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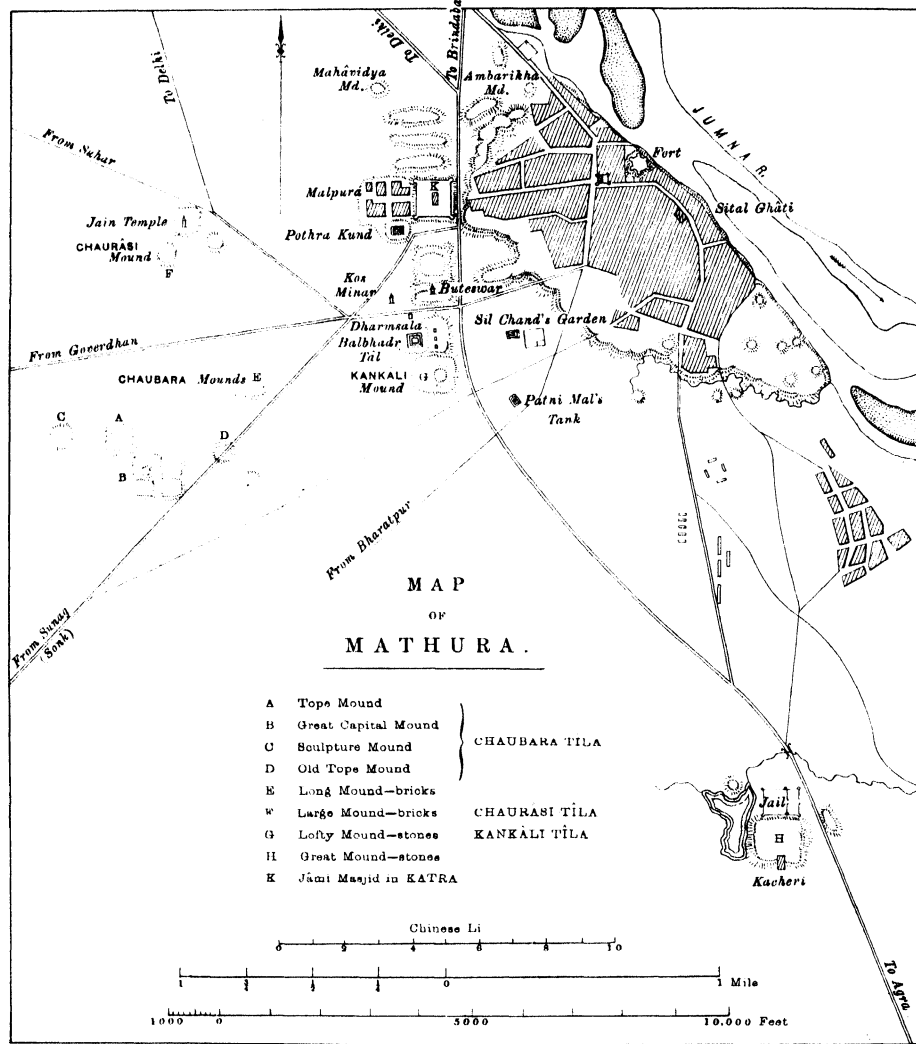
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MATHURA .



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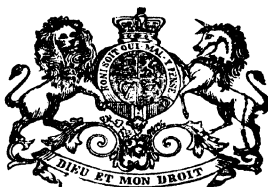
THE JAIN STUPA

AND

OTHER ANTIQUITIES OF MATHURÂ.

BY
VINCENT A. SMITH.

INDIAN CIVIL SERVICE,
FELLOW OF THE ALLAHABAD UNIVERSITY.



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* These numbers will be utilized for reports bearing on the same subject to which they were originally assigned [*vide* Government of India, Department of Revenue and Agriculture (Archæology and Epigraphy), No. 3672—42-6, dated the 16th October 1899].

PREFACE.

THE plates in this volume, excepting the frontispiece, Plate II*a*, and the supplementary plates, were prepared several years ago under the supervision of Dr. Führer, then Archaeological Surveyor and Curator of the Lucknow Provincial Museum. When he quitted the service of Government in the autumn of 1898 he left the plates without a word of explanatory text, although a monograph on the Jain remains at Mathurā had been advertised as in an advanced stage of preparation by him. Sir Antony MacDonnell, G.C.S.I., Lieutenant-Governor of the North-Western Provinces and Chief Commissioner of Oudh, consulted me as to the best way of utilizing the fine series of plates prepared by Dr. Führer. I advised that they should be published with a concise descriptive text, a short introduction, and references to any previous publications in which the subjects of them had been treated, no attempt being made to discuss the many questions of interest suggested by the plates. My recommendations were accepted, and, no one else being available to do the work, I undertook it. Any attempt to discuss at length the linguistic, paleographical, historical, artistic, and other topics connected with the works of art illustrated would have involved prolonged research, and resulted in a very bulky treatise. The plates and inscriptions have, therefore, been left to speak for themselves with only so much annotation and explanation as seemed indispensable.

In some cases I have been unable to accept as correct the headings affixed to the plates by Dr. Führer.

I am indebted in sundry matters of detail to notes prepared by Babu Puran Chandar Mukherji, who visited Mathurā, and to some extent compared the plates with the originals in the Lucknow Museum. In a few cases he detected discrepancies between Dr. Führer's headings to the plates and the labels affixed to the originals in the Museum.

I have seen most of the originals from time to time, but official duties have prevented me from staying in Lucknow to make a minute examination of the objects described. Unfortunately no catalogue of the valuable Archaeological collections in the Lucknow Museum exists. The collection is housed in a dark crypt and very inadequately displayed.

It is impossible for me to compile a thoroughly satisfactory work from materials collected by another man and left in an incomplete state. But, notwithstanding its admitted and obvious limitations and deficiencies, I believe that this book will be of great interest to Orientalists. In the spelling of Indian words I have followed the system adopted in the "Epigraphia Indica." The transliterations of the inscriptions are given in Roman characters. Nothing would, I think, be gained by the use of Nāgarī type.

V. A. SMITH.

GORAKHPUR:

February 1900.

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INTRODUCTION.

THE Kankālī, or Jainī, mound (*Tilla*), from or near which most of the objects delineated in the plates of this work were excavated, stands in the angle between the Agra and Gobardhan roads, close to the south-west corner of the city of Mathurā, and about half a mile south of the Katrā. (*Frontispiece*).

The name of the mound is derived from a modern temple, a mean shrine, which is occupied by an ancient carved pillar doing duty as a Hindu goddess, who has been dubbed Kankālī. This temple stands about midway between the well and the Jain *Stūpa* which was excavated by Dr. Führer in the season 1890-91. The mound is nearly rectangular in shape and is approximately 500 feet long by 350 feet broad.¹ It long served as a quarry for bricks. Excavations for archaeological purposes have been made at various dates. General Cunningham worked at the western end in March and November 1871; Mr. Growse operated on the northern portion in 1875, and Dr. Burgess and Dr. Führer extended the excavations to the eastern end at different times from 1887 to 1896. Mr. Harding, a predecessor of Mr. Growse as Magistrate of Mathurā, also made some excavations. A grove of trees has recently been planted on what is left of the mound, which will probably not be further explored.

Mr. Growse and Mr. Harding discovered in or close to the Kankālī mound (1) two colossal statues of Buddha, each 7½ feet high, supposed to be now in the Public Library at Allahabad; (2) several mutilated statues of finer stone and superior execution; (3) a large figure of an elephant, without its trunk, found in 1871 in a garden, with an inscription dated 39 in the reign of the Kushān King Huvishka;² (4) a square pillar with four naked Jinās, dated in the year 9 in the reign of the Kushān King Kanishka; and (5) a considerable number of other statues and sculptures. Mr. Growse notes that the ancient figures are carved in coarse red sandstone with Pālī inscriptions. The mediæval figures are executed in much finer material, and the inscriptions are in Sanskrit in characters of the eleventh century A. D.³

The objects found by Cunningham were, with the exception of one ten-armed Brahmanical figure, all Jain. They included several colossal and life-size statues, both male and female, all more or less mutilated; many broken statues of the Jain hierarchs, several being inscribed; and at least six examples of the pillars of *Stūpa* railings.

The inscriptions included the following :—

Cunningham's Plate.	Date.	Remarks.
XIII No. 2	Samvat 5	On a Jain pedestal.
<i>ib.</i> „ 3	Do. 5	Ditto.
<i>ib.</i> „ 4	Do. 9	On a Jain pedestal (mentions name of Kanishka).
<i>ib.</i> „ 5	—	Mentions Kanishka.
<i>ib.</i> „ 6	Samvat 20	On a Jain figure.
<i>ib.</i> „ 7	Do. 22	—

¹ The dimensions as stated in the text accord with Mr. E. W. Smith's plan (Plate I). Cunningham ("Archæological Reports," III, 19) gives the dimensions as 400 feet by nearly 300 feet.

² Cunningham, "Archæological Reports," Vol. III, page 29, plate V.

³ Growse "Mathurā," 3rd ed. (1888), pages 116—118.

Cunningham's Plate.		Date.		Remarks.
XIV No. 9	...	Samvat 39	...	On elephant capital (mentions Huvishka).
ib. „ 10	...	Do. 47	...	—
ib. „ 15	...	Do. 48	...	— mentions Huvishka.
XV „ 16	...	Do. 83	...	On pedestal of life-size naked statue (mentions Vāsudeva).
ib. „ 18	...	Do. 87	...	On life-size naked figure (mentions Vāsudeva).
ib. „ 19	...	Do. 90	...	— (Cunningham's reading is mostly wrong— see <i>Ep. Ind.</i> , II, 205).
ib. „ 20	...	Do. 98	...	On naked standing figure (mentions Vāsudeva).

Miscellaneous antiquities from the Kankālī mound are figured by Cunningham in Volume III of the “ Reports ” as follows :—

Plate.		Object.
II	...	Amethyst.
V	...	Elephant capital.
VII	...	Railing-pillar, with nude dancing-girl and other scenes.
VIII	...	Railing pillars and bars.
XI, D	...	Mutilated male figure.
XII, A	...	Foliage ornament.

In Volume XVII of the “ Reports ” (page 111), Cunningham notes that in the season of 1881-82 he dug up many Jain figures, including one inscribed with the name of Vardhamāna, the last of the 24 Jain pontiffs or Tirthaṅkaras. During the operations of the same season the Hellenistic group of Herakles strangling the Nemean lion (*ibid.*, Plate XXX) was found “ amongst the heaps of fragments lying about.” No more exact description of the find-spot is given. Several railing-pillars with statues of dancing-girls in the collection at the Mathurā Museum are figured in Plate XXXI of the same volume, without any indication of the find-spot of each. Unfortunately the collection in the Museum at Mathurā has never been catalogued or properly arranged, and no record was kept of the spot where each object was found.

Cunningham's last visit to Mathurā in the season of 1882-83 is the subject of some desultory notes in Volume XX of the “ Reports.” Plates III and IV in that volume illustrate a few curious sculptures in the local Museum. Plate IV, figure 1, represents a nude Jain saint preaching, with a Naga on each side adoring him. This sculpture probably belonged to the Digambara temple of the Kankālī mound.

When Cunningham paid his early visits to Mathurā in 1853, 1860, and 1863, as described in Volume I of the “ Reports,” pages 231—244, the Kankālī mound had not been noticed.

Dr. Führer's principal explorations of the Kankālī mound were effected in the three seasons 1888-89, 1889-90, and 1890-91. The Provincial Museum Report for the year ending 31st March 1889 enumerates as received by the Museum the following Mathurā antiquities, most of which seem to have come from the Kankālī mound or its immediate neighbourhood :—

“ 10 inscribed statues of several Śvetāmbara Jinas of the Indo-Scythian period, four inscriptions of which are most important for the history of the Jinas ;
34 pieces of sculpture forming parts of a magnificent Śvetāmbara Jaina temple of the time of the Indo-Scythian king Huvishka ;

a statue of Mahāvīraṇātha surrounded by the remaining 23 Tirthaṅkaras ;¹

two colossal statues of the Jina Padmaprabhānātha, dated Samvat 1086 and 1184, respectively ;²

¹ *Post*, Plate XCIV.

² *Post*, Plates XCV, XCVI. For “ 1036 ” read “ 1038 ”

four basements of Jina statues, inscribed Samvat 1134 ;

six bases of Buddha statues inscribed and dated in the regnal years of the Indo-Scythian rulers Huvishka, Kanishka, and Vāsudeva ;

an inscribed statue of the Bodhisattva Amogha Siddhārtha of the first century A. D. ;

10 inscribed Buddhist statues of the Indo-Scythian period ;

a colossal pillar with the life-size figure of a dancing-girl ;

19 Buddhist railing pillars of various sizes and patterns ;

16 cross-bars of Buddhist railings ;

12 pieces of copings of Buddhist railings ;

a richly sculptured door-jamb, 10 feet high, of a Buddha temple of the Indo-Scythian period ;

a beautifully carved stone umbrella, four feet in diameter, of a Buddhist *Stāpa* ;¹

a four-faced lion capital of the time of the Andhras ;

24 exquisitely sculptured panels, some of which are inscribed in characters of the Indo-Scythian period ;

a large slab, inscribed in the so-called shell characters, excavated from the Kankālī Tilā at Mathurā.²

The work was continued during the season 1889-90 when the Jain *Stāpa* and the western Jain temple belonging to the Digambara sect were exposed: 80 images of Tirthaṅkaras, 120 pieces of stone railings, many miscellaneous sculptures, and numerous inscriptions, of which 17 belong to the Indo-Scythian (Kushān) period, from the year 5 to the year 86, were exhumed.

The most fruitful work was done in 1890-91. In the Museum Report for that year Dr. Führer writes :—

“ Liberal grants by the Local Government in the Public Works Department and the Museum Committee have enabled the Curator to finish the excavations of the Kankālī Tilā at Mathurā during the cold season of 1890-91. The results of his work far surpass those of the previous two years, as the new finds form important additions to our knowledge of Indian history and art.

“ He forwarded to the Museum 737 fine pieces of sculpture, comprising beautifully-finished panels, doorways, *Toraṇas*, columns, complete railings with copings and bars, statues of Tirthaṅkaras, &c.

“ Amongst these sculptures is one which apparently possesses very considerable archaeological interest. It is a *Toraṇa* bearing a relief which represents a *Stāpa* worshipped by Centaurs and Harpies, or, as the Hindus would say, Kinnaras and Garudas or Suparnas.³

“ Centaurs have been found on the Buddhist sculptures at Bharhut⁴ and Gaya, while Mathurā has furnished the Silenus groups and Hercules strangling the Nemean lion. This new find is a further addition to the monuments which prove the influence of Hellenistic art among the Hindus of the last centuries preceding our era.

“ Sixty-two of these sculptures are inscribed, bearing dates varying from 150 B. C. to A. D. 1023. On a beautifully carved *Toraṇa* there is a brief dedication, written in an ancient Prakrit dialect and in characters which appear a little more archaic than those of Dhanabhūti's inscriptions on the gateway of the Bharhut *Stāpa*, dated in the reign of the Sungas, or about B. C. 150.⁴

A second inscription, incised in two lines on an oblong slab, gives us the name of the founder of one of the temples excavated last year. Its characters do not differ much from those used in the earliest dated inscriptions of the Indo-Scythic period. As two temples have been discovered under the Kankālī Tilā, the natural inference from these inscriptions would be that one of them was built before 150 B. C. and the other considerably later, about the beginning of our era. Unfortunately, another circumstance has come to light which requires a modification of this assumption. The Curator has found several sculptures which have been carved out of more ancient ones.

“ Thus, a pilaster bearing an inscription in characters of the Indo-Scythic period has been cut out of the back of an ancient naked Jina. Again, there is a small statue with a similar inscription cut out of the back of a sculptured panel bearing on the obverse a rather archaic inscription. These facts prove that the Jinas of the Indo-Scythic period at Mathurā used for their sculptures materials from an older temple. Hence the discovery of the *Toraṇa*, with its very archaic inscription, shows indeed that there was a Jaina temple in Mathurā before B. C. 150.

¹ Probably the umbrella figured in Plate XXIII, *post*, which is 4½ feet in diameter.

² Plate XV, *post*.

³ I am informed on good authority that the correct spelling of this name is Bharhut.

⁴ Probably Plate XII, *post*.

Another important document is incised on the left portion of the base of a large standing statue, recording that this statue of Ara Tirthamkara was set up in Samvat 78 within the precincts of 'a *Stūpa* built by the gods,' i.e. the *Stūpa* was so ancient that at the time when the inscription was incised its origin had been forgotten. On the evidence of the characters, the date of the inscription may be referred with certainty to the Indo-Scythian era, and is equivalent to A. D. 156.¹ The *Stūpa* which was laid bare last year must therefore have been built several centuries before the beginning of the Christian era; for the name of its builders would assuredly have been known if it had been erected during the period when the Jainas of Mathurā carefully kept record of their donations.

Another donative inscription, dated Samvat 1080, proves, like the two colossal images with the dates Samvats 1036 and 1134, found in 1889,² that these ancient temples were used by the Jainas during the greater part of the eleventh century, and that their destruction happened in very late times."

The Museum Report for the year ending on the 31st March 1896 describes some further finds close to the Kankālī mound. Dr. Führer writes :—

"The Archaeological Surveyor, North-Western Provinces and Oudh, forwarded 57 ornamental slabs of great finish and artistic merit and 15 inscribed bases of images of Tirthamkaras, which formed part of an ancient Jaina *Stūpa*, dating from the second century B. C. These sculptures were found in the course of excavations carried out in the unexplored fields adjoining the Kankālī Tila at Muttra (Mathurā), which mound in 1889-91 had furnished the valuable and comprehensive collection of Jaina antiquities exhibited in the Museum. Like the numerous inscriptions found in former years, the new documents contain a considerable number of names of Jaina monks, and give in many instances longer spiritual pedigrees. One inscription especially, dated Samvat 299, and inscribed on the base of a life-size statue of Arhat Mahāvira possesses, in spite of the omission of the reigning king's name, a considerable interest, and, in all probability, indicates that the dates of the Kushana kings of Mathurā must be interpreted otherwise than is usually done.³ Hitherto the dates of the Kushanas have been taken to be years of the Śaka era of 78 A. D., supposed to have been established by king Kanishka; but on the strength of this inscription it would seem that the beginning of this northern era must fall in the first half of the first century B. C.

Dr. Führer from time to time sent to the late Dr. Bühler impressions and photographs of the inscriptions and sculptures discovered, a selection from which was published by Dr. Bühler in the "Epigraphia Indica." In Volume I of that publication in the articles entitled "New Jaina Inscriptions from Mathurā" and "Further Jaina Inscriptions from Mathurā" (pages 371—397) thirty-five inscriptions from the Kankālī mound were admirably edited.

The article entitled "Further Jaina Inscriptions from Mathurā," in Volume II (pages 195—211) gave forty-one additional documents, and the article entitled "Specimens of Jaina Sculptures from Mathurā" (pages 311—323), illustrated by four plates, supplied valuable explanations of some of the most interesting sculptures.

These writings of Bühler have been freely quoted in the descriptions of the plates in this volume.

Although the necessarily restricted plan of this work precludes me from attempting any elaborate discussion of the numerous topics of interest suggested by the plates, a few words pointing out some of the most obvious lessons to be learned from the discoveries in the Kankālī mound will help the reader to take an intelligent interest in the drawings.

The plates throw light, among other things, on the history of the Indian, or Brāhmī, alphabet, on the grammar and idiom of the Prākṛit dialects, on the development of Indian art, on the political and social history of Northern India, and on the history, organization, and worship of the followers of the Jain religion.

¹ Plate VI, *post.* The correct date is 73, not 78. The era used is not known.

² The dates are 1038 and 1134. See Plates XCV and XCVI, *post.*

³ This document is not included in this volume, and I have not seen it. Until the inscription said to be dated in the year 299 has been published, no inference from it can be safely drawn.

The exact date of the earlier sculptures must remain uncertain until the era used by the great Kushân kings, Kanishka, Huvishka, and Vāsudeva has been determined. That era may, perhaps, prove to be the same which is used in the Kharoshthî inscriptions from the neighbourhood of Peshâwar, and has been supposed to be either identical, or nearly coincident, with the era B. C. 57, known as the Mâlava or Vikramāditya era. The theory of Fergusson and Oldenberg that Kanishka founded the Śaka era of A. D. 78 is not now generally accepted, although M. Specht still supports it. M. Sylvain Lévi places the accession of Kanishka at about the Christian era. I am satisfied, having regard to the numismatic evidence that that event cannot be placed earlier than A. D. 30. Everyone is agreed that the Kushân era, which undoubtedly dates from the accession of Kanishka, cannot have begun later than A. D. 78, nor earlier than B. C. 57.¹

The Mathurâ inscriptions dated in the undetermined era range certainly from the year 5 to the year 98.² The years 5 and 98, therefore, lie respectively between the limits of B. C. 52 and A. D. 83, and A. D. 41 and A. D. 176.³ The latest inscription found is dated in V. S. 1184, or A. D. 1067. The documents may, consequently, be assumed to cover a period of nearly eleven centuries, from the beginning of the Christian era to the middle of the eleventh century A. D.

The undated inscriptions in Plates VII and X may be referred to as examples of early records dating probably from about a century before the beginning of the Christian era. Their linguistic and palæographical peculiarities have been commented on by Bühler.

The document reproduced in Plate XIV is dated in the year 42, which may be assumed as approximately equivalent to B. C. 15. It is of special interest as mentioning the great Satrap (*Mahākshatrapa*) Śodāsa, and determining his date as soon as the era used by him shall have been determined. That era is probably distinct from the era used by the Kushân kings.

The artistic merit of many of the sculptures is apparent, although in some cases the drawings fail to do full justice to the originals. The deep undercutting of much of the ornament is specially noticeable. The existence of Hellenistic works of art at Mathurâ has been long known, the most conspicuous examples being the so-called Silenus groups, and the Herakles strangling the Nemean lion. In the plates of this work Hellenistic influence may, I think, be traced. It was probably the result of intercourse with the Alexandrian school, which delighted in marine monsters and fantastic decoration. The general design of decoration in panels like that reproduced in Plate VIII seems to me to be decidedly Hellenistic. Attention is also invited to the description of Plate XIX.

The vine shown on the left border of Plate X is certainly Hellenistic. The sculpture is probably too early in date to be Græco-Roman.

The harpies and centaurs of Plates XV and XVI obviously resemble to some extent those familiar in Greek art, although it is possible that they were borrowed directly from Assyria or Babylonia. The winged lions of the capitals in Plates XLIII to XLVI seem to be certainly of Assyrian or Babylonian origin. Other features of the capitals are Persian. The sculptures taken as a whole, though thoroughly Indian in subject, and for the most part in treatment, undoubtedly show a considerable amount of adaptation of foreign ideas.

¹ An excellent and well-reasoned article by M. A. M. Boyer, "L'Époque de Kaniska" (*Journal Asiatique*, Mai-Juin, 1900, page 526) has been published during the passage of this work through the press. M. Boyer's opinion (page 578) is thus expressed :—" Je crois donc raisonnable l'admettre avec l'opinion générale, tout en le [Kanishka] rejetant comme fondateur de l'ère Śaka, qu'il commença de régner vers la fin du premier siècle après J. C." I am disposed to agree, and to place the accession of Kanishka about A. D. 80 or 85.

² Inscriptions dated 135 and 299 are also said to exist.

³ See note, p. 46, *post*.

Bühler has emphasized the lesson taught by the Mathurâ discoveries that Indian art was not sectarian. All religions, Buddhist, Jain, and Brahmanical, used the art of their age and country, and all alike drew on a common store-house of symbolic and conventional devices. *Stûpas*, sacred trees, railings, wheels, and so forth, were available equally to the Jain, Buddhist, or orthodox Hindu as religious symbols or decorative elements.

The discoveries have to a very large extent supplied corroboration to the written Jain tradition, and they offer tangible incontrovertible proof of the antiquity of the Jain religion, and of its early existence very much in its present form. The series of twenty-four pontiffs (*Tīrthamkaras*), each with his distinctive emblem, was evidently firmly believed in at the beginning of the Christian era.

The inscriptions are replete with information as to the organization of the Jain church in sections known as *gana*, *kula*, and *śākhā*, and supply excellent illustrations of the Jain books. Both inscriptions and sculptures give interesting details proving the existence of Jain nuns, and the influential position in the Jain church occupied by women.

Dr. Führer ("Progress Report" for 1890-91, page 13) states that in all 110 Jain inscriptions were collected at Mathurâ.

Most of those found in 1889 came from the central temple in the mound.¹ The inscribed images dated V. S. 1038 and 1134 (Plates **XC**V and **XC**VI) are quoted by Dr. Führer as proving that this central temple belonged to the Śvêtāmbara sect, but I notice that the images are nude.

The finds of 1890, he says, chiefly come from the second Jain temple, which according to a Nāgari inscription, was still in the hands of the Digambara sect as late as V. S. 1080, A. D. 1023.²

According to Dr. Führer the mound also contained remains of a Buddhist *vihāra* and of a Vaishṇava temple. Some of the sculptures depicted in this work may belong to Buddhist or Brahmanical buildings, but most of them are certainly Jain. A few of the objects illustrated seem to have been included by mistake in this collection, as they came, according to the labels affixed to them, from places in Mathurâ distant from the Kankālī mound. The supplementary plates are from photographs supplied by Mr. Mukherji.

¹ Babu P. C. Mukherji, who recently visited the spot, reports that it is now impossible to identify with certainty the site of either temple.

² This inscription has not been edited.

Description of Plates.

CHAPTER I.—MAPS, VIEWS, AND PLANS.

FRONTISPIECE—MAP OF MATHURĀ.

THIS map is a reproduction of Plate I in Volume III of Cunningham's "Archæological Survey Reports" and is the best available, though not, I believe, quite accurate. It shows the position of the principal mounds, but omits many of the smaller ones. Small mounds are numerous between the Kankālī and the Chaubārā ruins.

The references for Mathurā in Cunningham's "Reports" are as follows :—

Volume	I,	Pages 231—244,	Plates XXXIX, XL.
"	III,	" 13—46,	" I—XVI.
"	XI,	" 75.	
"	XVII,	" 107—112,	" XXX, XXXI.
"	XX,	" 30—39,	" II—V.

Mr. Growse's excellent "Mathurā, a District Memoir" (3rd edition, Government Press, Allahabad 1883), may also be consulted. A rough plan of the environs of the city faces page 106 of that work.

PLATE I.

PLAN OF THE KANKĀLĪ MOUND.

THIS plate, prepared by Mr. E. W. Smith and a native draughtsman, is of much less value than it would have been if accompanied by a key and description. It shows clearly the position of the Jain *Stūpa*, but it is impossible to make out from it the positions of the two Jain temples or of anything else of interest. The materials for preparing a key to the plate are not now in existence.

GENERAL PLAN OF SITE EXCAVATED, SHOWING POSITION OF ANCIENT JAINA BRICK STUPA
AND FOUNDATIONS OF TEMPLES, &c.



Photo-micrographed at the University of
Tucson, Arizona October 1964.

PLATE IIa.

MATHURA SERIES—KANKĀLĪ TĪĀ.

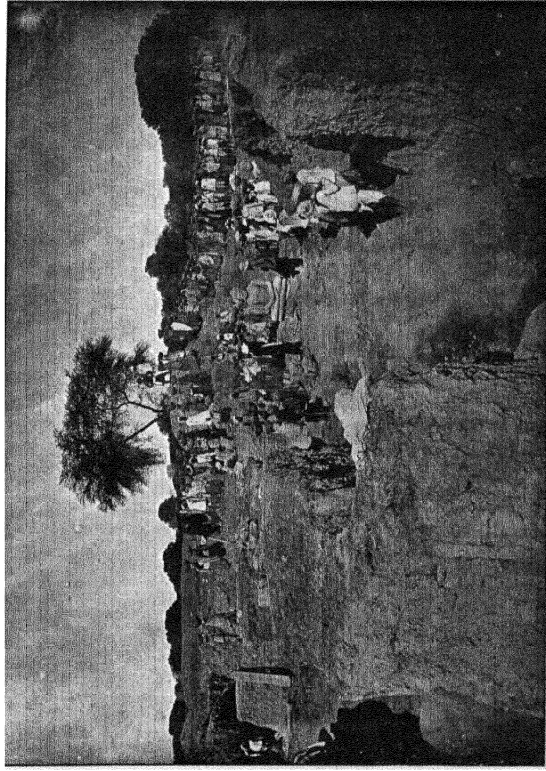
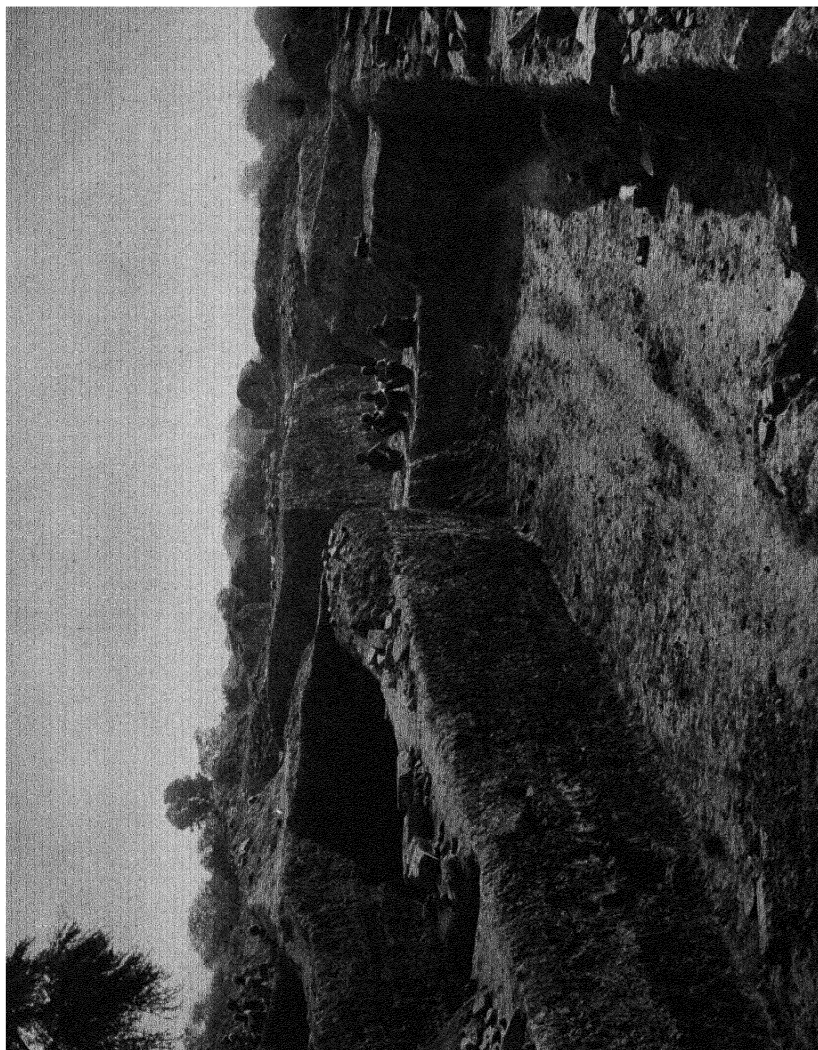
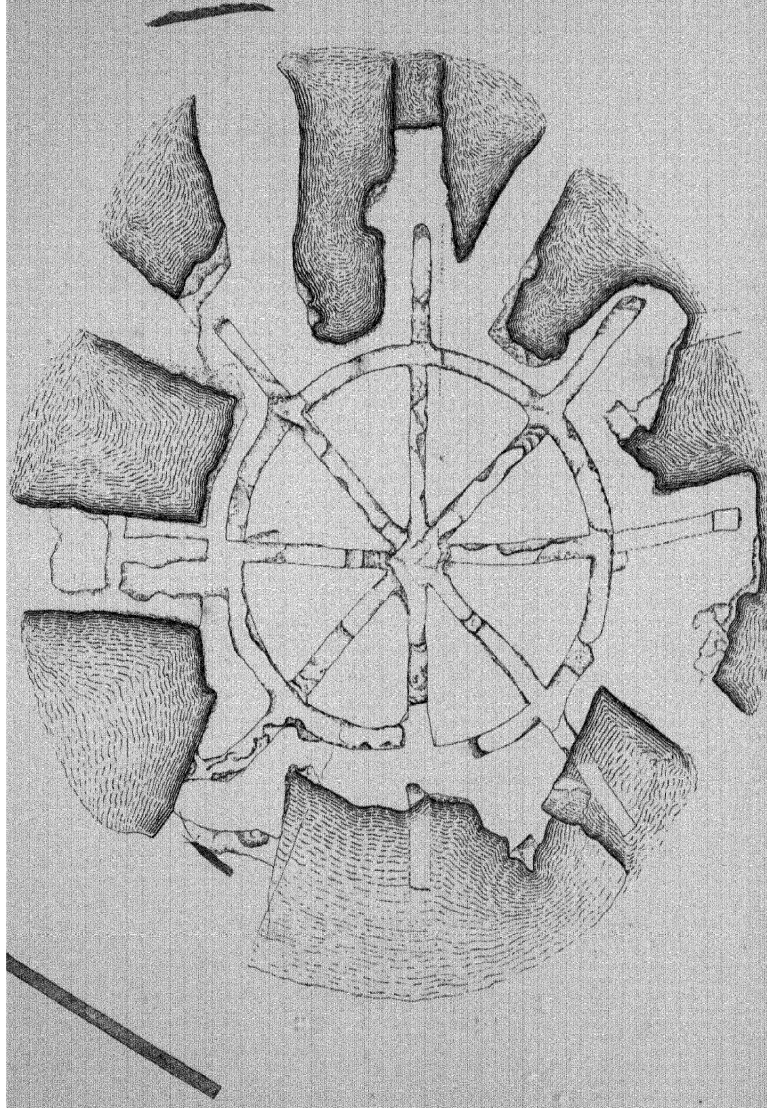


FIG. 1. THE EXCAVATIONS IN JANUARY.



MATHURĀ SERIES.—KANKALĪ TĪLĀ.
 PLAN OF ANCIENT JAINA BRICK STŪPA EXCAVATED.

PLATE III.

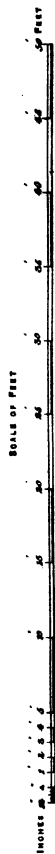
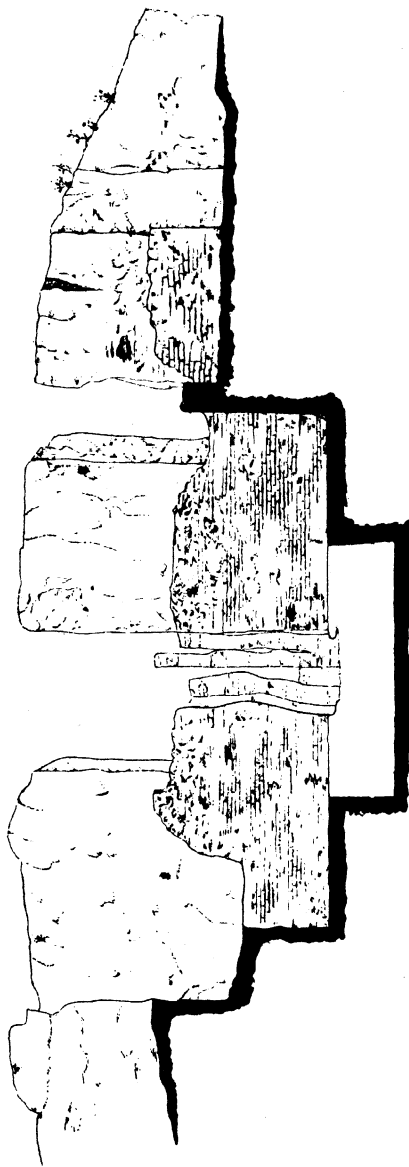


INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
 FEET

SCALES OF FEET
 Photo-lithographed at the Survey of India Office, Calcutta, October 1901.

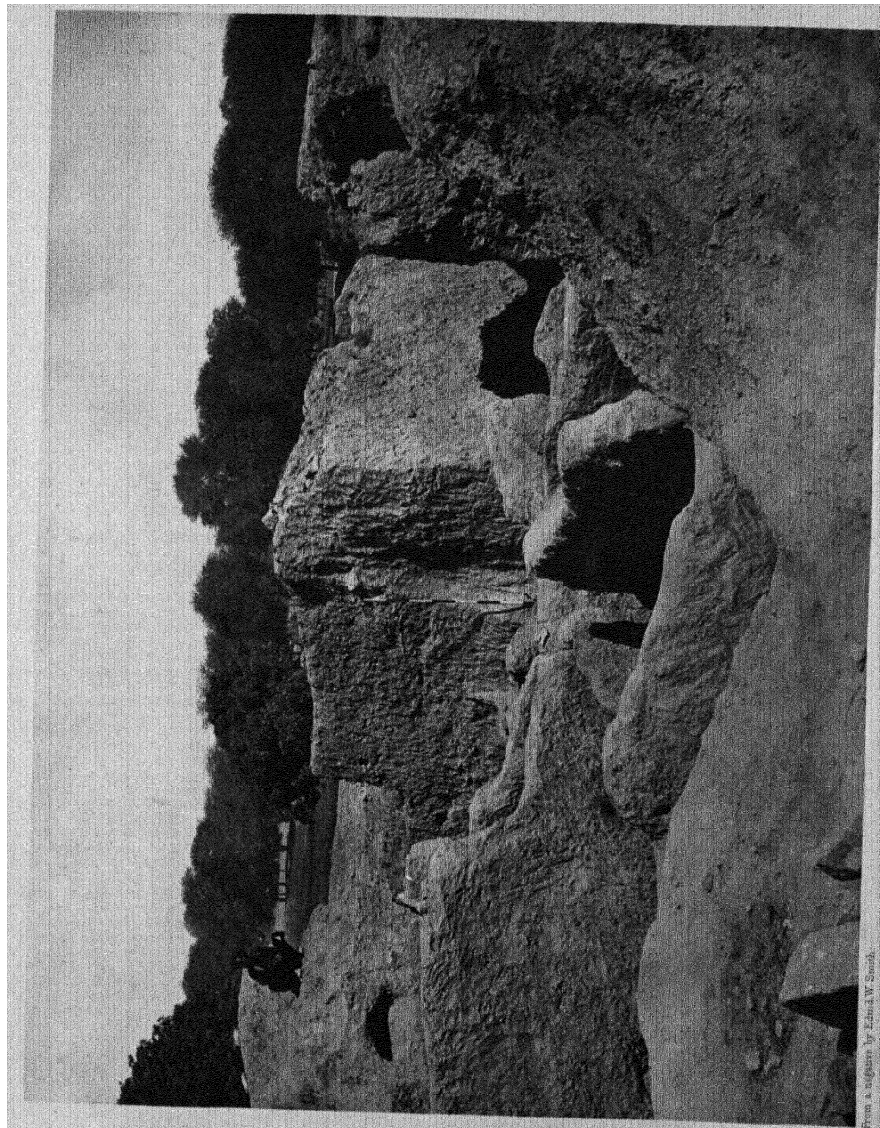
W. W. Smith and O. B. Hall

MATHURĀ SERIES.—KANKĀLĪ TĪLĀ.
CROSS-SECTION OF ANCIENT JAIN BRICK STUPA EXCAVATED.



Photomontage of the Survey of India Office, Calcutta, October 1911.

Mad. Das. 1911.



From a signpost by Edward W. Smith.

Photostatic Survey of Alaska Mines, Canada, August 1915.

PLATES IV, V.

VIEW AND SECTION OF THE JAIN *STŪPA* AS EXCAVATED.

THESE plates add little to the information obtainable from the plan in Plate III.

Mr. Mukherji notes that the bricks brought to light during the excavations were of different sizes. Some were about 15 inches square and 6 inches thick, while others were long and comparatively narrow. The smallest bricks were about 7 inches broad and 2 inches thick. The smaller sizes were, naturally, better burnt than the larger sizes. In the remains of the ancient monastery at Sohnāg in the Gorakhpur District I have noticed a similar variation in the sizes of the bricks. The huge square slabs occur at Sohnāg also, and I measured one comparatively narrow brick there which was 19 inches long.¹

¹ For a description of the great monastery at Sohnāg, see J. E. A. S. for July 1900.

CHAPTER II.—THE ARHAT NANDYAVARTA.

PLATE VI.

BASE OF IMAGE OF THE ARHAT NÂNDYÂVARTA, DATED IN THE YEAR 79.

THE subject of this plate is the left hand portion of the base of a large standing figure of a Jina found in the Kankâli mound in the season 1890-91. The other portion of the base has been lost.

The sacred symbol in the centre of the composition consists of a wheel resting on a *trîśûl*, which is supported by a lotus flower. The group of worshippers on the right of the picture is formed of three women standing upright, and a little girl, who is partly hidden behind the stiff Assyrian-looking lion which crouches at the end of the slab. The lost portion was no doubt terminated by an exactly similar lion, and the group of worshippers on that side must have consisted of four male worshippers, of whom a portion of the figure of one remains. Each of the three women holds up in her right hand a long-stalked lotus flower.¹ The girl clasps her hands in an attitude of adoration. The dress of the women is peculiar and consists of a single long robe covering the whole body to the feet and confined at the waist. The inscription, though mutilated, is still intelligible, and is as follows :—

A. 1. *Sau LXX IX or IV di XX² etasyân parvâyâsh kôṭṭiye gaṇe buirâyâsh śâkhâyâm*

2. *ko Ayaṛvîdhaḥastî aruḥato Nandi [â] cartasa pratîmaḥ nîvartayati*

B. . . . *bhârṅgyage Śrârikṭye [dînye] dânam pratîmâ Vodee thâpe devanîrmita pra.*

“The year 79, the fourth (month of the) rainy season, the twentieth day, on that (date, specified as) above, Aya-Vîdhaḥastî (*Arga-Vîdhaḥastin*), a preacher in the Kôṭṭiya *gaṇa* (aud) in the Vaira śâkhâ, gave the advice to make an image of the Arhat Nandi âvarta (*Nândyâvarta*)³ the image, the gift of the female lay-disciple Dinâ (Dattâ), wife of was set up at the Vodva *Stûpa*, built by the gods.”⁴

The sculpture belongs to the Kushân period, and the mode in which the date is expressed shows that the year 79 must be referred to the era used by the great Kushân kings. This year 79 falls within the reign of Vâsudeva, one of whose inscriptions is expressly dated in the year 80.⁵

The character, language, and grammar of the Kushân inscriptions are discussed by Bühler in “*Epigraphia Indica*,” Volume I, page 371 *seqq.*

The text of the inscription is of special interest as proving that *stûpas* were built by Jains⁶ as well as Buddhists. The assumption has generally been made that all edifices in the *Stûpa* form are

¹ The object held by the woman nearest the symbol seems to be an opening bud; the objects held by the two other women are unmistakable lotus flowers.

² The numerals 70, 9, 4, and 29 are each expressed in the ancient Indian manner by a single character. I use the Roman numerals as the nearest available equivalents. The *raṣṣa* notation used in Persian and Urdu accounts is similar in principle to the ancient Indian notation.

³ Bühler translates “the Arhat whose mark is the Nândyâvarta symbol,” that is to say, Aranâtha, the 18th Tîrthankara (“*Progress Report*,” for 1891, page 16). He there gives the date as 78, but 79 is the correct reading. The Nândyâvarta is a complicated cross, somewhat resembling the *svastika*. We should expect to find this symbol on the base where the wheel is. Compare the wheel in Plate XCIII.

⁴ Bühler, *Ep. Ind.*, Vol. II, page 204, No. XX.

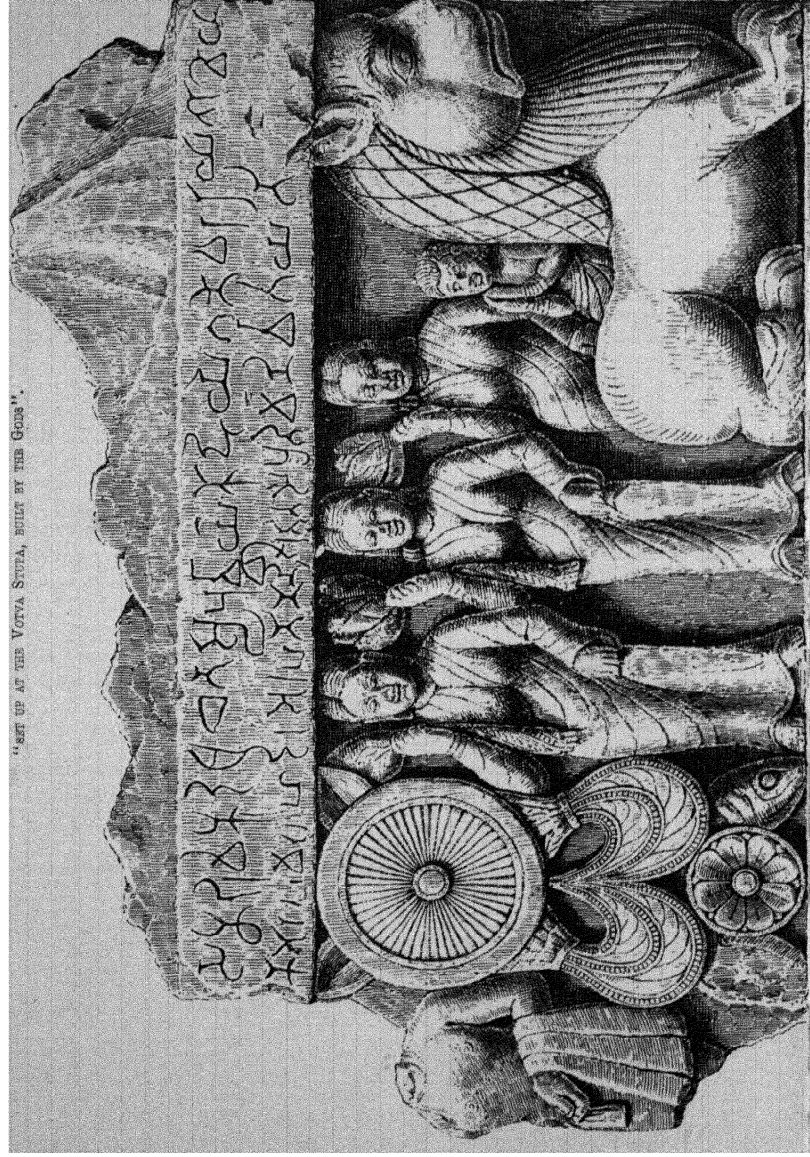
⁵ I cannot attempt to discuss in this work the vexed question of the Kushân era (*ante*, p. 5). For the dated inscription of Vâsudeva see No. XXIV in “*Epigraphia Indica*,” Vol. I, page 392.

⁶ I purposely use the well-established English word Jain in preference to the pedantic Jaina, which is used by most of the recent writers on Indian antiquities.

MATHURĀ SERIES.—KANKALĪ TĪLĀ.

BASE OF IMAGE OF AREBĀ NANDIVĀRĀ, OR ARĀ, DATED SAMVAT 79.
 "SET UP AT THE VOTVA STUPE, BUILT BY THE GODS".

PLATE VI.



"SET UP AT THE VOTVA STUPE, BUILT BY THE GODS".

Buddhist. When the inscription under discussion was executed, not later than A. D. 157 (79 + 78), the Votva (Skr. Votva) *Stūpa* of the Jains at Mathurā was already so ancient that it was regarded as the work of the gods. It was probably, therefore, erected several centuries before the Christian era, and may have been at least as ancient as the oldest Buddhist *Stūpa*. The record also gives interesting details of the internal constitution of the Jain church, the significance of which has been discussed by Bühler (*op. cit.*) and Führer.¹

Bühler was fortunate enough to discover in the "Tirthakalpa," or "Rājaprasāda" of Jinaprabha, a fourteenth century work based on ancient materials, the legend of the foundation and repair of this very "*Stūpa*, built by the gods."

According to this work, the *Stūpa* was originally of gold, adorned with precious stones, and was erected in honour of the seventh Jina, Suparśvanāth, by the goddess Kubērā at the desire of two ascetics named Dharmaruchi and Dharmaghosha. In the time of the twenty-third Jina, Pārśvanāth, the golden *Stūpa* was encased in bricks, and a stone temple was built outside.

The sanctuary was restored in honour of Pārśvanāth by Bappa Bhūttisīri, "thirteen hundred years after the lord Vira had reached perfection."²

Assuming the ordinarily received date, B. C. 527, for the death of Mahāvira to be correct, the attainment of perfection by that saint may be placed about B. C. 550. The restoration of the *Stūpa* may be dated about 1300 years later, or A. D. 750. Its original erection in brick in the time of Pārśvanāth, the predecessor of Mahāvira, would fall at a date not later than B. C. 600. Considering the significance of the phrase in the inscription "built by the gods" as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B. C. 600 for its first erection is not too early. Probably, therefore, this *Stūpa*, of which Dr. Führer exposed the foundations, is the oldest known building in India.

¹ "Progress Report" for 1890-91, pp. 13-16.

² "A Legend of the Jaina *Stūpa* at Mathurā." (*"Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien,"* 1897.)

CHAPTER III.—ĀYAGAPATAS OR TABLETS OF HOMAGE.

PLATE VII.

ĀYĀGAPATA, OR TABLET OF HOMAGE, SET UP BY SIHANĀDIKA.

PLATES VII to XIII are devoted to the illustration of the very interesting and beautiful works technically known as *āyagapatas*.

"An *Āyagapata* is an ornamental slab, bearing the representation of a Jina or of some other object of worship, and the term may be appropriately rendered by 'tablet of homage or of worship,' since such slabs were put up in temples, as the numerous inscriptions on them say, 'for the worship of the Arhats'. . . . Among the Jains they probably went out of fashion at an early period, as the inscriptions on them invariably show archaic characters, and are in no case known to me dated."¹

Bühler was at first under the impression that the use of these highly decorated tablets was confined to the Jains; but Dr. Führer has recorded the discovery of a Buddhist example among the ruins of a Buddhist *vihāra* at Rāmnagar in the Bareilly district, the site of the ancient Adhichhatrā or Ahichatra. That example is said to exhibit in the centre a fullblown lotus surrounded by four highly ornamented *trishūls*, and to bear an ancient inscription.²

The examples represented in the plates in this book are all Jain.

The central object in Plate VII is the seated figure of a Jina.

The surrounding carving comprises representations of pillars in the Persian Achaemenian style, and a great variety of sacred symbols, which I need not attempt to describe in detail. The workmanship is very fine.

The central figure has been reproduced as figure *α* of Plate I in "Epigraphia Indica," Volume II. The inscription is in characters of early form; probably anterior to the reign of Kanishka, and not later than the Christian era (*ibid.*, p. 197).

The text is as follows:—

L.—1. *Namo Arahantānāsi Sihakasa Vānikasa putrena Kosikiputroṇ.*

2. *Sihanādikena āyagapato pratithāpito Ārahataputrjāye.*

"Adoration to the Arhats! A tablet of homage (*āyagapata*) was set up by Sihanādika (*Sihhanadika*? *°nandika*?), son of the Vānika Sihaka (*Sinhaka*) and son of a Koṣiki (*Kauṣiki* mother), for the worship of the Arhats."³

The term Vānika is supposed to be the name of the clan of Sihaka and his son Sihanādika, who were probably Kshatriyas as indicated by the fact that the donor's mother was a Kauṣiki.⁴

¹ "Epigraphia Indica," Vol. II, pp. 311, 314.

² "Epigraphia Indica," Vol. II, p. 314, Note 8. The Buddhist *āyagapata* does not appear to have been published.

³ Professor Rhys Davids points out to me that the word *pājāye* would be better translated "in honour of" than "for the worship of." The Arhats were not regarded as gods. But I have allowed Bühler's translations to stand unaltered.

⁴ No. XXX, in "Epigraphia Indica," Vol. II, p. 207.

MATHURA SERIES.—KANKALĪ TĪLĀ.

ĀTĀGAPATA, OR "TABLET OF HOMAGE OR OF WORSHIP," SET UP BY ŚRĪNĀDIKA
FOR THE WORSHIP OF THE ASHRA.



SCALE OF FEET

9

6

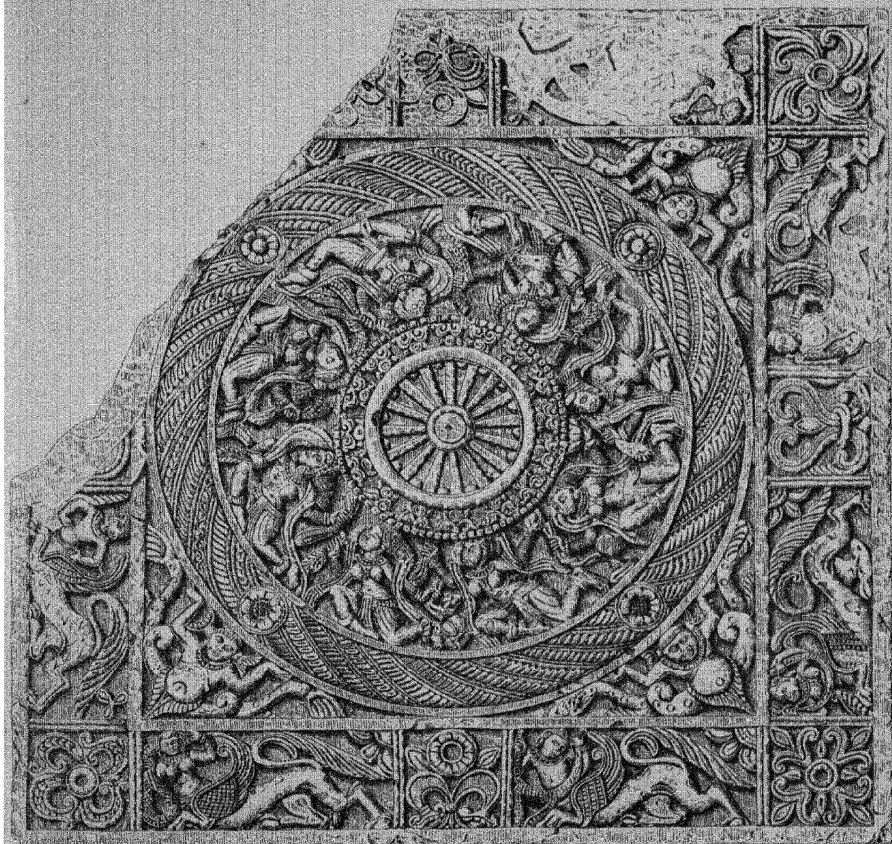
3

1

1 FOOT

MATHURA SERIES.—KANKALI TILA.

KANKALAN, OR "TABLET OF HONORS," THE GIFT OF AN INHABITANT OF MATHURA.



C. 100. 100.

SCALE OF FEET



Photographed by the Survey of India Office, Calcutta, India.

PLATE VIII.

ĀYĀGAPĀṬA, OR TABLET OF HOMAGE, SET UP BY AN INHABITANT OF MATHURĀ.

THIS fine work which is said to have been found north-east of the existing shrine of Kankālī in March 1891, has for its central object a sacred wheel with sixteen spokes. The upper right corner has been lost. The bands of sculpture surrounding the wheel offer a rich variety of ornamental and symbolic designs.

The inscription is not visible in the plate, but the heading indicates that the archaic inscription No. VIII ("Epigraphia Indica," Volume II, pp. 200, 313) belongs to this slab.

The inscription is as follows :—

Namo arāhato Māhāvīrasa Māthuraka . . . lavādasa[sā] . . . bhayāya . . . itā . . .
itāye [āyāgapāṭe].

"Adoration to the Arhat Mahāvira (*Mahāvīra*). A tablet of homage (*āyāgapata*, *the gift*) of . . . itā, the wife of . . . lavāḍa (?), an inhabitant of Mathurā.

PLATE IX.

ĀYĀGAPĀṬA, OR TABLET OF HOMAGE, OF AN UNKNOWN DONOR.

This tablet resembles that depicted in Plate VII in having for its central object the figure of a seated Jain saint. The surrounding symbolic ornaments, however, are quite different. Among them may be noticed the *svastika* or mystic cross, and a pair of fishes, omens of good luck, a second seated Jina (at the foot of the plate), a *Stūpa* (at the top of the plate), and sacred trees within railings (at the sides).¹ The slab thus offers another proof of the Jain veneration for *Stūpas*. The sacred trees closely resemble those generally associated with Buddhism. A photograph of this slab has been already published by Bühler, accompanied by an elaborate description. ("Epigraphia Indica," Volume II, Plate I, b, pp. 311-313). The remains of the inscription at the base are illegible.

¹ According to Dr. Führer, the eight auspicious marks of the Jains are: (1) the mystic cross (*Svastika*), (2) mirror (*Darpana*), (3) pot (*Kalasa*), (4) cane seat, shaped like an hour-glass (*Bhadrdana*), (5, 6) two small fish, (7) flower garland, (8) book. ("Journal of Indian Art and Industry," October 1893, page 38.)

MATHURĀ SERIES—KANKALĪ TĪLA
 आंकण, or "TABLE OF HORROR."

PLATE IX.



Photo. by
 J. H. R. S. S.

SCALE OF FEET
 12 9 6 3 1
 1 FOOT

FOUNDED BY THE GOVT. OF INDIA, 1907. PRINTED BY THE GOVT. OF INDIA, 1907.

PLATE X.

ĀYĀGAPAṬA, OR TABLET OF HOMAGE, SET UP BY THE WIFE OF ŚIVAGHOSHAKA.

A SEATED Jina occupies the centre of this tablet also, but in this case he has an attendant on each side. The symbolic ornaments are rather less rich and varied than in the examples previously described. The Jina in this case is unmistakeably Pārsvanāth, his head being canopied by his seven-hooded snake.

The inscription at the base is much mutilated. The characters are of an archaic type prior to the Kushān era. What is left of the record reads as follows :—

Namo arahaṇtānā Sivagho[śhaka]sa bhari[yā] *nā* *nā*

“ Adoration to the Arhats . . . the wife of Śivaghoshaka.” (“ Epigraphia Indica,” Vol. II, page 207 No. XXXI.)

The slab was found in January 1891.

PLATE XI.

ĀYĀGAPATA, OR TABLET OF HOMAGE, SET UP BY THE WIFE OF BHADRANADI.

THIS slab is said to have been found in December 1890 near the centre of the Kankālī mound. It is not so well preserved as several of the other examples, and the drawing is, in consequence, not quite satisfactory. The central Jina cannot be identified. The ornaments include two massive pillars in a style quite different from those depicted in Plate VII *ante*. The inscription, which belongs approximately to the period of the great Kushān kings, is almost perfect, and is as follows :—

L. 1. *Namo Arahaṁtānaṁ[mala] ṇasa dhitu Bhadrayaṇṇasa vadhuye Bhadranadisā bhayāye*

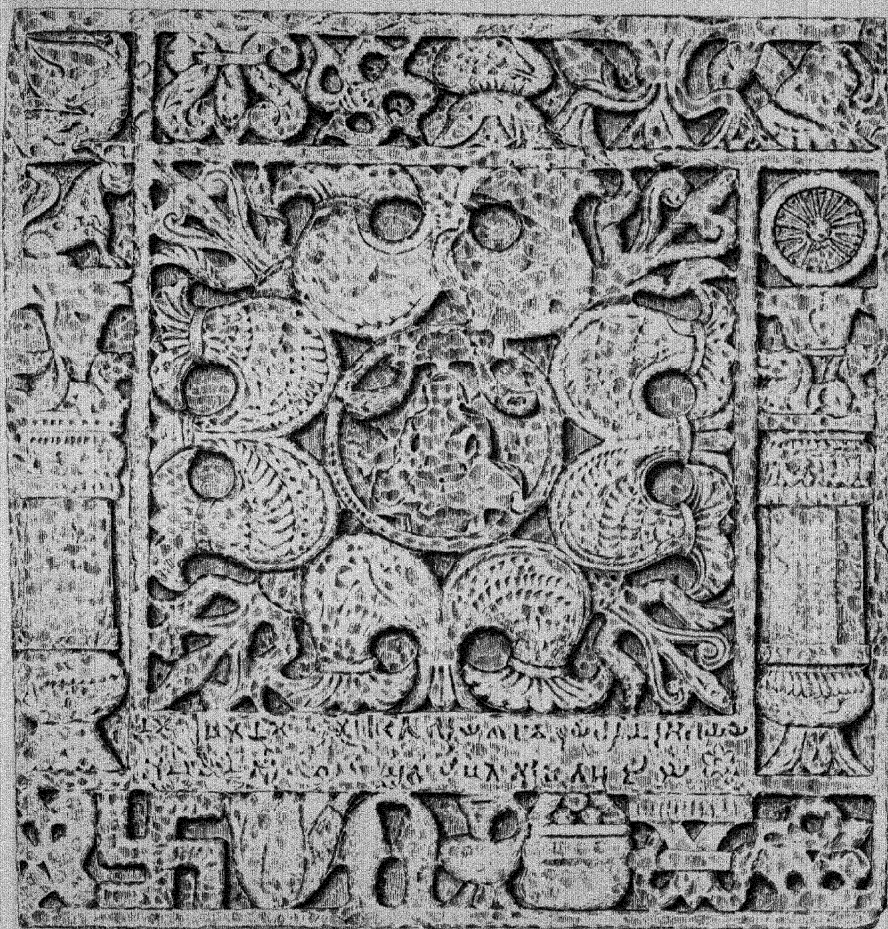
2. *A[achalā]ye ā[yā]gapato pratilāpito arahatapujāye.*

“Adoration to the Arhats! A tablet of homage (*Āyāgapata*) was set up by Achalā (?), daughter-in-law of Bhadrayaṇṇa (*Bhadrayaṇṇasa*) and wife of Bhadranadi (*Bhadranandin*) for the worship of the Arhats.” (“*Epigraphia Indica*,” Volume II, page 207, No. XXXII.)

The plate seems to read *Agolā*, rather than *Achalā*, as read by Bühler with doubt.

MATHURA SERIES.—KANKALĪ TĪLA.

ĀTĀGATĀ, OR "TARIOT OF HOMAGE," SET UP BY ACHALĀ, THE WIFE OF BHADRABĀDI.

India, Punjab
Lahore Museum

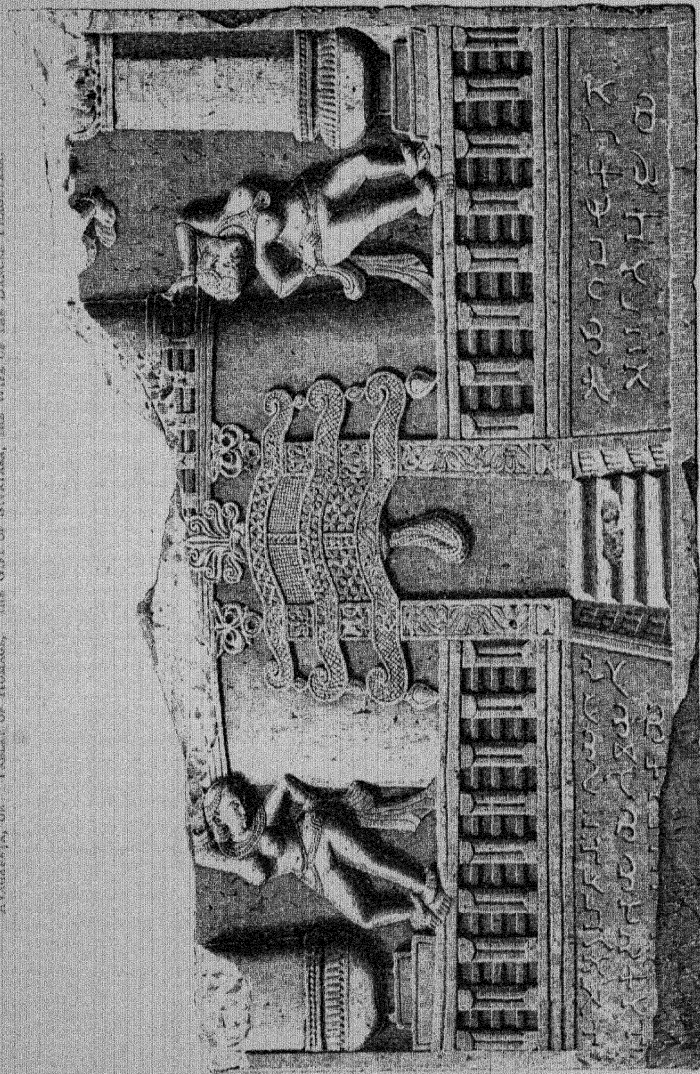
SCALE OF FEET

INCHES 12 9 6 3 1 0 100

Photographed at the Survey of India Office, Calcutta, October 1901.

MATHURĀ SERIES.—KANKĀJĪ TĪL.

ĀMBARĀ, OR "TABLET OF HOLDS," THE QUT. OF ŚIVĀJĪ, HIS WIFE OF THE DANCE. PLACED.



Scale 0 1 2 Feet

Photographed at the Library of the University of Toronto, Ontario, Canada, October 1906.

PLATE XII.

ĀYĀGAPAṬA OR TABLET OF HOMAGE SET UP BY ŚIVAYAŚĀ.

THE upper part of the slab depicted in this plate has been lost. The lower and more important portion is well preserved, and the inscription is nearly complete.

The composition gives an interesting view of a Jain *Stūpa*, which was surrounded by a perambulation path guarded by a railing. The path is approached through a highly-decorated *Toraṇa* gateway, to which four steps ascend. A heavy wreath hangs from the lowest beam of the gateway. A dancing-girl, completely nude except for a sash round the hips and the usual jewellery, stands in an immodest attitude on the railing on each side of the gate. Two massive pillars with peculiar bases are shown, and a small portion of the railing surrounding an upper perambulation path is visible.

The general arrangements of the *Stūpa* are identical with those familiar to all students of Buddhist antiquities.

The railing is of a plain archaic type.

The characters of the inscription below the railing are in form anterior to the alphabet used by the Kushān kings, and may be considerably earlier than the Christian era. The inscription is as follows :—

- L.* 1 a. *Namo arahatānaṃ Phaguyaśāsa*
 2 a. *natakaṣa bhuyāye Śivayaśā*
 3 a. ā ā kāye
 1 b. *āyāgapato kārito*
 2 b. *arahata pujāye.*

“Adoration to the Arhats! By Śivayaśā (*Śivayaśas*), wife of the dancer Phaguyaśa (*Phalgyaśas*) a tablet of homage (*āyāgapata*) was caused to be made for the worship of the Arhats.” (“*Epigraphia Indica*,” Volume II, page 200, No. V.)

Mr. Mukherji found an inscribed slab to the west of the bridge on the road leading to the Holi gate, containing a bas-relief representation of a *Stūpa* 10½ inches high,¹ which may be compared with the representation in this plate.

PLATE XIII.

ĀYĀGAPAṬA, OR TABLET OF HOMAGE, SET UP BY ŚIVAMITRĀ.

FIGURE 1 represents a fragment of an *āyāgapaṭa* of which more than half has been lost. The central object is among the parts missing. The ornaments include the lucky fish, which has been noticed in Plate VII, and beautifully executed flower and scroll designs. The slab was found by Dr. Burgess in 1887. The inscription at the base is in archaic characters apparently anterior to the Kushān period, and thus adds one more to the many proofs of the antiquity of the Jain worship at Mathurā. The record, though incomplete, is sufficiently intelligible, and is as follows :—

1. 1. *Namo arahato Vardhamāna-ya Gotiputrasa Poṭhaya-Śaka . . .*
2. *Kālavāṣasa*
3. *Kośīkeye Śivitrāye āyāgapaṭo prati.*

"Adoration to the Arhat Vardhamāna! A tablet of homage was set up by Śivamitrā (of) the Kauśika (family) (wife) of Gotiputra (*Gautiputra*), a black serpent for the Poṭhaya and Śakas."

The historical significance of this brief document is explained as follows by Bühler :—

"Some interesting historical information may be extracted from No. XXXIII, which records a gift by Kośiki Śi[va]mitrā, [the wife] of Gotiputra, a black serpent for the Poṭhaya and Śakas.

Both Gotiputra and Kośiki Śivamitrā were of noble or royal descent. This is indicated by their family names. *Kośiki*, in Sanskrit *Kauśiki*, means 'she of the race of Kuśika'—Kauśika is the *nomen gentile* of Viśvamitra and his descendants, the Viśvamitras, who form one of the ancient Vedic *gotras*. Numerous instances in the northern and southern inscription show that the queens and princesses were frequently called by the Vedic *gotra*-names, such as the Gautami, the Vātsi, the Vāsishṭhi, the Gārgi, etc. And the explanation is no doubt that these *gotras* originally were those of the Purohitas of the royal or noble families, from which the queens were descended, and that the kings were affiliated to them for religious reasons as the *Srautasūtras* indicate. It seems, therefore, impossible to explain the epithet Kośiki otherwise than by the assumption that Śivamitrā was descended from a royal race, which had been affiliated to the Kauśikas.

With respect to Gotiputra, in Sanskrit Gautiputra, it may be pointed out that this name, which means the son of her of the Gupta race, is borne by the second king of Sir A. Cunningham's inscription on the *Torana* of the Bharhut Stūpa, where we read *Gotiputrasa Āgarajasa putena*, in Sanskrit *Gautiputrasaya Āgarādityutaḥ putreṇa*. Though I am not prepared to identify the two Gotiputras, it is evident that the name was borne at least by one royal or princely personage. The epithet of our Gotiputra, 'a black serpent for the Poṭhaya and Śakas,' points also to his belonging to the warrior tribe. For, according to the analogy of other well-known epithets, such as *vairimattebhasimha*, it can only mean that he fought with the Poṭhaya and Śakas, and proved to them as destructive as the black cobra is to mankind in general.

The Poṭhaya are the Proshthas, whom the *Mahābhārata*, Volume VI, pages 9, 61, and the *Viṣṇupurāṇa* (ed. Hall, Volume II, page 179), name among the southern nations. In the latter passage they appear together with the Śakas and the Kokarakas. As both works include in their enumeration of the southern nations the Trigartas, who are known to be inhabitants of Northern India, the accuracy of their statements with respect to the seats of the Śakas and Proshthas may be doubted. But it remains interesting that the two names are placed closely together in the *Viṣṇupurāṇa*, and this juxtaposition is, as our inscription shows, not without foundation."

The characters of the inscription being archaic, the wars alluded to probably took place in the first century B. C. The Śakas may have been the Satraps (*Kshatrapa*) of Mathurā.

Figure 2 of the plate represents a pretty bit of scroll work, well undercut.

¹ Bühler in "Epigraphia Indica," Vol. I, pp. 304, 306, Inser. No. XXXIII. Bühler's explanation of the formation of the names of queens and princesses is not universally accepted.

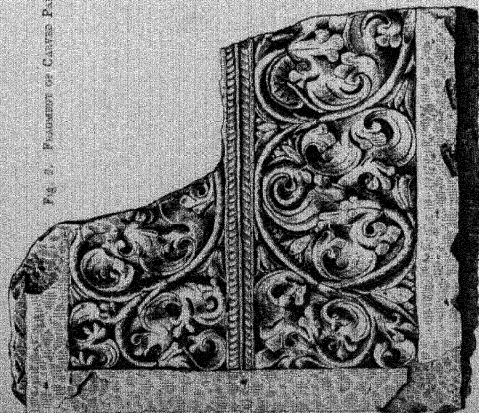


Fig. 2. Fragment of Capital Panel.

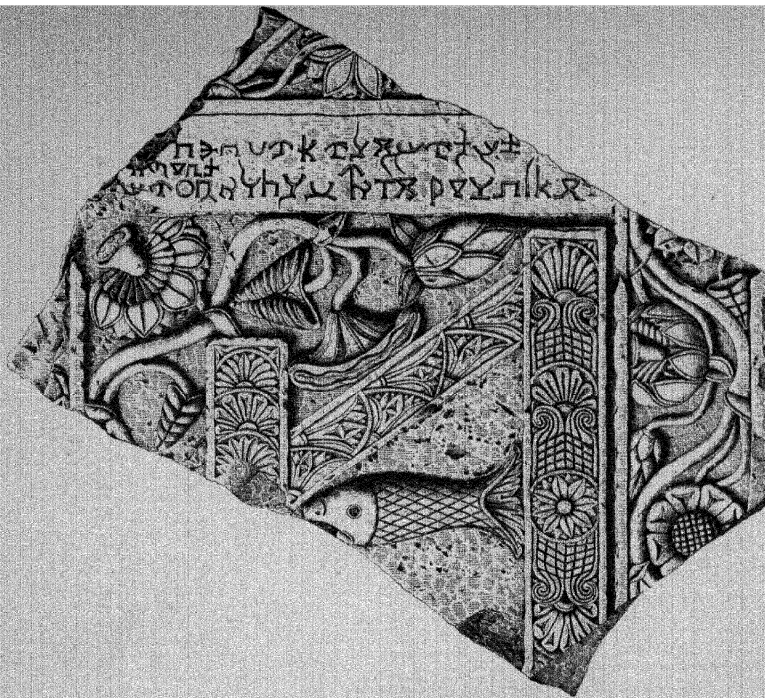


Fig. 1. Fragment of a Capital, or "Tympanon of Hymns," and an "Astragalus," and a "Volute of Gopurata."

INCHES 1 2 3 4 5 6 7 8 9 10
SCALE OF FEET
FOOT

