

From Pillars To Stupas : Archaeological Remains And Cultural Expressions At Major Buddhist Sites.

Dr. Rajani Singh^{1*}

^{1*}Post Doctoral Fellow, ICHR, Delhi
Mail id – rajanisinghdu@gmail.com

Abstract

In the Mauryan period, a capital or head (Shirsh) was placed on top of a **yashti** or stick for making pillars. The height of the **Laat (Yashti, Latthi, Laat)** was about 40 to 50 feet and its base was made up of heavy stone. This stone was fixed in the form of a post by making a hole in it. The figure of an animal was made on top of the pillar, which was called capital or head. The imprint of the excellent art of Mauryan craftsmen is also found in these pillars. The pillars of Mauryan period have a special shine. These being made in equal proportion shows the craftsmanship of the artists of that time. Due to these characteristics, Mauryan pillars are unique in the art world. Apart from this, if the meaning of the head is also considered, then we see a unique material in Indian art and it also has an unmatched place in world art.

Key words: Buddhism, Pillars, Ashoka, Gupta, Seal, Sealing, Temple

How to cite this article: Singh R. From Pillars To Stupas: Archaeological Remains And Cultural Expressions At Major Buddhist Sites. Int J Drug Deliv Technol. 2026;16(34s):224-229. DOI: 10.25258/ijddt.16.34s.28.

Introduction:

Due to the symbolic importance of these pillars being related to the life of Lord Tathâgata, they have been very popular and extremely important in Buddhism as well.¹ Many pillars were also constructed in the Gupta period. Most of them are made of stone. However, the Mehroli pillar is made of iron. Ashoka had got them constructed to engrave religious texts for the propagation of Buddhism. But some pillars in the Gupta period are victory pillars indicating major victories; some are flag pillars with religious symbols while some are memorial pillars indicating the construction of a temple or death in a war. The study examines selected Buddhist sites in Eastern Uttar Pradesh and adjoining regions—Piprahwa, Ganwaria, Kapilvastu (in present-day Nepal), Shravasti, Kaushambi, Sarnath, and Kushinagar—using pillars and minor archaeological remains to analyze the cultural expressions and imprints of Buddhism.

These pillars are different from the Ashoka era pillars. Their lower parts are not circular and neither are they polished smooth. Ashoka had got these pillars constructed for the propagation of his religion, which are amazing and unique from the religious point of view and are the best and unique examples from the point of view of art and craft. In Marshall's opinion, these are the best craftsmanship found in India.

When the Emperor Ashoka visited '**Lumbini Village**', the birthplace of Buddha; Pillars had been built on the same route. Most prominent in this plan was the Lion Pillar of Sarnath, which was erected by Ashoka at the place where Buddha delivered the first sermon or Dhammachakra Pravartan. Many pillars of Ashoka are also found in the Eastern Uttar Pradesh region. A pillar is also found from Shravasti, (the capital of Kosala district). The sixth pillar from Kaushambi, the capital of Vatsa district, the seventh pillar from Varanasi, the capital of Kashi district, was placed at the

spot where Buddha turned the **wheel of Dharma**.² These pillars were made from stones brought from mines of Chunar. The main purpose of building Ashoka's pillars was to give a message to the coming generations. It was to propagate the religion that was in his heart. Many scholars believe that the idea of these pillars was Ashoka's own original idea. Many scholars consider it to be an imitation of the ancient Iranian Darayush pillars. Especially in the idea of **Dharmachakradhwaj** or the lion head of Sarnath was his original idea.³

Monolithic stupa pillar of Sarnath, it was made by cutting a single stone; it is square in shape, with three columns between two pillars. Its length is 264 centimeters and height is 156 cm in each direction. Above the pillars is the round wall. The entire instrument has the shining glow of the Ashoka period⁴

Pillars of Ashoka period – In the 'Long pillars of Ashoka, there are bells on which animal heads are found. Ashoka's originality is clearly visible in this. The emperor had a great ideal related to religion in his mind. Fa-hiyan has described only 6 pillars and Yuvan Chang has described the 15 pillars of Ashoka and the main stupas in the Eastern Uttar Pradesh area are as follows-

- 1- **Pillars of Shravasti** - There were two stone pillars on either side of the gate of Jetavan Vihar. These were 70 feet high. Over the pillar on left side was Chakra and on right was vrishabha.
- 2- **A Pillar in Kapilavastu**- Which was in front of the pillar of Krakuchhanda Buddha, had a lion and a title on his head and the inscription on it had the story of **Parinirvana**. It was 30 feet high.
- 3- **Pillar of Kanakamuni Buddha in Kapilavastu**- The height is more than 20 feet. This pillar had the statue of lion on the top and the article mentioned the parinirvana of Kanakamuni. This is the Ashoka Pillar found in Nigliwa village which is towards

*Author for Correspondence: rajanisinghdu@gmail.com

north-east from Kapilvastu. It is written in its inscription that the stupa of Kanakamuni was expanded and doubled. It was established in the 20th year of the reign of Ashoka (250 A.D.).

- 4- **The pillar of the Lumbini-** This pillar had a horse statue on the top. According to Yuvan Chah, it was struck by lightning in the middle. He did not describe the inscription on the pillar. According to Fahyaan, it mentioned the birth of Buddha. This was the most economically respected pillar of Ashoka, which he installed at the birthplace of Buddha and in the inscription states that "Lord Shaky Buddha was born here. The emperor himself came here and worshiped. The pillar was erected on a stone altar or altar was also built around the pillar. ¼fkyk FkHks mlkfirs½
 - 5- **A pillar on Sarnath** road which was identified by Smith as the Standing idol of Laa Bhairava in the Sanskrit University. It was demolished in 1908 riots.
 - 6- **Sarnath pillar-** It was more than 70 feet high. This stone was as soft as jasper, soft-touching and full of shining. Buddha first gave sermon at this place.⁵
- Two stone pillars of Mauryan period were found in Kaushambi.⁶

First Inscription

This inscription is monolithic; its top part is broken. There is no inscription engraved on many Ashoka era pillars.⁷ The design of these pillars of Kaushambi is similar to the pillars of Allahabad, Delhi, Lauria Nandangarh etc. Cunningham had observed this pillar in 1862-63. According to him the height of this pillar was 34 feet.⁸

Second Pillar of Kaushambi

This pillar is situated in Allahabad Fort. The construction style of this monolithic pillar is similar to the above mentioned pillar. Its total height is 42 feet 7 inches and it is 35 feet above the ground. Its top part is broken. On its upper part, lotus and madhchakra are made. The sub-section part is decorated with flowers and leaves. Both these pillars are made of Chunar stones and are shiny like glass due to the special polish of Mauryan period.

The remains of the pillars found in this area serve as the primary archaeological source for the literary descriptions of Yuan-chang. Among them the lion idol pillar was prominent. This is the best developed form of art and architecture of the Ashoka period. It has many parts-

A square base stone, into which the part of a square toll sump was placed, **Stambh-yashti or high pillar** look like a cow tail, **Purna-Ghat** which has a large and swollen septum with wavy petals protruding outwards, round shape stone which called **Purna ghat or pedestal** on which four great sacred animals and **four small chakras** are marked, **four lions** are sitting back to back, **Mahachakra**.⁹ The four animals depicted on the pillar symbolize four major events in the life of the Buddha.¹⁰

Elephant is the symbol of Buddha's entry into the womb, Ox is the symbol of birth and lion is the symbol of Shaky dynasty and Horse is the symbol of Mahabhinishkramana of the great Buddha.¹¹

Similarly, Chakra is deprived of Dharmachakra Pravartan. Rorand¹¹ considers these animals to be associated with seasons,

Vasudev Sharan Agarwal is of the opinion that the four 'animals' made on 'round stone' and the four animals have been pointed by the artist towards the four directions. There are spokes in all the four Chakras' which represent **Dharma Chakra**. The four noble truths of the Dharma Chakra are elaborated into¹² and different types. By inverting 12 times, this 24 dependent arising.¹³

Zamania Pillar of Ghazipur- This pillar is situated in Zamania tehsil of Ghazipur district.¹⁴ Zamania is about 40 km east of Banaras. There is a huge high mound in the middle of the fields about 5 km and 4.5 km from Jamania town and railway station respectively. On one side of this mound is installed the stone pillar made by Ashoka which is known as '**Lathia Baba**', '**Bheem ki Lathi**'. This pillar is about 25 feet high from the ground. This Ashoka pillar is shiny polished like other places. The upper part in the shape of inverted lotus is broken, which has not been found yet. It seems that this pillar has cracked while standing due to lightning at some time. Like the Kaushambi inscription, no inscription is found on this pillar.

Mr. Cunningham¹⁵ observed this pillar in 1871-72 A. D. According to him, this pillar was 30 feet above the ground level and was buried 4 feet 7 inches under the ground.

Four stone slabs have been driven deep into the pillar to keep it standing straight. These four stones must have been joined together to form a strong platform up to the lower rough portion (1 foot 6 inch stone square) on the sides of the pillar. Due to the effect of time and environment, the platform part has been destroyed, but the four stones driven around it are keeping the pillar upright. Above this is a 20 feet high main pillar part (**Yashti**).

Above the **Yashti** is a 2 feet high bell shaped structure found. This is actually an inverted lotus (Purnaghat) as it was found in Ashoka's pillars. At the top was a 2 feet 6 inches high capital part with statues of eight lions facing outwards on all sides. The carving of these eight lions facing all four sides is similar to the roaring lions of Ashoka in Sarnath.

There is an unclear statue near the pillar, the features of the top portion of which has been erased or has been broken. This statue has been made on both the front and back sides, whose backs are joined to each other. Mr. Cunningham believes that this statue was installed on the upper part of the lion top; it seems that this statue part must have been decorating a place where both the front and back sides can be seen, while the pillar is seen from all sides. This statue part must have been the decoration of a side pillar of the archway of the Mahavihara or any such monument here, which

could be seen clearly by all the people entering through the gate and coming out from inside.

It is also particularly noteworthy that above the lion capital there can only be a **Dharmachakra** or **Buddhachakra** since the lion is a symbol of Lord Buddha.

According to Chinese traveller Faxian's¹⁶ descriptions, he had seen six pillars. Two of these were installed at the entrance of Jetavana Vihara situated in Shravasti. One lion top pillar was in Sankashya and the fourth was in between Kusinārā and Vaishali. 5 and 6 pillars were seen in Pataliputra. In the seventh century, Chinese traveller Hiuen Tsang has mentioned 15 pillars of Ashoka in which the names of Shravasti, Pataliputra and Sankisa are also mentioned.

Along with this, he also talks about the pillars with inscriptions erected in the memory of pre-Buddha **Krakuchhanda** and **Kanakamuni** near Kapilavastu. Along with this, he also describes a pillar etc. on the way from Kushinara to Sarnath.

Another important fact is that the lion capital certainly reveals the might and bravery of Buddhism. For Ashoka, creating divisions in the Sangha was an important problem and to explain the seriousness of this matter, he installed pillars bearing lion capitals. As far as the installation of other animal figures on these pillars is concerned, it certainly shows the depth of involvement of Buddhism along with other sects. This was also a kind of warning for all the monks and nuns.

These pillars were also installed in Sanchi, Sarnath, Kaushambi because these places must have been great centers of Buddhist pilgrimage.

The fame of the pillar established by Ashoka is a proof in itself. The pillar of Sarnath is installed near the main preaching place. A part of this pillar made of Chunar sandstone is kept in the main hall of the museum of Sarnath. The symbols used on the pillars definitely have some purpose.

Lion (Singha) ; Buddha is said to be a Shakya (lion), one who is a chakravarti by birth. Here, Lion is considered as a symbol of Buddha's power.

Dharmachakra; In the middle of the Dharmachakra installed on the head of Singho there are 32 spokes. The spokes represent the 32 great qualities of Buddha. Also, this wheel can be considered as a symbol of Buddha's turning the wheel of Dharma.¹⁷

Elephant (Gaj); In the Buddha stories, the white elephant is considered especially sacred. The white elephant appears to the Buddha's mother during her pregnancy.¹⁸

Vrishabha; Associated with the zodiac sign of Buddha and also a symbol of agriculture¹⁹

Horses (Ashva); It is accepted as a symbol of a creature that never gets tired. It has a great significance in Buddhism that Buddha left home and kept on spreading the true religion by walking continuously without getting tired.²⁰

Row of swans (Hans); In Buddhism, swans are said to provide the right direction to the soul. Buddha was called **Hanspal**.²¹

Deer (Hiran); The first religious sermon given by Buddha was at Sarnath. Due to the name of Sarnath being Mrigadav, deer has significance.

Purnaghata; Purnakumbha Kanya is described in Lalit Vidhya which is related to the garden visit of Mayadevi.²²

All the parts of the pillar such as base stone, Yashti, Purnaghat, Golamand, animal top and Mahachakra, all these traditions were described in the Rigvedic period as well. Yagya yup is also an integral part of these pillars.²³ These pillars are called stupas in literature. It is possible that the pillars built during the Mauryan period would be a form of danda stupas.²⁴

There is also a decoration of Lotus (kamal) and Madhuchakran in Prayag Pillar. The trace of decoration which is seen in the Surface (phalak) of Sarnath Singh Pillar is not seen elsewhere. These include the difference because of its four chakras; there are very live figures of four reinforced animals. Their forms are grand and graceful, due to which liveliness has come in these figures. Their marking is a sign of the erstwhile art. The marking of these animals has been highly appreciated. Four lions are sitting in a grand posture in all four directions of this column.²⁵ The depiction obtained on the Mauryan columns besides the Sun, Chakra, Vaijayanti, Trees, Mayura etc.²⁶ In the architecture of this era, such underlined insists are found to be painted. Mauryan art-scriptures have been obtained from many places in North India, but this idol of Sarnath is a good example in terms of crafts. This pillar is built by cutting a large piece of sandstone of Chunar.²⁷, as well as waving in the lower part of the animals inscribed on the column, the petals of the flower are very beautiful. Dr. Vasudev Sharan Agrawal considers this artifacts to be complete. There are 24 spokes (tilli) in the cycle (chakra) which are symbols of Buddhism. In this cycle (chakra), **elephants** (gaj), **Taurus** (vrishaba), **Lion** (singha) and **Horse** (ashwa) are shown moving with speed which is called **Maha Ajayanya** in Buddhist literature. **Singh, Taurus, Elephant** and **Ashwas** are considered as a symbol of **Durga, Shiva, Surya and Indra**.²⁸ Phogal has also considered these animals to be ornamental.²⁹

Ashoka was a pracharak of Buddhism. He built the statue of Buddha during his time and instead of Buddha, he engraved these **animals, chakra and Bodhi tree**.³⁰ Dr. Vasudev Sharan Aggarwal is of the opinion that the four chakras on the round eggs and the four animals are depicted by the artist towards all four directions. In Buddhist literature, in the middle of such chakras, animals were also called **Dikchakrawal** in four gates and four directions.³¹ By the art thinkers from their own perspective Sarnath's pillar is praised for the craft of the top. Prof. Giving his views on this art, Krishna Dutt Rai writes that the craftsmen of the Mauryan period were so efficient and unique that it cannot be seen in the idols anywhere else. The craftsmen have used chisel, in which it is appropriate in terms of beauty and proportional abnormality. In fact, the review of martial is factual in terms of the entire luxury style, emotion, posture, etc. of this art. Although

Statue of lion of Sarnath is not unique but the third century A. D. is supreme among all developed arts in the east. Its craftsmen had experience of generations.

Kusinârâ

Parinirvana Temple

This temple was situated to the west of the main stupa. A.C.L. Carlyle first discovered this temple and the **Parinirvana statue** in 1876. While excavating the sanctum sanctorum of this mound, Carlyle found a 20 feet (6.1 m) tall statue of Tathâgata in Parinirvana posture situated on a high throne. This statue is made of spotted sandstone. In this, Buddha is shown lying facing west. Its head is facing north, the right hand is situated below the head and the left hand is situated on the thigh. The feet are on top of each other.³² Carlyle found this statue 10 feet below the surface while excavating in 1877. It appears that these types of statues were prominent in Kusinârâ and were also worshipped. He believed that this Parinirvana temple was built in the 11th century.

Sarnath

Main Temple

The ruins of this temple have been found about 20 feet away from the **Dhammrâjika Stupa**. In ancient times the name of this temple was **Mulgandhakuti Mahavihara**. The hut in which Buddha used to reside was probably called **Mulgandhakuti**. According to Mr. Dayaram Sahani, the height of this temple must have been similar to that of the Bodhi Gaya temple.³³ This temple has also been mentioned by the Chinese travelers who came in the seventh century.³⁴ It is described that Moolgandhakuti Vihara was meant only for Sangharam of bhikkus. This temple was built or rebuilt during the Gupta period.³⁵ Some scholars believe it to be up to the eighth century on the basis of the medieval floor made of pebbles and lime all around and the plain and carved stones of different periods in the outer part of the walls.³⁶ Hiuen tsang has written that this temple made of brick and stone has old stones also in it.³⁷ Adjacent to the stairs east of the temple, the remains of a hall are also found, which is medieval. The walls of this assembly hall are 2x5" thick and one foot foundation is made of brick and concrete. After studying the architectural style of this temple, archaeologists have ensured that this temple must have assumed a huge form in the Gupta period, but the evidence regarding its builder has not yet been found. The ancient floor of this temple is still present near the Mauryan Veshtani near the south cell.

Kaushambi

Under the courtyard of **Jetavan Vihara** a structure of four large buildings was constructed. In which **Gandhakuti, Karerikuti, Kosambakuti** and **Salalghar** or **Salkagar** were prominent.³⁸

Gandhakuti Bhawan

This structure was built by the Wealthy Seth **Anathpindaka** of Shravasti. There were residences of 80 prominent senior monks around this hut. It was built in the

middle of Jetavana Vihara for the residence of Lord Buddha.³⁹ This was the sacred place of Jetavanaram, which was a seven-storey hut made of wood. Because this hut was always full of fragrance, it was named **Gandhakuti**, only the symbol of this hut can be seen in the present time. In the 5th century A. D., Fa-hien had mentioned a beautiful statue made of sandalwood and a two-storey vihara made of brick in this hut. It was in a ruined state during the time of Hiuen Tsang in the seventh century A. D.

Kareri Kuti

This hut was built by **Anathpindaka**. It was one of the beautiful structures of Jetavana. In which pillars were used. A tree named Kareri was planted right in front of this building. On the basis that Lord Buddha had given sermons in this hut the building was named.

Kosamba Kuti and Salalghar

Kosamba Kuti was also donated by Dhanadya Seth, due to its proximity to the Kosamba tree, it was named Kosamba Kuti. Salalghar was also built by King Prasenjit of Kosala. It was named due to the presence of a fragrant tree called **Salal** at its door.⁴⁰

In the course of excavation from these Buddhist sites in eastern Uttar Pradesh, big structures such as the stupa are found to be evidence of Vihara, temples and residential structures. During the excavation, a lot of small archaeological remains are also found from here in order, such as the remains of large characters and small characters, remains of jewelery, stone tools, seals and sealing etc.

Evidence of burnt rice has been found from the excavations at the eastern Buddhist Vihara of Piprahwa. This Vihara might have been destroyed due to some fire because evidence of burnt antiquities has also been found from here. Excavations in the third part of the Buddhist Vihara on the southern side have yielded coins belonging to the Kushana period, copper objects, plates, matchboxes, stone weights, iron doors, etc.⁴¹

Earthen pots, baked clay pots, baked clay statues, stone weights, match sticks, bangles and many iron items have been found from the Viharas of the second group of Ganwariya.⁴² The study of these archaeological remains shows that this classroom must have been used as a place of worship.

A special achievement was made after the excavation in 1988 at Sarnath Buddhist Vihara. Pieces of black polished pottery were found here. With the help of this, the dating of Sarnath could be taken to the time before Buddha.⁴³

In 2013-14, excavations were carried out here by Dr. B.R. Mani and Dr. Ajay Srivastava.⁴⁴

From the Sanskrit deposits found here, clay pots, punch-marked coins, burnt clay stoves, burnt bricks etc. are found. Red pottery of Shunga-Kushana period and Gupta period is also found.

Here, in Vihara No. 5 many clay seals, clay pottery, clay alms bowls have been found. Few such pots have also been found which clear evidence of cooked rice. It is assumed that even after being cooked, the monks were not able to consume the rice. On this, Dayaram Sahni has expressed his opinion that perhaps due to some unforeseen incident, the monks were not able to eat the cooked rice.

Pots (patra), for grinding medicines, are found in Vihara number 6. Major Keaton had excavated this Vihara. On the basis of the remains found here, it was assumed that the monks must have been using this place as their dispensary or medical home.

Some important archaeological remains were found from the excavation of Ghoshitram Buddhist Vihar in Kaushambi. These include earthenware, punch-mark (Ahat) coins, clay idols, stone idols, coins of Magh rulers, bone beads, small writings etc. Flower coins are also found here.⁴⁵

The discovery of Huna's coins indicates that this monastery must have been destroyed by the Huna invasion. Another thing worth noting is that no archaeological remains found from after the Huna invasion time in the excavations here. It is known that in Indian history, Hunas are also known as anti-Buddhist rulers. Clay statue of **Garuda** bird, brass incense burner, metal utensils, clay pots, clay tube and small clay balls are found from the Sarnath Vihara.

These balls are also described by the Chinese traveller Itsing.⁴⁶ Evidence of such balls is also found in excavations at Kusinârâ . The abundance of wood found at **Vihara M** proves that it must have been used in the Vihara. Many pieces of utensils have been found in the western direction of **Vihara N**. For example, iron ladle, flour mill and pestle are also found.⁴⁷ An article found here also had the words **Aryastha Varshti** written on it.⁴⁸

Flour mill, pestle, brass bowl, axe, iron fork and clay statue of elephant are also found from **Vihara O**.

Twelve clay seals have also been found from the outer part of the monastery.⁴⁹

These evidences show that this place must have been used for some special purpose. Bricks have been used in the construction of stupas and viharas here, their sizes are changing from time to time. Some mortars are being used to join these bricks, such as; **Surkhi and lime**. Their mention in the archaeological remains is important.

Conclusion:

Whatever evidence we get from the stupas and viharas of these places proves that these were big centres of Buddhism in eastern Uttar Pradesh. They have existed from the time of Lord Buddha till today.

Sickle, spade, stone tools from excavation give evidence that agriculture was being done on a good scale. And this must have been the reason that urban settlements must have emerged in these areas around 600 B. C. Along with archaeological excavation, literary sources also provide evidence of these things. 20 cities are discussed in Pali Text. All these cities are

related to the Buddha. The donation of the Vihara by the AnathPindak shows his higher place in the society. Certainly, trade and industry were beginning to be held at a very high level in the society at that time. The important reason for this will also be the increase of punch mark coins. It is to be noted that these coins have been strategically kept in the fifth century B. C.

N.B.P. The use of characters has also been the specialty of this period. These characters must have been used for special purpose as well. It is related to second urbanization. N. B.P. The date of this patra (pottery) is fixed around 500 B. C. to 300 B. C. It is possible that the date of this Pottery can go back even more after excavation and study in the coming time.

References:

- 1- Agrawal, Vashudevsharan, (1977), (Revised edition) Bhartiya kala Prarambhik yug se tisri sati tak, Prithvi Prakashan, pp- 109.
- 2- Agrawal, Vashudevsharan, (1977), *ibid*, pp- 122.
- 3- Agrawal, Vashudevsharan, (1977), *ibid*, pp-124.
- 4- Agrawal, Vashudevsharan, (1977), *ibid*, pp-127-129.
- 5- Agrawal, Vashudevsharan, (1977), *ibid*, pp-109.
- 6- Cunningham, A. (1879), *Corpus Inscriptionum Indicarum: Inscriptions of Ashoka*, pp- 37-38.
- 7- Agrawal, Vashudevsharan, (1977), *ibid*, pp- 129.
- 8- *Indian Archaeology- A Review*, (1953-54), (1954-55, 1955-56).
- 9- Agrawal, Vashudevsharan, (2007), *Indian Art, Varanasi*, Prithvi Prakashan, pp- 115.
- 10- Agrawal, V., (2003), *Studies in Indian Art, Varanasi: Vishwavidyalaya Prakashan*, pp- 66-69.
- 11- *ibid*.
- 12- Sahani, Dayaram, (1933), *Guide to The Buddhist Ruins of Sarnath*, pp- 28-29.
- 13- Carroli, A History of Art, Volume-1, pp-218.
- 14- Lal, Agne., (2006). *Buddhist Centres of Uttar Pradesh*, Lucknow: Uttar Pradesh Hindi Sansthan, pp. 277-791
- 15- *Indian Archaeology: A Review*, (1871-72) pp- 61-62.
- 16- Mukherjee, R, K., (1928) *Ashoka*, pp- 69.
- 17- Pandey, G.C, (2006), *History of Development of Baudh Religion, Uttar Pradesh*, Hindi Institute, Lucknow (2006) p.166.
- 18- Agarwal, V.S. *Indian Art*, (1977), page 55.
- 19- Mukherjee, R.K. (2004), *ibid* page-168
- 20- *Ibid.*, page 12.
- 21- *Ibid*,
- 22- Agrawal, V.S. (1977) *ibid*, page-168.
- 23- *Ibid.*, page-112.
- 24- Rai, Niharranjan, (1979), *Maurya and Mauryottar Kala*, pp- 17.
- 25- Agrawal, Vasudaevsharan, (1977), *ibid*, pp -111.
- 26- *Ibid*.
- 27- *Ibid* -112.
- 28- *Ibid*.
- 29- *Ibid*.

- 30-Isipattan,mahabodhi society,sarnath,vol-4,page-12.
- 31-Bhikshu, Dharmrakshit, (1961), Sarnath ka Itihas, pp-123.
- 32-Archaeological Survey of India (Annul Report) (1905-06), (1908). Pp- 43
- 33- Sharma, Thakurprasad, (1926), Hiuen Tsang ka Bharat Bharaman, pp- 321.
- 34- Sahni, Dayaram, (1933). ibid, pp- 211.
- 35- Ibid.
- 36- Sahni, ibid, pp- 276.
- 37- David's, T. W, Riss, (1889), ibid, Part-1, pp- 317.
- 38- Kausalyayan, Bhadant Anand, (1942), Ibid.
- 39- Kashyap, Bhikkhu Jagdish and Bhikkhu Dharmarakshita, (1954), ibid., Vol.-2, Salagara Sutta, 50/1/8.
- 40- David's, T. W, Riss, 1889, ibid, Part-1, pp- 317.
- 41- Indian Archaeology: A Review, (1971-72).pp- 45.
- 42- Srivastava, Krishnamurari, (1996), Excavation at Piprahwa and Ganwaria, The Director General, Archaeological Survey of India, Janpath, New Delhi, pp- 63-66.
- 43- Dubey, Kamlesh, (2007), Rishipattan Mrigdaya (Sarnath), Kala Prakashan,Varanasi, pp-26.
- 44- Puratatva (Research Journal), Vol.- 45, Archaeological Survey of India, New Delhi, pp- 197-203.
- 45- Sharma, G.R., (1957-59), ibid, pp-25-30.
- 46- Takakusu, J. (1896), A record of Buddhist Religion: as practiced in India and the Malay Archipelago by I-tsing, at the Clarendon Press, Oxford, (1896), pp- 38-39.
- 47- Archaeological Survey of India, (Annual Report), (1905-06), (1908), pp- 47-50.
- 48- Ibid.
- 49- Ibid, pp-66.