearly to his ankles, Buddha is standing in samapada posture on a plain semi-circular pedestal (Pl. CLXXVI).

82. Lower part of the Buddha image
The fragmentary image (Reg. no. 178), made of khondalite, is 71cm in width and 38cm in thickness, the maximum available height being 57cm. The image was recovered from the west of chaityagriha. Only the legs of the image below the knee are preserved. Robed in a long diaphanous antarvasa and uttarasanga, the figure is standing in samapada posture on a visvapadma. Encased in a shallow niche, a kneeling devotee is carved on either corner of the pedestal facing the visvapadma. The devotee on the dexter holds an incense burner, while the one on the sinister holds a vase (Pl. CLXXVII).

83. Lower part of the Buddha image
The fragment (Reg. no. 202) of the image, made of khondalite, was found in the stupa complex area near apsidal structure. The image is badly damaged above the knee including the back-slab. It is 69cm in width and 36cm in thickness, the maximum available height being 54cm. Clad in a long antarvasa, which hangs nearly to his ankle, the figure stands in a slight flexion on a plain pedestal. The image is flanked on either side by a standing figure (in slight flexion) against a slightly raised back-slab. The figure is missing above the knees (Pl. CLXXVIII).

84. Bust portion of the Buddha image
The fragmentary khondalite image (Reg. no. 159) of Buddha is 38cm in width and 25cm in thickness, the maximum extant height being 28cm. The image is badly damaged and survived by the bust and lower portion of head only. The head, left arm and upper portion of the circular halo and back-slab are missing. It was found to the west of chaityagriha. It exhibits the remaining portion of halo flanked on either side by the branches of Bodhi tree, elongated ear lobes, trivali and ridge of uttarasanga presumably covering his body (Pl. CLXXIX).

85. Image of the Buddha
The fragmentary khondalite image (Reg. no. 50) of Buddha is 1.40m in width and 0.49m in thickness, the maximum extant height being 0.38m. The image is badly mutilated and survived by its feet and a portion of torso only. The image was found between the pillars of chaityagriha. The surviving portion of the image indicates that it was made of several
Plate CLXXV: *Lower part of the Buddha image*

Plate CLXXVI: *Lower part of the Buddha image*
Plate CLXXVII: Lower part of the Buddha image

Plate CLXXVIII: Lower part of the Buddha image
Plate CLXXIX: *Bust of the Buddha image*

Plate CLXXX: *Image of the Buddha*
courses of khondalite slabs fixed together by iron cramps and dowels. The image is attired in a long diaphanous antarvasa with the part of the frill spread on the seat and an uttarasanga. The sole of the right foot bears a wheel mark. Presumably, it once adorned the shrine chamber of a monastery (Pl. CLXXX).

86. Lower half of the Buddha image

The fragmentary image (Reg. no. 52) of Buddha is 60cm in width and 24cm in thickness, the maximum available height being 60cm. The image was found in the debris chaityagriha area. The upper portion of the image including the back-slab above the waist is missing. Robed in a long transparent antaravasa and an uttarasanga hanging to his ankles, Buddha is standing in the samapada posture (Pl. CLXXXI).

87. Feet of the Buddha image

The detached pedestal (Reg. no. 50) of the Buddha image showing feet on a fully blossomed lotus has been found in the chaityagriha area. The recessed pedestal is divided into three compartments depicting dharmachakra at the centre flanked on either side by a crouching deer representing the scene of the First sermon at Sarnath (Pl. CLXXXII).

G. Other Images

88. Avalokitesvara Padmapani

The miniature image (Reg. no. 278) of Avalokitesvara Padmapani of steatite (5cm in height, 3cm in width and 1.5cm in thickness) was found in the drain located to the east of Monastery 3. Its right hand and top left corner of the back-slab are missing. The image was broken into two halves below the chest, which has been mended together. Draped in a long antariya held at the waist by a girdle with a central clasp, the two-armed Padmapani is standing in tribhanga on a visvapadma against a back-slab with a curved top. He is elegantly bedecked with finger rings, plain circular valayas (survived on left wrist), ornate beaded armlets, anklets, a ratnopavita of two strings, a beaded hara, a necklace with pendants and large kundalas. His jatamukuta is studded with his spiritual sire, dhyani Buddha Amitabha. With an oval face, half closed eyes, hair falling on the sides in coiled locks and auspicious lines round the neck, the Bodhisattva holds in his upraised left hand his cognizant attribute, the stalk of a full blown lotus, the broken right hand was probably in varamudra. His head is framed by a plain oval halo, conspicuously narrow towards the bottom. Stylistically, the image is datable to circa sixth century CE (Pl. CLXXXIII).

89. Bust of Manjusri

The fragmentary bust (Reg. no. 232) of a two-armed Manjusri was found in the debris of Monastery 3. The defaced image is 30cm in width and 40cm in thickness, the maximum extant height being 40cm. It is badly damaged and the torso below the chest and hands below the arms are missing. Of the ornaments, a ratnopavita, ratnakeyuras, a beaded hara and a necklace having a central amulet and several pendants (two of which are tiger-nails) are survived. The hair is arranged in the sikhandaka kakapaksa coiffure with two locks falling on the shoulders and three on the nape of the neck, bound by a rope and studded with a tiara with two lateral floral projections. Stylistically, it is ascribed to circa ninth century CE (Pl. CLXXXIV-A and B).

90. Bust of Vajrapani

The fragmentary image (Reg. no. 103) of Vajrapani, made of khondalite is 35cm in width and 24cm in thickness the maximum available height being 27cm only. The surface details are eroded due to weathering. The image was found from Monastery 1. The two armed Vajrapani
Plate CLXXXI: Lower half of the Buddha image

Plate CLXXXII: Feet of the Buddha image
Plate CLXXXIII: Avalokitesvara Padmapani
Sculptures and Sculptural Fragments

holds in his upraised left hand the stalk of an upāla supporting a vajra (thunderbolt) placed horizontally while the right arm is missing. It is bedecked with beaded armlets with a decorated central projection, a necklace with pendants, ratnopavita and makara kundalas including uttarasanga worn in an upaviti fashion. Tied by a string, the major part of the hair is gathered on the top of the head in the shape of a bun, while coiled locks fall on the sides. Behind his head is a plain elongated oval halo. The image is housed inside an arched niche, which is carved out of the main back-slab. At each of the top corner of the back-slab is a socket, presumably for an iron dowel indicating its association with a structure. Stylistically, the image is assignable to circa ninth century CE (Pl. CLXXXV).

91. Torso of Bodhisattva

The badly damaged fragmentary image (Reg. no. 201) of Bodhisattva, made of khondalite, was found from Monastery 1 is 70cm in width and 30cm in thickness, the maximum available height being 65cm. The bust above the naval portion and lower part of the legs below the knee of the figure including the back-slab are missing. Clad in a long antariya held at the waist by a girdle fashioned in the form of two chains with a central knot and two hanging ends, the two armed Bodhisattva is standing with a tribhanga posture. His missing right hand was presumably in varamudra, while the left hand holds a globular water-vase (sprinkler) placed on a lotus pod. On the sinister is the stalk of a flower. A two armed female figure placed against the right leg of the deity carved against a back-slab (carved out of the main back-slab) with a rounded top. The figure holds unidentified objects. Stylistically, it is attributable to circa ninth-tenth century CE (Pl. CLXXXVII).

92. Torso of Bodhisattva

The khondalite torso (Reg. no. 233) of the two armed Bodhisattva was found amidst the debris of Monastery 3; the maximum available height, width and thickness of the image being 19cm, 15cm and 12cm respectively. The head, major portion of the legs below the thigh including the back-slab are missing. Clad in an antariya held at the waist by a chain shaped mekhalā with a central clasp, the two-armed figure, probably of Avalokitesvara is ornamented with a ratnopavita, armlets, a beaded central band, bracelets and a beaded necklace. The figure holds in his up raised left hand the stalk of a lotus, while in the right hand he holds the handle of a chamara now missing. Presumably, the image was standing in a tribhanga pose against a back-slab and served as an attendant deity. Stylistically, it is ascribable to circa ninth-tenth century CE (Pl. CLXXXVIII).

93. Torso of Bodhisattva

The fragmentary bust (Reg.no.3) of the two armed Bodhisattva was found in the debris of chaityagriha area. The head and left arm are missing. The maximum available height and width of the torso are 20cm and 26cm respectively. The figure is decked with an armllet with three beaded strings, an ear stud, a ratnopavita of beaded strings, two beaded haras and a broad necklace with a series of pendants. Coiled locks of hair fall on the right shoulder. Traces of uttarasanga are seen on the left shoulder. Stylistically, it is datable to circa tenth-eleventh century CE (Pl. CLXXXIX).
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Plate CLXXXV : Bust of Vajrapani

Plate CLXXXVI : Torso of Bodhisattva
Sculptures and Sculptural Fragments

from the debris of chaityagriha area.

Draped in an antariya the two-armed pot-bellied (lambodara) Jambhala is seated in lalitasana attitude on a footed seat, below which are four nidhi-kumbhas, of which the fallen one supporting his pendant right foot. His right palm displays the varamudra resting on his right knee, while his left palm presses a mongoose for disgorging jewels. The god of wealth is richly adorned with beaded valayas, beaded armlets with an ornate central piece, a garland of utpalas or champakas, a necklace with a central pendant, makara kundalas, a girdle relieved with floral motifs and a richly ornamented high kirita mukuta. Behind his head is a plain circular halo, carved in low relief, flanked on either side by a garland bearing bejewelled vidyadhara. The image carved in round is of fine workmanship. Stylistically, it is datable to circa eighth century CE (Pl. CLXXXIX).

95. Image of Tara, head missing

The image (Reg. no.9) is 13cm in width and 13.8cm in thickness, the maximum available height being 12.5cm. The right hand, right knee and the head above the shoulders along with the back-slab are badly mutilated.

The image was found from the chaityagriha. Seated in lalitasana attitude on the pericarp of a double-petalled lotus with pendant right foot resting on the inverted lower petals, the two-armed female deity is bedecked with an ornamental girdle, nupuras, beaded valaya (in the left wrist), beaded armlets and a necklace of the chhannavira type. Clad in a diaphanous sati, she holds in her raised left hand the stalk of a flower? (missing), the broken right hand was probably in varamudra, resting against her right knee. The identification of this image is uncertain on account of the missing attribute in the left hand of the goddess. Stylistically, the image is datable to circa ninth-tenth century CE (Pl.CXC).

96. Torso of a four-armed goddess

The worn out fragmentary bust (Reg. no.113) was found inside Monastery 1, the maximum available height, width and thickness of the image being 43cm, 50cm and 24cm respectively. It is survived by traces of kuchabandha, a beaded hara, necklace with pendants and two arms ornamented with Ratnakeyuras with a central projected ornate piece. On the left side of the image is a stem of flower (Pl. CXCI).
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Plate CLXXXVIII: Torso of Buddhisattva

Plate CLXXXVII: Torso of Buddhisattva
Plate CLXXXIX: Jambhala
Excavations at Lalitagiri

Plate CXI: Torso of a four-armed goddess

Plate CX: Image of Tara, head missing
A. Seal and Sealings

The excavations yielded more than forty terracotta sealings and inscriptions bearing the Buddhist dharini from circa seventh to eleventh century besides a number of un-inscribed and illegible clay or terracotta lumps. But the number of monastic sealings bearing the legend ‘Sri Chandraditya Vihara’ is very less. A solitary seal made of steatite was found. Some of them are well baked showing brick-red colour but a few of them are ill fired showing blotchy, grey or blackish surface and dark grey core. Save for a few, all the impressions are on regular lumps of clay varying in diameter from 1.5cm to 6.5cm. Nearly all the lumps bear only one impression on the obverse whereas the reverse is bereft of any impression or decoration. All of them are handmade of well levigated clay available on the banks of Gobari nullah flowing in the vicinity. On the basis of variant diameters of the incuse, preparation of the legends and variation in the details of motifs, it is possible to differentiate the impressions of at least eight individual seals. The exact number of seals used for the impressions could be established, had the impressions been complete and legible.

a. Seal

A solitary seal (2.5x1.5x1 cm) made of baked steatite recording on the obverse ‘Vinitaputrah’ in the characters of tenth century CE was found on the surface of Monastery 3 (Reg. no. 259). On the reverse, the knob is stylized in the gajakranta motif on a bordered beaded pedestal with a transverse hole between the kneeling elephant and lion atop for suspension presumably by a thread. Prancing with its front claws on the lobes of crouchant, tusked elephant; the lion shows frown eyebrows and fanged teeth with upraised tail touching the mane, probably it was used as a pendant. (Pls. CXCII-A,B,C,D,E and F)

b. Sealings

(i) Monastic Sealings

On the basis of execution of motif on obverse, monastic sealings may be divided into three types.

Type 1: A circular incuse marked by a border on a roughly circular well baked lump found with the inscription ‘Sri Chandraditya Vihara samagra arya bhikshu samghah’ in three lines in the characters of north Indian alphabet of tenth century CE, below a wheel (seven spokes visible) flanked by a recumbent deer with raised head on either side (Reg. no. 282). The reverse bears the impression of reeds presumably affixed to a consignment (Pl. CXCIII-A and B).

Type 2: The fragmentary, circular sealing broken into three pieces (one missing) bears the impression in three registers within a circular incuse (Reg. no. 281). It exhibits a one lined legend on the obverse reading ‘Sri Chandraditya Vihararya...’ in the characters of seventh century CE, below a panel depicting an indeterminate motif flanked on either side by
Plate CXII: Stylized seal with the legend Vinayaputra[da]
Plate CXCII: Stylized seal with the legend Vinitaputrah
Excavations at Lalitagiri

Plate CXCI: Stylized seal with the legend 'Vindepurah'.
Plate CXCIII: Monastic sealing
a human figure in maharajalilasana. The top register preserves fragmentary motif of animals (elephant?). On the reverse is found the reed marks i.e., two parallel lines are joined by a transverse one (Pl. CXCIV-A and B).

Type 3: A circular incuse on the obverse of a circular lump (Reg. no. 230) bears the fragmentary one line legend faintly visible recording ‘Sri Chandra...’ in the characters of north Indian alphabet of seventh century CE. The convex sided reverse is devoid of any embellishments (Pl. CXCIV-A and B).

(ii) Others Sealing

Most of the seal impressions are found on burnt clay lumps of various shapes such as circular, oval, oval shaped with pointed top, the edges decorated with thumb impression besides the irregular lumps. The obverse shows the motif or inscription with in circular, oval and rectangular incuse. The incuse is impressed with inscription (dharini) ranging from one to twenty-seven lines, occasionally with a stupa. The text is mostly illegible. The sealings are mostly well baked showing brick red colour, few of them are ill-fired as well. Notables are described below:

1. Sealings decorated with thumb pressed design: There are two neatly made sealings (Reg. nos. 4 and 5) showing thumb impressed designs on the border with an illegible legend within a circular and oval incuse respectively. Top exteriors are partly damaged (Pl. CXCVI-A and B).

2. Sealing bearing the impression of a stupa: A single sealing (Reg. no. 1) of this type was unearthed. Made of clay, the handmade sealing is circular in shape. Within a circular incuse is the representation of twenty-one illegible lines with a stupa, medhi, anda and yashita are clearly discernible. The sealing is broken into three pieces (Pl. CXCVII).

3. Circular sealing with oval incuse: Of this variety, these two sealings (Reg. nos. 7 and 8) are impressed with an illegible Buddhist creed. They are damaged (Pl. CXCVIII-A and B).

4. Circular sealings with circular incuse: Made of well baked clay, the circular sealings (Reg. nos. 6 and 102) bear the impression of an illegible dharini with in a circular incuse (Pl. CXCIX-A and B).

5. Ill-fired sealings: The dark greyish sealings preserve the impressions on circular (Reg. no. 276) and oval (Reg. nos. 192 and 250) incuses of illegible legends. The legend could not be deciphered due to the defaced state of impression (Pl. CCI-A, B and C).

6. Irregular lumps with circular and rectangular incuses: Out of four, three of them bear illegible legend within circular incuses (Reg. nos. 222, 223 and 257). The fourth one exhibits a rectangular incuse impressed with the fragmentary legend ‘phupha...’, its reverse presents the traces of reed marks (Reg. no. 256). The ill-fired irregular lumps are partly broken (Pl. CCI-A, B, C and D).

7. Circular tiny sealings: A large number of them are recovered from the excavations varying in diameter from 1.5cm to 2.5cm. Most of them are ill-fired, found on circular lump containing five to eight lines dharini, impressed within the circular incuses (Reg. nos. 121, 122, 185, 186, 187, 188, 189, 190, 191, 193, 194 and 195). The records are mostly beyond recognition (Pl. CCI-A and B).
Plate CXCIV: Monastic sealing
Excavations at Lalitagiri

Plate CXXV: Monastic sealing

A

B
Plate CXCVII: Sealing bearing the impression of a stupa

Plate CXCVI: Sealing decorated with thumb pressed design
Plate CXCVIII: Circular sealing with oval incuse
Plate CXIX: Circular sealings with circular incuse
Plate CCI: Irregular lumps with circular and rectangular incuses
Plate CCII A: Circular tiny sealings
Plate CCII B: Circular tiny sealings
Excavations at Lalitagiri

Few readings are given below:

No. 1. Reg. no. 250
Script:- Eastern variety of Northern Indian alphabet of c.10th century CE. There are 6 lines of writing; not clearly visible; the last line is totally erased.
Lang:- Sanskrit (Pl. CC-C).

Text.
1. [Ye dharmma----
2. [hetu} prabhava hetum te----
3. [shan} Tathagato hyavadat-
4. stette]sham cha [yo nirodha-
5. [evam} vadi [M]----
6. [sramanah]
There are 4 letters faintly visible

No. 2. Reg. no. 257
Script:- Northern Indian alphabet of c.10th century CE (Pl. CCI-C).

Text.
Sa—pa—bhuti (?)

No. 3. Reg. no. 276
Script:- Eastern variety of Northern Indian alphabet of c.9th century CE. There are 4 lines of writing (Pl. CC-A).
Lang:- Sanskrit.

Text.
1. —sii[/s] Ye dharmma hetu prabhava[va] he-
2. tu{m}* tesham Tathagato hyava-
3. dat-tesham cha yo nirodha e-
4. vanvat(vam va)d Mahasramana[h*]|/

No. 4. Reg. no. 256
Script:- Eastern variety of Northern Indian alphabet of about 10th century CE. One line of writing containing 4 letters, the first and the fourth letters are not clearly visible (Pl. CCI-C).

Lang:- Sanskrit.

Text.
1. Sri-Pramahu (?)
B. Inscriptions

a. Stone Inscriptions

About forty khondalite stone inscriptions including the fragmentary ones were found inscribed on the images of Buddha, other divinities, attendant figures and on architectural fragments and stone slabs mostly bearing dharini mantra. A few of the fragments could be joined together. Of these eight slabs are complete. Few of the inscriptions were found in its original location, though there is no doubt that the dislocated slabs were initially part of stupa or chaitya. With the dilapidation and enlargement of the structures, these slabs were dislodged and many of them were reduced to fragments. Most of the inscriptions are represented with the well-known Buddhist creed 'ye dharma hetu...' etc, which is frequently met with, inscribed on the Mahayana Buddhist sculptures, terracotta tablets and sealings found throughout Odisha. They are also found in sites like Nalanda and other Buddhist excavated sites in India. It refers to the fundamental tenets of the doctrine of Buddha. A few slabs discovered are also inscribed with the text of 'Nidana sutra' or the 'Pratitya-samudpata-sutra' (Reg. no. 110). The practice of enshrining sacred texts inside a chaitya was followed all over India. The belief prevalent among the Mahayana Buddhists was that one acquires the virtue of erecting one hundred thousand Tathagata chaityas by writing the text of a dharini and keeping it inside a chaitya. They, however do not bear any date but on palaeographical grounds range in between circa second to twelfth century CE in the Kushana-Brahmi to Devanagari characters. Selected legible records are produced below:

No.1. Inscribed stone pedestal in front of apsidal chaitya.

Script:- Brahmi of about 2nd century CE. One line of writing (Pl. CCIII).

Lang:- Prakrit.

Text.
1. ......... pratayaya........
2. ........ru(ru)pa- pratayaya [m*] shad-ayatanam

No.2. Reg. no. 110

Inscribed slab (Pl. CCIV) containing the anuloma portion of the Pratitya-samudpata-sutra or the Nidana-sutra.

Script:- Eastern variety of Northern Indian alphabet of about First half of 5th century CE. Fragmentary; 15 lines of writing.

Lang:- Sanskrit.

Text.
1. ......... pratayaya........
2. ........ru(ru)pa- pratayaya [m*] shad-ayatanam

50 Since the inscription has been found embedded on the platform abutting the entrance of the chaityagriha, no Registration No. has been allocated; see, Indian Archaeology 1987-88: A Review: p.90.
Plate CCIII: *Inscribed stone pedestal, No. 1*

Plate CCIV: *Inscribed slab, No. 2*
3. shad-aya... 

4. ......vedana[m] pratyaya trishna-prayam=upadana[m*] upadana-pratyaya bhava[h] bhava...... ......jati-pratyaya jara-maranasoka-parideva- duhkha daurmmanasy-opayasaḥ sambhavante(ty)=ev=asya kevalasya maha[to]

5. [dah kha-saṃdhasya samudayo bhavati[*] bhavati [t*]..... ayam=uchyate dharmmanam=achayah ..... nirodha.... nte....ni uchyate sanskāra-ni[rodha]....

6. nirodhah vipake nirodhan=nama-rupa-nirodhan nama-rupa-nirodhat=shad-ayatana[hl] [nirodha][hl*] [shad-aya-*]

7. tana-nirodhad=vedana-nirodah vedana-nirodha=trishna-nirodah trishna-nirodhad=upadana-nirodha[h*].....

8. parideva-nirodhad=bhava-nirodah bhava-nirodah=jati-nirodha[h*] jati-nirodah=jara-maranasoka-[pari]-

9. deva-duhkha-daurmmanasy-opayasa[i*] nirodhyat[hl*] Evam=asya kevalasya ma[hl*]to....

10. ......nirodho bhavati[*] Ayam=uchyate.... rupena....opadana....ra...

11. ta....pari....d-gatya.....

12. vo...dharma ...vi... na-katana .... atra....Ye dharma hetu prabhava(a)....he-

13. ....to hyavadai-treshaḥ=cha ya nirodho evam(m)-vadi Mahasramana.....

14. ......rī...devo....yām-avasya ....ma... apl...bhavishya...tath=cha.....

15. ...............jaya(?)

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No.3:  

Script: Eastern variety of Northern Indian alphabet of about 7th century CE. There are 4 lines of writing (Pl.CCV).
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Lang: - Sanskrit.

Text.
1. [Siddham ||*]| Ye dharmma he[ |tu] prabhava hetu[m] tesham[m*]
2. Tathagato hyavadat-tesham
3. cha yo nirodha evam vadi
4. Mahasramana[ | ||*]}

No.4. Reg. no.66

Script:- Eastern variety of Northern Indian alphabet of about 10th century CE 6 lines of writing; fragmentary (Pl. CCVI).

Lang:- Sanskrit.

Text.
1. ----hetum tesham[tu] Tæ----
2. ----n= cha yo niro ----
3. ----sra(ma)nah[ | ||*] Sa----
4. ----myaka(k) savu(sambu)ddha----
5. ----tum chule(lu) chule(lu)----
6. ----ratu m svaha ||

No.5.

Script:- Eastern variety of Northern Indian alphabet of about 10th century CE 11 lines of writing; fragmentary (Pl. CCVII).

Lang:- Sanskrit.

Text.
1. ------rmma hetu prabhava he------
2. ------mva(m va)d[ |m] Mahasrava(ma)mah || Nama(o)------
3. ------bhu(m)va[ |na]- vare[ |*] chulu chulu dhara dhara sarvva------
4. ------smara tathagata dharma-chakra------
5. ------sarvva-tathagaia-adhish[ |shie]------

52 Found during conservation work after excavation.
53 Expressed by a symbol.
54 Found subsequently.
Plate CCV: *Fragmentary inscription, No. 3*

Plate CCVI: *Fragmentary inscription, No. 4*
Excavations at Lalitagiri

6. -----dhaya samvo(ba)dhaya ehala-----
7. -----dha papa-vi------
8. -----pa-varjite------
9. su-------
10. 62 ----sa ma dha ya----sa va--sa -va
11. 63 -----v-a--dhatu-garbhe sa(svaha) ||

No.6. Reg. no.62

Script:- Eastern variety of Northern Indian alphabet of c.9th century CE; fragmentary. There are 3 lines of writing (Pl. CCVIII).

Lang:- Sanskrit.

Text63.

1. Ye dharmam(a) /hetu prabhav---/
2. ---- to hyavadat-te(sham)------
3. ----0vadi Ma(Ma)hasramanah h* |||

No.7. Reg. no.62

Script:- Eastern variety of Northern Indian alphabet of c.10th century CE, fragmentary; There are 3 lines of writing (Pl. CCIX).

Lang:- Sanskrit.

Text65.

1. Svasi[ ] Ye dharmma hetu------
2. ----sham Tathagato hya------
3. ṇ-ch[ ]o nirodha eva[m *]------

No.8. Script:- Eastern variety of Northern Indian alphabet of c.6th century CE; carelessly written. There are 4 lines of writing (Pl.CCX).

Lang:- Sanskrit.

Text69.

1. Ye dharmma hetu prabhava hetum iesham
2. Tathagato hyavadai-iesham cha yo

55 This line is engraved carelessly at the left side of the inscribed slab. Only a few letters are visible.
56 This line is engraved indifferently at the top of the inscribed slab.
57 Found on the left of halo of Buddha below a flying vidyadzara.
58 Found on the right of halo of Buddha below a flying vidyadzara.
59 Found from upadai chaturangika area.
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No. 9.

Script:- Eastern variety of Northern Indian alphabet of c. 8th century CE. There are 5 lines of writing (Pl. CCXI).

Lang:- Sanskrit.

Text:

1. ye dharmma hetu prabhava
2. hetu [m*] ste(te) sham Tathagato hyavada-
3. date (tie)sha=cha yo nirodha e-
4. vanva(vam va)d[ Mahasra-
5. mana[h* ||]

No. 10. Reg. no. 244

Script:- Eastern variety of Northern Indian alphabet of c. 8th century CE; fragmentary (Pl. CCXII). There are 4 lines of writing.

Lang:- Sanskrit.

Text:

1. -----tu prabhava hetu[m*] /
2. -----Tathagato hyavada-
3. t-teshai=cha yo nirodha evam va-
4. di Mahasramana[h][*]

No. 11. Reg. no. 68

Script:- Eastern variety of Northern Indian alphabet of c. 8th century CE; damaged inscription. There are 4 lines of writing (Pl. CCXIII).

Lang:- Sanskrit.

Text:

1. ye dharmma hetu pabhava
2. hetum ste(te)sha[m] Tatha[gato] [hyava-
3. dat-teshai=cha yo nirodha evam
4. vad[ Mahasramana[h* ][

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60 The inscription seems to have been incised over a previous one. A few letters of the earlier inscription are faintly visible on the slab.
61 Found during conservation work.
62 Found from monastery 1 area.
Plate CCIX: Fragmentary inscription, No. 7

Plate CCX: Inscribed base of a votive stupa, No. 8
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Plate CCXI: *Inscribed slab, No.9*

Plate CCXII: *Fragmentary inscribed slab, No.10*
### No. 12

**Script:** Eastern variety of Northern Indian alphabet of 8th-century CE; There are 5 lines of writing. Carelessly written and also damaged (Pl. CCXIV).

**Lang:** Sanskrit.

**Text**:

1. [Ye dharma] hetu prabhava
2. [hetum] ste[te]sha[m] Ta-
3. [thagato] hyavadat-teshañ-cha yo niro-
4. [dhā evam vād] Maha-
5. sramana[h *][j]

### No. 13 and No. 14.

**Script:** Eastern variety of Northern Indian alphabet of c. 8th century CE.

**Lang:** Sanskrit.

**Text**:

1. Siddham*][|| *] Ye dharma hetu prabha——
2. ———thagato hyavadat-tesha——
3. ———vad Mahasramanah |

### No. 15, Reg. no. 245

**Script:** Eastern variety of Northern Indian alphabet of c. 9th century CE; fragmentary (Pl. CCXVI).

**Lang:** Sanskrit.

**Text**:

1. Ye dharma hetu prabhahetum m ste(te)
2. sha[m *] Ta[tha]
3. evam vād Mahasramanah || *]

---

63 Found during conservation.
64 Found from conseration area during conservation.
65 Found on the right side of bulla of Buddha found in the sanctuary of Monastery 3.
66 Expressed by a symbol.
67 Retrieved during trial excavation.
Plate CCXIII: Inscribed base of a votive stupa, No. II

Plate CCXIV: Fragmentary inscribed slab, No. 12
Plate CCXV: Inscribed slabs, Nos. 13 and 14
Excavations at Lalitagiri

No.17.

Script:- Eastern variety of Northern Indian alphabet of c.10th century CE (Pl. CCXVIII).
One line of writing. Fragmentary.

Lang:- Sanskrit.

Text68:
1. ——hyavada[t*]tesham cha yo nirodha e——

No.18.

Script:- Eastern variety of Northern Indian alphabet of c.9th century CE resembling shell-characters; ornamented.
Two line of writing (Pl. CCXIX).

Lang:- Sanskrit.

Text:
1. Vihagasya
2. Chi(ta)-vi(vi)ssu(su)ddhi.

No.19.

Script:- Resembling shell-characters of c.9th century CE; one line of writing (Pl. CCXX).

Text69:
1. Srl-Viksha—rata (?)

No.20.

Script:- Eastern variety of Northern Indian alphabet of about 9th century CE.
There are 3 lines of writing, not clear (Pl. CCXXI).
Fragmentary, only a few letters are traceable.

Lang:- Sanskrit.

Text70:
1. —[he][n prabha[va]
2. ---sha[m] Tathagata——
3. ——vad——

68 Found from the apsidal chaityagriha area.
69 May also be read as “št.”
70 Found on the floor of apsidal area.
71 From Monastery 3 area.
Seal, Sealings and Inscriptions

Plate CCXVI: Inscribed sculpture, No. 15

Plate CCXVII: Inscribed slab, No. 16
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Plate CCXVIII: Fragmentary inscription, No. 17

Plate CCXIX: Inscribed pavement, No. 18
Seal, Sealings and Inscriptions

No. 21. Script:– Eastern variety of Northern Indian alphabet of about 7th century CE (Pl. CCXXII). There is one line of writing on Structure 5 (base of a stupa).
Lang:– Sanskrit.

Text

i. “Ranadhrenutara”

b. Inscribed Potsherds

Nearly fifteen inscriptions are found on the potsherds in the characters from third to tenth century CE ranging from a single line to three lines. Mostly encountered on the exterior of the red wares showing thick to medium fabric, they are well levigated, wheel thrown and well fired exhibiting a brick red core though few of them are ill-fired as well. Treated either with a wash or slip, traces of which are faintly noticed on the surface. Being fragmentary, only the shapes of basin, spouted vessel and vase could be ascertained. In most cases, the writings are post-fired incisions. Most of the inscriptions are fragmentary and illegible graffito, few legible of them are presented below:

No. 1. Reg. no. 279 (Fig. 22, no. 3)
Script:– Eastern variety of Northern Indian alphabet of c. 7th century CE; fragmentary (Pl. CCXXIII-A). One line of writing visible.
Lang:– Sanskrit.

Text.

1. —dharmma he[tuj pra]bha[va]—

No. 2. Reg. no. 266 (Fig. 23, no. 4)
Script:– Eastern variety of Northern Indian alphabet of c. 3rd century CE one line of writing (Pl. CCXXIII-B).

Text.

1. Dasadevasa.

Not legible (Pl. CCXXIV-A)

No. 3. Reg. no. 280 (Fig. 22, no. 2)
No. 4. Reg. no. 270 (Fig. 24, no. 7)
Script:– Eastern variety of Northern Indian alphabet of c. 10th century CE (Pl. CCXXIV-B). One line of writing; fragmentary.
Lang:– Sanskrit.

72 see Indian Archaeology 1986-87 Review, p. 65, pl. XXVIII B.
Excavations at Lalitagiri

Plate CCXX: Inscribed pavement, No. 19

Plate CCXXI: Fragmentary inscription, No. 20
Excavations at Lalitagiri

No. 5. Reg. no. 271  
(Fig. 22, no. 1)  

No. 6. Reg. no. 269  
(Fig. 23, no. 5)  

No. 7. Reg. no. 270  
(Fig. 24, no. 7)  

No. 8. Reg. no. 264  
(Fig. 24, no. 8)  

No. 9 Reg. no. 265  
(Fig. 23, no. 6)

Text.

1. *Padmasa*—
   Two letters of c. 7th century CE (Pl. CCXXIV-C),
   --rma--tta.

Script:– Eastern variety of Northern Indian alphabet of
   c. 9th century CE; (Pl. CCXXIV-D). Only two
   letters are engraved.

Lang:– Sanskrit.

Text.

Prasa----

Not legible (Pl. CCXXV-A and B).

Not legible (Pl. CCXXV-A and B).

Not legible (Pl. CCXXV-A and B).
Seal, Sealings and Inscriptions

1. (Reg no. 271)

2. (Reg no. 280)

3. (Reg no. 279)

Fig. 22 Inscribed pottery
Excavations at Lalitagiri

Fig. 23 Inscribed pottery
Plate CCXXIII: Inscribed potsherds, Nos. 1 (A) and 2 (B)
Plate CCXXIV: Inscribed potsherds. Nos. 3 (A), 4 (B), 5 (C) and 6 (D).
Fig. 24 Inscribed pottery
Plate CCXXV: Inscribed potsherds, Nos. 7(A) and 8(B)
The miscellaneous objects found from the excavations are divisible into mainly three categories viz., Terracotta, Metal and Stone.

A. Terracotta Objects

The terracotta objects, like pottery, throw valuable light on the artistic achievement and religious beliefs of the Buddhist folk of the site. Lalitagiri has yielded fourteen number of terracotta objects exhibiting artistic urge in the shape of human, animal figurines, personal ornaments, toys, etc. The clay figures are considered more sacred than those of metal for worship. Secondly, clay is cheaper to model or mould. The Lalitagiri folk rightly chose alluvial clay for modelling figures. The clay when combined with sand as degraissant can stand high temperature. In general, almost all terracotta objects are well fired and water resistant. It is only in a few cases, traces of red slip applied after firing is noticed. These terracotta objects are also categorized under following heads viz., (a) human, (b) animal, (c) plaque depicting Buddha, (d) moulds, (e) dice (f) crucible, (g) ornaments (beads, ear-stud), (h) decorated burnt brick and (i) decorative potsherd.

(a) Human figurines

Total number of human figurines found at Lalitagiri is only three. The figurines are crudely hand modelled and realistic in nature.

1. Fragment of a bust of female figure (Reg. no. 221) holding a child in her left hand measuring 9x6x6cm appears to have been manufactured in applique work. Both the hands of figure are inter-locked for holding child. The breasts are prominent, while the face and other features are quite indistinct. The figure has dough shaped bun on its head, while the lower part from its waist is missing. Crudely executed, hand modelled figurine is defaced and badly damaged. This may be identified as Hariti. (Pl. CCXXVI-A).

2. Fragmentary bust of a dull grey female figure (Reg. no. 260) crudely executed by hand, face and other parts are not distinct. The figure appears to have inter-crossed both the hands to hold the missing child, while the breasts are prominent. It measures 6.5cm length x5.5cm width x2.5cm thick, slips applied over the figurine are traceable. Body portion from waist is missing. The object is badly damaged (Pl. CCXXVI-B).

(b) Animal figurines

1. Fragmentary figurine of an elephant with a headless rider (Reg. no. 277) is dull red in appearance. It measures 8.5x6.5x5cm. The rider is holding the head of elephant. The ear of elephant is prominent while its tusk and legs are broken. Realistic but crudely executed, trace of slip is visible at places (Pl. CCXXVI-C).

2. A figurine in dull grey colour (Reg. no. 96) measures 8x5.6x5.4cm seems to have been of a dog as it has
Plate CCXXVI: A - B: Fragmentary terracotta female figurines; C: An elephant rider
a long snout. Crudely executed by hand it has one foreleg intact, while the other one is missing. The hind legs and tail are missing. Black slip applied over the body is traceable at the snout (Pl. CCXXVII-A).

3. Fragmentary figurine of animal (Reg. no. 258) appears to be a horse which is broken into two pieces (presently mended). It measures 10.5x7.5x3.5cm. Drab in colour, it is crudely executed. Front part, legs and ears are missing (Pl. CCXXVII-B).

(c) Plaque depicting Buddha

Fragmentary oval shaped terracotta plaque of brick red colour is relieved with the figure of Buddha (Reg. no. 75), body below the elbow of its arms and waist are missing. The plaque measures 8.5x7.0x2.5cm; fashioned in one mould. To the dexter of the figure is displayed a votive stupa surmounted by a harmika and chhatravali. An oval shaped halo around the head edged on the exterior with tongues of flames, topped by the branches of Bodhi tree of which only the dexter is survived. Exquisitely clothed in an antarvasa and an uttarasanga, which leaves his right chest, shoulder and arm bare, it exhibits half-closed eyes, elongated ear lobes and a pellet like indistinct urna on the forehead. The head and the ushnisha are carved by rows of stylized curls. A tapering pinnacle atop crowns the plaque with raised edges embellished with stylized lotus petals (Pl. CCXXVIII).

(d) Moulds

Dull grey coloured terracotta circular mould (Reg. no. 272) diameter (5.5cm) with hemispherical top is crowned by a knob for holding by hand. The mould is executed with seven uniform circular shallow concave impressions around the central one. The outer periphery of the circular mould is also dotted with small holes. This could be possibly done for making decoration on pottery by pressing while it is in leather hard condition (Pl. CCXXXIX-A, B and C).

(e) Dice

Fragment of a long dice showing square section and roughly rectangular longitudinal profile (Reg. no. 220) is applied with black polish, hence black in appearance. It is shown with incised circles with a dot in centre in a progression on its faces (from 1 to 4) (Pl. CCXXX).

(f) Crucible

Fragmentary cylindrical crucible (Reg. no. 267) interior is blackish in colour, presumably due to high temperature during melting of metal. Traces of carbon shoots are present inside it. The interior diameter is 7cm while its height is 10cm only (Pl. CCXXXI).

(g) Beads and ear-stud

Four beads and one pendant found from the excavation out of which one bead and one pendant are fragmentary.

1. Drab coloured standard barrel circular bead (Reg. no. 118) with a square perforation.
2. Drab coloured circular areca-nut shaped bead (Reg. no. 197) is having a circular perforation.
3. Drab coloured fragmentary standard bi-cone bead (Reg. no. 198). Due to damage its central perforation is not distinct (Pl. CCXXXII-A, B and C).
4. Fragmentary blackish grey coloured circular ear-stud (Reg. no. 253) with a large hole almost near the edge is decorated with incised radiating lines few of them being terminated to lotus petals. Inside the petals are found chiselling marks in a straight line.
Plate CCXXVII: Fragmentary terracotta animal figurines
Plate CCXXVIII: Terracotta plaque depicting Buddha
Plate CCXXIX: Terracotta mould
Miscellaneous Objects

Plate CCXXX: Terracotta dice

Plate CCXXXI: Terracotta crucible
Plate CCXXXII: Terracotta beads
Miscellaneous Objects

The motif is repeated on other side also (Pl. CCXXXIII-A and B).

(h) Decorated burnt brick

Fragmentary burnt brick (Reg. no. 246) with red colour has been fashioned into a standing figurine in samabhanga mudra strikingly similar to stone counterpart of Buddha or Jaina tirthankara (?). Carved crudely in a very low relief within a niche, borders of which are visible on the dexter and top of the figurine, its sinister being damaged badly. It measures 19x10x6cm (Pl. CCXXXIV).

(i) Decorative potsherd

1. Fragmentary potsherds of dull red ware (Reg. no. 261) displaying a prominent horizontal rib abutting a circular appliqué medallion displaying a human figurine holding the neck of a lion/tiger by his left hand while his lowered right hand probably wields a sword. It strikingly resembles with the lion slayer motif of coin issued by Gupta kings. Diameter of circular motif on potsherds is 4.5cm.

2. Fragmentary potsherds (Reg. no. 262) of medium buff ware showing two medallions like those of Acc. no.261 between two parallel prominent ribs. Out of two mouldings, one is almost intact while the other one is damaged though their features are almost indistinct but resemble the lion slayer type of motifs issued by the Gupta kings, diameter being 4.5cm (Pl. CCXXXV-A and B).

B. Glass Objects

Glass bangles

A total forty-seven bangle fragments made of glass were recovered ranging from greyish, yellow and black in colour. Most of them are bi-chrome variety, decorated with yellow, orange or white on top over a greyish base. Only in few cases, they are painted with a row of dots, concentric ellipses or obliques on the top of the ridge exhibiting plano-convex to plano-conical or circular transverse section. For the convenience, they have been described under seven plates.

Fragments of glass bangles (Reg. no. 70) are opaque, light grey painted in orange, plano-conical in section.

Fragments of glass bangles (Reg. no. 71) are opaque, light grey painted with yellow or orange, plano-convex to plano-conical in section. A few pieces are comparatively thick in section (Pl. CCXXXVI-A and B).

Fragments of glass thick bangles (Reg. no. 72 and 73) are opaque, creamy white with yellow painted, pentagonal in section (Reg. no. 72) while other pieces (Reg. No. 73) are thick, opaque painted with crimson, also pentagonal in section.

Fragments of opaque glass bangle, (Reg. nos. 74, 105 and 115) some are creamy white thin to medium in fabric painted with either yellow or crimson. Besides, a few pieces of are thin variety in black. They are marked with white dotted lines on the central ridge. They are either circular or triangular or pentagonal in section (Pl. CCXXXVII-A and B).

Fragments of glass bangle (Reg. no. 107) of thin to medium in fabric, opaque, blue greenish are either pentagonal or quadrangular in section except one; the black fragment of bangle thin in variety.

Fragments of glass bangle (Reg. no. 109) of thin to medium in fabric, opaque, greenish blue are in appearance. Out of six pieces, three are painted with creamy yellow colour, while two are painted with black colour and decorated with yellow and green dots at intervals. These are roughly triangular or circular or plano-convex in section.
Plate CCXXXIII: Terracotta ear-stud
Plate CCXXXIV: Decorated burnt brick

Plate CCXXXV: Decorative potsherd
Plate CCXXXVI: Glass bangles
Plate CCXXXVII: Glass bangles
Fragments of bangle (Reg. no. 112) from thin to medium in fabric, plano-convex or circular in section are bluish green with light ochre or yellow slip (Pl. CCXXXVIII-A, B and C).

C. Metal Objects

The ornamental objects found from excavation include gold, silver, brass, copper and iron metals. Mostly the objects are used as household appliances or for ornamental purpose. The excavation yielded one finger ring of gold, 200gm of impure silver slag, one silver filigree ring, one brass anklet bead, a finger ring, bracelet, incised piece in copper one each, six objects in iron. Their descriptions are as under:

(a) Gold

A small gold finger ring (Reg. no. 283) made from a round hammered rod bent in a full circle displaying roughly circular section. Its ends could be pried apart to slip over finger. The centre is thicker in middle part while the terminal ends are thin. It weighs 3.350mg while its outer diameter is 1.56cm and inner diameter 1.2cm only (Pl. CCXXXIX-A).

(b) Silver objects

Twenty-six tiny pieces of slag (Reg. no. 284) indeterminate impure silver slag are blackish in appearance. The pieces were meant for melting by silver-smith? These slag weigh 245gm (Pl. CCXXXIX-A).

Nine comparatively large pieces of indeterminate impure silver slag (Reg. no. 285) are blackish in appearance due to incrustation. The pieces were meant for melting by silver smith. These slag weigh 55gm only (not illustrated).

A silver ring of thin filigree workmanship (Reg. no. 274) in the fashion of a flower, the centre of which is embossed with a red semiprecious stone, is affected by weathering (Pl. CCXL-B).

(c) Brass objects

A small globular brass anklet bell (Reg. no. 275) with a provision of a transverse perforation on the exterior for insertion of thread. The other end is shown with a crescent shaped cut to be pried apart for inserting tiny marble or stone ball, presumably for tinkling (Pl. CCXXXIX-B).

(d) Copper objects

Fragmentary, thin indeterminate copper piece of amorphous shape (Reg. no. 254) is marked with two deep incised lines. It is badly weather worn. It measures 5x2.5x.5cm.

A tiny copper ring made from a rod (diameter 1.75cm) (Reg. no. 255), is badly corroded but it exhibits plano-convex section and the joint has been achieved perfectly (Pl. CCXXXIX-C).

The heart shaped thin copper bracelet (Reg. no. 273), middle part is thicker while terminal ends are thinner and could be pried apart. The outer periphery of middle part is relieved with beaded designs. Highly incrusted, it is much patinated. Its outer diameter is 4cm, while the inner side diameter is 3.7cm only (Pl. CCXXXIX-D).

(e) Puri-Kushana copper coins

As many as sixty five cast copper coins of early historic period otherwise known as Puri-Kushana coins were collected from surface of the excavated site. These circular (diameter 2.39cm to 3cm) coins belong to un-inscribed variety, found in worn-out condition. On the obverse, the king stands frontally, attired in chlamys and boots, pointing his left hand downwards (possibly offers oblations into an altar), the
Plate CCXXXIX: Gold ring, brass anklet bell, copper ring and copper bracelet (clockwise)
Plate CCXL: *Silver ingots and silver ring*
right arm being raised above an indistinct motif. The reverse bears the frontally standing figure (moon-god on Mao) shown with raised left hand, the right arm being pointed downwards. Robed in a short tunic and boots; atop the head is found a prominent lunar crescent. In some other coins, the obverse depicts a standing, nimbed figure wearing a short tunic is shown with right arm out-stretched and possibly a staff in left hand, a sword hangs at the left side. In some cases, the reverse motif could not be worked out due to worn out condition of the coin save for a crescent moon. However, it is evident that the coins were cast in a multiple coin mould. The pieces were joined by a thin channel in the mould through which molten metal passed to feed each coin socket. Subsequently, it was separated by cutting the channel, which is clearly visible on the side of most of the coins (Pl. CCXLI-A and B, Pl. CCXLII-A and B, Pl. CCXLIII-A and B, Pl. CCXLIV-A and B).

The details are given in Appendix - B

(f) Iron objects

A crescent shaped, flathish short blade fixed to a rectangular long handle, tapers to a pointed end (Reg. no. 69) measures 17.5cm in length. The object is badly weather worn and corroded. Local tradition attribute it to be a stylus (lekhani) for engraving on palm leaves and the blade for cutting the leaf (Pl. CCXLV-A).

The elongated symmetrical leaf shaped spearhead (Reg. no. 78) with a sharpened tang presumably for hafting in a cylindrical wooden handle is roughly triangular in transverse section. Beaten out of flat sheet of metal, it is 17.5cm long 3.8cm wide and thickness being 1.5cm (Pl. CCXLV-B).

Small stylus (Reg. no. 80) of 15.5cm in length, made from a rod with a sharpened end for writing whereas the other end is flattened to a short, broad blade. It is badly damaged and highly corroded (Pl. CCXLV-C).

Small stylus (Reg. no. 200) of 17.5cm in length made from a rod showing square section, with a sharpened end (broken) for writing whereas the other end is flattened to a short, broad blade which is badly damaged (Pl. CCXLV-D).

The bay leaf shaped thin arrow head (Reg. no. 199) broken at the tip while its tang is damaged. It measures 8cm in length.

Highly corroded thin object (Reg. no. 251) appears to be of an arrowhead. It measures 6.5x1.5cm in length and breadth respectively.

Highly corroded thin object (Reg. no. 252) appears to be of an arrowhead. It measures 5.5x1.5cm in length and breadth respectively (Pl. CCXLVI).

Iron axe

Much worn-out damaged axe (Reg. no. 248) showing a broad transverse working edge, the butt end being provided with a hole in centre presumably for hafting. It measures 1.5x12.5x5cm in width, in length and thickness respectively (not illustrated).

D. Stone Objects

Chlorite stone plaque

1. The crudely executed, tiny image of Ganesa (Reg. no. 263) made of chlorite, was found in the square YC5 layer (3) at the depth of 1.60m, measures 9x6.5x1.2cm. Seated in bhadrasana on indistinct lotus pedestal, the pot-bellied god, with large ears carries in his left palm, which rests on the knee, upon which also his trunk rests. The defaced right palm possibly held a rosary. The left tusk carved is also not visible, while upper
Plate CCXI: A - Obverse, B - Reverse, Puri-Kushana coins
Plate CCXLII: A - Obverse, B - Reverse, Puri-Kushana coins
Plate CCXLIII: A - Obverse, B - Reverse, Puri-Kushana coins
Plate CCXLIV: A - Obverse, B - Reverse, Puri-Kushana coins
Miscellaneous Objects

Plate CCXLV : Iron objects

A

B

C

D
Plate CCXLVI: Iron arrow heads
Excavations at Lalitagiri

part of image and belly was mutilated and damaged in edges. Carved in low relief, the short tiara is horizontally chopped off. The back-slab presents a plain surface (Pl. CCXLVII-A).

2. The tiny sculpture (Reg. no. 218) of four-armed standing deity in **samapada** posture was found in the area of Monastery 1 layer (3). Made of chlorite, the Mahisasuramardini in her upper right hand holds a trident piercing the head of crouching buffalo demon. The sculpture executed in low relief is within the niched/incised border. The features and other attributes are not distinct. The image measures 7.0x3.5x0.5cm. The back-slab presents a plain surface (Pl. CCXLVII-B).

3. A rectangular chlorite slab (Reg. no. 217) depicting a two-armed standing image of Vishnu in **samapada** posture on a **visvapadma** within a raised border, in low relief and measures 13.5x7.5x1.5cm. The image is distinguished by **kiritamukuta** and **vanamala**, right and holds the **chakra** while left **gada**. The crown or tiara is truncated at the top to make it a trapezoid look flanked on either side by a long braided plait of **jatabhara**. Clothed in a long **antarvasa** etched with oblique strokes, and **uttarasanga** leaving his right chest, arm and shoulder bare, the image is richly decked in a broad necklace, **kundalas** on elongated ear lobes, **keyuras** and **valayas**. The black slab is simply plain (Pl. CCXLVIII-A).

4. Fragmentary plaque of chlorite (Reg. no. 219) measuring 4.2x2.2x0.3cm exhibits upper half of the slab representing a face and two arms in low relief within a raised border embellished with chevrons. The overall articulation of image reminds to that of Mahisasuramardini The hair and hand ornaments are incised with strokes. The borders are also exhibited with crenellation by incision. Found in two pieces; presently it is mended (Pl. CCXLVIII-B).

5. A circular wheel (slate) showing plano-convex profile provided with a flat circular base (diameter 4cm) and a hole for accommodating the spindle (Reg. no. 120) (Pl. CCXLVIII-C).
Plate CCXLVIII: A- Image of Vishnu, B- Fragmentary image and C - Spindle whorl
The excavations at Lalitagiri yielded a rich ceramic assemblage. It falls into four major groups viz., red ware, red slipped ware, grey ware, and other decorated ware besides few sherds of stone ware presumably used for ritualistic purpose. Each of these forms a diagnostic trait in the cultural assemblage of the period. Pottery yield diminishes gradually from layer (1) to layer (4), layer (1) recording the maximum. Industry-wise, grey ware accounts the most.

The bulk of pottery has regular horizontal striation marks indicating them to be prepared on fast wheel though few handmade and moulded assemblage are also unearthed. A fair majority of the pottery is with a reddish oxidized core and well fired. In few cases, however, a faint greyish core is visible in the section, possibly they are fired at a low temperature or for shorter duration. Surface of these potteries varies from red, drab to blotchy grey.

Fine sand mixed with well levigated clay of adjacent Gobari nullah is used as tempering material along with coarse sand and vegetable matter is visible in the pot. The clay is composed of mica, quartz, feldspar, etc. Sometimes mica has been employed as degraissant. Though majority of them are devoid of any surface dressing, few are treated with a wash or slip. Thus, a fair quantity of red ware is un-slipped and the fabric is medium. The slipped ware in this variety has a consistently smooth paste and is also well fired. The commonest shapes are vase, basin, jar, storage jar, bowl, dish, lid etc. It has been observed that the pottery of Lalitagiri were fired in kiln under different conditions such as: (i) Oxidizing condition of the kiln (red ware ceramics were subject to this technique of firing), (ii) reducing condition (black slipped ware, black ware, grey ware were resultant of this kind of firing) and (iii) inverted firing (black and red ware filled generally with combustible materials).

Few of wares are also incised and appliqué variety mostly executed before firing along with few graffiti symbols and inscribed potsherds of different cultural horizons. The repertoire of motif comprises naturalistic, semi-naturalistic and geometric designs. Among the motifs, circle, parallel lines, chevrons, slashes, intersecting lines, criss-cross and other indeterminate patterns. The decoration was executed during the plastic or leather-hard condition. The designs, executed both on the interior and exterior of the vessel. A representative pots and potsherds of different types of Lalitagiri excavation are described as follows:

A. Red ware (Figs. 25, 26, 27 and 28)

1. Fragment of a handi with a beaded rim and carinated neck found from layer (2) of medium fabric, it has a drab core and its exterior of the shoulder is decorated with parallel multiple grooves. An illegible graffiti is engraved on the top surface of the rim, akin to few ancient scripts. Both its inner and outer surface is treated with a thick chocolate slip.

2. Fragment of a shallow bowl with incurved rim, carinated tapering sides presumably
Fig. 25 Red ware
Fig. 26 Red ware
Excavations at Lalitagiri

Fig. 27 Red ware
Fig. 28 Red ware
for a sugarcane base, found from layer (3) of fine fabric with a dull grey core, the top of the rim is decorated with incised chevrons enclosed between two parallel grooves.

3. Fragment of a small lid with flared featureless rim with tapering sides found from layer (3) of fine fabric showing an oxidized brick-red core, it is treated with a wash. A shallow depression is noticed inner side of the rim.

4. Fragment of a concave-necked vase with an out-turned rim, decorated two parallel grooves, found from layer (3) of fine fabric showing an oxidized brick-red core, it is treated with a wash. Its shoulder is marked with a horizontal groove as well.

5. Fragment of a basin with nail-headed rim with convex sides found from layer (4) of medium fabric, it has a smoky-grey core and blotchy surface. Two parallel slightly depressed grooves are noticed on the top of the rim.

6. Fragment of a carinated handi with flared headed rim found from layer (2) of fine fabric, it has a greyish layer in the core and its both surfaces are treated with a thick wash. Parallel multiple grooves are noticed on the exterior surface of the shoulder above a row of notches. Shoot mark is also observed on the body part just below the shoulder.

7. Fragment of a vase with beaked rim and internally carinated neck, found from layer (3) of medium fabric showing an oxidized brick-red core, it is treated with a wash.

8. Fragment of a handi with flat topped flared rim, sharply carinated neck and in-turned sides found from layer (3) of fine fabric showing an oxidized brick-red core, it is treated with a wash on the exterior. The inner surface exhibits the impression of inconspicuous ridges.

9. Fragment of a basin with flared thickened rim top of which is decorated with two parallel grooves, carinated neck, grooved ledged shoulder, found from the layer (4) of fine fabric showing an oxidized brick-red core, it is treated with a slip on the interior.

10. Fragment of a vase with beaked rim found from layer (3) of fine fabric with a brick red core, it is treated with red slip on both sides. A groove is noticed on the top surface of the rim.

11. Fragment of a trough with progressively thickened, flaring sides and internally thickened rim, decorated with two parallel grooves on the exterior found from layer (2) of fine fabric showing an oxidized brick-red core, it is treated with a wash.

12. Fragment of a miniature vase with a splayed out, featureless rim and carinated for bulging profile found from layer (4) of fine fabric showing a semi-oxidized core, it is treated with a wash on the exterior exhibiting blotchy surface.

13. Fragment of a vase with a hollowed, low pedestal base and flaring sides found from layer (4) of fine fabric showing an oxidized core, it is treated with a red slip on the exterior.

14. Fragment of a bowl with a flat button base and tapering profile found from layer (4) of medium fabric showing an oxidized core, it is treated with an ochre coloured wash.

15. Fragment of a jar with an out-turned grooved rim, concave neck and globular body found from layer (3). Of medium fabric showing an oxidized core, it is treated with a slip.
The Pottery

decorated with a horizontal groove on the top of the rim.

16. Fragment of an elongated jar with an internally bevelled rim, roughly straight corrugated profile found from layer (2) of medium fabric showing oxidized core; it is treated with slip on the exterior.

17. Fragment of a handi with a splayed out, grooved, beaked rim and internally carinated neck found from layer (4) of medium fabric showing an oxidized core, it is treated with a slip, the surface being blotchy. Two horizontal grooves are executed on the exterior of the rim above the neck.

18. Fragment of a tiny bowl with a nail-headed rim, tapering sides and flat base found from layer (4) of medium fabric showing a perfectly oxidized core, it is treated with an ochre coloured slip.

19. Fragment of a bowl with a flat, disc base, flaring mildly corrugated profile and featureless rim found from layer (3) of medium fabric showing a perfectly oxidized core, it is treated with an ochre coloured slip.

20. Fragment of a handi with a nail-headed rim, concave neck and carinated shoulder decorated externally with a mild ridge found from layer (3) of medium fabric showing a perfectly oxidized core, it is treated with a slip.

21. Fragment of a vase with a ledged, externally thickened rim and concave neck found from layer (3) of fine fabric showing an oxidized core, it is treated with a deep red slip and decorated with multiple incised lines on the shoulder.

22. Fragment of a vase with a ledged, thickened rim, concave neck and globular profile found from layer (3) of fine fabric showing an oxidized core, it is treated with a deep red slip and decorated with multiple incised lines on the shoulder.

23. Fragment of a jar with an out turned beaded rim, a concave neck and internally carinated shoulder found from layer (3) of medium fabric showing an oxidized core; it is treated with a red wash.

24. Fragment of a lid with a splayed out featureless rim, flaring sides and sagar base found from layer (4) of medium fabric showing an oxidized core, it is treated with a wash and decorated with a multiple ridges on the interior.

25. Fragment of a convex sided basin with a nail-headed rim found from layer (3) of fine fabric showing a perfectly oxidized core, it is treated with an ochre coloured wash.

26. Fragment of a jar with an out turned, externally thickened rim, decorated with a groove and tapering sides, found from a pit sealed by layer (3) of medium fabric showing an oxidized core, it is treated with a red wash.

27. Fragment of a jar with an out turned beaded rim and a concave neck and found from layer (1) of medium fabric showing an oxidized core, it is treated with a red wash and decorated with two parallel grooves on the exterior.

28. Fragment of a bowl with a featureless rim, tapering sides and flat base found from a pit sealed by layer (3) of medium fabric showing a perfectly oxidized core, it is treated with an ochre coloured slip.

29. Fragment of a handi with a nail-headed rim, concave neck and carinated shoulder decorated externally with a ridge found from layer (3) of medium fabric showing a perfectly oxidized core, it is treated with a slip.
30. Fragment of a basin with flared thickened rim, internally carinated neck and convex profile found from the layer (1) of fine fabric showing an oxidized brick-red core, it is treated with a slip on the interior.

31. Fragment of a handi with a nail-headed rim, concave neck decorated externally with a ridge found from layer (2) of medium fabric showing a perfectly oxidized core, it is treated with a slip.

B. Grey ware (Figs. 29, 30 and 31)

1. An wide-mouthed bowl with an incurved rim, tapering sides and string-cut disc base, found from layer (2) of medium fabric, it shows greyish core. A deep groove is noticed on the exterior surface below the rim.

2. A miniature vase with an everted, chamfered rim, ridged neck, mildly carinated body and string-cut, flat disc base, found from layer (2) of medium fabric, it shows greyish core and blotchy, smoky surface. The exterior of the shoulder is embellished with multiple parallel grooves.

3. A lamp of grey ware showing flanged, rounded base with in-turned sides and out-curved featureless rim appended with a projected, pointed lip, found from layer (3) the channel was meant for keeping the wick where traces of blackish shoot marks are observed. Of medium fabric, it has a reduced dark grey core.

4. Fragment of a vase with beaded rim incised with two parallel grooves on the interior of the neck found from layer (3) of medium fabric, it has a reduced grey core.

5. Fragment of a vase with beaked, multiple grooved rim found from layer (5) of medium fabric, it has a reduced grey core and treated externally with a ridge on the neck.

6. Fragment of a jar with a beaked rim and carinated neck, found from layer (3). Of fine fabric, it has a reduced grey core.

7. Fragment of a ledged basin with beaked rim and internally carinated neck, found from layer (3). Of medium fabric, it has a reduced grey core. Only the rim part and inner surface up to the shoulder is smoothened as treated with a wash. While the exterior surface below the rim and inner surface below the shoulder part is roughened due to incrustation of coarse levigated clay with bigger size sands. Top surface of the rim shows a groove.

8. Fragment of a carinated, small dish with incurved sharpened rim having flat, string-cut base found from layer (1). It is of fine fabric with a grey core.

9. Fragment of a vase with a drooping rim found from layer (4). Of thick and coarse fabric, it exhibits a grey core. Treated with a black slip, its outer surface is burnished.

10. Fragment of a bowl with an incurved sharpened rim, tapering corrugated profile narrowing to a flat, string-cut base found from layer (2). Of medium fabric, it shows reduced grey core.

11. Fragment of a lid with an everted, featureless rim and saucer base found from layer (4). It is of fine fabric with a grey core and is treated with wash. A deep groove and a prominent ridge are noticed on the interior of surface.

12. Fragment of a lid with an everted, featureless rim and rounded base found from layer (4). Of fine fabric with a grey core, it is treated with a wash. A deep groove followed by a prominent ridge is observed on the interior of surface while its exterior base is marked with a shallow circular concavity.
Fig. 29 Grey ware
Fig. 30 Grey ware
Fig. 31 Grey ware
13. Fragment of a vase with scalene rim, externally carinated neck and globular profile found from layer (2). Of medium fabric, it shows reduced grey core.

14. Fragment of a vase with flared rim and carinated neck found from layer (2). It is fine fabric with a dark grey core.

15. Fragment of a vase with scalene rim with a horizontal groove on the interior, found from layer (3). It is of medium fabric with a grey core.

16. Fragment of a basin with a nail-headed rim and tapering sides found from layer (3). Of medium fabric, it shows reduced grey core. The top of the rim is decorated with a row of notches bordered by parallel grooves while a horizontal line is noticed on the exterior on the rim and body. Fragment of a decorative perforated handle has been luted to the rim with appliqué stylized head of a bird. Both inner and outer side is treated with black slip.

17. Fragment of a decorated terracotta circular pipe luted to a pot of grey ware found from layer (1). The pot on the exterior is appliqued with eyes, ears, and nose whereas a tongue is attached to its interior as well presumably for oozing water. The pipe on the exterior is embellished with parallel grooves. The outer surface is treated with a thick wash. It is of fine fabric with a grey core. This pipe might have been used as the outlet of the roof top water.

18. Fragment of a jar with a beaked rim incised on its top with three parallel grooves and a bluntly carinated neck decorated externally with a prominent ridge found from layer (3). Of medium fabric showing reduced grey core, it is treated with a slip.

19. Fragment of a handi with a splayed out, drooping rim, decorated with two horizontal ridges below the neck found from layer (3). Of medium fabric showing a semi-oxidized core, it is treated with a wash on the exterior.

20. Fragment of a handi with a beaded rim and internally carinated neck decorated with parallel multiple grooves on the shoulder found from layer (4). Of medium fabric showing a perfectly reduced grey core, it is treated with a wash.

21. Fragment of a handi with drooping rim, carinated neck decorated externally with a mild ridge followed by a horizontal groove on the shoulder found from layer (3). Of medium fabric showing a perfectly reduced grey core, it is treated with a slip.

22. Fragment of a handi with a drooping rim showing an indistinct horizontal lateral groove and internally carinated long neck with a ledged shoulder found from layer (3). Of medium fabric showing a perfectly reduced grey core, it is treated with a slip.

23. Fragment of a handi with externally thickened, internally bevelled rim, long neck externally carinated for a bulging profile found from layer (3). Of medium fabric showing a reduced grey core, it is treated with a wash.

24. Fragment of a handi with a drooping rim, multiple grooved neck, ledged shoulder marked with oblique strokes and mildly carinated to a convex base found from layer (3). Treated with black slip up to shoulder, the exterior of the belly is roughened with incrustation of coarse sand. Of medium fabric, it has a reduced grey core.

25. A handi with a drooping rim, multiple grooved neck, ledged shoulder sharply carinated to a convex base found from layer (3). Treated with black slip up to shoulder, the exterior of the belly is roughened with
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incrustation of coarse sand and clay. Of medium fabric, it has a reduced grey core.

C. Stone ware (Fig.32)

The excavations yielded only three pieces of stone ware of the stone bowls. The stones used for this purpose are fine grained soft stone. These are prepared by chiselling, grinding and polishing method. Therefore, both inner and outer surface of the pots exhibits lustrous polish. Brief descriptions of fragments of stone ware are given below.

1. Fragment of a stone bowl with a featureless rim, tapering sides and flat base found from layer (2). The extant rim diameter is 21.5cm and the base diameter is 14cm. The depth of the bowl is about 7.0cm. The extant maximum and minimum thickness of the bowl is 1.0cm and 0.4cm respectively.

2. Fragment of a stone bowl with a featureless rim, tapering sides and flat base found from layer (2). Two perforation marks are noticed on the body of the fragment of the stone bowl. Out of two marks one is a through hole and the other one is visible on the surface only. The extant rim diameter is 21.5cm and the base diameter is 11.5 cm. The depth of the bowl is about 6.0cm. The extant maximum and minimum thickness of the bowl is 0.9cm and 0.4cm respectively.

3. Fragment of a stone bowl with the portion of the tapering sides and flat base found from layer (2). Two perforations are noticed on the base out of which one is a see-through hole and the other one is visible on the surface only. The extant diameter of the base is 15.0cm. The extant depth of the bowl is 4.5cm. The extant maximum and minimum thickness of the bowl is 1.2cm and 0.4cm respectively.

D. Glazed ware (Fig.33)

1. Fragment of a dish with a ring base and splayed out profile found from layer (2) of Monastery 2. It is painted with irregular loops and curved strokes in black and chocolate colour against greyish background on the interior.

2. Fragment of a bowl with splayed out sharpened rim and roughly tapering profile found from layer (2) of Monastery 2. It is painted with irregular pattern in chocolate colour against greyish background on both sides.

3. Fragment of a bowl with an everted featureless rim with convex profile found from layer (2) of Monastery 2. It is painted in black with indeterminate motif against greyish background on both sides.

4. Fragment of a bowl with an everted featureless rim with convex profile found from layer (2) of Monastery 2. It is painted with irregular loops and indeterminate motifs in black and chocolate colour against greyish background on both sides.

E. Black ware (Fig.34)

1. Fragment of a convex sided bowl with internally bevelled rim found from layer (2). Of fine fabric showing a reduced grey core, it is treated with a black slip and burnished.

2. Fragment of a bowl with in-turned, featureless rim and tapering sides found from layer (2). Of fine fabric showing a reduced grey core, it is treated with a black slip and burnished.

3. Fragment of a convex sided bowl with in-turned sides and featureless rim found from
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Fig. 32 Stone ware
Fig. 33 Glazed ware
Fig. 34 Black ware
layer (2). Of fine fabric showing a reduced grey core, it is treated with a black slip.

4. Fragment of a convex sided bowl with internally thickened rim found from layer (3). Of fine fabric showing a reduced grey core, it is treated with a black slip.

5. Fragment of a convex sided bowl with featureless rim found from layer (3). Of fine fabric showing a reduced grey core, it is treated with a black slip and burnished.

F. Other decorated ware (Fig.35)

1. A dish of grey ware showing out-turned flaring rim decorated on its top with a row of circlets framed by borders. Of medium fabric, it has a dark grey core.

2. A dish of grey ware showing out-turned flaring rim decorated on its interior with a row of circlets framed by borders. Of medium fabric, it has a reduced dark grey core.

3. A dish of red ware showing out-turned flaring rim intercepted with a row or roughly ‘V’ shaped cuts at regular interval with convex base. Of medium fabric, it has an oxidized brick red core.

4. A lamp of grey ware showing a flanged decorated with oblique strokes and convex base with out-turned sides and featureless rim with a projected, pointed channel found from layer (2). Of medium fabric, it has a reduced dark grey core.

6. A lamp of grey ware showing flanged (partly broken), sagar base with in-turned sides and featureless rim shown with a projected, pointed lip, found from layer (2). The channel was meant for keeping the wick where traces of blackish shoot marks are noticed. Of medium fabric, it has a reduced grey core.

G. Red polished ware (Fig.36)

1. Fragment of a sprinkler with a short neck with flanged rim-top (partly broken) and a knobbed opening being damaged, recovered from a dump in Monastery 1 decorated with an incised line below the neck, it has a globular profile luted with a short spout. Of fine fabric showing an oxidized core, it is treated with a red polished slip.

2. Fragment of a surahi exhibiting a short neck with concave profile with a flanged rim-top. Luting between the neck and globular body has been marked with incised horizontal bands. Of fine fabric showing an oxidized core, it is treated with a red polished slip.

3. Upper part of a bottle-necked sprinkler with a flanged rim-top (partly broken) and a knobbed opening recovered from layer (3). Of fine fabric showing an oxidized core, it is treated with a red polished slip.

4. Fragment of a long necked sprinkler shown with an everted rim and globular profile, recovered from layer (2). The neck being decorated with multiple incised lines, it has an oxidized brick-red core and treated with a bright red slip.
Fig. 35 Other decorated ware
Fig. 36 Red polished ware
A part from excavations, many sculptures of Buddhist divinities and architectural fragments were recovered from the adjoining areas during the early sixties. These sculptures are now housed in a sculpture shed built at the site in year 1961. Noteworthy among them are the massive images of Bodhisattvas collected from the ruins of a shrine atop Hathikhal hill. Mostly sculpted on locally available speckled and layered khondalite stone by the local artisans, these imageries exhibit the agility, elegance and compatibly blended with divine countenance and serene expression. Some of the Bodhisattva images in the sculpture shed at Lalitagiri have been described by D. Mitra. A brief description is provided here with the Acc./Reg. no. as kept in the shed.

1. Hariti (Acc.no.2)

The two-armed Hariti is seated in lalitasana on a footed pedestal, made of speckled khondalite stone is decked with armlets, valayas, patra kundalas, kanthi and a necklace, is flattened at the middle portion. Clothed in an antarvasa, folds of which dangle below the seat secured by a mekhala embellished with floral pattern, she holds the baby in her left lap while the left leg and arm of the baby rest over asana and left leg of the deity respectively. The face of the deity is defaced. Her hair is horizontally tied in a bun shaped knot at the back showing projected ribbons; while some coils of hair fall on her shoulders and back. She has a plain oval halo and two flying vidyadharas are shown against the cloud at the top corners of the slab. She displays varamudra in her right hand holding a citron; while her left hand is engaged in holding the baby. One stand like object is shown at the middle of the asana. The rectangular slab measures 89x63x39cm (Pl. CCXLIX).

2. Prajnaparamita (Un numbered)

The two-armed Prajnaparamita is drapped in a sari, held by a girdle with a central flower-shaped clasp, seated in lalitasana attitude on a visvapadma supported by a foliated rhizome. She is elegantly bedecked in anklets, bangles (eleven are clasped by a band), beaded armlets with central ornate projection, a beaded hara, a necklace with a central pendant. She wears a short crown with three projections, her coiffure is tied in the shape of a bun with fluttering ribbons and few coils of hair fall on her shoulders and back. She has elongated ear lobe with makara kundalas. Her right hand is shown in varamudra and rests on right knee, while her left hand rests on lotus seat holding the stalk of the lotus perchened with a manuscript between thumb and index finger. An oval halo is seen at the back of the deity with an inscription. At the top corners, the image seated in maharajalilasana on a visvapadma, found in the right side; while the left one is missing. A one line inscription is also found at the top of the slab and two lines are seen to the dexter of the deity. The nose of the deity is slightly mutilated. The image is made of khondalite stone. It measures 1.43x0.69x0.34m (Pl. CCL).
3. Bust of the Buddha image (Reg.no.48)

The back-slab of the image of Buddha is broken (Pl. CCLI), only some portion attached to head along with the halo is left intact. The face, the nose, chin and left elongated ear are eroded. The facial expression with half-closed eyes of image is contemplative. Above the bridge of the nose is a raised circular urna. The head and the damaged samapada are covered by curls. The image is made of khondalite stone. He is draped with an garment covering his body. It measures 76x68x36cm.

4. The Dhyani Buddha (Reg.no.28)

Dhyani Buddha (Pl. CCLII) is seated in dhyanamudra on a visvapadma supported by stylized stamens. He is without any ornaments. His two hands are kept one above the other on his lap. He has a two tiered jata-juta which is tied with a string over the head. The coils of hair fall at the back and shoulders. He has elongated ears and auspicious marks round the neck. An oval halo is seen at his back of which the top portion is inscribed. On the right side of this image, there is an eight-lined inscription. On the top corners of the slab, flying vidyadharas are depicted. The visvapadma is supported by a dopichha lion at each corner. The image is made of spotted khondalite stone. It measures 1.00x0.50x0.30m. The image may be dated to circa tenth-eleventh century CE. Possibly, it represents Abhisambodhi Vairochana.

5. Samantabhadra (Reg.no.46)

Clad in an antariya fastened at the waist by a chain shaped girdle with a loop and hanging end, a floral clasp, the Avalokitesvara image (Pl. CCLIII) with half-closed eyes with dignified composure, is standing on a full-blown lotus with a slight flexion. The lavishly bejewelled image of Samantabhadra measures 1.95x0.77x0.44m. He wears ratnopavita of two strands with a clasp, beaded armlets with ornate projected piece, a beaded hara, a broad necklace, kundalas and mukuta. Around his head is an oval halo in relief. At the two top corners of the oblong back-slab is a bejewelled garland bearing vidyadhara rushing through clouds towards Bodhisattva. With his right palm, against a stalked lotus in varamudra, he also holds with his left palm, the long stalk of a lotus from the centre of which rears up the hilt of a damaged sword. Again, there are two bejewelled goddesses with a raised background or a halo behind them near the legs of the Bodhisattva. Both of them are seated with one knee raised and the other leg lying on the seat on a double-petalled lotus, the stalk of which descends down to the bottom of the visvapadma below the feet of Samantabhadra. With their one palm hanging from the raised knee, the other is placed on their lotus seat. Rising above one of their elbows is the stalk of a flower supporting the hilt of a sword, balanced vertically, the attribute of Samantabhadra.

6. Image of Akasagarbha, head missing (Reg.no.47)

Clad in an antariya with a flap coming down and having a vertical succession of folds between two legs, the Bodhisattva (Pl. CCLIV) is standing with a slight flexion on a visvapadma. The right palm is in varamudra against a lotus, while he holds with the thumb and index finger of left palm, the stalk of an utpala supporting a diamond-shaped mani (chintamani gem) resting on the head of a pot-bellied standing figure. Around his head and shoulders is a plain oval halo.

He wears rings in right little finger, a girdle, bracelets (two around each waist) with a beaded hand, armlets with a kirttimukha as a central piece, a ratnopavita with three beaded strings held together by a clasp, a beaded hara (damaged), kundalas (damaged) and a mukuta with a triangular ornate piece near the sides. The
Sculptures Recovered from Adjoining Areas

Plate CLIV: Image of Asaṅga, head missing

Plate CLIII: Samantabhadra
end part of the ribbon is shown at either side of the mukuta. The girdle represents four strings held by a clasp having a central flower with an underlyng motif, from which hang down two double-stringed tassels which fall on the thighs in the shape of a bell, from which hangs down a short beaded string ending in a tailed heart-shaped member (or bud). Tied by a string, the locks of hair are arranged in a conical coiffure on the top of the head, while a few coiled locks fall on the shoulders.

On the dexter, to the right leg of Akasagarbha is a bejewelled goddess, seated with her left knee raised and the right leg with bent knee extended on a double-petalled lotus. With damaged palms joined near the chest, she has a stalk passing over the upper part of her left arm, is an utpala supporting a mani. She wears a sati worn with a kachchha. Behind her back side is a halo.

On the corresponding sinister is the bejewelled pot-bellied dwarfish figure, standing on a raised stand. His left hand rests on the thigh, while the right palm holds a damaged utpala supporting a mani. The image measures 1.49x0.46x0.42m.

7. Manjusri (Reg.no.30)

Draped in an antariya held by a mekhala with a flower shaped clasp, the two-armed Manjusri (Pl. CCLVI) with the sikhandaka kakapaksha coiffure having two coiled locks falling on the sides, is seated in lalitasana on a visvapadma within a niche. Adorned with anklets, valayas, armlets with a beaded line around a projected central piece an elongated upavita, an uttarasanga worn in an upavita fashion, neck string having pendants, tiger claw and central amulet and patra kundalas. The Bodhisattva displays the varamudra in his right hand and the stalk of an utpala in his left resting on the seat perched on the utpala is a manuscript. Around his head is an oval halo, on either side of which is a garland bearing vidyadhara.

Below the seat is a kneeling devotee with folded hands in the sinister, in front of which is some offerings(? ) kept on a tripod (one leg is missing). It measures 73x55x27cm. Stylistically, it may be dated to circa tenth century CE.

8. Manjusri (Reg.no.29)

Clad with a long antariya held by a girdle with flower shaped clasp at the centre and a folded uttarasanga worn in an upavita fashion, the two-armed Manjusri (Pl. CCLVI) with sikhandaka kakapaksha coiffure having coiled locks fallen on the sides is seated in lalitasana on a visvapadma with his right pendant foot rests on an another lotus. He is adorned with ratnakeyuras, valayas, ratnopavita, a beaded hare, a necklace having pendant, tiger-nails and central amulet. Manjusri with auspicious lines round the neck displays varamudra in his right hand, marked by a pellet; while the left hand holds the stem of a flower between the thumb and forefinger, resting on the seat and on the top of this flower a manuscript is carefully kept. Around his head is an oval halo, on either side of which a female deity is depicted. On the top dexter, the two-armed goddess is seated in lalitasana attitude over a double petalled lotus and the head and right leg are broken; while the corresponding sinister is a four armed deity seated in padmasana resting two principal hands on the lap. Her face is also defaced. Further, the face of Manjusri including nose, lips, chin and left side patra kundala are broken. Below the seat are two kneeling devotees with folded hands to the left and a tripod over which some offerings to the right. On the two extreme ends there is a lion. It measures 71x49x29cm. Stylistically, it may be dated to circa tenth century CE.
9. The Seated Buddha image (Acc.no.24)

Covered with an *uttarasanga*, whole of the body and hands the Buddha (Pl. CCLVII) with half closed eyes is seated in *vajraparyankasana* over a pedestal. He displays the *abhayamudra* in his right hand and his left palm rests on the lap. With simplicity in execution his ear lobes are elongated and touch the shoulder. He has the curly hair and *ushnisha* at the top his head, the folded robes of the garments shown in his left hand and kept on the left leg. The auspicious lines around the neck are clearly marked. At the back, there is a plain oval slab without any decoration. Below the seat are three compartments and in two extreme ends there is kneeling deer and the middle one depicts the wheel with axles. The mode of execution and treatment is crude. The body proportions are not properly maintained. Stylistically, the date of this image may be ascribed to *circa* fifth century CE. It measures 1.00x0.63x0.35m.

10. The standing Buddha image (Reg.no.8)

Standing in the *samapada* posture, on a lotus pedestal, he (Pl. CCLVIII) is covered with diaphanous drapery consists of an *antarvasa* and an *uttarasanga* that covers the body. He displays *abhayamudra* in his right hand; while the left holds the folded ends of the robes. The modelling of the figure, with an archaic appearance, is stiff. The slab behind the Buddha is plain and without depiction of any halo or decoration. Below the seat are three compartments and in two extreme ends there is kneeling deer and the middle one depicts the wheel with axles. The mode of execution and treatment is crude. The body proportions are not properly maintained. Stylistically, the date of this image may be ascribed to *circa* fifth century CE. It measures 1.00x0.63x0.35m.

11. Akasagarbha (Reg. no. 21)

Clad in an *antarariya* held by a beaded girdle with decorated broad flower clasp at the centre, the two armed Akasagarbha (PL.CCLIX) stands in a slight flexion over a double petalled lotus. His right hand is broken, possibly it was in *varamudra*; while his left hand holding the stem of a full blown lotus over which a *mani* between the thumb and fore finger is resting on his left thigh. He is adorned with a beaded hala; a necklace with a locket at the centre; a *rnatopavita* decorated with a beaded line in the middle and flower clasp, armlets with beaded line in the middle and decorated oval projection at centre, beaded anklets and bracelets; elongated ear studs decorated with flower ends, and a *mukuta* decorated with flower designs with central projection relieved with stupa. The major part of the hair is neatly tied in the form of a bun on the crown by a string, while some coiled locks fall over the shoulders and back. Behind his head is an inscribed elongated oval halo, on either side of which is a garland bearing booted *vidyadhara* flying through clouds towards the god. The nose and chin portion of the god are broken but above the eye bridge there is a circular *urna*, which is clearly marked. The lower portion of right hand is broken, where two holes (one square and other circular) are marked indicating the fixing up the broken hand at some point of time.

By the side of his right and left legs are respectively a seated devi (?) with a stalk of a lotus bud rearing up above her left shoulder and a bearded ascetic with a *yoga-patta* tying the raised knees with the waist. The plain oval halo of Akasagarbha is inscribed with Buddhist creed in characters of the eighth-ninth century CE. The image measures 1.47x0.73x0.30m.

12. Lower part of Avalokitesvara (Reg. no. 78)

The upper part from the thigh upwards of the image is missing (Pl. CCLX). Clothed in an *antaririya* with a part of folds between the
Plate CCLVII: The Seated Buddha image

Plate CCLVIII: The Standing Buddha image
Sculptures Recovered from Adjoining Areas

legs, the Bodhisattva is standing with a slight flexion on a visvapadma. By the side of his leg in dexter is a bejewelled two armed Tara, seated on a double petalled lotus with its stalk ending in a scroll immediately below the visvapadma. She is opening the petals of an utpala. The corresponding figure in the sinister is the four-armed Bhrikuti in vajra paryankasana on a double petalled lotus with its stalk ending in a scroll. She holds with her upper right, upper left and lower hands a rosary, a tridanda and a small water-pot respectively, while the lower right hand displays varamudra. She bears a stupa against her jata mukuta. Behind the goddess is a raised halo. The image measures 0.90x0.78x0.45cm.

13. Tara/Kurukulla (Reg.no.9)

Clad with a satti held by two-lined girdle with a broad central clasp, the two-armed Kurukulla (Pl. CCLXI) is seated in lalitasana over a double-petalled foliated lotus pedestal. Her right leg is pendant and rests over another lotus. She displays varamudra in her right hand resting on her right knee, while the left hand holds the stem of lily between her thumb and forefinger, resting on the seat. Kurukulla with a dignified posture and graceful facial expression is adorned with several ornaments. She has a beaded hara, three stringed necklace with decorated central projection, armlets with two beaded lines with decorated central oval projection, a group of bangles clasped together (eleven in the right and twelve in the left), beaded anklets with a series of pendants in regular intervals and makara kundalas.

The major part of her hair is tied in the shape of a bun with the help of a beaded string, while some are suspended on her shoulders and back. She wears a beaded mukuta with triangular decorated central projection; behind her head is an oval halo and at the top edge of the halo is an inscription. On the top corners of the slab there is a dhyani Buddha seated over a double petalled lotus on each side in vajra paryankasana attitude showing dhyanamudra. On the right side of the goddess a two lined inscription is also found. It measures 1.41x0.70x0.28m. It may be dated to circa tenth-eleventh century CE.

14. Door-jamb (Reg.no.3)

The rectangular door-jamb is finely carved out of a spotted khondalite block (Pl. CCLXII). It is divided into two segments, the lower one is a square niche depicting three attendants (dvarapalas), one male and two females. The upper segment has four sakhas between three recesses, among them, two are projected. These four vertical faces are relieved with different beautiful motifs with varied decorations. Of two projected facets, the extreme right one is relieved with so called barajhanji motif (sapuria) designed with outer plain border. Next to it, is a recessed floral design in the admirable poise, balance and subtlely modelling of the figures, bespeaking the high aesthetic vision of the master artist.

The central vertical facet is designed with a purna kumbha at the base surmounted by a panel depicting mithuna alternating a decorated freeze. Altogether three panels depicting mithuna couples are found each within a bracket. Next to this is the vertical panel decorated with foliated creepers and scroll-works (kutila). On the base of door-jamb the dvarapala images are shown in niches the border of which is relieved with four petalled flowers. Decked with an anarīya held by a beaded girdle tied with an uttarīya having two ends fallen on the waist, the male dvarapala is decorated with a necklace with pendants, beaded armlets and bracelets is standing in an exaggerated flexion with right knee bent and heel raised. His right hand rests upon a staff as if whole body weight is loaded on it, while the left hand holds a flower. He has patra kundalas and his jatabhara is decorated with a short mukuta and some coiled locks are fallen on the shoulders.
Sculptures Recovered from Adjoining Areas

Right to the male dvarapala are two female attendants standing in tri-bhanga pose. The left one keeps her right hand around the shoulder of her counterpart, while in her left hand she holds some unidentified object. The right one keeps her right hand on her thigh, while the left hand against her waist. Both of them clad in an antariya held by a girdle with flattened central clasp, having adorned with some ornaments. The left one wears a necklace decorated with pendants, while the right one is a beaded hara. Both of them wear chhannavira type of ornaments, armbands, patra-kundala, beaded bracelets, only beaded anklets with the left one. An uttariya is shown hanging down from the left arm of the left figure and the same is shown in the right arm of the right counterpart. The left one is having a beaded mukuta with triangular projection at the centre, while the right one is only having a beaded line; the hair of left one is tied with a knot at the back. Out of these three figures, only two extreme right have canopy like object over their heads suspended with a row of diamonds. It measures 1.82x0.76x0.42m. It may be dated to circa tenth-eleventh century CE.

15. Aparajita (Reg.no.11)

The Buddhist goddess Aparajita (Pl. CCLXIII) is standing in alidha posture displaying her left hand in tarjani mudra over a panel depicting two kneeling elephants under her feet. The slab is a broken one which is presently mended across the waist. Her right hand is in chapata mudra broken along with the right corner of the slab.

The goddess is clad with an antariya tied with a waist band which is decorated having projection at the centre. She has a beaded hara with looped pendants, armbands with conical central projection, bangles of fourteen tied with a band and anklets. The face is mutilated, but her hair is tied in projected top with a string. She wears a beaded mukuta of three lines with central projection. Behind the head is an oval halo. In the right ear, she wears patra kundala, while the left is a makara kundala. A defaced flying vidyadhara is shown in her left top corner, while the right is missing.

The goddess is flanked by two female attendants of which the right one is holding a parasol over the head of the deity. The staff is decorated one. The attendant is standing over a pedestal which has thirteen vertical lines, probably depicting the heaven(?). The corresponding one holds a chamara in the left hand, resting in her left shoulder, while in the raised right hand she holds an unidentified object. It measures 1.75x0.76x0.36m. It may be dated to circa tenth-eleventh century CE.

16. Maitreya (Reg.no.12)

With half-closed eyes, graceful face, trivali round the neck and a raised circular urna on the forehead, Maitreya (Pl. CCLXIV) is standing with a slight flexion on a visvapadma. His right palm is in varamudra against an oval projection. He holds with his slightly raised left hand a stalk crowned by a bunch of nagakesara flowers and leaves. Around his head is a plain elongated oval halo.

The Bodhisattva wears a diaphanous antariya fastened by a girdle with three strings having a clasp with a floral pattern, a thick valaya round his right wrist, rings round the thumb and little finger of his right hand, braclets with a beaded band, a ratnopavita of three beaded strings with two clasps, a broad necklace with four strings clasped by a diamond shaped fastener with a beaded border containing inside a row of five tiny flowers or ringed discs, a short beaded hara, kundalas (perhaps makara kundalas), tiny ear rings and a mukuta with a beaded band and two strings clasped by a central ornate projected piece. Tied by a beaded band, the locks of hair are arrayed on the top of the head in the form of a neat jatu mukuta, while
some coiled locks fall on the shoulders and by the sides of the head and neck. On the front side of the jata mukuta is a stupa surrounded by petals forming a triangle.

On the dexter corner of the oblong back-slab is Akshobhya in bhumisparsamudra seated in vajra paryankasana on a visvapadma. Below the image of Akshobhya is inscribed with the Buddhist creed in five lines in characters of the early ninth century CE. The image measures 1.90x0.70x0.42m. A trace of lime plaster is found on the image.

17. Avalokitesvara (Reg. no. 13)

With half closed eyes, serene face, trivali round the neck and a raised circular urna on the forehead, the Bodhisattva (Pl. CCLXV) is standing in dvibhanga on a visvapadma. His right palm displays varamudra; while his slightly raised left hand holds the base of a stalk of a full blown lotus between the index and middle fingers. Around his head is a plain oval halo.

He is clad in an antariya, a part with almost zigzag folds dangling between the legs. He wears a ratnopavita with three beaded strings fastened by two clasps, a girdle of three beaded strings held by an oval shaped clasp and an oval shaped ring, a ring round his thumbs and little fingers, thick-valayas decorated with flowers and four-sided motifs, keyura with a beaded band, a necklace with four or five strings held by a central diamond shape beaded clasp, a short beaded hara, makara kundala, a tiny ear-ring near the top of the lobes and a mukuta with a beaded band and two strings clasped by a floral composition.

Tied by a beaded string, the locks of hair are shown on the top of the head in a neat jata mukuta; where as some coiled locks fall on the shoulders and by the sides of the head and neck. On the front of jata mukuta is Amitabha in dhyanamudra seated in vajra paryankasana on a visvapadma.

At the top corners of the oblong back-slab is a Tathagata seated in vajra paryankasana on a visvapadma. Both of them have raised halos. The one on the sinister is Akshobhya in bhumisparsamuda. On the dexter is Ratnasambhava in varamudra.

The back-slab, below the visvapadma of Ratnasambhava is inscribed with the Buddhist creed in the characters of about the ninth century CE. Except for the broken nose, the image is in a good state of preservation and it measures 1.90x0.80x0.37m.

18. Kshitigarbha (Reg.no.14)

With smiling face, half-closed eyes and trivali round the neck, the Bodhisattva (Pl. CCLXVI) is standing with a slight flexion on a visvapadma. He is clad in an antariya with frizzled folds between the legs and a plain uttariya worn in an upaviti fashion. The antariya is held by a cable-shaped thick double string around the waist; two ends of the knot hang on his right thigh and the loop on his left thigh. He is adorned with a band-like anklet, a ratnopavita of three beaded strings with a clasp, a thick valaya round his right wrist, armlets with a beaded band having a central roughly-triangular ornate piece, a necklace with three bands clasped by an elaborate motif, a beaded hara, makara kundalas and a mukuta with a band decorated with discs. The hair is tied by a string gathered on the top of the head and allowed a few coiled locks on the shoulders and sides of the neck.

Kshitigarbha displays varamudra in his right palm against a lotus, while his slightly raised left palm (broken) holds a long stalk ending in a scroll above a foliated part; from the scroll issued up three short thick stalks,
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Plate CCLXVI: Kshingarbhu

Plate CCLXX: Avalokitesvara
Sculptures Recovered from Adjoining Areas

each ending in a globule with a ring at the base. Presumably, these three stalks with roundels represent the branches of a kalpadruma. Around the head there is a halo, narrowing downwards. At the top corners of the oblong back-slab is a bejewelled garland bearing vidyadhara rushing through clouds. At the edge of the back-slab in two sides of the Bodhisattva are tongues of flames.

Two main stalks which rear up from the bottom have issued small stalks ending in buds and leaves and a double petalled lotus. These two lotuses in two sides of Bodhisattva support each a female divinity, seated with one knee raised and the other leg resting on the seat. Both of them wear sati, valayas, keyuras in the form of a beaded band, a beaded hara in the case of one and a necklace and closely arrayed pendants in the case of other, ear ornaments and a mukuta. With one forearm hanging from the knee, both the goddesses hold a stalk branching into three small stalks capped by roundels (kalpadruma) in their other hand resting on the seat. Both of them have bun-shaped coiffure and behind their back is a halo.

Below the lotus seat of the female deity on the dexter is a bejewelled male figure with a dagger attached to his belt. With a bun-shaped coiffure tied by string, he is seated with folded hands on a plain seat with one knee raised and the other leg placed on the seat. He is looking up towards the Bodhisattva except his missing left forearm, the image is in a good state of preservation. It measures 2.20x0.85x0.40m.

19. Avalokitesvara (Reg.no.15)

With half closed eyes, placid face and trivali round the neck, the Bodhisattva (Pl. CCLXVII) is standing with a slight flexion on a visvapadma. He is draped in an antariya with a frizzled part between the legs. Bodhisattva is adorned with anklets having bells strung together with beads, a ratnopavita with three beaded strings held by a flower shaped clasp; a thick girdle with a central piece in the shape of an elongated flower, a ring round his little fingers, thick valayas, elaborate armlets, from which hangs down a row of clasps (mostly in the form of kirtimukhas) holding a row of beaded garlands and bell shaped pendants, a necklace with three bands clasped by an elaborately carved floral motif, a thick hara with a central floral motif flanked by a makara head at either end, makara kundalas, tiny rings near the top of the ear-lobes and a mukuta with three beaded bands with a high elongated richly curved (roughly triangular) central piece. On either side of mukuta is the ribbon end. Tied by a triple string, the hair is formed of a jata mukuta and some locks of hair are falling on the shoulders. On the central part of the triangular clasp of mukuta there is an image of Amitabha.

Avalokitesvara displays varamudra in his right hand against a lotus, while the left palm holds a long stalk issued from the scroll of the base stalk between his thumb and middle finger. The long stalk is ending in a lotus (broken off leaving the outline only); from the stalk have issued two small stalks, one ending in a lotus leaf and another lotus-bud. Around the head of Bodhisattva is a plain oval halo.

On the top corners of the back-slab there are two flying vidyadharas with socked feet rushing through clouds towards the Bodhisattva. Near the edge of the two sides of the slab are tongues of flames.

On either side of the visvapadma of Bodhisattva has issued a thick stalk, foliated below a scroll, from which rear up two stalked buds, a stalked leaf and a stalked double petalled lotus seated by two armed Tara on the dexter and the four armed Bhrikuti on the sinister.

Clothed in sati, decked with bracelets, beaded armlets with a central flower, a necklace with pendants, beaded kundalas and a mukuta.
with triangular piece in the centre, Tara is holding a short stalked _upala_ in her left hand, while she is opening one of its petals with her left hand. Her hair is rolled above her right shoulder. Behind her back is a raised halo.

Bhrikuti is seated in _vajra paryankasana_ and draped in a _sati_ with devoid of ornaments. She is holding with her upper right, upper left and lower left hands, a rosary, a _tridanda_ and a small pot respectively. The lower right palm displays _varamudra_. Against her _jatabhara_ is a small stupa. Behind her back is a raised halo. Except for the damaged nose, the image is in a good state of preservation. It measures 2.20x0.95x0.40m.

20. Colossal Image of the Buddha (Acc. no.34)

The khondalite colossal image of Buddha (Pl. CCLXVIII), seated straight in the _vajra paryankasana_ attitude is gigantic in execution. His right hand is in _bhumisparsamudra_, resting against the knee and the left palm placed on the lap. Robed in a transparent _antarvasa_ and an _uttarasanga_ which covers its left side leaving the right chest shoulder and arm bare, the image with auspicious lines round the neck, _urna_, an effective expression of transcendental calm, bears the mark of a _chakra_, depicted as a circle, one of the signs of a _mahapurusha_, on the soles of the feet and the visible left palm. The head, including the _samapada_ is covered by spiral curls which are _dakshinavarta_ and _vanavarta_. He has elongated ear lobes.

The back-slab is broken and only the head portion is intact. Across the waist portion the image is broken but mended. It measures 2.20x1.65x1.10m.

21. Head of the Buddha image (Acc. no.41)

The colossal head of Buddha image (Pl. CCLXIX) displays the execution in high relief. The neck and top portion of head are missing. Only the two rows of the curls in both _dakshinavarta_ and _vanavarta_ are present. In the forehead the circular _urna_ is also not found from the cutting it is assumed that this head attached to another piece which is missing to form a complete one. It displays elongated ear lobes, half closed eyes and meditative facial expression. It measures 50x55x60cm.

22. Maitreya (Reg. no. 16)

The two-armed god (Pl. CCLXX) with majestic expression and ornamental execution is standing in slight flexion over a _visvapadma_. Clothed in an _antariya_ with wavy folds between the legs, he is adorned with anklelets with the band holding the rings of bells, a _ratnopavita_, a girdle with its band decorated with a row of diamonds and a central elongated flower, and an underlying row of _kiritinukha_ , a ring around the little fingers, thick _valayas_, armlets, a necklace decorated with a row of diamonds and a row of pendants, a short beaded _hara_, beaded _kundalas_, short rings near the top of the ear lobes and _a mukuta_. On either side of the _mukuta_ is the end of ribbon. The hair is gathered in a form of _jata mukuta_ on the top of the head, tied by a triple string with an ornate central projection. Some locks of hair fall on the shoulders and sides of the neck. Over the ornate central projection is a stupa. Behind the head of Bodhisattva is a plain oval halo.

With half closed eyes, placid face and _tāvāli_ round the neck, Maitreya displays _varamudra_ in his right hand against a lotus with a long stalk, while the left palm holds a long stalk ending in a cluster of _nagakesara_ flowers and leaves.

These two long stalks rear up from the foliated part running below the lotus supporting the feet of the Bodhisattva. From the foliated part of these two stalks have sprung up four
Sculptures Recovered from Adjoining Areas

Plate CCLXVII: Avalokitesvara

Plate CCLXVIII: Colossal Image of the Buddha
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Plate CCLXX: Maitreya

Plate CCLXX: Head of the Buddha image
Sculptures Recovered from Adjoining Areas

small stalks. One of which on both flanks ending in a visvapadma. Both the lotuses support a two armed female deity, seated with one knee raised; the other leg placed on the lotus seat. Both of them wear a sati held by plain band, valayas, armlets, a beaded hara with central rounded piece, kundalas and a mukuta with a triangular projection. The coiffure of the one on the dexter is in the form of a bun on the top of the head, while the hair of the other is gathered above her left shoulder. A stalk of an utpala has risen up from the left elbow of the image in dexter, which is an attribute associated with Tara, above the elbow of the other is a stalked utpala. The other palms of both of them rest on the seat.

The two side edges of the back-slabs are having a row of tongues of flames. The image measures 2.25x0.90x0.40m.

23. Samantabhadra (Reg. no. 17)

With half closed eyes, smiling countenance and trivali round the neck, the Bodhisattva (Pl. CCLXXI) is standing in a straight flexion on the beaded pericarp of a visvapadma. He is draped in a diaphanous uttariya worn in an upaviti fashion. The antariya is held by a thick round girdle with a disc shaped central piece from which hang down two chain-shaped ends. He is bejewelled with beaded anklets strung with tiny bell-shaped pendants, a ratnapavita of three beaded strings held by a flower-shaped clasp, a thick valaya in his left wrist, armlets with a beaded band, a beaded hara, kundalas and mukuta with a beaded band. The hair is tied in a bun on the top of the head. In the sinister, the deity holds a sword vertically with her raised right hand, the left hand resting on the seat, holds the string of a circular pasa. The corresponding deity on the dexter, shows varamudra with her right palm, the raised left hand holds the stalk of a double petalled lotus supporting a conical object (mani?). Below this goddess is a bejewelled male with folded hands and looking up. He is seated with one knee raised, the other leg resting on a plain seat.

At the top corners of the back-slab is a garland bearing bejewelled vidyadhara rushing through clouds. The edge of the two sides of the back-slab has a row of tongues of flames immediately beyond which is a beaded band, running vertically.

The sinister part of the back-slab near the left thigh of the Bodhisattva is inscribed in four lines, with the Buddhist creed in characters of the ninth century CE. The text of the Buddhist creed with the siddham symbol at the beginning of the first line is as below:
24. Sarvanivarana Vishkambhin (Reg.no.18)

Draped in a transparent antariya, the two armed Bodhisattva (Pl. CCLXXII) is standing in slight flexion over a double petalled lotus. He is adorned with a ratnopavita of three beaded strings, a girdle with three strings with a central diamond shaped clasp, armlets with a flower having a square pericarp, a necklace clasped by a central composite floral piece, a beaded hara, makara kundala, a short ear ring near the top of the lobes and a mukuta with a beaded line held by a defaced clasp in the centre with a triangular ornate motif. On the either side of mukuta is the end of ribbon. The major part of the hair is arranged in a conical jata mukuta tied by a beaded band, while a few coiled locks fall on the shoulders and by the side of the neck.

The Bodhisattva displays varamudra with his damaged right palm placed against a broken lotus, his raised left damaged palm holds a long stalk ending in a lotus supporting the staff of a flag. Around the head is a plain elongated oval halo.

On the foliated part of the base portion is having two double petalled lotus on two sides, supported each by a goddess, seated with one knee raised and the other leg placed on the seat. The figure of the goddess on the sinister is mostly mutilated, but her left palm is seen resting on the seat and there is a stalk of an utpala near her right knee. The two armed goddess on the dexter is dressed in a satl, adorned with valayes, armlets, a beaded hara, kundalas and a beaded string over the forehead. The hair is gathered in a circular manner on the right side of her head. Presumably, she holds the stalk of an utpala with her left hand, which is seen behind the upper part of her left arm; while her right palm is placed on the seat. At the top corner of the oblong back-slab is a bejewelled garland bearing vidyadhara with conical cap and is rushing through the clouds towards the head of the Bodhisattva. The image measures 2.00x0.80x0.35m.

25. Manjusri (Reg.no.19)

Made of coarse khondalite stone, the two armed Manjusri (Pl. CCLXXIII) is standing in slight flexion over a double petalled lotus. The Bodhisattva is draped in an antariya with folds in vertical succession between the legs, tied by a girdle with a central floral piece. He is bedecked with anklets with a row of pendants (mostly bell-shaped), a ratnopavita with three beaded strings held by two fasteners (a collared gadrooned member with an overlying and underlying bell-shaped member), a ring round the little finger of right palm, a valaya decorated with a row of discs, armlets with a beaded band having a central ornate piece, a necklace strung with rings of an amulet having a medallion, two tiger-nails and two other medallions, a short beaded hara, kundalas with the head of a lion or makara and a mukuta with a beaded band. On either side of the mukuta is the end of the ribbon. Of the sikhandaka kakapaksha coiffure, the sikhandaka is embellished with a base band with a row of oblongs, above which is a floral pattern. The base of the two kakapaksha locks is secured by a band with a row of discs with in circles in the case of dexter one and a row of flourish in case of the sinister one. With half closed eyes and lines around the neck, Manjusri displays varamudra with his right hand, against on oval shaped projection, his slightly-raised
left hand holds the stalk of an *upala* supporting a book (defaced). Around his head is a plain oval halo.

Near the left leg of the deity is the fierce looking dwarfish three eyed Yamantaka or Yamari. He is having the bulging eyes, fangs and wears a short cloth held by a beaded belt, *valayasa*, a beaded *hara* and *kundalas*. The hair rises upwards. Yamantaka is standing with foot of his bent left leg on a moving buffalo. He holds a *danda* capped by a skull in his right hand and a string of noose in his left hand. Near the right leg of the Bodhisattva on the back-slab is inscribed with the Buddhist creed in characters of about beginning of ninth century CE. The image measures 1.90x0.77x0.40m. The face is defaced. There are traces of lime plaster at places on the body of image.

26. Kshitigarbha (Reg.no.20)

Bodhisattva with half-closed eyes, *trivali* round the neck is standing in a slight flexion over a *visvapadma*. He (Pl. CCLXXIV) displays *varamudra* with his right palm and holds with thumb and index finger of his left hand the base part of a stalk with a foliated top, from which have reared up three stalks, each ending in globular object, the central one inconspicuously pointed at the top. The major part of the hair is tied by a beaded string on the top of the head, while some coiled locks fall on the shoulders and the sides of the neck. Around his head is a plain oval halo.

Kshitigarbha is clothed in an *antariya* with its vertical folds between the legs, tied by a girdle of three strings with a clasp decorated with two flowers. He is bedecked with a *ratnopavita* of three beaded strings clasped by floral design, a ring worn in his little finger, thick *valayas* in the wrist, armlets with beaded band having a central decorated square piece, a necklace with three bands clasped at the centre by an elaborate flower pattern, a beaded *hara*, *kundalas*, short ear rings near the top of the lobes and a *mukuta* with a beaded band and three decorated pieces.

At the top corners of the oblong back-slab was a figure (possibly of a Tathagata), completely flaked off leaving only the raised back part. Below this raised part on the dexter is the Buddhist creed in eight lines in the characters of eight or early ninth century CE. The nose portion is broken and rubbed off and the image measures 1.90x0.80x0.48m.

27. Door-jamb (Reg.no.5)

The khondalite built rectangular door-jamb (Pl. CCLXXV) is embellished with artistic execution almost similar (Reg.no.3 already described in fore going pages) except the lower segment. One male and two female attendants are standing with their varied postures within a square niche. The male is standing in a slight flexion exhibited with his right palm rests upon staff, the left hand touches thigh. The remaining standing female figures are like there of other counterpart (Reg.no.3). On the left top corner edge of the slab is a groove (lock) for fixing with other slab. It measures 1.82x0.76x0.42m.

28. Naga-devata (Acc.no. 7)

The khondalite image (Pl. CCLXXVI) is worked out in the shape of a niche, the deity standing in a slight flexion over a double petalled lotus shown holding a mace with his hands. He is adorned with an *antariya* tied by a girdle, a necklace, an *upavita*, and armlets with conical projection, bracelets of two lines, anklets with beaded line, *makara kundala* and a short *mukuta* with beaded lines. His hair is tied with the string in the shape of a bun shown on his head with fluttering ribbons, over which is found a five hooded snake canopy. The body is fleshy, dwarfish and crude in execution. It measures 0.97x1.03x0.25m.
Plate CCLXXI: Samantabhadra
Plate CCLXXII: Sarvanivarana - Vishambhin
Sculptures Recovered from Adjoining Areas

Plate CCLXXIV: Kalingaratha

Plate CCLXXIII: Mahimari
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Plate CXXVI - Nigadevata

Plate CXXV - Door-jamb
29. Vasudhara (Acc. no. 10)

The spotted khondalite stone built four armed goddess Vasudhara (Pl. CCLXXVII) is standing in flexion over a plain pedestal. Clad in a sati, tied by a decorated chain with a hanging loop design. Vasudhara is lavishly decorated. She is becketted with a short beaded hara, a diamond shaped necklace with pendants, armlets with central conical projection and bangles of ten tied in a band in each hand, anklelets with beaded designs and kuchabandha. Her hair is tied in the shape of a bun of which a few coils are shown on her shoulder. She wears a muskuta of beaded lines with conical central projection and makarakundalas.

Behind her head is an oval halo flanked by two flying vidyadhara in anjalimudra. In her four hands she displays varada and rosary in both hands while vajra and ear of corns in the lefts. Vasudhara is flanked by two female chamara bearers. They are standing on a pedestal holding chamara and an un identified object. It measures 1.77x0.69x0.35m. It may be dateable to circa tenth-eleventh century CE.

30. Manjusri (Reg. no. 22)

Made out of coarse khondalite stone the two armed defaced Manjusri (Pl. CCLXXVIII) is standing in slight flexion over a double petalled lotus pedestal of which the left half is broken. He wears an antariya tied by a girdle. The god is decorated with various ornaments. He is adorned with a necklace having disc, tiger-nails, talisman, an upavita of three beaded lines, armlets, bracelets, anklets and ear-rings. His hair is arranged in a coiffure of sikhandaka kakapaksha of which two coils of hair fall on his shoulders. Behind his head is a plain oval halo and a flying vidyadhara is shown in the right top corner of the slab, while the corresponding figure is missing due to breakage of slab.

In two hands, Manjusri displays varamudra with his right palm, while the left palm resting on his left thigh holds the long stalk of an utpala bearing a crescent-shaped object which is not the usual form of a book. However, the image cannot be indentified with Chandraprabha. On account of the sikhandaka kakapakasha coiffure and the hara strung with the amulets, tiger-nail and medallions the image has to be identified with Manjusri.

To the right leg of the god is a seated ascetic with a yoga-patta tying his raised knee with the waist over a double petalled lotus. He holds rosary in the right hand and a kamandalu in the left. Corresponding to this in the left is a two armed deity seated in rajalilasana over a double petalled lotus. Close to the latter is the Buddhist creed inscribed on the back-slab. The image measures 1.50x0.65x0.30m.

31. Fragment of an image of Manjushri (Acc. no. 61)

A fragment of image (Pl. CCLXXIX) of which only its left corner is survived depicts a flying vidyadhara holding garland against the cloud. From this representation it can be assumed that the fragment is of a sculpture of Manjusri as a manuscript carefully tied in silk thread is kept horizontally on a lily. It measures 50x38x20cm.

32. The Buddha (Acc. no. 26)

The khondalite made Buddha (Pl. CCLXXX) with his half closed eyes is seated in vajra paryankasana over a visvapadma. He displays bhuntisparsamudra in his right hand while the left rests on the lap. The soles of the feet and the left hand are marked with auspicious circular pellet designs. Clothed in a long antarvasa, fan shaped of frill spread on the pericarp and an uttarasanga leaving his right chest and arm bare, it exhibits other auspicious symbols like lines around the neck, elongated ear lobes and circular curls over his head and samapada. Behind his head is an oval
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Plate CCLXXVIII - Monjusri

Plate CCLXXVII - Vasudhara
Sculptures Recovered from Adjoining Areas

Plate CCLXXX - The Buddha

Plate CCLXXXI - Fragment of an image of Manjushri
halo topped by the luxuriant branches of Bodhi tree. In the top corners of the slab two flying vidyadharas are shown holding garlands. Buddha is flanked by two standing attendant deities over a lotus. In their two hands, they hold a chamara in the right and a stem of flower in the left.

Below the lotus seat, there is a frieze depicting two crouching lions in the extreme end and a kneeling devotee with a container at the centre. It measures 85x67x30cm.

33. Lower part of the Buddha image (Reg. no.27)

The upper part of the khondalite image of Buddha (Pl. CCLXXXI) is badly damaged. Hence, it could not be determined if all the eight Bodhisattvas figured on this sculpture were present or not. The slab representing Buddha in bhumi sparsamudra, seated in vajra paryankasana on a double petalled lotus with an exquisitely carved foliated stem having a scroll.

On either side of Buddha is a small bejewelled two armed figure of Bodhisattva in maharajalilasana on a double petalled lotus. The Bodhisattva to the right arm of Buddha is possibly Avalokitesvara (head damaged) displays vara mudra in his right hand, while the left hand is holding the stalk of a damaged flower (possibly a lotus). To the left arm of Buddha is Manjusri (head broken) having a short hala strung with cylindrical amulet and medallions. He displays vara mudra in his raised right hand and holds with his left hand (placed on the lotus seat) the stalk of a flower (damaged).

Below the lotus seat of Buddha, on either side of the foliated stem of the lotus is a bejewelled two armed Bodhisattva, seated each on a lotus with one knee raised and the other leg extended over the foot of the leg with the raised knee. With his right palm placed on his lotus seat, the one on the dexter holds a vertical lotus stalk capped by a bud or bud shaped muni in his left hand (the attribute of Akasagarbha). One on the sinister, displays vandanabhinaya with his right hand and the left hand resting on the seat, holds the stalk of a damaged utpala (?) supporting a damaged object. If this object is a Rama, the figure may represent Sarvanivarana Vishkambhin. The image measures 0.75x0.77x0.30cm.

34. The Buddha (Acc. no.23)

The specked greyish khondalite built Buddha (Pl. CCLXXII) is seated in vajra paryankasana over a double petalled lotus supported by a lion at each corner. In his two hands, he displays bhumi sparsa in the right and the left hand is resting on his lap. The soles of his feet and left palm are marked with circular pellet symbol. Clad in an antariya part of which is spread on the pericarp and an uttarasanga which covers only the left shoulder and chest. Buddha is very calm and serene in expression.

With his half closed eyes, raised nose, bow shaped eye brows and elongated ear lobes, he has covered with circular curls on his head and samapada. A circular ura is also clearly marked on his forehead. The broken pedestal is embellished with the foliated rhizome flanked to the right by a shaven headed devotee.

Behind his head is an elongated oval halo which crowned with Bodhi tree at the top. In the corner of the slab, Buddha is flanked by two deities seated in padmasana over a double petalled lotus. It measures 1.40x0.75x0.55m.

35. Manjusri

The two-armed Manjusri (Pl. CCLXXXIII) standing in slight flexion over the lotus pedestal is broken from his leg (anklet) and pedestal. Decorated in an antariya tied with a waist band of four lines with central decoration the image
is a damaged one. The back-slab along with legs and hands are broken.

He is adorned with a short beaded hara, a necklace decorated with disc, tiger nails, drum shaped bead, an upavita of three beaded lines of which one end is resting over the right arm, armlet of kirttimukha design with looped hara, bracelets and finger rings.

He has sikhendaka kakapaksha coiffure and elongated makara kundala in his ears. The eyes, nose, lips are damaged. In his two hands, he displays varada in the right while the left hand is totally broken. The pedestal and the legs are totally broken. It measures 1.85x0.65x0.45m.

36. Image of Maitreya, head missing (Reg. no. 40)

The two-armed Bodhisattva (Pl. CCLXXXIV) is standing in a slight flexion on a double petalled lotus. The damaged right palm displays varanudra and the left holds a stalk ending with a cluster of nagokesara flowers. He is clothed with an antariya held by a girdle of two lined string. He is adorned with a short beaded hara, a necklace, ratnopavita and armlets.

Both the bejewelled devis by the sides of the lower parts of the legs of the Bodhisattva are seated with one knee raised, the other lying on a double petalled lotus, below which the scroll like foliated part of the stalk going below the visvapadma, on which the Bodhisattva is standing. The hands of the devis are joined together in anjalimudra. The image measures 1.30x0.80x0.40m.

37. Bust of Bodhisattva (Un numbered)

The fragmentary slab contains only the head portion of the deity (Pl. CCLXXXV) along with one flying vidyadhara in the right while the corresponding counterpart in the left is missing. The head and face are damaged and adorned with a beaded mukuta. Behind the head is an oval halo. It measures 45x75x30cm.

38. Lower part of image of the Buddha (Reg. no.44)

The upper part of the Buddha (Pl. CCLXXXVI) is missing. Robed in an antarvasa and an uttarasanga, Buddha is standing with a slight flexion on a visvapadma. His right hand (broken) might have been in varanudra, and the left hand holding the hem of the uttarasanga. On either side of the visvapadma is a male figure with a raised back ground behind both. The kneeling one on the dexter, showing anjalimudra represents a devotee. The other, on the sinister, is seated with one knee raised, the other leg lying on the seat. With his raised right palm in varanudra, he may be a bejewelled Bodhisattva, is holding the stalk of a flower with his left palm resting on the seat. The image measures 1.30x0.80x0.40m.

39. Vajrapani

The two armed Vajrapani (Pl. CCLXXXVII) is seated in lalitasana over a double petalled lotus. His right leg is pendant and rests over another lotus. His antariya is tied by a chain shaped girdle with a central clasp. He is adorned with a broad ornate necklace, armlets of two beaded lines with central projection, bracelets, ratnopavita of three beaded lines, makara kundalas and a kirita mukuta. His hair is tied and few coils are fallen on his shoulder. He wears an uttarasanga in upaviti fashion.

Behind his head is an elongated oval halo, flanked by two flying vidyadhāras at the top corners. In his two hands, he displays varada in his right resting on the knee, while the left holds the stem of the lotus between the thumb and the index finger, resting on the seat at the back. Over the lotus, a vajra is horizontally placed. The image is flanked by two standing.
Excavations at Lalitagiri

Plate CCLXXXI: Lower part of the Buddha image

Plate CCLXXXII: The Buddha
Plate CCLXXXV: Bust of a Bodhisattva.

Plate CCLXXXVI: Lower part of image of the Buddha.
Sculptures Recovered from Adjoining Areas

ehamara bearers over a double petalled lotus.

Below the seat, two recumbent lions are depicted at the two extreme ends, of which the sinister one is broken. It measures 95x68x30cm. Stylistically, it may be dated to circa tenth-eleventh century CE.

40. Kshitigarbha (Reg.no.42)

The two-armed Kshitigarbha (Pl. CCLXXXVIII) is standing in slight flexion over a double petalled lotus. Clad in an antariya held by a girdle, Bodhisattva is decorated with a short headed hara, a necklace (broken), a ratnapavita, armlets, bracelets, elongated ear rings and a mukuta. His hair is tied in a knot and a few coiled locks fall on his shoulders. He displays varamudra with his right hand against a stalked lotus; while the left (broken) is holding a long stalk ending in three branches of a kalpadruma, each branch (appearing like a plain stalk) crowned by a mani (?). At the top corners of the oblong back-slab is a flying vidyadhara holding a garland with two hands.

On the either side of the Kshitigarbha is a bejewelled devi, seated with one knee slightly raised and the other leg lying on the seat on a stalked double petalled lotus near the leg of Bodhisattva. They show the an jalimudra with two palms near the chest. Passing over the upper part of one of their arms is a stalk culminating in three stalks or branches (each capped by a mani ?) of a kalpadruma. Behind them is a raised background or a halo. The image measures 2.00x0.80x0.42m.

41. Manjusri

The two-armed Manjusri (Pl. CCLXXXIX) is standing in slight flexion over a visvapadma. Clad in an antariya, held by a mekhala, Manjusri is decorated with a short beaded hara, a long necklace of discs, tiger nails, a ratnapavita of three beaded lines, armlets with central conical projection, bracelets, anklets and elongated rounded patra kundala and with sikhandaka kakapaksaka coiffure. The two ends of the coiled hair fall on his shoulder. Behind the head is an oval halo, top corners being broken. Of his two hands, the right is broken probably was in varamudra while the left holds the stem of the lotus over which is a book.

In the lower part to the right, is a female deity seated in vajrasana over a double petalled lotus. Of her two hands, the right is in varada and the left is resting over the throne. Similarly to the left, is also another female deity in same fashion holding a sword in her right hand. The slab is a broken from the thigh portion of the god, which is joined by the use of iron cramps. The exterior edges are fashioned with tongues of flames. Along the right edge of the halo, a two line inscription dated to tenth century CE is noticed. It measures 1.90x0.95x0.45m.

42. Vajrapani (Reg. no.41)

The two-armed Vajrapani (Pl. CCXC) is standing in a slight flexion over a double petalled lotus. He wears an antariya tied by a girdle. He is adorned with a short beaded hara, a long decorated necklace, a ratnapavita of three beaded lines, armlets, elongated ear rings and a kirita mukuta. Behind the head is a plain oval halo, along the oblong back-slab near the right side of head is broken. From the nature of brakage of the right fore arm, it appears that the right palm of the Bodhisattva was in varamudra. The left palm damaged but holds the long stalk of an utpala, bearing a vajra placed horizontally. Above the thunderbolt near the top corner (on the sinister) of the back-slab is a garland bearing vidyadhara flying towards the head of the Bodhisattva.

The two bejeweled goddesses, with a raised background or a halo behind them, are seated on a double petalled lotus with foliated stalks emerging from the bottom of the visvapadma
supporting the feet of Bodhisattva. The one on
the dexter (near the right leg of Bodhisattva)
is seated cross legged and holds with the left
hand a stalk of an *utpala* bearing a thunderbolt,
placed vertically. In the grip of the right palm of
the other (sinister), seated with one knee raised,
is also a thunder bolt, the attribute of Vajrapani.

It measures 1.90x0.75x0.45 m stylistically the
image is datable to circa tenth-eleventh century
CE.

43. Jambhala (Reg. no. 6)

The pot-bellied Jambhala (Pl. CCXCI)
made of fine khondalite stone is seated in
*lalitasana* over a footed pedestal. His right leg
is pendant and rests over a fallen *nidhi-kumbha*
below the seat. He wears an *antariva* held by a
waist band decorated with square and circular
designs. He is adorned with a short beaded
*vara*, a diamond shaped necklace with looped
pendants, an elongated *mala* with three beaded
lines, *udara bandha*, armlets with broad hands
and conical central projection, bracelets, anklets
with pendant designs, *makara-kundalas* and a
short tiara with ornate projections. In his two
hands, he displays *varamudra* in his right hand
holding a citron while the left hand presses a
mongoose resting on his left thigh disgorging
the pearls to a *nidhi-kumbha*.

Behind the head is an oval halo, which is
broken along with top corner. Below the seat are
five vases. His hair is tied with a string to form
a bun but a few coils fall on his shoulder. The
top corners of the slab are broken. The nose,
lips right arm are also damaged. It measures
90x50x25cm. The image may be dated to circa
tenth-eleventh century CE.

44. Female devotee

The female devotee (Pl. CCXCII) is seated in
*rajalilasana* with folded hands carved against
a semi circular back rest. She wears a beaded
*vara*, bangles, *makara-kundalas* and her hair
is tied in a knot at the back. She wears a beaded
*mukuta*. On its left, a vertically placed sword
is seen on a lotus presumably, she is an attendant
of Samantabhadra. It measures 22x20x10cm.

45. Hayagriva

The pot bellied, dwarfish, Hayagriva
(Pl. CCXCIII) with horse face stands in sama
bhanga posture over a plain pedestal. He holds
or beating a drum(?) in his two hands. The
*yangulpavita* is closely marked on his left
shoulder. It measures 43x25x12cm. Carved
against an oblong back-slab, rounded at the
top the two armed Bodhisattva (Pl. CCXCIV)
stands in slight flexion on a full blown lotus.
Clad in a long *antarvasa* held at the waist by
a chain shaped girdle marked with a loop and
hanging end, the image is elegantly bedecked
with a beaded *vara*, *ratnopavita*, *ratnakeyuras*
and *patra kundalas*. Modelled against a circular
halo, his hairdo is horizontally tied by a beaded
string with few lock falling on the shoulders, its
front being studded with a beaded *mukuta*
with three projections. His right hand is broken and
presumably he holds the stalk of a full-blown
lotus in his left hand. The image is in right side
flanked by a bejewelled female figure seated in
*rajalilasana* carved against a roundel holding
*naivedya* in her right hand while the left holds
the stalk of a lotus, resting on the seat and in
left side of image represents a bejewelled male,
standing over a pedestal. Resting his left hand
on the thigh, he holds the stem of the foliated
lotus while looking upward. Stylistically, it may
be dated to circa tenth-eleventh century CE. It
measures 0.45x0.26x0.12m.
Sculptures Recovered from Adjoining Areas

Plate CCXCI: Female devotee

Plate CCXCII: Jambhala
### A. Apsidal Chaityagriha

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<td>Main entrance</td>
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### C. Monastery 2

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A Note on a Hoard of Puri-Kushana Coins

Puri-Kushana Coins

Contrary to the Imperial Kushana copper coins which are die-struck pieces, the imitation variety is invariably cast in a mould. Popularly known as Puri-Kushana type, its circulation is widely represented in Odisha including adjoining principalities of Andhra Pradesh, Bihar and West Bengal as well. Beginning with Dr. A.F.R. Hoernle, who examined the earliest known specimens found in Gurubai Salt Factory at Manikpatna in Puri district and coined the term Puri-Kushana acknowledging the Kushana characteristic, it attracted the attention of various researchers subsequently. As mostly found in Odisha, the name as suggested by Chanda is Odia-Kushana coins. Padmashree Paramananda Acharya advocates that the so-called Puri-Kushana coins represent the coinage of the kings of Odisha who flourished in the Gupta period, but were quite independent, however it should be known as early Odishan coins, P.L.Gupta, while attempting to fix the date of the Kushana currency maintains that the Kushana coins were current in Odisha in the period when the Kushana empire ceased to exist in Northern India. Regarding the chronology and purpose, scholars are yet to arrive at a consensus advocating equivocal approaches which is not contextual to discuss presently.

During the excavations at Lalitagiri, district Cuttack, Odisha, a huge collection of about sixty-five copper coins of imitation of Kushana type were recovered. The coins represented the largest collection so far properly excavated and documented in a Buddhist context in Odisha. The analytical study of them in present paper would make us understand comprehensively on the Buddhist settlement of Lalitagiri making an attempt to focus on its monetary economy if any.

The site

Lalitagiri, district Cuttack; is composed of three separate hills viz., the Olasuni, the Parabhadri and the Landa. Of them, the Landa is scattered with an extensive ruins of bricks and stone structures and sculptures which were first brought to notice by Chandrasekhara Banurji, the Deputy Magistrate of Jajpur, who inspected the site in 1869 CE and published an account of the site and surrounding area. Later on, the researches were carried out by John Beames, Magistrate of Cuttack, Man Mohan Chakravarti, S.C.Chandra, P.K.Mukharjee etc. Prof. K.S.Behera of Utkal University took up a small scale excavation in 1977 yielding a few monolithic stupas, structural stupas and fragmentary Buddha images. Subsequently, it was subjected for a large scale archaeological spade work by the Archaeological Survey of India from 1985 to 1991 unearthing one of the oldest Buddhist monastic establishments which
was in continuous occupation from second century BCE to twelfth-thirteenth century CE in an unbroken sequence. It exposed the ruins of a stupa on the hill-top containing three sets of relic caskets on east, north and western core, each set consisting of khondalite, soapstone, silver and gold foil. One set of them is distinguished for corporeal relics (bone) wrapped in gold, discovered for the first time in Odisha. Further remains of a brick built apsidal chaityagriha, four monasteries and many monolithic and structural stupas were excavated. The discovery of monastic sealings recording Sri Chandradya mahavihara attests that the establishment was famed as Chandradya monastery during its hey day. Apart from its structural marvels, the subterranean investigations yielded a wide range of early Buddha images, mostly arranged around the apsidal chaityagriha, recording indigenous tradition of statuary centred around the local material i.e., khondalite quarried from the vicinity and by local artisans, as the site exhibits specific features parallel of which is not encountered elsewhere in Odisha.

Coins from Lalitagiri (Pls. CCXLI-CCXLIV, see page 305 to 308, Fig. 1)

As many as sixtyfive cast copper coins of early historic period otherwise known as Puri-Kushana coins were collected from surface of the excavated site. Of them 64 are illustrated save for the one which survived partly making its motif and legend illegible. Majority of them are uninscribed (59) and only 6 are of inscribed variety. These coins are extremely crude, stylized, debased and degenerate. The circular flans of copper were cast in a multiple coin mould. The pieces were joined by a thin channel in the mould through which molten metal passed to feed each coin socket. Subsequently it was separated by cutting the channel, which is clearly visible on its side. Some twin coins, which turn into two individual coins when broken are still to be seen in some of the hoards discovered in Odisha. Traces of molten metal are still seen around the coin-flans, even on the symbols in the centre. In many coins, the clipping is irregular presumably to conform to the standard of the manufacturers in an attempt to maintain the weight and standard. There is some sort of similarity in the later coins of the Yaudheyas and the Puri-Kushana coins. The Yaudheyas seem to have adopted the same technique as those of the Odisha people in preparing their later coinage by casting method. The coin mould has been found during excavations in Naurangabad in the Rohtak district of Harayana\(^1\). The coins on the whole have an unfinished appearance. Due to the untrimmed appearance and crude manufacturing technique, no definite weight standard and the sizes were achieved. Their protruding edges make their shape distorted. They vary in measurement from 1.7 to 2.6 cm. Due to the defective mode of casting their thickness is also not even and varies from 0.2cm to 0.6cm. Sometimes they are very thin with untrimmed edges. Their weights vary from 4.766gms to 7.776gms. A relatively thick variety of coin was also encountered (weight 10.412gms), although exhibiting a considerable variation in size.

Uninscribed variety (Fig.1).

These circular (diameter 2.27cm to 3 cm) coins mostly belong to un-inscribed variety, found in worn-out condition. On the obverse, the king stands frontally, attired in a chlamys and boots, pointing his left hand downwards (possibly offers oblations into an altar), the right arm being raised above an indistinct motif.

The reverse bears the frontally standing figure (moon-god or Mao) shown with raised left hand, the right arm being pointed downwards. Robed in a short tunic and boots; atop the head is found a prominent lunar crescent. In some other coins, the obverse depicts a standing,\(^1\) B.Sahni, The Techniques of Casting Coins in Ancient India, Memorials of the Numismatic Society of India, (11), 1945, p 43.
Excavations at Lalitagiri

A nimbated figure wearing a short tunic, shown with right arm outstretched and possibly a staff in left hand, a sword hangs at the left side as well. Sometimes the figures are shown with slight variations, i.e., the arms upwards or downwards or outstretched, sometimes, the left hand is not visible, instead, the crescent is shown, but figure of the Kushana king on the obverse and the standing deity on the reverse remain constant. In some cases, the motif could not be worked out due to worn-out condition of the coin save for a crescent moon.

**Obverse (Fig. 2)**

The king stands frontally, attired in a chlamys and boots, pointing his left hand downwards (possibly offers oblations into an altar), the right arm being raised above an indistinct motif. Some coins depict a standing, nimbated figure wearing a short tunic is shown with right arm outstretched and possibly a staff in left hand, a sword hangs at the left side. With left arm outstretched and right hand bent from the elbow. Both left and right hand down and raised from elbow. Left hand is pointed down mildly and right hand sharply up from elbow. Left hand is half-bent and right hand is stretched as an oblique stroke. The tunic is either short or slightly long but invariably above knees, in some cases, it is diaphanous clinging to body with blunt edges and in other cases, it is flaring with pronounced edges. The left corner is more elongated and pointed presumably meant a hanging sword. Most of the figures are crowned, though few uncrowned ones are also met with. In few coins, an indistinct symbol is found below the right arm. The boots are always shown frontally, seldom pointed, but mostly blunt edged, sometimes, slightly curved up as well.

**Reverse (Fig. 3)**

The reverse bears the frontally standing figure (moon-god or Mao) shown with raised left hand, the right arm being pointed downwards. Robed in a short tunic and boots; atop the head is found a prominent lunar crescent. In some cases, the reverse motif could not be worked out due to worn out condition of the coin save for a crescent moon. Left and right hand both are extended, one is up and other down. Right and left hand curved up from elbow. In few coins, an indistinct motif is found below the right arm. Crescent moon is most of the time a small one depicting above the head but sometimes, it is larger even encompassing the left arm completely. The figures are crowned, even few uncrowned ones are also met with. The boots are always shown frontally, seldom pointed, but mostly blunt edged. The tunic is either short or slightly long but invariably above knees, in some cases, it is diaphanous clinging to body with blunt edges and in other cases, it is flaring with pronounced edges.
Inscribed variety

But there is an inscribed variety of them numbering 6, which are also found in association with the uninscribed pieces. They contain on the obverse, the well-known figure of the standing Kushana king, both arms stretched down or one hand down and other up. The reverse depicts on its upper portion, three hills or cone like objects placed in a straight alignment above some letters, inscribed in the characters of 4th century CE reading tanka. The new motif is not known from any other sources. These coins are slightly well trimmed than those of the uninscribed coins but are worn-out like the former. Sometimes, it is noticed on some coins of this variety, the word tanka has been cast in a reverse manner i.e., the letter nka first and ta being the next letter and the letters have been cast in the upside down position. This is possibly due to the carelessness of the minters and also the defective mode of casting, that the letters are being written in their reverse form. They vary in diameter from 2.1cm to 2.3cm and 4.180gms to 5.622gms in weight. Sometimes a small dot to the right top of the figure on the obverse is found on some coins. The thickness of them also varies among individual coins. Some coins are 0.33cm thick while others are very thin. Presumably, this is also due to the defective casting process. Due to these wide variations in their size, weight and thickness, it is difficult to determine the different denominations of these coins if there were any.

Obverse

Figure stands frontally wearing a shot tunic which is clinging or flaring. The hands are stretched down or one is up. The boots are slender or pointed or blunt edged. Crescent is depicted either to the left or right of the figure, sometimes encompassing the left hand completely. In some cases, a dot or sun symbol has been found opposite to the crescent motif.

Reverse

There are three cones or hills in a row. It bears legend in two letters.

Discussion

The present paper though primarily deals with the numismatic repertoire of the sprawling Buddhist settlement of Lalitagiri, it also attempts to reconstruct the monetary economy of a Buddhist site in Odisha. So far the excavated Buddhist settlements in Odisha report a miniscule percentage of coinage from their subterranean deposits. In Ratnagiri,12 two tiny gold coins i.e., a Ganga fanam and a coin of Ghiasuddin Tughluq have been found deposited in stupa 23 and 24. Udayagiri13 excavations between 1997 to 2000 is bereft of any coin whereas subsequent excavations taken up between 2001-03 report only two Puri-Kushana coins and a fanam. In the Buddhist settlement of Kurum14 near Konark, few Puri-Kushana coins have been recovered as surface finds. Kayema15 hoard includes 13 genuine Kushana coins of which few might be imitation type as well, as it is difficult to ascertain due to their worn-out nature. Considering that,

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12 Debala Mitra, Vol.1, op. cit., p.33 and pl. XV.
14 Reported by Dr. B.K. Rath, Superintendent, Orissa State Archaeology as cited in Snigdha Tripathy, op.cit., p.41.
15 S. Tripathy, op.cit., p.45.
Excavations at Lalitagiri

the present one is the largest hoard found in a Buddhist context in Odisha. Most of the coins show that they were in long circulation and frequent handling as the surface of them are almost blurred and smooth and the coin motifs are not practically legible. The finds however indicates the massive production of coins which travelled and circulated uniformly in all parts of Odisha including neighbouring tracts. The Sisupalagarh excavation\(^{16}\) shows that Kanishka and Huvishka coins were in circulation during second and third centuries CE. Evidently the original Kushana coins were brought through trade to different area outside the Kushana empire during the Imperial Kushana rule when brisk trade and commercial activities were going on between the Kushana empire and other kingdom inside and outside India.

The Kushana coins and their imitations do not seem to be in use for a long period like the silver Punch-marked coins. From the above discussion it can be surmised that the Puri-Kushana coins found in Odisha are not much helpful in establishing the Kushana rule in this region though the style and motif had significant bearing on the coinage of Odisha. There are also no epigraphical records of any Kushana king ruling in Odisha. The finds from Lalitagiri hoard do not help in reconstructing the monetary economy of the site particularly and Buddhist sites of Odisha in general. As the coins are collected from the surface of the site and not from a stratified subterranean layer, it is difficult to ascertain its context.

Apart from providing a comprehensive idea about the Puri-Kushana coinage in terms of metal, motif and legends, it offers little to understand the patronage of the site. The paucity of coins from the subterranean deposits from an excavated Buddhist site might be due to the circulation of Cowries as currency\(^{17}\) and primary reliance on barter system of exchange mechanism.

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abhanga: bodily flexion; bent or curved part.
abhayamudra: hand-gesture of assurance or protection, in which the hand is raised with the palm outward and finger stretched.
acharya: preceptor, spiritual guide.
adishthana: moulded basement.
akshamala: rosary.
alidha: standing posture in which the right leg is stretched and the left leg is slightly bent at knee.
anda: 'egg', domical member of a stupa.
anjalimudra: hand-posture indicative of reverence and salutation. In this mudra both the forearms rest against the chest and the slightly-hollowed palms, with fingers stretched or slightly-bent, touch the inner surface of each other.
antara patta, antara patra: a deep set fillet moulding, a recess.
antariya: unstitched cloth wrapped around the waist and legs of a male person.
antarvasa: long cloth wrapped around the waist and legs of Buddha and Buddhist monks.
ardha darpana: half-mirror(darpana)
ardha paryankasana: sitting posture in which one leg, folded, is kept flat on the seat and the other hangs down from the seat.
argala: horizontal crossbar to close the doors.
arghyapatta: slab, fixed round the base of a linga, where offerings of flowers can rest. It is so designed with a channelled projection as to drain out water poured on the top of the linga.
asana: seat; sitting posture.
ayaka: projected part of the drum of a stupa.

barajhanji: decorative motif on the door way resembles the row of pine apples.
bhadrasana: sitting posture in which the lower parts of both the legs from knees come down from the raised seat and the feet rest on the ground or foot-rest.
bhara putraka: dwarf figure or load bearer.
bhumi: storey; plane; horizontal division of the spire or gandi.
bhumisparsamudra: earth touching hand posture associated with Buddha’s conquest over Mara and attainment of enlightenment at Bodh-gaya. In this mudra, the right hand with palm turned inward and fingers outstretched, touches the ground or seat.
bija mantra: the germ of a mantra; a letter or a syllable used in casting spells and invocation of gods.
bindu: pellet, globule, mark on the forehead between eyebrows.

Bodhi tree: tree at the foot of which a person attains enlightenment. In the case of Buddha the tree is pipal (Ficus religiosa).

C

chaitya: derived from chita, funeral pyre, the term chaitya is generally used in the sense of a stupa, though in its wider connotation, it included a temple, a sacred tree and even an image of Buddha.

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

chaityagriha: hall of worship.

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

chandrasila: lowest step, shaped like a 'half-moon'.

chapetamudra: posture showing slapping gesture

chatuhsala: having four halls; cells arrayed on four sides of quadrangle.

chhannavira: intersecting and looped body ornament generally studded with gems, generally worn by warrior.

chhara: parasol; umbrella.

chhatravali: succession of umbrellas.

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

chivara: cloth or rags of monks.

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

dharma: doctrine; law; ethical precepts.

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

dopichha: lion figure with two hind parts.

dhupa: incense.

dhupa sakha: incense-stick.

dhyana: meditation; part of the sadhana in which the description of a particular deity is given.

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

dipa: lamp

dvarapala: door guard at the entrance to the shrine.

dvibhanga: standing pose with double bends in the body.

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

fanam: kind of coin.

G

gada: mace.

gaja vyala: mythical composite figure of lion-elephant.
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**gandha:** sandal paste.

**gavaksha:** mullioned window.

**ghanta:** bell; **vajra-ghanta,** bell surmounted by a thunderbolt.

**ghata:** water-pot; pitcher.

**ghata pallava:** vase-and-foliage design.

**H**

**hamsa:** goose, swan.

**handi:** kind of pot

**hansuli:** kind of short, thick and sturdy necklace.

**hara:** kind of necklace, usually of thin variety.

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

**I**

**ishta devata:** chosen deity.

**J**

**jala patra:** scroll motif of superimposed water-plants forming a standard motif on doorframes. Also known as **bharajhanjhi.**

**jata:** matted locks of hair.

**jata bharā:** mass of matted hair.

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

**jharavali:** sculptured ornament of hanging drops or pendants.

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

**K**

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

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

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

**kalpadruma kalpavriksha:** wish-granting tree.

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

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

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

**kanti, konhi:** recess between mouldings, two projected members etc.

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

**kāsiṣṭra:** a thin waist-belt.

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

**keśa:** armlet.

**khadga:** sword.

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

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

**kirttimukha:** 'face of glory' decorative motif showing the grinning face of a lion, from the
mouth of which drip pearls or beaded string.

**kucha bandha:** band worn around the breasts of female.

**kula:** family.

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

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

**kundala:** ear-ring.

**kundi:** kind of small water pot.

**kunjala:** kind of creeper.

**kutila:** creeper with long drawn wavy stalks.

**L**

**lambodara:** pot-bellied.

**lakuta:** staff.

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

**lanchhana:** symbol, emblem, cognizance.

**lata:** creeper.

**lekhani:** writing instrument.

**lilasana:** same as *lalitasana*.

**luma:** miniature vase shaped pendentive.

**lupa:** dentil or rafter’s end motif.

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

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

**makara kundala:** ear-ring with *makara* motif.

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

**mani:** jewel; gem; one of the treasures of a chakra varin, this gem having the widespread in glister which could move the darkness of the night.

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

**matha:** monastery.

**matulunga:** citron.

**mayura:** peacock.

**medhi:** drum of a stupa.

**mekhala:** girdle.

**mudgara:** club.

**mudra:** hand-posture signifying something; symbolic gesture.

**muhanti:** projected fillet at the base of *khura*, *pidha* or *khakhara*.

**mukuta:** crown; tiara.

**mushala:** pestle.
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N

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

naga-pasa: noose made of a serpent.
naiyedha: offerings.
namaskaranyakudra: gesture of prayer with hands at the breast in the devotional attitude; *anjalinndhra*. Obeissance posture showing with folded hands.
nidhi-kumbha: pot with treasures.
nilotpala: blue lotus.
noli: moulding with a semicircular profile; torus-moulding.
nupura: anklet.

P

pada valayas: circular anklets.
padma: lotus. In Tantric Buddhist texts it is of any colour except blue. When this lotus is full-blown and shows petals in both the upper and lower directions it is called *viswapadma*.
padma pitha: pedestal carved with lotus-petals.
padmasana: lotus-seat; sitting posture in which legs are crossed and feet (with soles visible) rest on thighs.
paga: segment produced on the outer side of a shrine which has been subjected to projection.
pancharatha: an edifice of five main vertical projections or rathas.
panchayatan: Complex of five shrines with the main shrine in the centre and four minor ones at four corners. A *panchayatana* stupa is a quincunx with four small stupas at the corners of the main stupa.
parasu: battle-axe.
parikara: image-frame, retinue on image frame.
paryankasana: sitting-posture on couch or seat, in this *asana* generally the legs are placed one open the other with both the soles almost invisible.
pasa: noose.
patta: fillet-like moulding; band.
patra kundala: circular ear-ring.
patra: pot; bowl.
patra lata: creeper with foliage.
patta: ribbon; fillet of cloth.
pattika: narrow plain band; fillet.
phala: fruit.
pidha: ‘flattish wooden seat’ projecting moulding constituting the pyramidal roof of a *pidha* temple.
pipal: kind of tree (*Ficus religiosa*).
pithika: pedestal.
prabha mandala: halo, a circle of rays.
prajhavali: halo; aureole; rays around head or body.
pradakshina patha: circumambulatory path.
pratyalidha: standing posture in which the left leg is advanced and the right leg is slightly bent at knee and drawn back.
purna kumbha: jar or pitcher full of water; full water-pot with young twigs and leaves coming out from its mouth.
pushpita nagakesara manjari: flowering nagakesara with cluster of blossoms.
pushpa kundala: ear-ring of flowers; ear-ring with floral decoration.
pustaka: book, manuscript.

R
raha: central vertical projection on the body of a temple, porch, structure, pedestal, etc.
rajalilasana: sitting posture of princely ease in which both the legs are on the same pedestal, one of the knees is raised and the other leg, folded, rests horizontally on the seat.
ratha: segment produced on the outer face of a temple, pedestal, harmika or any member which has been subjected to projection. In samapada a central exterior projection (raha) produces samapadas, the two on the sides flanking the central projection being on the same plane and known as kanika. Temples and others with five, seven and nine such rathas, the result of the increase in projections (three, five and seven) are known as pancharatha, saptaratha and navaratha respectively.
rathika: framed niche.
ratikera: decorative scroll work resembling disturbed roots (Oriya)
ratna: jewel.
ratnakeyura: bejewelled armlet.
ratna mukuta: bejewelled crown.
ratnopavita: bejewelled upavita; beaded upavita of pearls.
rudraksha: stone of fruit used as beads in a rosary.
sadhana: processes or means of invoking, visualizing or worshipping a deity.
sakha: decorative door band or ornamental frame; antepagment of doorway.
sakti: energy or active power of a deity personified as his wife; female counterpart of a Bodhisattva.
samabhanga: to stand straight without any bend in the body.
samapada: standing posture in which legs are firm and straight without any bend and two vertical halves of the body are symmetrically disposed with the plumb line along the middle of the body corresponding to its vertical axis.
sanghata: outermost robe worn by Buddha or members of Buddhist sangha.
sangha: community of monks.
sankha: conch-shell.
sapuriya: decorative motif resembling pineapples.
saririkastupa: stupa within which are deposited corporeal relics.
sarpa angada: armlet, formed by a snake.
sarpa keyura: armlet, formed by a snake.
sarva valaya: bangle; formed by a snake.
sarpa yojnopavita: sacred thread made of a snake.
sarpopavita: upavita, formed by a snake.
satra: religious text; sacred book, scientific treatise; manual of rules etc.
sati: long unstitched cloth worn by Indian women. Secured at the waist, this (or part of it) hangs down to the lower part of the legs or ankles.
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sikhandaka: style of coiffure in which hair in the central part of the head is gathered and tied by a cord and arrayed in a sort of ovoid crest.

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

silpa texts: texts on architecture, art, sculpture and the like.

silpin: artist; sculptor; craftsman.

simha: lion.

simha kundala: earring decorated with lion motif.

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

sopana: flight of steps.

sramana: reclus; Buddhist monk.

sthapati: architect.

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

stupi: stupa-shaped finial.

sukhasana: seated in any comfortable position.

sukhavati: the western paradise of Amitabha; the last stage before nirvana.

surahi: terracotta pitcher or pot

sutra: thread, manual of teaching; manual consisting of strings of aphoristic rules.

T

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

tarjani: index finger.

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

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

torana: arched doorway.

tribhanga: standing pose in which the body has three bends.

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

tridandaka: same as tridanda

samapada: edifice with three vertical projections.

triratna: symbol indicating three jewels (ratnas) – Buddha, Dharma and Sangha.

trisakha: doorjamb with three offsets.

trisula: trident.

trivali: auspicious lines round the neck.

tulapitha: frieze of joist-ends.

U

udara bandha: band or belt for tying the belly.

upana: low plinth of a structure; projected footing immediately below the pabhaga-mouldings.

upasaka: lay devotees.

upavita: sacred thread.
upavāti: mode of wearing a sacred thread over the left shoulder and under the right arm.
urna: circle of hair between eyebrows; tiny circular protuberance or mark between eyebrows.
ushnīsha: turban; cranial protuberance, coping of a railing.
upāla: blossom of Nymphaea caerulea night lotus.
uttarasangha: cloth which covers the upper part of the body of Buddha and monks.
uttariya: cloth for the upper part of the body; scarf.

V
vakakshaka: see chhanavira.
vajra: thunderbolt.
vajra mastaka: prominent ornament on the gandhi or spire consisting of chaitya-medallions formed by pearls issuing from a kirttimukha or lotus design at the apex.
vajra mundi: miniature replica of a shrine with a vajra mastaka, as its crowning element.
vajra parvankasana: sitting posture in which both the legs are firmly crossed so that the feet (with soles visible) rest on the thighs.
vaijrasana: Adamantine seat; seat marked by the emblem of a thunderbolt. This seat refers to the one occupied by Buddha at the time of his enlightenment under the Bodhi tree.
valaya: thick circular bangle.
vandana-mudra: hand-posture expressing homage. In this mudra, the right hand is raised and right palm (inner surface visible) extended in the attitude of paying homage.
vapi: step well.
vara-mudra: hand-posture pose indicative of charity or of bestowing boon. The arm is lowered and the open palm is turned outwards towards the observer with the fingers extended downward.
vidyadhara: semi-divine being, generally seen on images, flying towards the central deity and carrying garlands, showering flowers etc.
vidyadhari: female counterpart of vidyadhara.
vihara: monastery.
vina: stringed musical instrument.
visva vajra: cross-shaped thunderbolt with a set of three prongs in all the four cardinal directions.
visvapada: fully-blossomed lotus showing petals in both the upper and lower directions.
vitarkamudra: hand-posture indicative of argumentation or discussion. In this mudra the forepart of the right hand is raised and the tip of the thumb touches the tip of the index or ring finger, the other fingers being more or less straight.
vyaghra nakha: tiger-claw necklace.
vyanayanamudra: hand-posture expressing exposition of dharma. In this mudra the right hand is held up, with inner surface of the palm outwards, the thumb and the index finger joined at the tips and other fingers stretched.

Y
yashii: staff; stick of an umbrella.
yoga patta: cloth tied around the legs to enable one to sit with the knees raised in a meditative pose.
yojnapavita: sacred thread worn over the left shoulder and hanging down below the right armpit by Brahmins following the ceremony of investiture.
yoni patta: female pedestal in which the Siva-linga is inserted; arghyapatta.
yupa: sacrificial post.