

**CATALOGUE**  
OF THE  
**Museum of Archaeology at Sarnāth**

BY  
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WITH AN INTRODUCTION BY  
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\*G. 53.—Model (ht. 1' 11" ; width 1' 2") of a Brahmanical shrine. The lintel of the doorway has the inscription *Om Balēśvaraḥ* in Nāgarī characters. On each jamb is a door-keeper. On the remaining three sides we have, keeping the shrine to the right :

Face 1.—A four-armed figure of Gaṇeśa seated, holding a flower and an axe in the upper hands. The lower right hand is laid in the gift-bestowing attitude, while the lower left holds a bowl of sweets.

Face 2.—A four-armed goddess seated cross-legged on a throne supported on a pair of lions.

Face 3.—A four-armed goddess seated in Indian style on a human corpse. The figure must therefore be one of Chāmuṇḍā.

The shrine came from the Queen's College at Benares.

G. 54.—Model (ht. 1' 11" ; width 1' 1") of a Brahmanical shrine somewhat later than G. 53. There is no figure sculpture on the exterior. The sculpture was formerly preserved in the Queen's College at Benares.

G. 55.—Model (ht. 3' 2" ; width 1' 1½") of a Brahmanical shrine. The lintel of the doorway has a miniature figure of Gaṇeśa. On the other three sides the spectator sees :

Face 1.—Śiva seated on a couch with Pārvatī on his left thigh.

Face 2.—A standing figure of the sun-god (Sūrya) holding a lotus in each hand, with attendants.

Face 3.—Four-armed Viṣṇu standing holding his usual emblems.

The shrine was formerly preserved in the Queen's College at Benares.

G. 56.—Model (ht. 2' 11½" ; width 11½") of a Brahmanical shrine. Only two of the faces have figures of deities which are, however, so much worn that they cannot be identified.

The sculpture was formerly preserved in the Queen's College at Benares.

G. 57-59.—Three slabs, averaging 3' 2" to 3' 4" in height ; carved each with a figure of an elephant running grasping a male human figure with his trunk.

They date from the late mediæval period. The sculptures came from the Queen's College at Benares.

G. 60.—Unfinished sculpture (ht. 1' 7" ; width 1') showing Viṣṇu and Śrī standing side by side. The sculpture is of modern date. Provenance unknown.

#### *Jaina sculptures.*

G. 61.—A *sarvatōbhadrīkā* stone (ht. 2' 10¼" ; width 1' 1") bearing :

Face 1.—A standing headless nude figure of the Jaina patriarch Mahāvīra, with another *jina* seated in meditation on

either side. His cognisance, the lion, is carved on the pedestal.

Face 2.—A standing nude figure of Ādinātha recognized by his cognisance, the bull, on the pedestal.

Face 3.—A standing nude image of Śāntinātha with his emblem, the antelope (*Mṛiga*), on the pedestal.

Face 4.—A standing nude Jaina saint. On the pedestal we notice a wheel between a pair of elephants. The saint may be Ajitanātha.

The sculpture was formerly deposited in the Queen's College at Benares.

G. 62.—Image (ht. 1' 3½"; width 1' 1") of the Jaina saint Śrī Amśanātha standing naked, with an attendant on either side. The head of the saint is broken off. There is a *śrīvatsa* mark on his breast. The cognisance, the rhinoceros (*khadgin*), is indicated on the pedestal. The sculpture dates from the Gupta period.

It was formerly preserved in the Queen's College at Benares.

G. 63.—Image (ht. 4' 8½"; width 2' 1½") of a Jaina saint seated in meditation. On either side of the sage we notice a female fly-whisk-bearer and on either side of his halo a celestial (*dēva*) in flight. The base has carved on it a wheel with a lion couchant on either side, and exterior to them Jaina saints in meditation. Late Gupta style. The material is buff-coloured sandstone of Chunār. The provenance is not known. The sculpture was formerly preserved in the Queen's College, Benares. It is now exhibited in the large room in the east wing of the new Museum building.