



**Ministry of Culture
Government of Bharat**



Archaeological and Monumental Heritage of Bayana



2026

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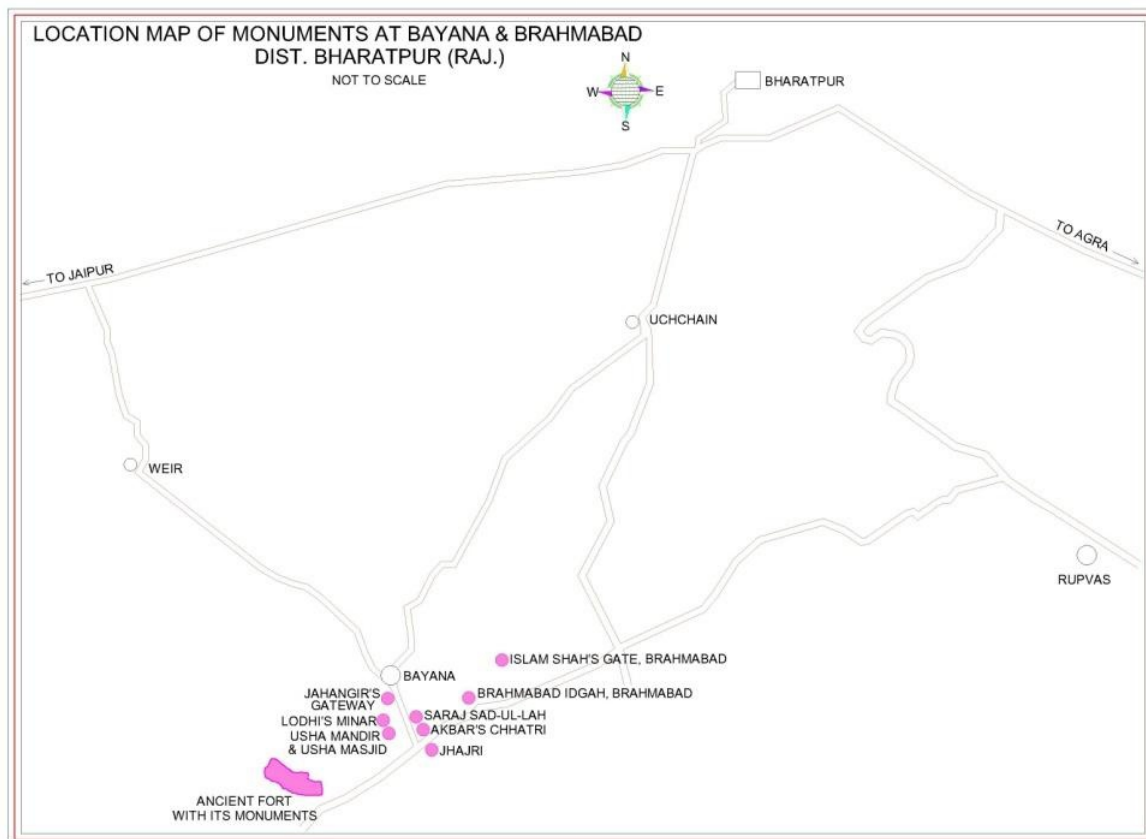
Jaipur Circle

Archaeological Survey of India

Introduction

Bayana ($26^{\circ}53'17.97''N$; $77^{\circ}13'54''E$) is situated about forty-eight kms to the south-west of Bharatpur and 76 km west of Agra, on the left bank of a seasonal River Gambhiri. It is a tehsil headquarter of District Bharatpur and forms an important part of linguistic Braj region. After Mathura, it might be the second place in the region which has so many confirm historical evidence for it. In early times, it was known by various names, which were probably kept under different ruling dynasties such as Santipura, Sripatha, Vijayamandiragarh (Fort of the Temple of Victory) or Vijaygarh (Fort of Victory), Sultankot, etc. and was famous by name of Bayana in the twelfth century CE. It is also known as the City of Banasura because of the premonition of Usha, the daughter of Banasura, who later on became the wife of Aniruddha, the grandson of Bhagavana Sri Krishna, one of the Panchavrisniviras (five Vrishni heroes).

The antiquity of the region around Bayana can also be traced back to the Gupta period. A large hoard of Gupta gold coins, popularly known as the “Bayana Hoard”, was discovered at Nagla Chhaila village, about 10 km from Bayana. A fragmentary inscription dated second century CE proves the presence of Yaudheyas in the region. From Yaudheyas, it was probably seized by the Varika tribe. An inscription of V.S. 428 (372 CE) records the erection of the sacrificial post on the completion of a ‘Pundarika’ sacrifice by Vishnuvardhana who might have been a feudatory of the Gupta ruler Samudragupta. Bayana inscription of V.S. 1012 (955 CE) refers to a queen of Mangalaraja named Chitrlekha who built a temple of Vishnu.



Location Map of Bayana Monuments

Muhammad Ghorī invaded Bayana and defeated the ruler of Bayana Kumarapala in 1196 CE and occupied both the forts of Vijayamandiragarh and Tahanagarh (possibly Timangarh). He garrisoned with Turkish troops placed under the command of Bhauddin Tughrul. After Tughrul, Iltutmish captured Bayana. Afterwards, it remained under the control of Balban, Khiljis, Tughlaqs, Lodhi, Mughals and at last, it fell into the hands of the Jats.

Epigraphical Evidences of Bayana

One important piece of evidence about Bayana comes from the Bijayagadh Stone Inscription of the Yaudheyas, located within the fort walls of Bayana Fort. This undated inscription is largely lost due to the mutilation of the stone, but words such as “*Maharaja*” and “*Mahasenapati*” are still discernible, along with the name of the tribe “*Yaudheya*.” The same tribal name also occurs in the Allahabad Pillar Inscription of the Early Gupta kings. The inscription employs Indo-Scythian characters and is composed in the Sanskrit language.

Another important epigraphic record is the Bijayagadh Stone Pillar Inscription of Vishnuvardhana dated to the year 428 (CII III: 252-254). This inscription is also located in the hill fort of Bijayagadh (Bayana Fort), although it has been removed from its original location. It belongs to a king named Vishnuvardhana of the Varika tribe and is dated to 372–373 CE. This date strengthens the possibility that Vishnuvardhana may have been a feudatory of an Early Gupta ruler, possibly Samudragupta. The inscription is non-sectarian and was erected solely to commemorate the *pundarika* sacrifice performed by Vishnuvardhana.

The third important inscription from Bayana is a memorial stone inscription dated to the 8th century CE (AR ASI WR1908-09: 49). The sculptural panel on the stone depicts a row of four animals being driven by a man represented behind them, which was initially interpreted as a scene of benediction. The first line of the inscription contains a reference to a king who resided at a place called Langodala. The remaining part of the inscription mentions the names Durgaditya and Nagaditya. However, later interpretations suggest that the scene does not represent a benediction. Instead, it depicts four cows, and the inscription was likely commissioned by Durgaditya as a memorial related to a cattle raid. Furthermore, the place associated with the inscription may not be Langodala but rather Pimpala-Gaumandala, which may tentatively be identified either with Pichuna or Pengora, both of which are ancient sites near Bayana.

The transliteration of the inscription (as provided by Shri Shiv Pratap Singh) is:

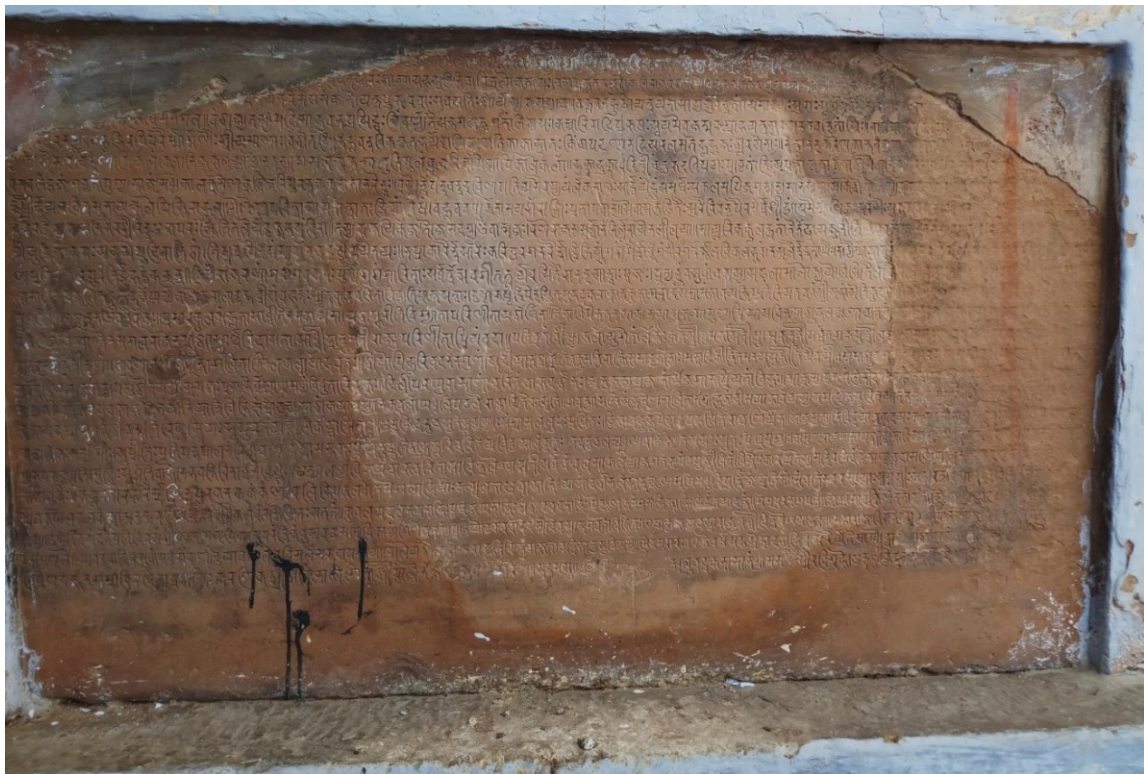
1. (सिहडम्) / ॐ नमः श्रीपिम्पालगौडंलवस्तव्यं श्रीणणारोद्यो
गोमुहप्योत्यमा व्यभिमगौश्चैरै ।
2. या(पा)तितःटु(उ)केश्वरपोनृकःडग्रा__ ड _ डिन्यःवलिअकस्य
महे(ली?)ऊनोसहितःवलचे(उ)
3. उ _ प्रजः _
4. _ प्र(त्र?)नागडिन्यगतेकः।



Memorial stone inscription

The fourth and extremely important epigraphical remain is the Usha Mandir Inscription dated to 955 CE (EI XXII: 120-127). It refers to a king named Phakka of the Surasena lineage and his son Rajayika, who married Princess Sajjani of the Mayurika family. The name of Phakka is also found in an undated pillar inscription of circa eighth century found from Chaurasi Khambha, Kaman. Another figure mentioned in the inscription is Chittralekha, the granddaughter of Sajjani of Mayurika family and the donor responsible for the inscription, who probably lived in the early 10th century CE. Chittralekha was married to a chief named Mangalaraja, although no details regarding his lineage are provided. The object of inscription is mentioned in l. 20 which informs that Chittralekha caused to be built a temple of Vishnu and gave two villages named Gograpura (modern Gogera) and Nagapalli (modern Naoli) as well as certain fields in Hadhapalli (Hindon area) to the deity (Chakrin). From l. 23, it is learnt that three drammas were to be collected for the god (Sarangin) in the mandapika (market) of Sripatha (modern Bayana) and Vushavata (modern Bhusawar). Interestingly, modern towns of Bayana and Bhusawar were existing as towns during the tenth century as well.

The importance of this inscription further lies in the fact that it mentions the Chandra vamsa and the Surasena kings with reference to Bhagavana Sri Krishna. Though, there is no mention of Usha or Usha temple in the inscription, it is quite probable that the legend was already popular there and because of that Queen Chittralekha decided to construct a temple of Bhagavana Vishnu there.



Usha Mandir Inscription of Chittralekha

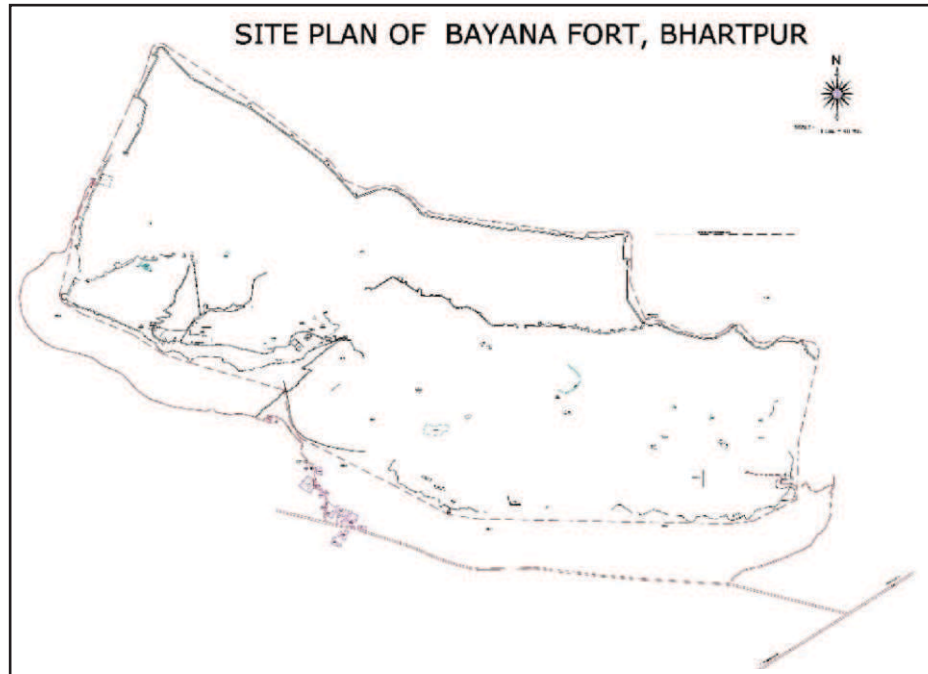
Bayana Fort

The construction of the fort is traditionally ascribed to Vijaypal in the eleventh century CE. Owing to its strategic location, it played an important role during the period of Muslim invasions. The fort is situated atop a hill and is enclosed by a massive fortification wall reinforced with circular bastions.

The foundation of the fort is laid on Mani hill in such an inaccessible tract. Its massive outer wall encircles an extensive area and is robustly constructed, featuring pierced battlements. A continuous line of parapets safeguards the ascent, which is narrow, winding, and strategically circuitous. Traversing a chaotic expanse of rocky ground, this zigzag approach ascends towards the main gate, where a cluster of towers of varying sizes provides formidable defence. Opposite the main gate stands a semicircular tower, further strengthening the fortification.

The approach to the main gate is flanked on both sides by massive towers and culminates at an entrance cut through imposing octagonal towers, crowned with parapets and fitted with embrasures. Within the inner precinct of the fortress are residential palaces, barracks, and temples constructed in the conventional architectural style of the period. The second line of defence originates at the main gate and ascends with a gradual upward slope, encircling the inner fortification, which rises nearly five hundred feet above the surrounding plain.

Within the fort complex are the remains of several palaces, *baoris* (stepwells), *havelis*, temples, pillars, and *minars*. The most significant feature of the fort is an inscription dated V.S. 428 (372 CE), which records the erection of a sacrificial post on the completion of a 'Pundarika' sacrifice by Vishnuvardhana, who is believed to have been a feudatory of the Gupta ruler Samudragupta.



A general view of Bayana Fort

Jhajri

It is a medieval period building consisting of a square hall with pillared porch having entrance from south. In the exterior, each side has identical stone *jalis* within the arched gateways. The dome-shaped roof rests on an octagonal drum. The ceiling has traces of paintings. The structure stands on an underground chamber. This building was in all probability constructed during the reign of Emperor Akbar. A cenotaph is present in the underground chamber which should belong the person in whose memory this beautiful tomb structure was constructed.



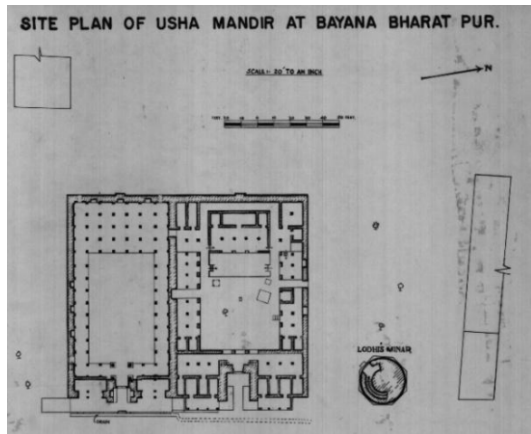
An archival photo of Jhajri, 1904-05



Jhajri, present day view

Usha Mandir

It is a quadrangular building entered through a big gateway and interiorly consists of a courtyard with sides in the form of rows of pillars forming aisles. The temple was constructed sometime before CE 955 as the Bayana inscription dated V.S. 1020 (955 CE) refers to the erection of a Vishnu temple by the Queen Chitrlekha, wife of Mangalaraja during the reign of Mahipala. It was later converted back into a Hindu temple (Ukha Mandir) by the Jat rulers in 1715. The pillars of the inner courtyard resemble the pillars constructed during the medieval temples in Malwa with a *grasspattika* and *ghantika* motifs on them.



**An archival drawing of plan of Usha Mandir-
Ukha Masjid**



An archival photo of Usha Mandir



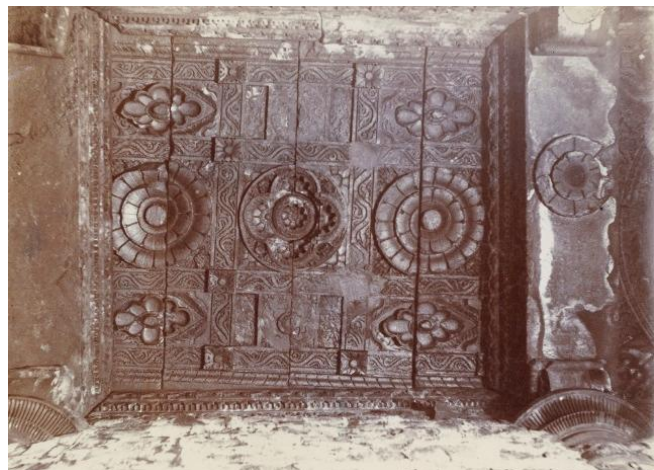
**An archival photo of close-up
view of entrance of Usha Mandir**



A present day view of entrance of Usha Mandir



**An archival photo of Hindu
pillars of Usha Mandir**



**An archival photo of ceiling of *mukhamandapa* of Usha Mandir
of *Samatala Padmavitana* type, 1923-35**



Archival photo of Ceiling of Shrine of Usha Mandir of *Karotaka* type, 1923-35

Ukha Masjid:

The Ukha Masjid is a fourteenth century (built 1320 CE) historical monument in Bayana, Bharatpur, Rajasthan, situated just adjacent to the Usha Mandir. Built by Malik Kafur during the Khilji dynasty, it represents a blend of cultures, having been constructed on the site of Usha Mandir, possibly as an extension of Usha Mandir Mosque which was constructed on the ruins of the temple, just like the Quwattul' Islam Mosque in Mehrauli, Delhi and Chaurasi Khambha Mosque in Kaman.



An archival photo of Chaurasi Khambha, Kaman

Another mosque at Bayana named Andherqali Masjid used a number of temple pillars as is evident from an archival image of 1904-05.



Hindu temple pillars used in Chaurasi Khambha, Kaman



An archival image of Andherqali Masjid

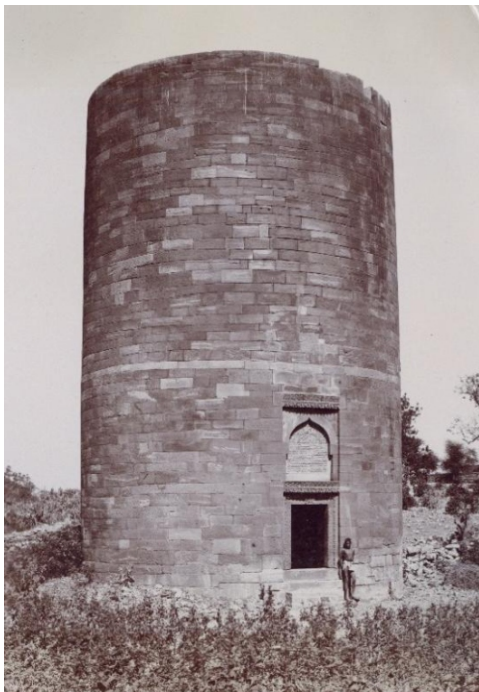


An archival photo of Hindu *toranas* used inside Ukha Masjid

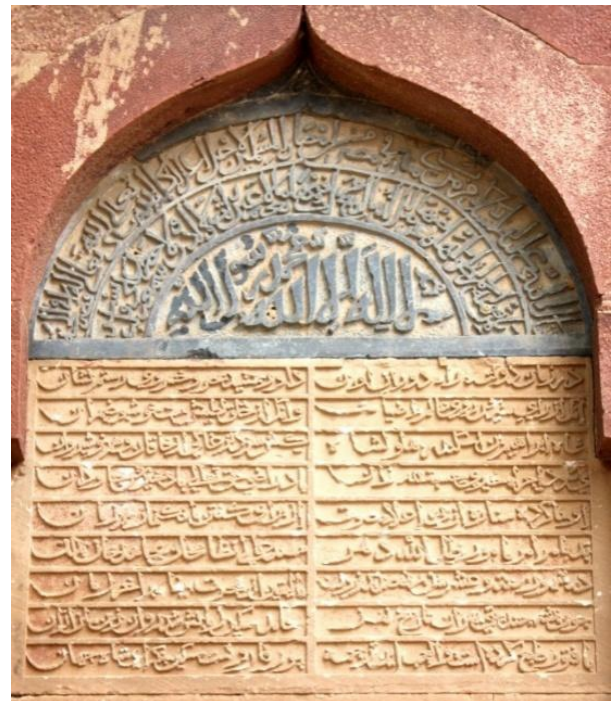


Cloisters of Ukha Masjid

Lodi Minar: The *minar* is circular on plan having diameter of 8.2 m with height of 12.3 m and sixty-nine steps arranged in circular fashion leading to the top of the *minar*. Above the entrance is an ogee-arched niche housing a semi-circular inscription bearing a religious text. However, an inscription slab below it bears a historical text informing that it was constructed in A.H. 926 by Nizam Khan, during the reign of Ibrahim Shah Lodi.



An archival image of Lodi Minar situated adjacent to Usha Mandir



Inscription above the entrance on Lodi Minar

Brahmabad Idgah

Situated to the east of River Gambhiri near Brahmabad village, the mosque is entered through an arched gateway flanked by two platforms surmounted by four pillared *chhatris* on either side. The *mihrab* is in the centre of the western wall. It is beautifully carved with circular medallions and geometric designs. The *liwanis* in the form of a rectangular pillared hall. An inscription on the northwestern pilaster of the southern *chhatri* of the main gateway records about Mughal Emperor Akbar's visit in A.H. 1010 (1601-02 CE).



An archival photo of Brahmabad Idgah



Brahmabad Idgah at present

Islam Shah Gate

This double-storied gateway served as entrance to the step-well in the back. It is supposed to be built by Islam Shah during the regime of his father Sher Shah Suri (1540-45 CE). A marble slab fixed over the entrance gate is engraved with an inscription in *Nastaliq* characters.



Islam Shah Gate



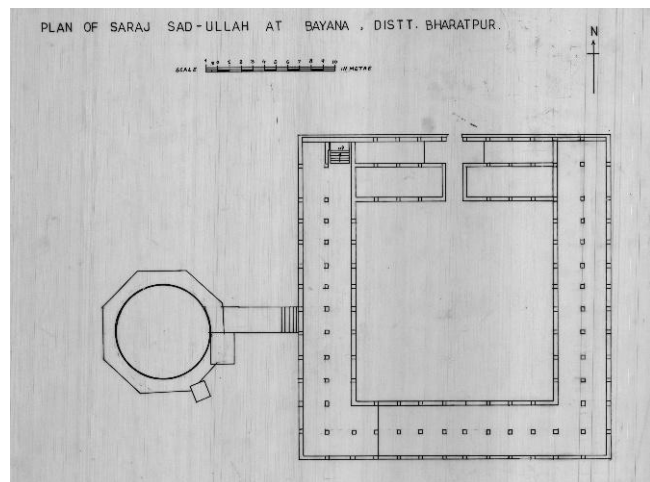
An archival image of Jahangir's Gateway

Jahangir's Gate

This Medieval period gateway built of red sandstone is significant because of its style – a combination of arcuate and trabeated pattern. Spandrel of arch is decorated with flower motifs and beam is supported by three tier brackets. Every tier of the bracket and centre beam, facing north, are decorated by engraved flower motif. Above the beam, in tympanum, there is a series of arched recesses and plus mark and on the top, there is a rectangular window with plus mark and arched recess on both sides. To give it double-storied effect, shaft of pillar is divided by the octagonal rims.

Saraj Sad-ullah

The inscription engraved on the wall of the building assigns its construction to Sheikh Sad Ullah in A.H. 973 (1565-66 CE). Sheikh Sad Ullah was a noted grammarian who lived at Bayana in 16th century CE during the reign of Mughal Emperor Akbar. His residence was the centre of Islamic learning and many scholars used to visit his place. It is square on plan and was constructed on pillars and beams.



An archival drawing showing plan of Saraj Sad-ullah

Minar of Dawud Khan/Lodi Minar

The *minar*, over 22.5 m high as it stands, is built of the local red sandstone with band of white or rather cream stone. Above the first tier, the ruins of a balcony supported by corbelled brackets have survived but the balcony of the upper tier has disappeared except the lowest course of the stonework. On the west side, at the ground level a rectangular door opens to a spiral staircase, which ascends anti-clockwise and give access to the balconies.

The historic inscriptions include the one on the lintel of the door giving the genealogy of Dawud Khan and records that the *minar* was constructed in 1456 CE.



**An archival photo, Lodi Minar
1923-35**



Inscription of Lodi Minar

Jhalar Baoli:

The Jhalar Baoli is a large reservoir located outside the town. According to an inscription dated to 1318–1319 CE found at the baoli, it is the earliest dated reservoir in the Bayana region and also one of the earliest Muslim-period reservoirs in the area. The structure is monumental in scale and features shaded porticoes, which were plausibly designed for the convenience and leisure of large groups of people, indicating that it functioned as a public utility. The inscription also mentions the name of the reigning Sultan along with its patron, Kafur Sultani.



**An archival photo of Jhalar Baoli Northeastern
Doorway**



An archival photo of Jhalar Baoli, 1915-18

There are a few other specimens that indicate the presence of pre-Islamic architectural traditions at Bayana. One such example is the citadel gate located at the northeastern corner of the fort. The

gateway features a corbelled construction rather than the true arched form typically associated with Islamic architecture. Above the entrance runs a band of blue tiles, most of which have lost their surface glaze over time. This decorative feature possibly represents an early stage in the development of the fully developed tile-decoration style that later became characteristic of Islamic architecture.



North-east Gateway of the Bayana Fort having corbelled arches



Surviving band of blue glazed work

Conservation Works Carried Out by ASI at Bayana Fort and Other ASI Monuments at Bayana, particularly between 2022 and 2026:

De-silting of Baodi at Bayana Fort

(Removal of vegetation, removal /cleaning of soil deposit/ malba, deposited in Baodi for water harvesting purpose & for restoration work of the baodi)



Before



After

Conservation and restoration of missing/ fallen fort wall in between Bastion No. 01 & 02 near 2nd gate on west side at Bayana Fort

(Removal of vegetation, debris /malba, taking out loose/bulged out dry stone masonry, mortar masonry, Providing dry R.R. stone masonry , with lime mortar, lime concrete, Recess pointing with lime surkhi, sand mortar)



Before



After

Conservation and restoration of 2nd gate western side at Bayana Fort



Before



After

Conservation and restoration of old structures adjoining the pathway near main entrance gate at Bayana Fort



Before



After

Conservation and restoration of fallen Burj No. 07, west side near water drainage at Bayana Fort



Before



After

Conservation and restoration of Siva Temple and adjoining structure at Bayana Fort



Before



After

Conservation and restoration of Siva Temple and adjoining structure at Bayana Fort



Before



After

Conservation and restoration of Siva Temple and adjoining structure at Bayana Fort



Before



After

Conservation and restoration of Siva Temple and adjoining structure at Bayana Fort



Before



After

Conservation and restoration of fortification wall and bastion in between Bastion No. 2 and 3



Before



After

Conservation and restoration of fortification wall and bastion in between Bastion No. 2 and 3



Before



After

Conservation and restoration of fallen Bastion No. 01 adjoining the 2nd gate on western side at Bayana Fort



Before



During



After

Conservation and restoration of Stepped Approach pathway from main entrance and between IVth to VIth entrance gate of Bayana Fort



Before



After

Conservation and restoration of Stepped Approach pathway from main entrance and between IVth to VIth entrance gate of Bayana Fort



Before



During



After

Conservation and restoration of adjoining structures near Gate No. 5 & 6 of Bayana Fort



Before



During



After

Conservation and restoration of adjoining structures near Gate No. 5 & 6 of Bayana Fort



Before



During



After

Conservation and restoration of southern side of Bazar along the pathway at Bayana Fort



Before



After

Conservation and restoration of southern side of Bazar along the pathway at Bayana Fort



Before



After

Construction of approach pathway and Boundary Wall with M.S. Grill Fencing at Idgah at Brahmabad, Bayana



Before



After

Construction of approach pathway and Boundary Wall with M.S. Grill Fencing at Idgah at Brahmapad, Bayana



Before



After

Construction of approach pathway and Boundary Wall with M.S. Grill Fencing at Idgah at Brahmapad, Bayana



Before



After

Conservation and restoration of flooring and porch of structure adjoining Siva Temple at Bayana Fort



Before



After

Conservation and restoration of flooring and porch of structure adjoining Siva Temple at Bayana Fort



Before



After

Conservation and restoration of flooring and porch of structure adjoining Siva Temple at Bayana Fort



Before



After

Conservation and restoration of fortification wall and bastion in between Bastion No. 3 to 5 at Bayana Fort



Before



After

Restoration and conservation of fortification wall and bastion in between Bastion No. 3 to 5 at Bayana Fort



Before



After

Conservation and restoration of upper portion of fortification wall and bastion in between Bastion No. 1 to 3 at Bayana Fort



Before



During



After

Conservation and restoration of upper portion of fortification wall and bastion in between Bastion No. 1 to 3 at Bayana Fort



Before



After

Conservation and restoration of fallen collapsed fort wall between Bastion No. 1 & 2 near Gate No. 2 at Bayana Fort



Before



During

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of structure between Gate No. 4 & 5 at Bayana Fort



Before



After

Conservation and restoration of Usha Mandir-Masjid at Bayana



Before



During



After

Conservation and restoration of Usha Mandir-Masjid at Bayana



Before



During



After

Conservation and restoration of Ukha Masjid at Bayana



Before



During



After

Conservation and restoration of Usha Mandir-Masjid at Bayana



Before



During



After

Catalogue of Bayana sculptures presently housed in Bharatpur Museum:

Bayana, for long is known as an important historic city but due to certain reasons it's pre-Islamic past in spite of being known occasionally could not be understood in depth. The most important reason for that might be the large-scale destruction of Hindu monuments during the barbaric attacks of the iconoclasts and also because of the fact that except for the presence of old temple structure at Usha Mandir-masjid, no important remains survived in the town or the fort. Many of these were shifted to the Bharatpur Museum and could not be brought to the notice of the scholarly world. Recently with the support of the Director, Rajasthan State Archaeology Department and officials of Bharatpur Museum, this office obtained the record and photographs of various archaeological objects at present kept at Bharatpur Museum. Here is a complete catalogue of all the pieces from Bayana which confirm the presence of vestiges of Sanatana dharma at Bayana to some extent:



Accession No.- BY-39

Identification- *Surasundari*

Description- The architectural member features a female figure standing within a niche in *tribhanga* pose. Her right-hand rests upon a long staff covered with noose, while her left hand holds a *patra*. She is accompanied by a female attendant figure positioned at the rear of the niche. A human figure is carved above the niche with his back facing the front. A figure seated in similar posture has been observed on a sculptural fragment from Harshnath, Sikar recently (No. 234) which also belongs to tenth century CE.



Accession No- BY-253

Identification- Uma-Mahesvara

Description- The architectural member features two divine figures seated on a bull figure depicted as their *vahana*. The statue is broken from waist upwards but based on remnants, the figure can be identified as Parvati, seated upon the lap of Siva whose left leg and foot survive. Nandi as well as deities are well ornamented as evidenced from the surviving remains, particularly *nupuras* in feet. Standing Ganesa and dancing Bhiringi are visible on the pedestal part.



Accession No- BY-255

Identification- *Makaravyala*

Description- The architectural member features a broken fragment of a *makaravyala* with its mouth rendered open.



Accession No.- BY-256

Identification- Standing Figures

Description- The architectural member features two figures standing but the part from waist above is now lost. The member is in extreme weathered state to discern other details.



Accession No.- BY-258

Identification- Feet of an attendant

Description- The architectural member is a broken fragment of a larger sculpture featuring remnants of an attendant figure. The image now preserves feet of attendant figure wearing *nivi* and *urudama* but the portion from waist above is now lost.



Accession No.- BY- 262

Identification- Standing Female

Description- The architectural member features a female figure holding an indistinct object in her hands.



Accession No.- BY-264

Identification- *Mridangavadaka*

Description- The architectural member features a male *mridangavadaka* playing the instrument alongside a dancer which is now mutilated. The stone is locally available spotted red sandstone, famous for Mathura School of sculpture.



Accession No.- BY-265

Identification- Male Torso

Description- The architectural member features a male torso depicted with pot belly wearing beaded ornaments. The rest of the features are mutilated to discern accurate identification.



Accession No.- BY-266

Identification- *Gandharva*

Description- The architectural member features a semi-divine flying male figure identifiable as a *gandharva*.



Accession No.- BY-267

Identification- Doorjamb

Description- The architectural member features a crudely made doorjamb of a temple. It features two distinct *sakhas*; the one on left features a simple curvilinear line followed by a *Ganasakha* on the right. This *sakha* features two niche housing dwarf figures with the top niche slightly mutilated. The doorjamb possibly belonged to a Saiva temple.



Accession No.- BY-268

Identification- *Bharavahaka*

Description- The architectural member features a broken pillar capital depicted with a *chaturbhuja* weight-bearer figure identifiable as *bharavahaka/ kichaka*. It wears beaded ornaments like *hara*, *keyura* and *kankana*.



Accession No.- BY-269

Identification- Attendants

Description- The architectural member is weathered fragment plausibly featuring two attendant figures.



Accession No.- BY-270

Identification- Male Torso

Description- The architectural member is a male torso with its head and legs mutilated.



Accession No.- BY-271

Identification- Skandamata

Description- The architectural member features a female divine figure seated in *lalitasana* upon a lion figure depicted as her mount. She is possibly depicted *chaturbhuja* in which her natural right hand seems to hold a round fruit, objects in her upper pair of hands are not clear and natural left-hand balances the child seated on her lap. The sculpture is heavily weathered, resulting in the loss of defining attributes and facial details. The devi is identifiable as Skandamata



Accession No.- BY-573

Identification- Doorjamb with *Matrikas*

Description- The architectural member is a doorjamb pillar featuring two niches housing *chaturbhuja* female deities and a lower niche with a doorkeeper deity. The upper niche enshrines a female deity seated in *lalitasana* upon a pedestal. Her natural right hand is in *abhaya mudra*; the upper right hand holds a *trisula*; the upper left hand holds a *sarpa*; and the natural left hand holds a *kamandalu*. A bull is depicted seated to the right of the pedestal, serving as her mount. Based on these attributes, the deity may be identified as Mahesvari accompanied by Nandi. The middle niche presents a similar composition. The deity's natural right hand is in *abhaya mudra*; the upper right hand holds a *sruka*; the upper left hand holds a *pustaka*; and the natural left hand holds a *kamandalu*. These attributes identify her as Brahmani. The lowest niche, slightly larger in scale, houses a *sthanaka* male deity. Although his features are difficult to discern due to damage, he can be seen holding a *khadga* in her right hand. He is wearing a *naramundamala* and a *svana* (dog) is shown accompanying her. The deity can for sure be identified as Bhairava. The doorjamb confirms the presence of a temple dedicated either to Devi or Siva at Bayana.



Accession No.- BY-575

Identification- Vayu

Description- The architectural member features a male deity standing within a niche framed by circular pilasters. The deity is depicted as *dvibhuja*, with both his hands holding an inflated cloth billowing outward, suggestive of movement and wind. He is shown with an elegant coiffure and adorned with *karnakundalas*, *hara*, *uttariya*, and *nivi*. A ram is depicted seated upon the pedestal, serving as his *vahana*. Based on these attributes, the deity can be identified as Vayu, the *dikpala* of the northwestern direction.



Accession No.- BY-576

Identification- *Makara*

Description- The architectural member features a *makara* with its mouth rendered open. A human face can be seen in between plausibly a *makarapurusha*.



Accession No.- BY-577

Identification- *Padmadharini*

Description- The architectural member features a female figure standing in *katyavalambita* pose with her right hand resting on her thigh while the left hand holds a *padma*. She is decked with *karnakundalas*, *hara*, *uttariya*, *kankana*, and *nivi*.



Accession No.- BY- 578

Identification- Uma-Mahesvara

Description- The architectural member features a mutilated image of a divine couple seated upon a bull depicted as their *vahana*. The composition represents a male deity seated in *lalitasana*, with the female deity seated on his lap, also in *lalitasana*. The male deity is depicted as *chaturbhuj*, though his head and right hands are now mutilated. His upper left hand holds a *sarpa*, while the lower left hand is gently placed on the waist of the female deity seated on his lap. The female deity is depicted as *dvibhuj*; her right hand is lost, while her left hand holds a *darpana*. The male deity is adorned with multiple *hara*, a *yajnopavita*, *srivatsa*, *kankana*, *uttariya*, *nivi*, *mala*, and *nupura*. The female deity is richly bejewelled, her hair arranged in an elaborate *dhamilla*, and ornamented with *karnakundalas*, *hara*, *kankana*, *uttariya*, *nivi*, and *nupura*. Based on these attributes, the couple can be identified as Uma–Mahesvara seated upon their divine mount Nandi. The left side of the pedestal features Ganesa while the right side features Karttikeya, both shown standing.



Accession No.- BY- 579

Identification- Vishnu

Description- The architectural member features a male *sthanaka* deity, broken from thighs downwards. He stands between two plain square pilasters. The deity is depicted as *chaturbhuja*. His natural right hand is broken; the upper right hand holds a *padma*; the upper left hand holds a *sankha*; and the natural left hand holds a *chakra*. He wears a *kiritamukuta* and is adorned with *karnakundalas*, *hara*, *keyura*, *uttariya*, *kankana*, *katisutra*, *nivi*, and *urudama*. Based on these attributes, the deity can be identified as Vishnu, the cosmic preserver.



Accession No.- BY-580

Identification- Backrest

Description- The architectural member represents the broken backrest of a larger sculptural panel, now lost. The surviving fragment is arched in form and incorporates two niches, each housing a male *chaturbhuja* deity seated in *lalitasana*. The upper niche depicts a male deity with his

natural right hand in *abhaya mudra*; the upper right hand holds a *gada*; the upper left hand holds a *chakra*; and the natural left hand holds a *sankha*. Based on these attributes, the deity may be identified as Vishnu. The lower niche presents a comparable composition, though the sequence of attributes differs. This niche is flanked at the rear by *makaravyala*, adding a dynamic decorative element to the composition. The arched portion of the backrest further features additional divine figures seated upon pedestals; their identities are difficult to determine due to the weathered condition of the fragment, but in all probability they all the varying forms of Vishnu.



Accession No.- BY-581

Identification- Vaishnava Temple doorjamb

Description- The architectural member is a broken pillar fragment featuring a niche at its base. The niche is framed by two circular pilasters surmounted by arches, with a *nagara-kuta* motif at their confluence. Within the niche stands a male *chaturbhuja* deity in *katyavalambita* pose. His natural right hand possibly holds a *padma*; the upper right hand is indistinct; the upper left-hand rests upon his waist; and the natural left hand holds a *kamandalu*. He is adorned with a *mukuta*, *karnakundalas*, *hara*, *uttariya*, *nivi*, and *mala*. The niche is flanked by female figures facing outward.

The one to our right is holding a water-pot in her raised hand and a makara is carved near her feet on the pedestal. She can be identified as the River Goddess Ganga. Based on these attributes, the deity inside the niche is identifiable as Padmapurusha. Above the niche are two male semi-divine figures holding *mala* in their hands, identifiable as *maladharis*, reinforcing the celestial character of the composition.



Accession No.- BY- 582

Identification- *Surasundari (Khadgadharini)*

Description- The architectural member features a female figure in somewhat dancing stance. Her head is mutilated and she can be seen wearing *hara*, *uttariya*, *nivi* and *nupura*. She is possibly holding a *khadga* in her left hand.



Accession No.- BY-583

Identification- Doorjamb Pillar of a Vishnu Temple

Description- The architectural member is a pillar fragment featuring densely carved niches arranged in three distinct registers. The niches are framed by slender circular pilasters surmounted by elegantly carved arches. Each register houses a central deity flanked by subsidiary niches containing attendant figures on either side. The upper register features a male *chaturbhuja* deity seated in *lalitasana* upon a pedestal. His natural right hand holds a *gada*; the upper right hand holds a *chakra*; the upper left hand holds a *padma*; and the natural left hand holds a *sankha* while being in *varadamudra*. These attributes identify the deity as Vishnu. He is flanked on either side by female attendant figures standing in *katyavalambita* pose.

The middle register presents a similar composition, though the sequence of attributes differs. Here, the natural right hand is in *varadamudra* while holding a *sankha*; the upper right hand holds a *padma*; the upper left hand holds a *chakra*; and the natural left hand holds a *gada*. Despite the variation, the iconography again supports identification as Vishnu.

The lowest register contains the largest niche, housing a male *sthanaka chaturbhuja* deity. His natural right hand is in *varadamudra*; the upper right hand holds a *sankha*; the upper left hand holds a *gada*; and the natural left hand holds a *chakra*. Based on these attributes, the deity can once more be identified as Vishnu.

On the basis of this repeated iconography, it is plausible that the temple to which this pillar belonged was dedicated to Vishnu and the different forms of Vishnu with change in position of his attributes may be identified with his various names as provided in medieval *Silpasastras*.



Accession No.- BY- 584

Identification- Vishnu

Description- The artefact is a broken sculpture of a *sthanaka* male deity. The figure is heavily mutilated, with the hands and feet now lost. The deity is depicted as *chaturbhuja*, though all four arms are damaged and their attributes are no longer extant. He is shown wearing an ornate *mukuta*, with a simple *prabhavali* visible behind the head. The deity is richly adorned with *karnakundalas*, multiple *hara*, *yajnopavita*, *keyura*, *katisutra*, *urudama*, and *nivi*. Remnants of a *vaijayanti mala* are discernible. Based on the presence of this attribute, the deity may plausibly be identified as Vishnu.



Accession No.- BY- 585

Identification- Vishnu

Description- The architectural member features a male *chaturbhuja* deity standing in *tribhanga* pose within a niche. His natural right hand is indistinct; the upper right hand holds a *padma*; the upper left hand holds a *chakra*; and the natural left hand holds a *sankha*. He wears an ornate *kiritamukuta* and is adorned with *karnakundalas*, *hara*, *uttariya*, *katisutra*, *kankana*, *nivi*, and *mala*. To the left of the niche stands a female figure in a cross-legged stance, holding a *padma* in her hands. Based on these attributes, the central deity can be identified as Vishnu, accompanied by a *padmadharini* attendant.



Accession No.- BY-586

Identification- Maladhari

Description- The architectural member is a wall fragment featuring a male semi-divine figure in a flying posture whilst holding a *mala* in his hands, identifiable as a *maladhari*.



Accession No.- BY-587

Identification- Saivite doorjamb

Description- The architectural member is a broken fragment of a temple doorjamb featuring a niche at its base. Within the niche stands a male *sthanaka chaturbhuja* deity, though his profile from the waist downward is broken. His upper right hand holds a *trisula*, while the upper left hand holds a *sarpa*. The niche is flanked at the rear by female figures standing in *katyavalambita* pose. The female figure to our left possibly holds a water-pot and above her a snake-canopied male bust is carved. Based on these attributes, the central deity may be identified as a Saiva *dvarapala*, and the female figure as a River Goddess. The architectural fragment is identifiable as a temple doorjamb of a Siva Temple.



Accession No.- BY-588

Identification- *Maladhari*

Description- The architectural member is a wall fragment featuring a male semi-divine figure in a flying posture whilst holding a *mala* in his hands, identifiable as a *maladhari*.



Accession No.- BY-589

Identification- Female Bust

Description- The architectural member features a broken statue of a female, broken from her bust down. She can be seen in beautiful matted bun, along with *karnakundalas*, *hara* and *mala*.



Accession No.- BY-590

Identification- Temple doorjamb of a Vishnu shrine

Description- The architectural member is a broken doorjamb of a Vishnu temple. It features a prominent niche housing a male figure holding a *sankha* in his right hand while the left hand holds a part of drapery. The figure is identifiable as Sankhapurusha carved here as a doorkeeper of a Vishnu shrine. The niche is flanked by a female figure holding a water-pot in her hands. A turtle is visible near her feet. A snake-canopied male bust is carved above her. Based on the attributes, the lady figure is identifiable as the River Goddess Yamuna.



Accession No.- BY-591

Identification- Broken backrest

Description- The architectural member consists of a broken backrest from a sculptural panel, now preserved in a fragmentary condition. At the arched apex, two male *dvibhuja* deities are depicted seated in *lalitasana*. The upper figure holds a *musala* in his right hand, while the left hand grasps a plough. The lower figure likewise holds a battle-axe in his right hand, and his left hand holds a *patra*. These two figures are identifiable as Samkarshana and Parasurama respectively. The straight portion of the backrest features three depictions. The uppermost of these figures is depicted as *chaturbhuja*. His natural right hand holds a *kalasa/kamandalu*; one of the upper hands holds a *sruka*; the other upper hand is broken; and the natural left hand holds an indistinct object. He wears a *jatamukuta*, along with appropriate drapery and ornaments. Based on these attributes, the figure may plausibly be identified either as Vamanavantara or Dhanvantari. The lower two niches are carved with two early incarnations of Vishnu. The lowest one depicts the *Samudra-manthana* episode with Kurmavantara and the niche above it houses a seated image of Nrisimha.



Accession No.- BY- 592

Identification- Joymaking *markatas*

Description- The architectural member is a broken fragment of a wall, probably belonging to a *kakshasana*. It features a circular medallion within which two monkey figures are depicted playfully holding each other's tails. Their intertwined posture conveys a lively and decorative character, typical of marginal architectural ornamentation. The remaining surface of the wall is embellished with floral motifs. The most interesting aspect of this carving is the bestowal of a single face to two conjoined different monkey bodies, an iconographic achievement.



Accession No.- BY- 593

Identification- Temple doorjamb of a Vishnu shrine

Description- The architectural member consists of a broken pillar fragment densely sculpted with niches housing divine male figures. The fragment features a central niche constructed upon a slender circular pilaster and crowned by an arch. This principal niche is flanked on either side by similarly composed subsidiary niches. The sculptural programme is arranged in three vertical registers, with the niches gradually increasing in size toward the bottom. The top register features a male *chaturbhuja* deity seated in *lalitasana* pose. His natural right hand is in *varada mudra*; the upper right hand holds a *chakra*; the upper left hand holds a *padma*; and the natural left hand appears to hold an *akshamala*. The deity is adorned with a *kiritamukuta*, *karnakundalas*, *hara*, *uttariya*, *kankana*, and *nivi*. A distinct *srivatsa* symbol is visible at the centre of his chest. The subsidiary niches flanking this register contain partially carved female figures, of which only half profiles survive. Based on these attributes, the deity in the top register can be identified as Vishnu, accompanied by female attendants.

The middle register presents a similar seated composition, though the sequence of attributes differs. Here, the natural right hand holds an *akshamala*; the upper right hand holds a *padma*; the upper left hand holds a *chakra*; and the natural left hand holds a *gada*. Despite variation in the arrangement of attributes, the iconographic schema remains consistent with representations of Vishnu.

The lowest register features a male *sthanaka chaturbhuja* deity. His natural right hand holds a *padma*; the upper right hand holds a *sankha*; the upper left hand holds a *gada*; and the natural left hand holds a *chakra*. The deity is ornamented with a *kiritamukuta*, *karnakundalas*, *hara*, *uttariya*, *kankana*, *katisutra*, *urudama*, *nivi*, and *mala*. Based on these attributes, this figure is also identifiable as a Vaishnava doorkeeper. To our left, a river goddess holding a water-pot and topped by a snake-canopied human bust are carved. The river goddess should be identified as Yamuna on the basis of her position. Based on the repetition of iconographic features across the registers, it is plausible that the temple from which this fragment originated was dedicated to Vishnu.



Accession No. BY-594

Identification- Temple doorjamb with *Matrika* figures

Description- The architectural member is a doorjamb pillar featuring four niches housing *chaturbhuja* female deities arranged vertically. All the niches are carved with four-handed female deities who hold a *padma* in their upper right hand, *kamandalu* in their natural left hand, their natural right hand is shown in *varadamudra* and the upper left hand holds some indistinct object. All the niches are attended by lady figures on either side. The doorjamb would have formed part of either a Saivite or a Devi shrine at Bayana.



Accession No.- BY-595

Identification- Brahma

Description- The architectural member consists of a niche housing a male *chaturbhuja* deity depicted with a pot-bellied form. He is seated in *lalitasana* upon a pedestal. His natural right hand is shown in *abhaya mudra*; the upper right hand holds a *sruga*; the upper left hand holds a *pustaka*; and the natural left hand holds a *kamandalu*. The deity is adorned with a *jatamukuta*, *karnakundalas*, *hara*, *yajnopavita*, *kankana*, *uttariya*, and *nivi*. He bears a distinct beard, and his facial expression conveys serenity and composure. Based on these iconographic attributes, the deity can be identified as Brahma, the creator in the Hindu trinity. To the right of the niche appears another male divine figure seated in *utkutitasana*. He wears a *kiritamukuta* and follows a similar drapery and ornamentation scheme as the principal deity and possibly holds a *padma* in his surviving right hand.

It seems that from here a Navagraha panel would have begun with Surya shown as the first *graha*.



Accession No.- BY- 597

Identification- *Kichaka*

Description- The architectural member is a *bharavahaka* or *kichaka* essentially a weight-bearer made as pillar capital.



Accession No.- BY- 598

Identification- Broken sculpture

Description- The architectural member is a broken fragment of a sculptural image, of which only a portion of the torso survives. The preserved section shows the hands displayed in a *mudra*, while the remaining attributes are too damaged to be clearly identified. Due to the fragmentary condition of the sculpture and the absence of discernible iconographic features, a precise identification of the deity is difficult, however, there is possibility that he is a *makarapurusha*.



Accession No.- BY-599

Identification- Female figure

Description- The architectural member features a female figure standing in *katyavalambita* pose within a niche. The top right profile is broken, hence other attributes are now lost.



Accession No.- BY-600

Identification- *Bharavahaka*

Description- The architectural member features a weight-bearer *bharavahaka* figure depicted with bovine face.



Accession No.- BY-601

Identification- *Chhatra*

Description- The architectural member represents the broken crowning portion of an idol. It features a three-tiered *chhatra* surmounted by an *amalaka*. On either side of the composition appear caparisoned *gaja*, symmetrically arranged as part of the decorative scheme. The backrest is further embellished with semi-divine flying figures, each holding a *mala* in their hands, suggestive of celestial attendants in adoration. At the centre of the configuration, directly above the *chhatra*, a male figure is shown in flight holding a *sankha* in his hands. The arrangement of the parasol, *amalaka*, elephants, and celestial figures emphasises the exalted and divine status of the principal image to which this crowning element originally belonged. The presence of *sankha* in his hands confirms the central idol to be of Bhagavana Vishnu.



Accession No.- BY-603

Identification- *Mithuna sakha*

Description- The architectural member consists of a broken shaft of a doorjamb. It is articulated into two distinct *sakhas*. The left *sakha* is a *pushpasakha*, ornamented with floral motifs, while the right is a *mithunasakha* incorporating two sculpted niches. The upper niche depicts a couple engaged in an amorous embrace, whereas the lower niche portrays a couple standing in close proximity to one another. The entire member is presently in a weathered condition, resulting in the loss of finer sculptural details.



Accession No.- BY-604

Identification- A man fighting a *simha*

Description- The architectural member features a human figure trying to tame and control a *simha* standing in front of him.



Accession No.- BY-605

Identification- Vishnu

Description- The architectural member depicts a male *sthanaka chaturbhuja* deity standing within an ornate niche. His natural right hand is broken; the upper right hand holds a *sankha*; the upper left hand holds a *chakra*; and the natural left hand holds a *padma*. He is adorned with a finely carved *kiritamukuta* and wears *karnakundalas*, *hara*, *uttariya*, *kankana*, *katisutra*, *urudama*, *nivi*, and *mala*. The image is broken from the knees downward; however, based on the preserved attributes, the deity can be identified as Vishnu. The niche is further enriched by a *simhavyala* depicted on the rear side, completing the sculptural composition.



Accession No.- BY-607

Identification- Female figure

Description- The architectural member features a female figure holding a *kamandalu* in her left hand. She is well elaborate *hara*, *keyura*, *uttariya*, *kankana*, *katisutra*, *urudama*, and *nivi*. The figure is broken in two halves from the waist.



Accession No.- BY-611

Identification- Female attendant figure

Description- The architectural member features a female figure standing in *katyavalambita* pose with her right-hand resting on her thigh and left hand holds an indistinct object.



Accession No.- BY-612

Identification- Two male deities

Description- The architectural member features two male deities seated in *lalitasana* upon a pedestal. They are depicted as *dvibhuja*, each holding a water-pot (*kamandalu*) in their left hand. The figures are framed between *ratnapattikas*, which enhance the ornamental character of the composition. The figures might be identified as two *grahas* of a *Navagraha* panel.



Accession No.- BY-613

Identification- *Uttaranga* with Vishnu and Siva

Description- The architectural member represents the broken *uttaranga* (upper lintel) of a doorjamb. It features two principal niches at either end, with a central band comprising five smaller niches. The left niche enshrines a male *chaturbhuja* deity seated in *lalitasana*.

His natural right hand is in *abhaya mudra*; the upper right hand holds a *padma*; the upper left hand holds a *sankha*; and the natural left hand holds a *chakra*. He is adorned with a *kiritamukuta*, *karnakundalas*, *hara*, *uttariya*, and *nivi*. Based on these attributes, the deity is identifiable as Vishnu. The right niche presents a comparable seated composition, though with different attributes and ornamentation. Here, the natural right hand is in *abhaya mudra*; the upper right hand holds a *trisula*; the upper left hand holds a *sarpa*; and the natural left hand holds a *kamandalu*. The deity wears a *jatamukuta* along with *karnakundalas*, *hara*, *uttariya*, and *nivi*. These attributes identify the figure as Siva. The central band contains five niches with first four having deities seated in *lalitasana*, representing four of the *Navagrahas*, the last niche has last two *grahas* Rahu and Ketu together.



Accession No.- BY-614

Identification- *Gandharvas*

Description- The architectural member features three semi-divine flying figures, each holding a *mala* in their hands. The figure on the left is male, while the remaining two are female. All three are richly ornamented, wearing elaborate jewellery and flowing drapery that enhances the sense of movement. The central female figure additionally holds a flower in both hands, further emphasising the celebratory and devotional character of the composition. Based on their iconography and posture, these figures may be identified as *Gandharva* or *maladhari*s, likely forming part of a larger celestial procession or decorative sequence that is now fragmentary and incomplete.



Accession No.- BY-615

Identification- *Gajathara*

Description- The architectural member is a broken basal moulding of a temple featuring *gajas* with their trunks intertwined.



Accession No.- BY-616

Identification- Female divine figure

Description- The architectural member features a female divine figure adorned with an elaborate *jatamukuta*, along with *karnakundalas*, *hara*, and *keyura*. The sculpture is mutilated from the waist downward, resulting in the loss of the lower attributes and pedestal details. She is depicted as *chaturbhuja*, with her natural hands joined together. The upper right hands seem to hold *sruka* and *sruva*. Owing to the damaged condition and the absence of clearly identifiable attributes, precise identification remains uncertain with a possibility that the deity is identifiable as Brahmani.



Accession No.- BY-617

Identification- Brahma

Description- The architectural member consists of a central niche flanked by subsidiary niches on either side. The principal niche enshrines a male *chaturbhuja* deity seated in *lalitasana*. His natural right hand holds an *akshamala*; the upper right hand holds a *sruka*; the upper left hand holds a *pustaka*; and the natural left hand holds a *kamandalu*. He is distinguished by a prominent *jatamukuta* and a beard, and is adorned with *karnakundalas*, *hara*, *uttariya*, *yajnopavita*, *kankana*, and *nivi*. There is possibility that he is shown as tricephalic. The subsidiary niches house female attendant figures. Based on these attributes, the deity may be identified as Brahma, accompanied by attendants.



Accession No.- BY-618

Identification- Vishnu

Description- The architectural member represents the continued portion of the backrest of a larger sculptural panel. Within the central niche sits a male *chaturbhuja* deity depicted in *lalitasana*. His natural hands are mutilated; the upper right hand holds a *chakra*, while the upper left hand holds a *gada*. The deity wears a *kiritamukuta* along with *karnakundalas*, *hara*, *uttariya*, *yajnopavita*, *kankana*, and *nivi*. He is attended by two

female figures housed within subsidiary niches on either side. Based on these iconographic attributes, the deity can be identified as Vishnu, accompanied by attendants. To the right of the niche appears a *makara-vyala* with its mouth rendered open, with remnants of a *makarapurusha* standing atop it. The upper left portion of the member features another similarly composed male *chaturbhuja* deity. His natural right hand holds a *padma*; the upper right hand holds a *chakra*; the upper left hand holds a *gada*; and the natural left hand holds a *sankha*. Although the figure is weathered, the preserved attributes clearly indicate that the deity is identifiable as Vishnu.



Accession No.- BY-619

Identification- *Gandharvas*

Description- The architectural member is a broken fragment of a larger sculptural panel. It depicts three semi-divine figures shown in flying motion, each holding distinct attributes. The figure on the left appears to hold a *kamandalu* in one hand and possibly a *padma* in the other. The central figure is shown playing a flute, while the figure on the right is heavily mutilated and its attributes are no longer discernible. These figures may be identified as *Gandharvas*, likely intended as celestial attendants accompanying a central deity that is now lost.



Accession No.- BY-620

Identification- *Padmadharini*

Description- The architectural member features a female figure standing in *katyavalambita* pose with her right hand holding a *padma* whilst the left hand rests on her thigh. Her hair is arranged in *dhamilla* and can be seen wearing *karnakundalas*, *hara*, *uttariya*, *kankana*, *nivi* and *nupura*. She can be identified as a *Padmadharini*.



Accession No.- BY-621

Identification- Vishnu

Description- The architectural member niche houses a male *chaturbhuja* deity seated in *lalitasana* pose on a pedestal. His natural right hand is in *abhaya mudra*, upper right hand holds a *chakra*, upper left hand holds a *gada* and natural left hand holds a *sankha*. The niche is flanked by a subsidiary niche on either side housing a male attendant figure. The central deity can be identified as Vishnu accompanied by attendants.



Accession No.- BY-622

Identification- Vishnu

Description- The architectural member is a broken fragment of a larger sculptural panel designed in an arched form. The central niche houses a male *chaturbhuja* deity seated in *lalitasana*. His natural right hand holds a *sankha*, upper right hand holds a *chakra*, upper left hand holds a *gada*, and natural left hand holds a *padma*. Based on attributes the deity can be identified as Vishnu. The rear end of the niche features a *makaravyala* with *makarapurusha* on top.



Accession No.- BY-623

Identification- Yoga-Narayana

Description- The architectural member is a broken fragment of a larger sculptural panel designed in an arched form. The apex portion features a beautifully carved niche constructed upon circular pilasters, surmounted by a *sala-kuta* of the Nagara style and ultimately crowned by an *amalaka*. The central niche houses a male *chaturbhuja* deity seated in *padmasana*. His natural pair of hands are held in *dhyana mudra*, while the upper pair hold *padma*. The compositional symmetry and meditative posture emphasise the contemplative character of the deity. The deity is identifiable as Yoga-Narayana. The subsidiary niches flanking the central figure on either side contain female attendant figures. Additionally, remnants of other

seated deities continuing the sculptural sequence are visible, indicating that the fragment once formed part of a larger and more elaborate iconographic programme.



Accession No.- BY-624

Identification- Male divine figure

Description- The architectural member represents a broken portion of a backrest. The apex features a beautifully carved niche constructed upon circular pilasters, surmounted by a *gavaksha* and a *sala-kuta* of the Nagara style, and ultimately crowned by an *amalaka*. Within the niche sits a male *chaturbhuja* deity in *padmasana*. His natural hands are held in *dhyana mudra*, while the upper pair holds *padma*. He is flanked on either side by female attendant figures. Based on these attributes and the meditative iconography, the deity may be identified as Yogasanastha Vishnu.

Along the right curvature of the backrest is another male *chaturbhuja* deity depicted in *lalitasana*. His natural right hand holds a *padma*; the upper right hand holds a *gada*; the upper left hand is broken; and the natural left hand holds a *sankha*. Based on these attributes, the figure can be identified as Vishnu. Further to the right, remnants of another deity are visible; however, the figure is mutilated from the waist upward, rendering identification difficult.



Accession No.- BY-625

Identification- Ganesa

Description- The architectural member features a male anthropomorphic deity seated in *lalitasana* pose on a pedestal within a niche. His head is of a *gaja* and body of a human. He is depicted *chaturbhuja* in which his natural right hand holds a *mulaka*, upper right hand holds a battle-axe, upper left hand holds an *ankusa* and natural left hand holds a *modakapatra*. Based on attributes the deity can be identified as Ganesa.



Accession No.- BY-626

Identification- Nairrita

Description- The architectural member features a male *sthanaka* deity standing in *tribhanga* pose within a niche. He is depicted *dvibhuja* in which his right hand holds a *khadga* and left hand holds a *khetaka*. A human head can be seen as the base. The deity is identifiable as *Dikpala* Nairrita.



Accession No.- BY-629

Identification- Broken Vishnu Panel

Description- The architectural member is a broken fragment belonging to a much larger sculptural panel. On the left side appears a male attendant figure; below him are visible remnants of a *gada*, suggesting that the fragment originally formed part of a larger Vaishnava composition. On the right side stands a female attendant figure depicted in *katyavalambita* pose. She holds a *padma* in her right hand, while her left hand rests gracefully upon her thigh.



Accession No.- BY-630

Identification- Siva

Description- The architectural member features a male *chaturbhuja* deity seated in *lalitasana* pose on a pedestal. His natural right hand is in *varada mudra* holding an *akshamala*, object held in upper right hand is broken but based on remnants can be identified as *trisula*, upper left hand holds a *sarpa* and natural left hand holds a *kamandalu*. Based on attributes the deity can be identified as Siva.



Accession No.- BY- 631

Identification- Yama

Description- The architectural member depicts a male divine figure standing within a niche. The deity stands in *katyavalambita* pose, with his right hand resting on his thigh and his left hand holding what appears to be a *khatvanga*. His hair is arranged in an elaborate coiffure, and he is adorned with *karnakundalas*, *hara*, *uttariya*, *kankana*, and *nivi*. A buffalo is depicted seated upon the pedestal, serving as his *vahana*. Based on these attributes, the deity can be identified as Yama, the directional guardian (*dikpala*) of the southern direction.



Accession No.- BY-633

Identification- Possibly Siva

Description- The architectural member features a male divine figure seated in *lalitasana* upon a pedestal. He is depicted as *chaturbhuja*, with the natural right hand in *varadamudra* holding an *akshamala*. The upper pair of hands are broken, and the natural left hand seems to hold a *kamandalu*. The head of the deity is mutilated; however, the surviving ornamentation includes *karnakundalas*, *hara*, *keyura*, *kankana*, *nivi*, and *mala*. The deity seems to be Siva based on the surviving attributes.



Accession No.- BY-634

Identification- *Padmadharini*

Description- The architectural member features a female figure standing within a niche. Her right hand holds her drapery, while her left hand holds a *padma*. Her hair is arranged in an elaborate *dhammilla*, and she is adorned with *karnakundalas*, *hara*, *uttariya*, *kankana*, and *nivi*. She may be identified as a *Padmadharini Surasundari*.



Accession No.- BY-635

Identification- Indrani

Description- The architectural member features a frieze with a centrally seated female deity flanked by two female attendant figures on either side. The central deity is seated in *lalitasana* upon a pedestal. She is depicted as *chaturbhuja*: her natural right hand holds an *akshamala*; the upper right hand possibly held a *sruka*; the upper left hand holds a *sruva*; and the natural left hand holds a *kamandalu*. She wears a

jatamukuta and is adorned with *karnakundalas*, *hara*, *keyura*, *kankana*, *uttariya*, *nivi*, and *nupura*. She is flanked by identically composed female attendant figures on either side, each holding a *mala* and dressed in a similar ornamental scheme. Based on these attributes, the central deity can be identified as Brahmi, attended by *maladharinis*.



Accession No.- BY-636

Identification- *Chamaradhari*

Description- The architectural member features a male figure standing in *katyavalambita* pose holding a *chamara* in his right hand while the left hand rests on his thigh. He can be seen wearing *karnakundalas*, *hara*, *keyura*, *uttariya*, *katisutra*, *urudama*, *nivi* and *mala*. Based on attributes he can be identified as *chamaradhari*.



Accession No.- BY-637

Identification- Female Head

Description- The architectural member is a broken fragment of a large sculpture. The head survives along with some portion of the backrest. The lady has beautifully arranged hair arranged in a side-bun as well as up-do. She also wears a round ornate *karnakundala*.



Accession No.- BY-639

Identification- *Matrika*

Description- The architectural member features remnants of a deity seated in *lalitasana* pose on a pedestal with a child lying on its lap. The attributes are largely lost henceforth accurate identification is difficult but the deity seems to be a *Matrika*.



Accession No.- BY-640

Identification- Bust of male figure

Description- The architectural member features the bust of a male figure wearing a *karandamukuta* and ornate with *karnakundalas*, *hara*, and *mala*.



Accession No.- BY-641

Identification- Chakrapurusha

Description- The architectural member is a backrest of a larger sculptural panel. It features a male figure standing in *katyavalambita* pose. His right hand holds a *chakra* whilst the left hand simply rests on his thigh. The figure is identifiable as Chakrapurusha, meaning it belonged to a Vishnu panel. A diminutive human figure can be seen seated at the base.



Accession No.- BY-642

Identification- Yamuna on a temple doorjamb

Description- The architectural member features a female figure standing in *katyavalambita* pose. Her right hand holds a *kamandalu*, while the left hand rests gracefully upon her thigh. Her hair is arranged in a distinctive updo, and she is adorned with *karnakundalas*, *hara*, *kankana*, *uttariya*, and *nivi*. On the left side of the pedestal appears a tortoise (*kurma*), which confirms her identification as River Goddess Yamuna. It must have formed part of a temple doorjamb.



Accession No.- BY-643

Identification- Ganga on a temple doorjamb

Description- The architectural member features a female figure standing in *katyavalambita* pose with her right hand resting on her thigh and left hand holding a water-pot. On the base, a *makara* image is carved confirming the identification of the figure as River Goddess Ganga. It would have formed part of a temple doorjamb.



Accession No.- BY- 644

Identification- Vishnu

Description- The architectural member represents the continued portion of a broken backrest featuring a similarly composed niche. Within the niche sits a male *chaturbhuja* deity in *lalitasana* pose. His natural right hand is shown in *varada mudra*; the upper right hand holds a *gada*; the upper left hand holds a *padma*; and the natural left hand holds a *sankha*. The deity is flanked by female attendant figures housed within subsidiary niches on either side, completing the symmetrical composition. Based on these iconographic attributes, the deity is identifiable as Vishnu, accompanied by attendants. The upper right portion of the backrest preserves faint remnants of another divine figure, now largely lost due to damage and weathering.



Accession No.- BY-645

Identification- *Makaravyala*

Description- The architectural member features a *makaravyala* with its mouth rendered open in a dynamic posture. Seated atop the creature is a human figure holding a water-pot, in one hand.



Accession No.- BY- 647

Identification- *Matrika* Panel

Description- The architectural member is a frieze comprising five niches, each housing a *chaturbhuja* deity seated in *lalitasana*. The first (left) niche enshrines a female deity whose natural right hand is in *abhaya mudra*; the upper right hand holds a *sula*, the upper left hand holds possibly a *pustaka/ khadga*, and the natural left hand holds a rooster. Based on these attributes, she may be identified as Kaumari. In the second niche, the deity's natural right hand is in *abhaya mudra*; the upper right hand holds a *gada*, the upper left hand holds a *chakra*, and the natural left hand holds a *sankha*. These attributes identify her as Vaishnavi. The third niche contains a female anthropomorphic deity with the head of a boar and the body of a human. Her natural right hand is in *abhaya mudra*; the upper right hand holds a *gada*, the upper left hand holds a *chakra*, and the natural left hand holds a *sankha*. She can be identified as Varahi. In the fourth niche, the deity's natural right hand is in *abhaya mudra*; the upper right hand holds a *vajra*, the upper left hand holds a *sakti*, and the natural left hand holds a *kamandalu*. These attributes correspond to Indrani. The fifth and final niche is distinctive in housing a male anthropomorphic deity with the head of an elephant and the body of a human. His natural right hand holds a tusk; the upper right hand holds a battle-axe; the upper left hand holds a *padma*; and the natural left hand holds a *modaka-patra*. Based on these attributes, he may be identified as Ganesa. The panel thus represents four of the seven *Matrikas*—with Brahmi, Mahesvari and Chamunda absent from the composition. This seems quite interesting as the last *Matrika* as per sequence of their representation is Chamunda who sits/ stands by the side of Ganesa, but here in this panel that position is acquired by Indrani with Chamunda missing from the frame.



Accession No.- BY-648

Identification- Doorjamb of a Vishnu temple

Description- The architectural member consists of a broken pillar fragment densely sculpted with niches housing divine male figures. The fragment features a central niche constructed upon a slender circular pilaster and crowned by an arch. This principal niche is flanked on either side by similarly composed subsidiary niches. The sculptural programme is arranged in three vertical registers, with the niches gradually increasing in size toward the bottom.

The top register features a male *chaturbhuja* deity seated in *lalitasana* pose. His natural right hand is in *varada mudra*; the upper right hand holds a *gada*; the upper left hand holds a *sankha*; and the natural left hand appears to hold a *padma*. The deity is adorned with a *kiritamukuta*, *karnakundalas*, *hara*, *uttariya*, *kankana*, and *nivi*. A distinct *srivatsa* symbol is visible at the centre of his chest. The subsidiary niches flanking this register contain partially carved female figures, of which only half profiles survive. Based on these attributes, the deity in the top register can be identified as Vishnu, accompanied by female attendants.

The middle register presents a similar seated composition, though the sequence of attributes differs. Here, the natural right hand holds a *sankha*; the upper right hand holds a *padma*; the upper left hand holds a *gada*; and the natural left hand possibly holds a *chakra*. Despite variation in the arrangement of attributes, the iconographic schema remains consistent with representations of Vishnu.

The lowest register features a male *sthanaka chaturbhuja* deity. His natural right hand holds a *padma*; the upper right hand holds a *sankha*; the upper left hand holds a *chakra*; and the natural left hand holds a broken object, which—based on surviving traces—can be identified as a *gada*. The deity is ornamented with a *kiritamukuta*, *karnakundalas*, *hara*, *uttariya*, *kankana*, *katisutra*, *urudama*, *nivi*, and *mala*. Based on these attributes, this figure is also identifiable as Vishnu. The right subsidiary niche of the lowest register is largely broken; however, surviving portions of the legs indicate that it likely once housed a female attendant figure.

Based on the repetition of iconographic features across the registers, it is plausible that the temple from which this fragment originated was dedicated to Vishnu.



Accession No.- BY-651

Identification- Nandi

Description- The architectural member features a caparisoned bull figure identifiable as Nandi which would have formed part of a Siva temple.



Accession No.- BY-259

Identification- Female Figure

Description- The architectural member features a mutilated female figure holding a dagger in her right hand. The rest of the details are difficult to ascertain due to mutilation. The profile of her body is quite twisted.



Accession No.- BY-263

Identification- Mutilated statue

Description- The architectural member features a male and female figure standing upon a pedestal, both with their heads now mutilated. The male deity occupies the central niche and stands in *katyavalambita* pose. He is adorned with *kankana*, *mala*, and *nivi*. The female figure, positioned beside him, wears a *nivi* and *uttariya* and is likely depicted as an attendant to the central deity. Due to the loss of the heads and the absence of clearly identifiable attributes, a definitive identification of the principal figure remains uncertain.



Accession No.- BY-Archive 01

Identification- Headless *tirthankara* statue

Description- This image came to notice while perusing the ASI photo archival data. It was found in the premises of Usha Mandir and was photographed in 1904-05. This sculpture shows a Jain tirthankara seated on a lion pedestal. On the base Gomedha Yaksha is seated to our left, identifiable with his face which is of cattle and Yakshi to our right. Yakshi should be Ambika because of her pairing with Gomedha Yaksha. Gomedha Yaksha is possibly seated on an elephant *vahana* and holds a *gada* in his right hand whereas the Yakshi is possibly seated on a *naravahana*. This helps in identification of the tirthankara as Arishtaneminatha and the divine attendant carved to the left of the seated tirthankara should be identified either as Vasudeva or Samkarshana, who as per tradition are the cousins of Arishtaneminatha and serve as attendants to him. The *vahanas* are the Gomedha Yaksha and Ambika Yakshi

are quite unusual, possibly not noticed before. The presence of Arishtaneminatha at Usha mandir confirms the presence of some important Jain temple in the vicinity at Bayana and the association of *tirthankara* who was born at Sauripura near Mathura is also significant here.



Accession No.- BY-Archive 02

Identification- Architectural fragment of a Jain temple

Description- This image came to notice while perusing the ASI photo archival data. It was found in the premises of Usha Mandir and was photographed in 1904-05. It shows an architectural fragment which has two seated Jinas in *dhyanamudra* attended by standing Jinas in *kayotsargamudra*. A makaravyala topped by a dancing male figure on its corner further enhances the beauty of the architectural piece. The identification of the Jina figures is not possible but this finding again confirms the presence of a Jain temple and possibly Jain community at Bayana during the medieval period before the arrival of iconoclasts. Another broken fragment in the photograph is not identifiable.



Accession No.- BY-Archive 03

Identification- Sarasvati murti

Description- This image came to notice while perusing the ASI photo archival data. It was found in the premises of Usha Mandir and was photographed in 1904-05. The sculpture was carved inside an architectural niche of a temple. The natural hands of the seated deity are broken and in her upper left hand she holds a manuscript and in her upper right hand she is holding a lotus. She is sitting in *lalitasana* on a lotus throne and a swan is carved near her feet. The deity is adorned with *kanthahara*, *keyura*, *nupura*, *kankana*, exceptional *karnakundalas*, *nivi*, *mala* and a beautiful *dharmilla*. The goddess is identifiable as Maa Sarasvati, the *devi* of *jnana*. It is one of her most beautiful carvings of this period, particularly in this area of Braj.

Kirttimukhas:

The collected assemblage includes multiple representations of *kirttimukha*, the “Face of Glory,” originating from various sections of the temple. These *kirttimukhas*, typically depicted as fierce leonine masks with gaping mouths and stylised features, function as protective and auspicious motifs within temple architecture.



BY-254



BY-254



BY-257



BY-574



BY-602



BY-606



BY-608



BY-609



BY-610



BY-632



BY-638



BY-649



BY-650

Concluding remarks:

On the basis of the study of all the sculptural remains, it can be concluded that Bayana was a thriving city of the medieval India before the arrival of the Islamic people. There were a number of temples dedicated to Bhagavana Vishnu, Siva, Maa Sakti and Jain deities. Out of about 94 sculpture pieces, 16 are of Bhagavana Vishnu, though many in fragments which might have formed part of a single larger sculpture. But it is for sure that Bhagavana Vishnu was the most prominent deity for the devotees of the town. Seven images are identifiable as of Maa Sakti or her forms including *Saptamatrikas* and Sarasvati. Two images are of Bhagavana Siva and one is of Nandi along with two sculptures of Uma-Mahesvara. One image is of Bhagavana Ganesa and two images are of Bhagavana Brahma. Out of *dikpalas*, only three: Vayu, Nairrita and Yama survive with an image of each of them. One *Navagraha* panel also partly survives. About ten images may qualify as *Surasundari* or semi-divine damsels. Rest are various architectural fragments consisting of varieties of *bharavahakas*, dancers, *vyalas*, *gandharvas*, *maladharis*,

about a dozen *kirttimukhas* etc. and a number of pieces are too fragmentary for any identification. However, the most important finding of this study is the presence of thirteen doorjamb pieces, of which six belong to various Vishnu temples, four belong to various Siva temples and three cannot be associated with any deity due to their fragmentary nature. But the presence of thirteen different pieces of doorjambs, of which many would not form part of a single shrine, confirms the presence of a number of temples at Bayana which were brutally destroyed by the iconoclasts in a bid to snatch away the Hindu identity of this prominent town. A number of Hindu temple pillars have been used in various mosques in the town and possibly in other structures as the insignificant number of broken pieces does not tally with the grandeur of pre-Islamic Hindu structures at Bayana.

Further readings:

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