



Buddhist Art and Architecture in Southern India

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Introduction

Since references to Buddhist construction and artistic production in the western Deccan are discussed in another entry, this article focuses on scholarly resources on the Buddhist art and architecture in the Āndhra region (which largely overlaps with the modern states of Andhra Pradesh, Telangana, and northern Karnataka), and the regions further south, covering the current states of Tamil Nadu, Kerala, and Karnataka. Buddhism, founded around the fifth century BCE in the lower Gangetic valley, may have spread to these regions around the third century BCE under the rule of the Mauryas (c. 321–187 BCE), although the conclusive archaeological evidence that proves this movement is scarce besides the Aśokan inscriptions. Unequivocal epigraphic, art-historical, and architectural evidence of Buddhism started appearing in coastal Āndhra and the Deccan plateau around the second century BCE, as represented by relic casket inscriptions from Bhattiprolu and early narrative sculptures and inscriptions from Amaravati. Buddhist artistic production and monastic construction further developed in these regions, particularly between the first and the early fourth centuries CE under the rule of the Sadas, Sātavāhanas, and Ikṣvākus in coastal Āndhra. While the Buddhist construction work in the western Deccan attained the second high period between the late fifth and seventh centuries CE, that of the eastern Deccan, including coastal Āndhra, declined after the demise of the Ikṣvākus in the early fourth centuries CE, although a few celebrated sites, such as Amaravati, continued as the Buddhist pilgrim centers through the fourteenth century CE. Textual evidence indicates the presence of Buddhism in southern Āndhra from around the fifth–sixth century CE. Despite the rule of powerful Hindu dynasties, such as the Pallavas and the Cholas, this region, particularly Tamil Nadu, preserves a remarkable number of Buddhist artifacts from between the seventh and thirteenth centuries CE and even later, as represented by the hoard of Buddha images from Nagapattinam. The Buddhist material culture developed in the Āndhra and Tamil regions influenced Sri Lankan and Southeast Asian Buddhist Art, as indicated by several exported Āndhra and Tamil sculptures found in these regions

General Overview and Guidebooks

A comprehensive account on the history of Buddhist art and architecture in South India has not been written yet, although Aiyappan and Srinivasan 1960 is an admirable attempt that addressed this lacuna. As for a brief and reliable overview of Buddhist sites in southern India, one of the best references is still Mitra 1971, which covers all major Buddhist sites in the Indian subcontinent. Subramanian 1989 (originally 1932), Gangoly 1973, Das 1993, and Guy 2023 provide more detailed information on Buddhist sites and sculptures in Āndhra. Another useful series of publications to get a comprehensive overview of major archaeological sites, such as Amaravati and Nagarjunakonda, are the guidebooks published by Archaeological Survey of India (ASI) and State Archaeology (Sarkar and Nainar 1992, Sarkar and Misra 2006). While the above works’ primary focus is the early materials created in the Sātavāhana-Ikṣvāku periods, Subrahmanyam 2001 provides the latest, if not comprehensive, information about the later Buddhist sites and sculptures in the post-Ikṣvāku period of Āndhra. Reliable overviews on the Buddhist material cultures in the further south are scarce, but Dehejia 1988 is a valuable exception.

Aiyappan, A., and P. R. Srinivasan, *Story of Buddhism with Special Reference to South India*. Madras: Department of Information and Publicity, Government of Madras, 1960.

This is the catalogue of a special exhibition at the Madras (now Chennai) Government Museum to commemorate the Buddha’s 2,500th birthday. Articles in the volume provide general information about Buddhism in Tamil Nadu (pp. 52–58), Buddhist images in South India (pp. 62–101), and Buddhist remains in Tamil Nadu (pp. 158–162) with thirty-eight black-and-white pictures.

Das, Jitendra. D. *The Buddhist Architecture in Andhra*. New Delhi: Books & Books. 1993.

A comprehensive study of Buddhist monastic sites and architectural remains in Āndhra. Following a brief discussion of geography, religions, and history of the early Āndhra region, it describes the principal remains of Buddhist *stūpas*, *vihāras*, and *stūpa* and image shrines of the region. The remains include important but unstudied sites, such as Peddaganjan, Gajurabhandra, and Dhulikatta. References attached to the explanations of the sites are useful, too.

Dehejia, Vidya. “The Persistence of Buddhism in Tamilnadu.” In *Pot-Pourri of Indian Art*. Edited by Pratapaditya Pal, 53–74. Bombay: Marg Publications, 1988.

A balanced and well-illustrated overview of the vestiges of Buddhism in Tamil Nadu. It traces the religion’s remarkable persistence in the region from around the sixth century to the seventeenth century CE by introducing textual, epigraphic, and sculptural evidence at Kanchipuram and Nagapattinam, with a special focus on bronze images from the latter site. It also briefly discusses the life-size stone Buddha images found in Thanjavur and Trichinopoly districts.

Gangoly, O. C. *Andhra Sculptures*. Hyderabad: Government of Andhra Pradesh, 1973.

A pioneering attempt to deliver a comprehensive overview of early Buddhist sculptures from Āndhra. It provides an inventory of published sculptures from

principal Āndhra Buddhist sites (Amaravati, Jaggayyapeta, Nagarjunakonda, Gummadidurru, Ghantasala, Sankaram, Guntupalli, Goli, Alluru, Ramatirtham) and discusses typical motifs depicted in the sculptures, such as *mithunas*.

Guy, John. *Tree and Serpent: Early Buddhist Art in India*. New York: Metropolitan Museum of Art, 2023.

This is the catalogue of a large exhibition on early Buddhist art of India with a geographical focus on the Deccan, particularly Āndhra. The catalogue entries and essays thus provide the latest discussions about the early Buddhist art of Āndhra and information on recently discovered materials, such as the sculptures from Phanigiri and Kanaganahalli. References attached to each entry are useful for further research.

Mitra, Debala. *Buddhist Monuments*. Calcutta: Sahitya Samsad, 1971.

A comprehensive overview of principal Buddhist sites in the Indian subcontinent. It includes a section on Andhra Pradesh with ten principal sites in the lower Krishna Valley (Amaravati, Nagarjunakonda, Goli, Jaggayyapeta, Gummadiduru, Alluru, Bhattiprolu, Ghantasala, Gudivada) the northern coastal Āndhra (Guntupalli, Sankaram, Ramatirtham, Salihundam), and a Tamil Nadu section with two sites (Kancipuram and Nagapattinam).

Sarkar, H., and B. N. Misra. *Nagarjunakonda*. Rev. ed. New Delhi: Archaeological Survey of India, 2006originally published in 1966).

An ASI guidebook written by archaeologists who joined the last Nagarjunakonda excavations in 1954–1960. It consists of an overview of the discovery and the archaeological surveys at the Nagarjunakonda valley (chapter 2); the excavated remains of the prehistoric and the historic periods (chapters 3 and 4); the exhibited objects of the Archaeological Museum (chapter 5); and the list of reconstructed monuments on the island and the east bank of the Nagarjunakonda Sagar. Originally published in 1966.

Sarkar, H., and S. P. Nainar. *Amaravati*. 3d ed. New Delhi: Archaeological Survey of India, 1992.

Another ASI guidebook. It explains the discovery of the great *stūpa* at Amaravati and the history of excavations, the prehistoric remains surrounding the *stūpa*, the chronology of the *stūpa* architecture and the sculptures that embellished the *stūpa*, and important sculptures exhibited in the local ASI museum, which include not only the pieces from Amaravati, but also those from surrounding sites, such as Gummaddidurru, Alluru, and Lingarajapalli. Originally published in 1972.

Subrahmanyam, B. *Vajrayana Buddhist Centres in South India*. Delhi: Bharatiya Kala Prakashan, 2001.

A rare study on the later Buddhist remains of South India (Andhra Pradesh, Tamil Nadu, Karnataka). Although Vajrayāna in the title is misleading (most pieces discussed in the book are not related to Tantric Buddhism), and the author’s identification of the sculptures are not always reliable, it lists Buddhist sculptures, sealings, and other material remains dated between the fourth and the twelfth centuries CE based on recent archaeological surveys.

Subramanian, K. R. *Buddhist Remains in Andhra and Early Andhra History 225 A.D. to 610 AD*. New Delhi and Madras: Asian Educational Services, 1989.

A pioneering study on the history of Buddhism in Āndhra based on archaeological evidence. The first section provides a comprehensive overview of early Buddhist art and architecture in Āndhra. It covers not only well-known sites (Amaravati, Jaggayyapeta, and Nagarjunakonda) but also minor ones (Pedda Ganjan, Alluru, Goli, Ramireddipalli, and Arugolanu), with references. The second section discusses the dynastic history of Āndhradeśa from the demise of the Sātavāhanas (c. 225 CE) to the end of Viṣṇukuṇḍins (c. 610 CE). Originally published in 1932.

Amaravati

Of more than one hundred Buddhist monastic sites in Āndhra, the great *stūpa* at Amaravati is probably the oldest and most celebrated one. As reported in Sewell 1973 (originally published in 1877), Burgess 1972 (originally 1882), Burgess 1996 (originally 1887), Rea 1909, Rea 1912, and Sarma 1975, multiple excavations from the early nineteenth century yielded more than one thousand pieces of sculptures and over five hundred inscriptions, which constitute the largest sculptural and epigraphic corpora of early Āndhra. These corpora, preserved in London, Chennai, the local ASI museum, and a few others, are fundamental resources for studying early Buddhism and Buddhist material culture in the lower Krishna Valley. Due to the unsystematic and uncontrolled nature of early excavations, the *stūpa* was destroyed in the late nineteenth century. The studies of Amaravati thus have concentrated on formal analysis of sculptures and their chronology, represented by Sivaramamurti 1977, Barrett 1954, and Stern and Bénisti 1961, although recent studies have addressed this scholarly lacuna by multidisciplinary analyses of sculptures, inscriptions, and other archaeological objects. Shimada 2013 is a representative study in this category. Since the scholarship on Amaravati is vast, this section includes archaeological reports and comprehensive studies of the site and sculptures only. As for the studies of narrative subjects of the sculptures, see the Narrative Art section.

Barrett, Douglas. *Sculpture from Amaravati in the British Museum*. London: Trustees of the British Museum, 1954.

The first catalogue of the Amaravati sculptures in the British Museum. It includes an overview of the history of the early Deccan, the discovery of the stupa and its architectural form, the chronology of the sculptures, and the date of the Buddha images at Amaravati. Although the author’s dating of the sculpture based on D. C. Sircar’s short chronology of the Sātavāhanas is outdated, his classification of sculptures into architectural types is still valuable and widely accepted.

Burgess, James. *Notes on the Amaravati Stupa*. Varanasi: Indological Book House, 1972.

This is the list of the Amaravati sculptures revealed by an excavation in 1880 and by the author’s own survey of the site, its surroundings, and the

Bezawada library between December 1981 and January 1882. Since the list includes the size and a brief description of each sculpture, and the attached map shows the location of their found spots, it provides precious information about the site context of the sculptures before their shipment to Madras. Originally published in 1882.

Burgess, James. *The Buddhist Stupas of Amaravati and Jaggayyapeta*. New Delhi: Archaeological Survey of India, 1996.

The final excavation report of the Amaravati *stūpa* in 1881–1882. It discusses the early dynastic history of Āndhra (chapter 1), a summary of early excavations (chapter 2), the architectural features of the *stūpa* (chapter 3), and a description of the excavated sculptures (chapters 4–11) and inscriptions (chapter 12). The description of the sculptures is particularly useful to understand their original condition at the site. Originally published in 1887.

Rea, Alexander. “Excavations at Amarāvati.” In *Annual Report of the Archaeological Survey of India 1905–06*. Edited by J. Marshall, 116–119. Calcutta: Government of India Publications, 1909.

A brief report of the excavation at the quadrants of the circle outside the *stūpa* railing. It confirmed that the original ground level surrounding the railing was 3–15 feet below the pavement level and found several remarkable structures there, including a small *stūpa* encased with ten limestone slabs of miniature *stūpas* at the southern gate, Buddha statues, small railings franking the entryway to the gates, and granite rail pillars.

Rea, Alexander. “Excavations at Amarāvati.” In *Annual Report of the Archaeological Survey of India 1908–09*. Edited by John Marshall, 88–91. Calcutta: Government of India Publications, 1912.

A further report of the excavation examined in Rea 1909. Significant results are the discovery of a gold relic casket near the southern gate, bronze Buddha images at the western side of the main *stūpa*, and a smaller *stūpa* (diameter: 21 feet) with a passageway at the northwestern area. Since the excavation revealed seventeen pyriform tombs underneath the smaller *stūpa*, it attested that the stūpa complex was built on a pre-historic burial.

Sarma, I. K. “Some More Inscriptions from Amaravati Excavations and the Chronology of the Mahāstupa.” *Studies in Indian Epigraphy* 1 (1975): 60–74.

A report on small-scale excavations at the eastern side of the Amaravati stūpa in 1974. It provides the chronological sequence of the site based on stratigraphical data from the fourth–third century BCE to the sixth–eleventh century CE, and twelve new inscriptions carved on pottery, limestone, and clay sealings. The appendix also discusses the main features of old granite rail pillars that seem to have surrounded the early *stūpa*.

Sewell, Robert. *Report on the Amaravati Tope, and Excavations on Its Site in 1877*. Varanasi: Bhartiya Publishing House, 1973.

A precious account of the Amaravati *stūpa* before its destruction in 1880. It describes the author’s excavation in the northwest quadrant of the *stūpa* and the eighty-nine sculptures obtained by the excavation and the exploration of the surrounding area. Its appendices include a report on a stele inscription from Amaravati (now in the British Museum) and Walter Elliot’s note on the northern gate of the *stūpa* in 1845. Originally published 1880.

Shimada, Akira. *Early Buddhist Architecture in Context: A Great Stupa at Amaravati (ca. 300 BCE–300 CE)*. Leiden and Boston: Brill, 2013.

The latest comprehensive study of Amaravati *stūpa*. It discusses the discovery of the *stūpa* (chapter 1), the dynastic history of early Āndhra (chapter 2), the chronology of the *stūpa* and sculpture (chapter 3), socioeconomic development (chapter 4), and the symbiotic relationship between the *stūpa* and the adjacent city (chapter 5). The appendices include Walter Elliot’s notes of Amaravati excavations in 1845, a list of early historic sites in Āndhra, and donors recorded in the inscriptions.

Sivaramamurti, C. *Amaravati Sculptures in the Madras Government Museum*. Bulletin of the Madras Government Museum, n.s., vol. 4. Madras: Director of Stationery and Printing, 1977.

The first catalogue of the Amaravati sculptures in the Government Museum in Chennai (then Madras). Based on the long chronology of the Sātavāhanas and the iconographic analysis of the sculptures, it divides the *stūpa*’s period of construction into four periods between 200 BCE and 250 CE. Along with Barrett 1954, this study has long been used as a fundamental resource to discuss the chronology of the Amaravati *stūpa* and sculptures. Originally published in 1942.

Stern, Pilippe, and M. Bénisti. *Évolution du style indien d’Amarāvati*. Paris: Presses Universitaires de France, 1961.

A comprehensive study on the chronology of the Amaravati sculptures based on typological analysis. By tracing the evolution of typical motifs depicted in sculpture, such as *stūpas*, railings, gates, garlands, lotuses, *makaras*, and thrones, it classifies the Amaravati sculptures into four periods. While not proposing absolute dates for each period, it compares the sculptures of the first and fourth periods with the Jaggayyapeta and Nagarjunakonda sculptures, respectively.

Nagarjunakonda

Since its discovery in 1926, the Nagarjunakonda valley on the right bank of the Krishna River yielded more than a hundred archaeological sites, which include thirty-three Buddhist monastic remains, along with sculptures, coins, and inscriptions associated with ancient Vijayapurī, the capital of the Ikṣvāku dynasty (c. 225–310 CE). Although the sites that yielded sculptures are confined to a few Buddhist sites, particularly Sites 2, 3, 6, and 9, they constitute one of the two largest corpora of Buddhist sculptures in Āndhra, along with Amaravati. As most sculptures were found in the excavations of the early twentieth century, early excavation reports, particularly Kuraishi 1930, Longhurst 1991 (originally published in 1938), and Ramachandran 1953, are

essential resources to study the site contexts of the sculptures. Because of the submersion of the valley under the water by the creation of the Nagarjunasagar dam, most sites are not accessible besides the ones removed and reconstructed on the eastern bank of the lake (Anupu) and on the top of the Nagarjuna hill, which turned into an island on the lake. The studies of Nagarjunakonda thus concentrated on the excavated sculptures and inscriptions stored in the local archaeological museum, as represented by Krishna Murthy 1977; Griffiths, et al. 2017; and Stone 1994. Unfortunately, Soundara Rajan 2006, the long-awaited report of the final excavation of the valley in 1954–1960, could not fill this scholarly lacuna due to the editorial problems caused by the delay of the publication.

Griffiths, Arlo, Vincent Tournier, et al. *Early Inscriptions of Āndhradeśa*. Paris: École française d'Extrême-Orient, 2017.

This online corpus lists all published Nagarjunakonda inscriptions with updated transliterations and translations based on multiple field surveys at Nagarjunakonda and other sites in Āndhra. Because each entry accompanies the size and the description of the architectural component on which the inscription is engraved, it is useful for the studies of Buddhist art and architecture as well.

Krishna Murthy, K. *Nagarjunakonda: A Cultural Study*. Delhi: Concept Publishing, 1977.

An iconographical study of the Nagarjunakonda sculptures. After an overview of the historical background of the Nagarjunakonda valley (chapter 1), it discusses material culture that flourished in the Ikṣvāku period by examining the types of architecture (chapter 2), costumes (chapter 3), personal ornaments (chapter 4), headdress (chapter 5) household objects (chapter 6), furniture (chapter 7), weapons (chapter 8), conveyances (chapter 9), and games (chapter 10) depicted in the relief sculptures.

Kuraishi, Muhammad Hamid. “Trial Excavations at Alluru, Gummadidurru and Nagarjunakonda.” In *Annual Report of the Archaeological Survey of India, 1926–27*. Edited by John Marshall, 150–161. Calcutta: Government of India Publications, 1930.

The first archaeological report on Nagarjunakonda. It briefly describes the structures of monastic remains confirmed in the trial excavations (correspond to current Sites 1, 5, 6, 14, 15, 43). It also reports the broken image of the Buddha from Site 2 (current Site 14), narrative relief sculptures and a relic casket from Site 4 (current Site 6), and an inscription from Site 3 (current Site 43).

Longhurst, Albert Henry. *The Buddhist Antiquities of Nagarjunakonda, Madras Presidency*. Memoirs of the Archaeological Survey of India 54. Delhi: Swati Publication, 1991.

Report on the first extensive archaeological survey at Nagarjunakonda in 1927–1931. Part I of the volume provides an overview of excavated structures and objects, including apsidal shrines (Temple 1 and 2), *vihārās* (Monasteries 1 and 2), *stūpas* (Stūpas 1–9), and relief sculptures from Stūpas 2, 3, 9 and the so-called Palace site. Part II, authored by S. Paranavithara, discusses the identification of narrative scenes depicted in the sculptures. Originally published in 1938.

Ramachandra Rao, P. R. *The Art of Nāgārjunakonda*. 2d ed. Hyderabad: Department of Tourism, 2001.

A pioneering study of Buddhist Art of Nagarjunakonda. It provides a general overview of the Ikṣvāku dynasty and royal donors, the expansion of Amaravati School of Art, and key Buddhist monuments. The second edition includes new sections on Buddhist and non-Buddhist monuments revealed by the last excavation in 1954–1960, the chronology of Buddhist monasteries as understood by inscriptions, and a list of Buddhist sects in Nagarjunakonda. Originally published in 1956.

Ramachandran, T. N. *Nāgārjunakoṇḍa 1938*. Memoirs of the Archaeological Survey of India 71. Delhi: Manager of Publications, 1953.

The final excavation report of Sites 2 and 3 (called Sites 5 and 6 in the report), the two monasteries that yielded the largest corpus of sculptures from the valley. Significant discoveries described in the report include two sets of relics found inside the pedestal of the Buddha image and a pot kept in a monastic cell of Site 3 *vihāra*.

Sarkar, H., “Some Aspects of the Buddhist Monuments at Nagarjunakonda.” *Ancient India: Bulletin of the Archaeological Survey of India* 16 (1960): 65–84.

A rare comprehensive study of Buddhist monastic complexes at Nagarjunakonda. By analyzing the components and layouts of the monastic complexes revealed by the excavations, it argues that the different architectural plans reflect the tenets of monastic groups that lived in the monasteries, such as the extent of their acceptance of *stūpa* and image worship.

Soundara Rajan, K. V. *Nagarjunakonda (1954–60): The Historical Period*. Memoirs of the Archaeological Survey of India 75. New Delhi: Archaeological Survey of India, 2006.

The report on the last excavations at Nagajunakonda. After providing an overview of the excavation scheme and chronology (Part-A), it describes excavated remains related to the ancient city of Viyajapurī and to the Buddhist and Brahmanical religions (Part-B); the excavated objects (Part-C), and inscriptions (Part-D). Unfortunately, due to the significant delay in the publication, the analysis of the data in the volume remains rather fragmented and sometimes inconsistent.

Stone, Elizabeth Rosen. *The Buddhist Art of Nagarjunakonda*. Delhi: Motilal Banarsidass, 1994.

The most comprehensive study of the Buddhist sculpture of Nagarjunakonda to date. Following an overview of the chronology of the Ikṣvāku dynasty (chapter 1), it discusses the stylistic development of sculpture in each era of the four Ikṣvāku kings (chapter 2). It then argues for the detailed stylistic

relationships between Nagarjunakonda and two neighboring sites at Gummadidiurru and Goli (chapter 3), and with Begram in Afghanistan (chapter 4).

Sannati/Kanaganahalli

One of the most significant accomplishments of Indian archaeology in recent decades is the discovery of the Kanaganahalli *stūpa* at Sannati in the Gulbarga District of northern Karnataka. While the presence of early Buddhist *stūpas*, sculptures, and inscriptions at Sannati was reported from the mid-twentieth century, systematic archaeological excavations were conducted in the 1980s, as reported in Howell 1995 and Sarma and Varaprasada Rao 1993. The latest excavations carried out by the Archaeological Survey of India in the late twentieth and early twenty-first centuries CE revealed a well-preserved Buddhist *stūpa* fully embellished with limestone sculptures at Kanaganahalli (SAN 4 in Howell 1995). Poonacha 2013 is the full report of this important excavation. Since the sculptures depict narrative scenes and royal portraits of King Aśoka and several Sātavāhana rulers with label inscriptions, they provide important clues to reconstruct the history of the Sātavāhana dynasty, as well as the early Buddhist narrative tradition that developed in the eastern Deccan. Full documentation and analysis of these sculptures and inscriptions has not been fully accomplished. Yet Nakanishi and von Hinüber 2014, Zin 2018, Arlt and Zin 2021, and von Hinüber 2023 provide the latest studies of this important corpus.

Arlt, Robert, and Monika Zin. “Kanaganahalli (or Sannathi).” In *The Encyclopedia of Ancient History: Asia and Africa*. Edited by D. T. Potts, et al. John Wiley & Sons, 2021.

A concise overview of the chronology of the Kanaganahalli *stūpa* and the types of sculptures that embellished the *stūpa* with a useful list of further references. This encyclopedia also includes entries on other Buddhist sites in Āndhra, including Amaravati, Nagarjunakonda, Bhattiprolu, and Phanigiri.

Howell, James R. *Excavations at Sannathi 1986–1989. Memoirs of the Archaeological Survey of India 93*. New Delhi: Archaeological Survey of India, 1995.

The report of the first systematic archaeological survey at Sannati (spelled Sannathi in this volume). In addition to the results of the excavations at Stūpa 2 (SAN 1) (chapter 3), it briefly describes other archaeological sites in the area (SAN 1–10) (chapter 4). The report also includes the inventory of antiquities found by the excavations and exploration— i.e., pottery, coins, memorial stones, inscriptions, and other objects, including terracotta figurines.

Nakanishi, Maiko, and Oskar von Hinüber. *Kanaganahalli Inscriptions: Annual report of the International Research Institute for Advanced Buddhology, Soka University 17 (2013), Supplement*. Tokyo: International Research Institute for Advanced Buddhology, Soka University, 2014.

The most comprehensive study of the Kanaganahalli inscriptions thus far. Although the study was based on the pictures provided by ASI, it provides revised and more accurate transliterations and translations of the inscriptions than the ones in Poonacha 2013. As recent studies (e.g., Arlt and Zin 2021) have attempted further revised reading of the inscriptions by direction observations at the site, this work should be consulted with such latest studies.

Poonacha, K. P. *Excavations at Kanaganhalli (Sannati), Taluk Chitapur, Dist., Gulbarga, Karnataka. Memoirs of Archaeological Survey of India 106*. New Delhi: Archaeological Survey of India, 2013.

The report of the latest excavations at the Kanaganahalli *stūpa* (SAN 2). It includes the description of the excavated *stūpa* and other structures surrounding the *stūpa* (chapters 2, 3), sculptures from the *stūpa* and other structures (chapters 3, 4), inscriptions (chapter 5), and other excavated objects (chapters 6, 7). As for the identifications of the narrative sculptures and reading of the inscriptions, refer to Nakanishi and von Hinüber 2014 and Zin 2018.

Sarma, I. K., and J. Varaprasada Rao. *Early Brāhmī Inscriptions from Sannati*. New Delhi: Harman Publication House, 1993.

A report on the Aśokan edict found inside the Devī shrine of the Chandralāmbā temple at Sannati (Part I) and seventy-seven early Brāhmī inscriptions (c. first–second centuries CE) collected by former surveys and the author’s fieldwork at Sannati (Part II). Part II includes a substantial analysis of four inscriptions that mention Sātavāhana rulers, particularly one on a unique memorial pillar which seems to be dedicated to Gautamīputra Sātakaṃṇi.

von Hinüber, Oskar. “The Adhālaka-Mahācetiya at Kanaganahalli as a Political Monument.” *Indo-Iranian Journal* 66 (2023): 127–147.

A recent study on the royal portrait sculptures from Kanaganahalli with a focus on two panels depicting Gautamīputra Sātakaṃṇi and Puḷumāvi of the later Sātavāhanas. It argues that the placement of these panels at the northern entrance of the *stūpa*, along with the portrait of Aśoka, was a political act to praise the Sātavāhana rulers and to represent their loss of Ujjain to the western Kṣatrapas as a generous gift.

Zin, Monika. *The Kanaganahalli Stūpa: An Analysis of the 60 Massive Slabs Covering the Dome*. New Delhi: Aryan Books International, 2018.

The most comprehensive study of the Kanaganahalli sculptures. Based on a study of excavation pictures, the content of the sculptures, and formal features of the panels, it proposes the original sequence of the dome slabs and describes their key features. The description of the slabs includes the relative chronology of the carved reliefs, descriptions, and identifications of narrative scenes, and a reading of the attached inscriptions.

Phanigiri

Along with Kanaganahalli, another major accomplishment of Buddhist archaeology on ancient Āndhra in recent years is the discovery of a monastic complex at Phanigiri in Nalgonda District of the Telangana State. Although the site was known since the 1940s, as mentioned in *Annual Report of the Archaeological Department* (1940–1941) and Sreenivasachar 1963, recent excavations in 2001–2007 and 2018 revealed extensive remains of a Buddhist monastic complex on the top of a granite hill with abundant sculptures, more than forty inscriptions, and a hoard of lead coins issued by a local feudatory.

monastic complex on the top of a granite hill with abundant sculptures, more than forty inscriptions, and a hoard of lead coins issued by a local ruler called Mahātalavalas. Subrahmanyam, et al. 2008a and Subrahmanyam, et al. 2008b are the reports of these recent excavations and the numismatic finding there. As discussed by Skilling and von Hinüber 2011, von Hinüber 2012, and von Hinüber 2013, inscriptions found at the site informs us of the vigor of Buddhist patronage in the reign of King Rudrapuruṣadatta, the last king of the Ikṣvāku dynasty. Baums, et al. 2016 is the latest study of this important inscription. As discussed in Skilling 2008 and Ahuja 2021, the sculpted architectural components from the site include the stone gateway or *torāṇas*, which have few comparative examples in the other early Buddhist sites of Āndhra. As for a comprehensive discussion about this monastic site, see Ahuja 2021.

Ahuja, Naman, ed. *Phanigiri: Interpreting an Ancient Buddhist Site in Telangana*. Mumbai: Marg Publications, 2021.

A special volume published with the support of the Telangana State Government. It highlights the uniqueness of the site and the excavated objects from different perspectives, including the Buddhist worship practiced at Phanigiri (Skilling), monastic architecture (Shimada, Visalatchy), iconography of the sculptures (Guy), reconstruction of the narrative sculptures on the *torana* (Dhar), and contemporary heritage context (Ahuja). It includes many pictures and site plans created by the Telangana State Archaeology.

Annual Report of the Archaeological Department of N.E. H. The Nizam's Dominions, for the year 1940–41. Hyderabad: Government Printing, 1942.

This report includes the earliest archaeological account of Phanigiri (p. 6). It mentions the discovery of extensive but demolished Buddhist remains on Phanigiri Hill and the department's intent to conduct a preliminary excavation. It also reports on other Buddhist sites in the surrounding areas, such as Vardamanukota, Nagawaran (current Nagaram), and Nayalakondapalli (current Nellakondapalli). Available online.

Baums, S., A. Griffiths, I. Strauch, and V. Tournier, “Early Inscriptions of Āndhradeśa: Results of Fieldwork in January and February 2016.” *Bulletin de l'École française d'Extrême-Orient* 102 (2016): 355–398.

This report provides the latest study of the Buddhist poem inscription from Phanigiri (EIAD 104) (pp. 369–377), which was studied by Skilling and von Hinüber 2011. It provides an improved transliteration and translation of the inscription based on on-site observations and detailed annotation of the terms.

Sreenivasachar, P., ed. *The Archaeological Bulletin 2*. Hyderabad: Government of Andhra Pradesh, 1963.

An inventory of the sites, inscriptions, and sculptures surveyed by the Director of Andhra Pradesh State Archaeology in the 1950s. It includes detailed site plans of Phanigiri and a nearby site, Gajulabanda, although it lacks reports of these excavations. It also includes a brief report on the megalithic remains at Phanigiri and the nearby Jankipur.

Subrahmanyam, B., P. Brahma Chary, and K. Padmanabha, *Mahatalavara Coins: a Hoard from Phanigiri, Nalgonda District*. Hyderabad: Department of Archaeology and Museums, 2008a.

An illustrated catalogue of forty *Mahātalavara* lead coins found at Phanigiri. It provides the size, accession number, weight, and descriptions of the obverse and reverse of each coin, with pictures. As for the dating of these coins, refer to Bhandare's article in Griffiths, et al. 2025, cited under Anthologies.

Subrahmanyam, B., et al. *Phanigiri: A Buddhist Site in Andhra Pradesh (An Interim Report 2001–2007)*. Hyderabad: Department of Archaeology and Museums, 2008b.

An interim report of 2001–2007 excavations at the site. Following a brief account of the history of excavations at Phanigiri and surrounding sites, it describes key discoveries of the excavations, including the layout of the monastic complex, types of monastic architecture, sculpture, coins, pottery, and inscriptions dated to between the first century BCE/CE and the third–fourth centuries CE.

Skilling, Peter. “New Discoveries from South India: The Life of the Buddha at Phanigiri, Andhra Pradesh.” *Arts Asiatiques* 63 (2008): 96–118.

A precious account of Phanigiri based on the author's visit to the site in 2005. Following a brief overview of the excavated structures, inscriptions, coins, and sculptures, it describes the Buddha's biography and other unidentified narrative scenes carved on two architraves of a gateway (*torāṇa*), with textual references. As it includes errors in the location of the narrative scenes on two architraves, it should be verified with Dhar's article in Ahuja 2021.

Skilling, Peter, and Oskar von Hinüber. “An Epigraphical Buddhist Poem from Phanigiri (Andhrapradesh) from the Time of Rudrapuruṣadatta.” *Annual Report of the International Research Institute for Advanced Buddhology at Soka University* 14 (2011): 7–12.

The first in-depth study of a Phanigiri inscription with a reginal year of Rudrapuruṣadatta carved on a dharmacakra pillar. It corrects the errors made by the first report of the inscription in *Epigraphia Indica* (2005) and provides a full transliteration and translation of the inscription. As the reading of the inscription was further refined by the later studies, it should be consulted with von Hinüber 2013 and Baums, et al. 2016.

von Hinüber, Oskar. “A Second Inscription from Phanigiri (Andhrapradesh): Dhammasena's Donation.” *Annual Report of the International Research Institute for Advanced Buddhology at Soka University* 15 (2012): 3–10.

A report of another long inscription found by a 2003–2004 excavation at Phanigiri. With a preliminary reading of the inscription, it argues that it records gifts for a flower canopy and repairment of monasteries by a monk, Dhammasena, and others at a festival on the Pavāraṇa ceremony. It also notes that the inscription could be the oldest record of celebrating the Pavāraṇa, a ceremony to terminate the rain retreat.

von Hinüber, Oskar. “Again on the Donation Made by the Vinayadhara Dhammasena and on Other Inscriptions from Phanigiri.” *Annual Report of the International Research Institute for Advanced Buddhology at Soka University* 16 (2013): 3–12.

A follow-up study of the Dhammasena inscription discussed in von Hinüber 2012. Based on better photographic records of the inscription, it provides corrected transliteration and a translation of the main portion of the inscription. The article also includes transliteration of three fragmentary inscriptions from Phanigiri as well.

Other Sites in Āndhra

Besides the above four sites, archaeological excavations and explorations have thus far confirmed more than a hundred Buddhist monastic remains in coastal Āndhra, particularly in the lower Krishna River Valley. Since many of these sites are neither fully documented nor studied yet, this section includes relatively comprehensive reports of major Buddhist monastic sites that yielded sculptures, such as Burgess 1996 on Jaggayyapeta, cited in the Amaravati section; Kuraishi 1930 and Subha Rao 1928 on Gummadidurru; Rea 1997 on Ghantasala and Bhattiprolu; Krishna Sastry, et al. 1992 on Thotlakonda; Krishna Sastry 1983 on Dhulikatta; Sastry, et al. 1992 on Vaddamanu; and Subrahmanyam 1969 on Salihundam. As for the scholarly analysis of these sites and the sculptures, see Fogelin 2006, Sarma 1988, Krishna Sastry 1983, and Arlt 2020. As for the inventory of other Buddhist sites in Āndhra, see Shimada 2013 in the Amaravati section and Griffiths, et al. 2025 in the Anthologies section.

Arlt, Robert. “Chandavaram no bijutsu” (Art of Chandavaram). In *Ajia bukkyo bijutsu ronsyu, minami ajia I*. Collected Papers on Asian Buddhist Art: South Asia I. Edited by Akira Miyaji and Yasuko Fukuyama, 323–350. Tokyo: Chuo-koron bijutsu shuppan, 2020.

A rare study of the Buddhist monastic remains at Chandavaram in the Prakasam district of southern coastal Āndhra, which yielded more than fifty limestone sculptures. After providing an overview of the excavated monastic structures, coins, and inscriptions, it describes the types of dome and drum slabs that embellished the two *stūpas* (*stūpa* I, II), and the themes of the relief sculptures carved on the slabs.

Fogelin, Lars. *Archaeology of Early Buddhism*. Lanham, MD: AltaMira Press, 2006.

An archaeological study of the Thotlakonda monastery. After an introductory overview of the political development of coastal Āndhra (chapter 2), social roles of early Buddhist monasteries (chapter 3), and theories to interpret ritual spaces (chapter 4), it discusses the evolution of the sacred landscape at Thotlakonda hill, and the organization of the monastery there, by combining excavation data and the author’s field survey.

Krishna Sastry, V. V. *The Proto and Early Historical Cultures of Andhra Pradesh*. Hyderabad: Government of Andhra Pradesh, 1983.

This book discusses the material culture of Āndhra in the proto and early historic period based on archaeological surveys conducted by Andhra Pradesh State Archaeology in the late twentieth century. A particularly important report in the volume is on the Dhulikatta *stupa*, which yielded forty-seven carved limestone slabs by excavations. It also provides a brief description of other Buddhist sites surveyed by the State Archaeology, such as Gajulabanda, Phanigiri, and Tirumalagiri.

Krishna Sastry, V. V., B. Subrahmanyam, and N. Rama Krishna Rao. *Thotlakonda: A Buddhist Site in Andhra Pradesh*. Hyderabad: Government of Andhra Pradesh, 1992.

The full report of the largest early Buddhist monastery in northern coastal Āndhra. It provides valuable information about the layout of the early Buddhist monastery, the types of monastic architecture that constituted the monastery, and the architectural contexts of sculptures and inscriptions found there. To understand the historical significance of the data in this report, read Fogelin 2006.

Kuraishi, Muhammad Hamid. “Trial Excavations at Alluru, Gummadidurru and Nagarjunakonda.” In *Annual Report of the Archaeological Survey of India, 1926–27*. Edited by John Marshall, 150–161. Calcutta: Government of India Publications, 1930.

Besides the first archaeological survey at Nagarjunakonda (see Nagarjunakonda section), the report describes the results of trial excavations at Alluru and Gummadidurru. Significant discoveries are the confirmation of the cylindrical structure of the Alluru *stūpa*, and thirty-five relief sculptures, 127 inscribed clay seals, a gold necklace, and a silver relic casket from the Gummadidurru main *stūpa* and its surroundings.

Rea, Alexander. *South Indian Buddhist Antiquities: Including the Stupas of Bhattiprolu, Gudivada, and Ghantasala and other Ancient Sites*. New Delhi: Archaeological Survey of India, 1997.

The first excavation report of three large *stūpas* at Bhattiprollu, Gudivada, and Ghantasala in the lower Krishna Valley. Important discoveries described in the report are the inscribed relic caskets and reliquaries from the Bhattiprolu *stūpa*, more than a hundred lead coins from Gudivada, and the limestone sculptures that embellished the Ghantasala *stūpa*. It also briefly mentions other *stūpa* sites surveyed by the author, such as Garikapadu, Peddaganjan, and Arugolu. Originally published in 1894.

Sarma, I. K. *Studies in Early Buddhist Monuments and Brahmi Inscriptions of Āndhra Deśa*. Nagpur: Dattsons, 1988.

A study of Bhattiprolu, Guntupalli, and a few other Buddhist sites in Āndhra. Particularly significant is the report of new structures, inscriptions, and sculptures found at Guntupalli, dated between the second century BCE and the 10th century CE, as it shows the remarkable longevity of the site. The book also includes a detailed list of Buddhist sites in Āndhra, with references.

Sastry, T. V. G., M. Kasturi Bai, and M. Veerender. *Vaddamanu Excavations*. Hyderabad: Birla Archaeological Institute, 1992.

This monastic site, located about 10 km southeast of Amaravati, yielded a rich corpus of sculptures, inscriptions, and coins between the post-Maurya and the Viṣṇukunḍin period (c. second century BCE–fifth century CE), including the forty-seven lead coins issued by local rulers called the Sadas. The report thus is a valuable resource for reconstructing the history of Buddhism in the Amaravati area, although the excavators insist that the site belonged to the Jains.

Subha Rao, R. “The Ramireddipalli Buddhist Sculptures,” *Quarterly Journal of the Andhra Historical Research Society* 3.1 (1928): 58–65.

An early report of the monastic remains at Ramireddipalli (= Gummadidurru) based on the author’s visit to the site in June 1928. In addition to the observation of the excavated monastic structures, the report lists forty limestone sculptures that encased the drum of the *stūpa*. It also includes the transliteration and translation of an inscription engraved on a panel of a standing Buddha, which is now exhibited in the archaeological museum in Amaravati.

Subrahmanyam, R. *Salihundam: A Buddhist Site in Andhra*. Hyderabad: Government of Andhra Pradesh, 1969.

Similar to Thotlakonda (Krishna Sastry, et al. 1992), this well-excavated monastery provides precious information about the architectural features of Buddhist monastery in northern coastal Āndhra. The report also includes detailed descriptions of seven late-period Buddhist sculptures with Sanskrit inscriptions found at the Salihundam village and an appendix of pot-sherd and conch-shell inscriptions by D. C. Sircar.

Further South (Tamil Nadu, Karnakata, Kerala)

As attested by the Tamil Epic literature in the fifth–sixth century CE and Xuanzang’s travelogue in the seventh century CE, Buddhism had reached in the southernmost part of India by the early medieval period. The most impressive archaeological evidence that attests to the presence of Buddhist worship in medieval Tamil religion is the hoard of bronze Buddha images from Nagapattinam, although the remains of the Buddhist architecture there were demolished in the mid-nineteenth century. Elliot 1878 is the earliest archaeological account of this demolished monument and sculptures. Epigraphic evidence shows that the monastery at Nagapattinam was supported not only by the Cholas, the imperial Hindu dynasty of the Tamil region, but also by the Śrī Vijaya, the powerful Buddhist kingdom in Southeast Asia. Dehejia 1988 (cited under General Overview and Guidebooks) and Guy 1993–1994 (under Interregional Connections) provide overviews of such historical circumstances of Nagapattinam. As reported by Desai 1953, Fukuroi 2008, Gopinatha Rao 1915, and Gopinatha Rao 1986, the modern states of Tamil Nadu, Karnataka, and Kerala also preserve a significant number of large Buddhist stone statues, which are mostly seated images of the Buddha and a few Tārās. Because of the sporadic nature of the archaeological and epigraphic evidence, comprehensive studies of these materials have not been accomplished yet, with some exceptions, such as Sivaramalingam 1997 and Schalk, et al. 2002. Studies of Buddhist *vihāra* architecture in these regions hardly developed yet due to the paucity of archaeological evidence, although Setter 1969 on Aihole and Krishna Murthy 2019 on Raja-Ghata are precious exceptions.

Desai, P. B. “Buddhist Antiquities in Karnataka.” *Journal of Indian History* 31.1 (1953): 85–92.

A rare study on the later Buddhist remains in Karnataka. It introduces later Buddhist inscriptions and sculptures (mainly Tārās) dated between the eleventh and thirteenth centuries CE at Baligami in Shimoga district, Dambal and Kolivad in Dharwar district, and Hiregutti in North Karana district. It also includes the image of Tārā at Kolivad and that of the accompanying inscription.

Elliot, Sir Walter. “The Edifice Formerly Known as the Chinese or Jaina Pagoda at Negapatam.” *Indian Antiquary* 7 (1878): 224–227.

The earliest report on Buddhist remains (locally called the Chinese Pagoda) at Nagapattinam and the Buddha images found there. It describes the condition of the Pagoda during the author’s visit in 1846 with a drawing and its subsequent demolition by French Jesuits. He also described the discovery of Buddha images with a Tamil inscription, although A. C. Burnell, who read the inscription, denied the Buddhist nature of the Pagoda and the sculptures.

Fukuroi, Yuko. “The Framing Protuberance on the Head of Tamil Buddhas: Its Representations and Concepts.” In *Miscellanies about the Buddha Image*. Edited by Claudine Bautze-Picron, 43–64. BAR International Series 1888. Oxford: Archaeopress, 2008.

A rare art-historical study on the Buddha images in Tamil Nadu. After articulating the general stylistic features of the Buddha images of the region, such as postures, halos, and dressings, it makes a minute typological analysis of flaming protuberance on the Buddha’s heads and their symbolic meanings.

Gopinatha Rao, T. A. “Bauddha Vestiges in Kanchipura.” *Indian Antiquities* 44 (1915): 127–129.

An early archeological account of Buddhist material remains at Kanchipuram, which is reported by Xuanzang as a flourishing Buddhist center. It reports the discovery of five Buddha images in the Kāmākshīdevī and the Karukkḥil-amman temples. Because one of the statues in the Kāmākshīdevī temple is a large image (ht. 210 cm) installed inside the temple (now in the Government Museum, Chennai), the author suggests the Buddhist origin of the temple.

Gopinatha Rao, T. A. *Bauddha and Jaina Vestiges in Travancore*. 2d ed. Delhi: Indological Book House, 1986.

A report on Buddhist remains in the former princely state of Travancore on the Malabar coast, southern Kerala. After discussing the strong presence of Buddhism in this region by examining the epigraphic reference of the Śrīmūlavāsam temple (a celebrated Buddhist temple that flourished between the ninth and eleventh centuries CE), the book describes five Buddha statues at Karumadi, Mavelikkarai, Bharanikkavu, Pallikkai, and Marudurkulangara, with pictures. Originally published in 1919.

Krishna Murthy, M. S. *Buddhist Art and Culture in Karnataka-India*. Mysuru: Department of Archaeology, Museums and Heritage, 2019.

The latest survey of Buddhist archaeological sites in the modern state of Karnataka. It lists eighteen Buddhist sites and describes the structural remains, sculptures, and other artifacts found by the excavations and explorations, with 287 color plates. The most notable section of the book is the report of Raja-ghatta (chapters 4, 5) excavated by the author in 2000–2001 and 2003–2004.

Schalk, Peter, et al. *Buddhism among Tamils in Pre-colonial Tamilakan and Ilam, Parts I and II*. Uppsala: Uppsala Universitet, 2002.

Based on a survey of published archaeological, textual, and epigraphic data, the first two parts this volume (more than 850 pages in total) highlight how Buddhism may have spread in the region after the fifth century CE and maintained its presence under the dominance of Hinduism. It includes sections of important Buddhist sites in the region, such as Kaverippumpattinam and Nagapattinam (Secs. 2.1.7, 2.1.8, 5.1.9, 5.3), and recent archaeological finds of Buddhist artifacts (5.2).

Setter, S. “A Buddhist Vihāra at Aihole.” *East and West* 19.1–2 (1969): 126–138.

A rare study of Buddhist monastic architecture in southern India. After reviewing the textual and epigraphic evidence of Buddhism in Karnataka, it argues that a two-storied temple located below the Meguti hill at Aihole, which had been identified as a Jain temple, is a Buddhist temple built around the fifth century CE, based on the observation of the iconic images and the narrative sculptures carved there.

Sivaramalingam, K. *Archaeological Atlas of the Antique Remains of Buddhism in Tamil Nadu*. Chennai: Institute of Asian Studies, 1997.

A gazetteer of Buddhist archaeological remains in Tamil Nadu based on the author’s fieldwork. After the introductory overview of the history of Buddhism in Tamil Nadu and renowned Buddhist scholars from the region, it lists more than 150 places that yielded epigraphic and archaeological evidence of Buddhism in each district. The attached map shows the general location of each place.

Museum Collections

As a result of early unsystematic excavations and the loose protection of archaeological sites in the nineteenth and the early twentieth centuries, Indian sculptures found in this period were often removed from sites and sent to museums in India and abroad as “antiquities” without proper documentation. The largest drain of sculptures from a single Buddhist site in India is the case of Amaravati. As discussed by Singh 2016 (cited under Modern Discovery of Buddhist Sites) and Shimada 2013 (under Amaravati), after a turbulent process of transactions and transportation, the pieces were sent to Indian Museum in Calcutta (now Kolkata), the Government Museum in Madras (now Chennai), the British Museum in London, and the ASI Site Museum in Amaravati. As for the catalogues of these museum collections, see Anderson 1883 (Kolkata), Aiyappan and Srinivasan 1992 and Kannan 2014 (Chennai), Gupta 2008 (Amaravati), and Knox 1992 (London). The Madras Museum sent a part of Amaravati collection to several museums in India and abroad in the twentieth century. Of them, the basic data of the Amaravati sculptures in MFA Boston are available through the online MFA Boston database. As listed in Aiyappan and Srinivasan 1992 and Okada 2000, a considerable number of sculptures were also removed from smaller, unprotected Buddhist sites in Āndhra to the museums and art markets in the early twentieth century without proper documentation. Arlt and Foran 2018 reports that a similar tragedy happened even in recent years. The fragmented nature of Āndhra Buddhist sculptures in the museums has been a significant obstacle to reaching an accurate and comprehensive discussion on the Buddhist material culture of this region, although a recent development of online museum databases has effectively improved the situation.

Aiyappan, A., and P. R. Srinivasan. *Guide to the Buddhist Antiquities*. Madras: Director of Museums, 1992.

A catalogue of Buddhist antiquities in the Madras (now Chennai) Government Museum. It lists Buddhist sculptures brought from the Āndhra and Tamil regions (Amaravati, Jaggayyapeta, Garikapadu, Goli, Bhattiprolu, Ghantasala, Guntupalli, Vidhyadharapuram, Kanchipuram, and Chinne or Chinnaganjan), with short descriptions of each sculpture and accession numbers. It also explains collections not exhibited in the former Buddhist art gallery, such as the ones from Sankaram, Ramatirtham, Peddamudiyam and Nagapattinam. Originally published in 1952.

Anderson, John. *Catalogue and Handbook of the Archaeological Collections in the Indian Museum, Part I*. Caluctta: Printed by the Order of the Trustees, 1883.

This old catalogue, published in the late nineteenth century CE, is still the most comprehensive catalogue of the Buddhist sculptures in the museum. Pages 196–197 describe two Amaravati sculptures (A.1 and A.2) presented originally to the Asiatic Society of Bengal in the early nineteenth century by Colin Mackenzie. Other Amaravati sculptures in the museum are not listed here because they were acquired from the Madras Government Museum in 1921.

Arlt, Robert, and Lucie Foran. “Research and Restitution: The National Gallery of Australia’s Repatriation of a Sculpture from the Buddhist site of Chandavaram.” *Journal of Art Market Studies* 2 (2018): 1–17.

By studying the case of Subhash Kapoor’s selling a stolen Buddhist sculpture from Chandavaram to the National Gallery of Australia in 2005, the article highlights the vulnerable nature of Indian cultural heritage against malicious art dealers who create false ownership records and a vague provenance of a piece by taking the advantages of the lacking inventory of the museum collections and excavated objects in India.

Gupta, S. S. *Sculptures and Antiquities in the Archaeological Museum, Amarāvati*. New Delhi: D.K. Printworld, 2008.

The Archaeological Museum at Amaravati stores over a thousand sculptures, coins, and other archaeological objects excavated by Alexander Rea and

the Archaeological Survey of India from Amaravati and the surrounding sites, such as Vaddamanu and Gummadidurru. This book is the only catalogue of this precious collection. Although lacking a detailed description of each object, it lists the registered name of each object, measurements, approximate dates, and the accession numbers with some pictures.

Kannan, R., ed. *Compilation of Amaravati Sculptures and Conservation and Reorganization of the Amaravati Gallery in the Government Museum, Chennai*. General Section, n.s., 19, no. 1. Chennai: Additional Chief Secretary and Commissioner of Museums, Department of Museums, Government of Tamil Nadu, Government Museum, 2014.

The latest catalogue of the Amaravati sculptures in the Government Museum, Chennai. It lists the name of each object, measurements, approximate dates, accession number, and a short description with a picture. It also includes a list of Amaravati sculptures in the British Museum, black-and-white reproductions of Colin Mackenzie’s Amaravati drawings and plates of Fergusson 1873 (cited under Interregional Connections), and W. Taylor’s list of the Amaravati sculptures in Madras, created in 1855.

Knox, Robert. *Amaravati: Buddhist Sculpture from the Great Stupa*. London: British Museum Press, 1992.

A fully illustrated catalogue of the Amaravati sculptures in the British Museum. Although following Barrett 1954 (cited under Amaravati) in the typological classification and the relative chronology of the sculptures, it modified Barrett’s short chronology for the *stūpa* and proposed an earlier foundation based on the latest archaeological research. Each piece of sculpture has detailed descriptions of the depicted motifs. It also includes pictures of unpublished Amaravati drawings by Walter Elliot.

MFA Boston. Collection Search (“Andhra”). Boston: Museum of Fine Arts, Boston.

This database lists MFA’s collection of twenty-six Āndhra Buddhist sculptures, gifted from the Madras Government Museum in 1921 and from D.W. Ross in 1929. The first group includes twenty fragmentary pieces of Amaravati sculptures and one bronze image of the Buddha, reportedly from Buddhapad. The second group includes a rare palimpsest drum slab that depicts a narrative scene on one side and a miniature *stūpa* on the other.

Okada, Amina. *Sculptures indiennes du musée Guimet*. Paris: Trésors du musée Guimet, 2000.

This illustrated museum catalogue includes basic data of their early Buddhist sculpture collection from Āndhra. The sculptures collected by Jouveau Dubreuil in late 1920s at Vemavaram, Vijaderpuram, Goli, Nagarjunakonda, and Ghantasala are precious examples to study the Āndhra school of Buddhist art other than Amaravati.

Ramachandran, T. N. *Buddhist Sculptures from a Stupa Near Goli Village, Guntur District*. Bulletin of the Madras Government Museum 1, no. 1. Madras: Madras Government Museum, 1929.

The catalogue of early Buddhist sculptures from Goli in the Chennai (then Madras) Government Museum. After providing locational information of the site, results of early surveys, and three sculptures kept at a local shrine, it describes ten sculptures in the museum along with explanations of narrative scenes and illustrations. It dates the sculptures to the third century CE by comparing them with Amaravati sculpture and the paleography of a short inscription engraved on a drum slab.

Ramachandran, T. N. *The Nagapattinam and Other Buddhist Bronzes in the Madras Museum*. Madras: Director of Museums, 1992.

The full catalogue of the Buddhist bronze collections in the Madras (now Chennai) Government Museum, with a special focus on one from Nagapattinam in Tamil Nadu. After a brief history of Nagapattinam, it provides a description of seventy-six Nagapattinam bronzes and other Buddhist bronze collections in the museum, such as the one from Amaravati. It also includes a list of Nagapattinam bronzes in other museums in India.

Narrative Art

One of the most remarkable features of the early Buddhist art of Āndhra is the sophisticated and varied representations of narrative scenes that embellished *stūpas* and other monastic architectures. Identifying these scenes through comparison with textual sources has been a primary scholarly concern since the late nineteenth and early twentieth centuries, as attested by Burgess 1972 (cited under Amaravati) and Longhurst 1991 (under Nagarjunakonda). Sivaramamurti 1977 (under Amaravati) is the culmination of such early attempts. Benefiting from the growth of comparative examples in art-historical and textual resources (e.g., Ghosh and Sarkar 1964–1965), recent scholarship continues to revise early identifications, as represented by Schlingloff 1988. A significant breakthrough that enhanced this development is the discovery of Kanaganahalli *stūpa* whose sculptures are accompanied by label inscriptions. Zin 2018b is thus far the most comprehensive study on this important set of narrative sculpture. As represented by Dehejia 1997 and Zin 2018a, recent scholarship also discusses different modes of visual narratives to convey stories. Zin 2012, Zin 2016, Quintanilla 2017, and Tournier 2023 argue in-depth and nuanced meanings of the narrative topics that decorated the *stūpas*, particularly in association with local religious and political circumstances.

Dehejia, Vidya. *Discourse in Early Buddhist Art: Visual Narratives of India*. New Delhi: Munshiram Manoharlal, 1997.

A comprehensive study of the ways of composing visual narratives in early Indian Buddhist art and their historical development. Chapter 8, “Maturity of Narrative: Amaravati and Nagarjunakonda,” classifies the modes of visual narrative observed on the sculptures into three types (Sequential Networks, Sequential Narrative, Mono-scenic Narrative) and stresses the masterful use of modes to visualize stories in different architectural formats.

Ghosh, A., and H. Sarkar. “Beginning of Sculptural Art in South-east India: A Stele from Amaravati.” *Ancient India* 20.1 (1964–1965): 168–177.

A report of one of the oldest narrative sculptures found at Amaravati, dateable to around the second century BCE. Of the three narrative reliefs carved on the faces of a pillar fragment, the most unique is the one depicting six places or scenes related to the Buddha's last journey from Vaiśālī to Kusinagara, described in the *Mahāparinirvāṇa Sutra*, with label inscriptions.

Quintanilla, Sonya Rhie. “Transformations of Identity and the Buddha’s Infancy Narratives at Kanaganahalli.” *Archives of Asian Art* 67 (2017): 111–142.

This article argues that the label inscriptions attached to the narrative reliefs of Kanaganahalli were later additions to alter the original meaning of the reliefs carved in the first century BCE. It also suggests that this act reflected the penetration of northern Buddhist narratives and other traditions into the eastern Deccan. As for a scholarly response to this bold hypothesis, see Tournier 2023, p. 20 (note 58).

Schlingloff, D. *Studies in Ajanta Paintings: Identifications and Interpretations*. Delhi: Ajanta, 1988.

Chapters 3 (“The Conversion of Nanda”), 8 (“King Sivi”), 12 (“The Sacrifice of the Hare”), and 24 (“Narrative Art in Europe and India)) of this book carefully identify narrative scenes depicted in the reliefs from Goli, Amaravati, and Nagarjunakonda, with textual references for comparisons with Ajanta paintings.

Tournier, Vincent. “Kings as Patrons of Monasteries and Stupas in Early Andhra: Sada Rulers, the Rajagiriya Fraternity, and the ‘Great Shrine’ at Amaravati.” *Buddhism, Law and Society* 7 (2023): 1–57.

Based on a study of an unpublished inscription and the narrative sculpture carved on a rail coping from Amaravati (BM, Asia, 1880,0709.20), the article reveals that the coping was gifted by a monk of Rājagiriya, a local *niyāka*. It also suggests that the sculpture represents a local narrative about the royal foundation of monasteries, which indicates the substantial commitment of local monks and kingship to the Buddhist construction work.

Zin, Monika. “Māndhātār, the Universal Monarch, and the Meaning of Representations of the Cakravartin in the Amaravati School, and of the Kings on the Kanaganahalli Stūpa.” In *Buddhist Narrative in Asia and Beyond. In Honour of HRH Princess Maha Chakri Siringhorn on Her Fifty-Fifth Birth Anniversary*. Edited by Peter Skilling and Justin McDaniel, 149–164. Institute of Thai Studies, Chulalongkorn University, 2012.

By noticing the frequent depiction of King Māndhātā in Buddhist narrative sculptures in Āndhra, the article argues that this particular Cakravartin reflects the popularity of the royal iconography in Āndhra Buddhist art as an auspicious motif, rather than the prevalence of the admonishing content of the Māndhātā jātaḱa. It also suggests that the royal portrait sculptures at Kanaganahalli could also be understood similarly as auspicious motifs, like *yakṣa* figures.

Zin, Monika. “The Buddha’s Relics and the Nāgas: An Attempt to Throw Light on Some Depictions in the Amaravati School.” In *South Asian Religions and Visual Forms in Their Archaeological Context*. Edited by Vincent Lefebvre, Aurore Didier, and Benjamin Mutin, 757–776. Turnhout: Brepols, 2016.

The article argues that the Rāmagrāma *stūpa* depicted in Āndhra Buddhist art represents not the foundation story of the *stūpa* related to the *Mahāparinirvāṇa*, but the story of acquiring relics of the Rāmagrāma *stūpa* from the *nāgas*, narrated in the *Mahāvamsa*. Although the precise relationship between the reliefs in Āndhra and the *vaṃsa* literature is unclear, the depiction of the *stūpa* suggests the prevalence of similar legends in Āndhra.

Zin, Monika. “Gandhara & Andhra: Varying Traditions of Narrative Representations.” *Indo-Asiatische Zeitschrift* 22 (2018a): 6–17.

By comparing the modes of illustrating Buddha's legends in Gandhāra and Āndhra, the article highlights the overall sophistication of Āndhra mode of narrative composition in comparison with Gandhara, the maturity of comprehending such narrative sculptures in the region, and the lasting impact of their narrative tradition in the later Buddhist art in India, as represented by Ajanta.

Zin, Monika. *The Kanaganahalli Stūpa: An Analysis of the 60 Massive Slabs Covering the Dome*. New Delhi: Aryan Books International, 2018b.

The main section of the book (“Description and Analysis of the 60 Massive Slabs”) identifies narrative scenes depicted in each panel based on the label inscriptions engraved on the panels and carefully describes their iconographical features. They are indispensable resources not only for the study of Kanaganahalli, but also for early Buddhist narrative art in Āndhra in general.

Interregional Connections

Since its discovery in the nineteenth century, the distinctive and sophisticated style of Buddhist art developed in early Āndhra, particularly that of Amaravati, led early scholars to postulate its origins in the Greco-Bactrian art, as represented by Fergusson 1873. While this speculative theory became obsolete by the early twentieth century, scholarly efforts to find the link between Western classical art and the Buddhist art of Āndhra have further developed by focusing on the Roman artistic tradition because the region was integrated into the Indo-Roman maritime trades. Stone 2016 is one of the latest studies in this vein. Recent scholarship represented by Becker 2016, Boppearachchi 2020, Brown 2014, Schastok 1994, and Zin 2025 also demonstrates that the sophisticated style and iconography of Āndhra Buddhist art substantially influenced the development of Buddhist and non-Buddhist art of the surrounding regions of the Deccan, the Tamil region, Sri Lanka, Southeast Asia, and even Gandhara, although the dates and routes of such cultural expansions remain largely undetermined. Such cultural interactions through the maritime trade continued after the tenth century CE, as attested by the discovery of Chola Buddhist sculptures in Sumatra, Southeast Asia. McKinnon 1994 is a valuable introductory survey of this remarkable group of sculptures. As highlighted by Guy 1993–1994, Buddhist centers that thrived in medieval southern India, such as Dharanikoṭa/Amaravati and

Nagapattinam, got support from local Hindu rulers and Buddhist countries in the Indian Ocean World.

Becker, Catherine. “Mahinda’s Visit to Amaravati?: Narrative Connections between Buddhist Communities in Andhra and Sri Lanka.” In *Amaravati: The Art of an Early Buddhist Monument in Context*. Edited by A. Shimada and M. Willis, 70–78. London: British Museum, 2016.

Rather than arguing the stylistic and iconographical connections between the Āndhra sculptures and those of early Sri Lanka, this article highlights the remarkably similar strategies to justify the creation of new monasteries in the two places by comparing the stories in the Pāli *vaṃsa* literatures and two unidentified narrative sculptures from Amaravati and Phanigiri. For the latest discussion of these two sculptures, see Zin 2016 and Tournier 2023, both cited under Narrative Art.

Bopearachchi, Osmund. *Roots of Sri Lankan Art*. Colombo: Department of Archaeology. 2020.

The latest list of the early “Āndhra-school” sculptures found in Sri Lanka. Based on the stylistic analysis, it divides the sculptures into two groups: ones created in Āndhra between the third and fifth century CE and exported to Sri Lanka (part I) and the locally made ones under the influence of Āndhra (part II). It provides detailed archaeological information for each sculpture with illustrations.

Brown, Robert. *Carrying Buddhism: The Role of Metal Icons in the Spread and Development of Buddhism*.Amsterdam: Royal Netherlands Academy of Arts and Sciences, 2014.

A section of this lecture (“Metal Images in Sri Lanka and Amaravati,” pp. 14–18) highlights the problems of using so-called Amaravati-style bronze Buddhas as the evidence of the export of Āndhra Buddhist culture, because metal images were movable and the current evidence in Āndhra and Sri Lanka would not allow us to decide their precise date and original venue.

Fergusson, James. *Tree and Serpent Worship*. 2d ed. Calcutta: India Museum, 1873.

An exemplary work that informs us of an early evaluation of the Amaravati sculptures. It stresses “so much of Greek or rather Bactrian art” in all details of the *stūpa* and postulates that the *stūpa* was built in the period when Greeks invaded northern India around the Christian era and controlled the coastal Āndhra.

Guy, John. “The Lost Temple at Nagapattinam and Quanzhou.” *Silk Road Art and Archaeology* 3 (1993–1994): 291–310.

The article discusses the significance of a now-lost Buddhist temple at Nagapattinam and a Hindu temple at Quanzhou as a testimony of maritime trade between southern India and southern China in the thirteenth century. Based on the unique style of the architecture recorded in a drawing, the article suggests the temple at Nagapattinam was a Chinese-style Buddhist temple built for the benefit of visiting Chinese merchants.

McKinnon, Edward. “Tamil Imagery in Northeast Sumatra.” *Oriental Art* 40.3 (1994): 15–24.

After a brief overview of archaeological and epigraphic evidence of Tamil trading activity in Southeast Asia between the ninth and fourteenth centuries CE, the article introduces two seated images of the Buddhas, one Visnu, one female deity, and a Siva linga from Kota China in northern Sumatra, whose stylistic features show their production in the Chola cultural sphere of South India around the twelfth century CE.

Schastok, Sara. “Bronzes in the Amarāvati Style: Their Role in the Writing of Southeast Asian History.” In *Ancient Indonesian Sculpture*. Edited by M. J. Klokke and P. L. Scheurleer, 33–56. Leiden: KITLV Press, 1994.

Based on the examination of the sculptures and critical reviews of former studies, the article demonstrates the fluid nature of the date and venue of the so-called Amaravati-style bronze sculptures found in Southeast Asia. It particularly criticizes traditional dating of the sculptures to the third–fourth century CE by assuming their production in the Sātavāhana-Ikṣvāku period and suggests not using these images as the evidence of “Indianization” of Southeast Asia.

Stone, Elizabeth Rosen. “Reflections of Roman Art in Southern India.” In *Amaravati: The Art of an Early Buddhist Monument in Context*. Edited by Akira Shimada and Michael Willis, 59–69. London: British Museum, 2016.

An exemplary study of the influence of Roman art and architecture on those of early Āndhra. It discusses several distinctive motifs, iconography and compositions that characterize Āndhra Buddhist Art, such as a pillared shrine with a ribbed dome depicted in Amaravati sculptures, and suggests their possible Roman origin by showing comparative examples in Roman art, such as the ones depicted on gold and silver coins.

Zin, Monika. “Gandhara Iconography: Dissemination and Impact.” In *De l’Oxus au Gange: Études en l’honneur de Francine Tissot*. Edited by Jessie Pons. Strasbourg: Université de Strasbourg, 2025.

Despite its title, the main topic of this article is the strong influence of Āndhra art on Gandhāra. It lists several examples that show such influence, including the appearance of *dharmacakramudrā* as the gesture of teaching and the iconography of the birds circumambulating the Bodhisattva in the scene of his crossing of the river Nairāñjanā.

Modern Discovery of Buddhist Sites

One of the new trajectories of scholarship in the last two decades is the historiographical analysis of early archaeological surveys and scholarship, such as Fergusson 1873, which influenced our knowledge of early Indian Buddhist art and architecture. Howes 2002, Shimada 2013 (cited under Amaravati), Singh 2016, and Subrahmanyam and Siva Nagi Reddy 2008 are major outcomes of research based on such scholarly trend. As represented by Becker 2015 and Singh 2016, recent scholarship also examines the Andhra state government’s attempts to revive the legacy of Āndhra Buddhism to attract international pilgrims, and the significant transformations of Buddhist archaeological remains as a result of such attempts.

Becker, Catherine. *Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh*. Oxford: Oxford University Press, 2015.

The first in-depth study on the recent revival of Āndhra Buddhist tradition to attract international Buddhists. It discusses the creation of a colossal Buddha image at Hussain Sagar in Hyderabad in 1985 (chapter 3), the Andhra Pradesh state government’s marketing strategies to establish Buddhist tourism (chapter 4), and the transformation of the Amaravati stupa in 2006 for the visit of the Dalai Lama in order to conduct the Kālacakra initiation.

Fergusson, James. *Tree and Serpent Worship*. 2d ed. Calcutta: India Museum, 1873.

The first comprehensive study of the Amaravati *stūpa* and sculptures. It discusses the history of the *stūpa*, a speculative reconstruction of the *stūpa*, a description of the sculptures transported to London, and the list of twenty Amaravati inscriptions translated by Cunningham. Although Fergusson’s interpretations of the *stūpa* and sculptures are outdated, the book is a valuable primary source to study the early understanding of the Amaravati sculptures in the nineteenth century.

Howes, Jennifer. “Colin Mackenzie and the Stupa at Amaravati.” *South Asian Studies* 18 (2002): 53–64.

An exemplary study that highlights the problematic nature of early archaeological surveys in the colonial era. Based on a careful survey of Colin Mackenzie’s Amaravati drawings in the British Library, it reveals that the main purpose of his Amaravati excavation in 1816–1817 was the removal of sculptures from the site to embellish a monument created by Francis Robertson, the Head Assistant to the Collector at Masulipatam.

Singh, Upinder. *The Idea of Ancient India*. Los Angeles: Sage, 2016.

This book includes three chapters on the discovery of Buddhist monastic remains in Āndhra. Chapter 6 highlights the unsystematic nature of early archaeological surveys at Amaravati, based on a study of the India Office records. Chapter 7 traces the history of excavations at Nagarjunakonda and the fate of the relics found there. Chapter 8 discusses the reinvention of Buddhist archaeological sites, with a special focus on Āndhra.

Subrahmanyam, B., and E. Siva Nagi Reddy. *Buddhist Archaeology in Andhra Pradesh*. Edited by Pedra Chenna Reddy. Archaeological Series 77. Hyderabad: Department of Archaeology and Museums, Government of Andhra Pradesh, 2008.

A concise overview on the archaeological surveys of Buddhist sites in Āndhra from the nineteenth to the early twenty-first century CE by two archaeologists of the AP State Archaeology. Besides the excavations of major sites like Amaravati and Nagarjunakonda, it includes information on smaller Buddhist sites surveyed by the State Archaeology (former the Hyderabad Archaeology Department), such as Chandavaram, Dhulikatta, Nelakondapalli, Thotlakonda, Bavikonda, and Pavurallakonda, with references.

Anthologies

Reflecting on the volume of the materials and the level of scholarly interest, edited volumes on the Buddhist art and architecture of South India are mostly the ones on Buddhist material culture in Āndhra, as represented by Kamalakar and Veerender 2005; Shimada and Willis 2016. Patil and Kumar 2022 is unique in that sense since it includes several chapters on Buddhist art and architecture in Karnataka and Tamil Nadu. A remarkable scholarly attempt that aims to reveal interregional and interreligious contexts surrounding early Buddhism is an EFEO project conducted by Arlo Griffiths and Vincent Tournier. An outcome of this project is Griffiths, et al. 2025.

Griffiths, Arlo, V. Tournier, and A. Shimada. *Early Āndhradeśa: Historical Studies around the Epigraphic Corpus*. 2 vols. Leiden and Boston: Brill, 2025.

This two-volume publication is an outcome of a collaborative research project led by Griffiths and Tournier. Volume 1 is the full inventory of EIAD (see the entry in Nagarjunakonda section). Volume 2 includes eleven chapters on the early history of Āndhra. Five of them are on the Buddhist and Brahmanical remains of Nagarjunakonda (chapters 5–7 and 10). Chapter 3 is a thorough survey of early memorial stones from Āndhra.

Kamalakar, G., and M. Veerender, eds. *Buddhism: Art, Architecture, Literature and History*. 2 vols. Delhi: Sharada Publishing House, 2005.

This is the proceedings of a seminar entitled “International Seminar on Contribution of Andra Desa,” hosted by Birla Archaeological Institute in December 1997. Among the sixty-two papers in the two volumes, particularly valuable for us are studies on recently discovered and/or less-studied Buddhist sites in Āndhra (Chandavaram, Pushpagiri, Nandalur-Adapur), Karnataka (Sannati), and Tamil Nadu (Thanjavur and its surrounding).

Patil, C. B., and Vijay Kumar, eds. *New Facets of Early Historical Archaeology and Buddhist Art and Architecture (Essays in Honour of Dr. R.C. Agrawal)*. Delhi: Sharada Publishing House, 2022.

Section II of this festschrift provides the latest studies of Buddhist art and architecture in the different parts of India. Chapters focusing on South India are Buddha’s nativity scenes from Sannati (chapter 11), Buddhist relics from Rajaghatta in Karnataka (chapter 12), a Buddhist *vihāra* at Aihole (chapter 13),

Buddhist art and architectures at Tamil Nadu (chapter 15), and medieval Buddhist temples and sculptures at Balligave in Karnataka (chapter 23).

Shimada, Akira, and M. Willis, eds. *Amaravati: The Art of an Early Buddhist Monument in Context*. London: British Museum, 2016.

After an introduction about the history of the Amaravati excavations, this volume discusses wider topics related to Buddhist material culture in Āndhra, including the early megalithic tradition (chapter 1), terminology questions on *caitya* (chapter 2), the Sada coins and their chronology (chapter 3), influence of Roman art (chapter 5), interpretation of Amaravati and Āndhra school of sculptures (chapters 4, 6–9), and the Buddhist theme park created near Nagarjunakonda (chapter 10).

Periodicals and Archival Documents

Reflecting the long and complex history of Indian archaeology that involved several institutions administered by the central government, states, and princely states, the archaeological reports in India have been published in different venues. In the case of the large-scale excavations, the full reports were published in monograph publications such as the *Memoir of the Archaeological Survey of India*. Because such treatments are confined to a few major sites, the results of most excavations are published as short reports and articles. Two standard venues for such reports are the *Annual Reports of the Archaeological Survey of India* in the British era and *Indian Archaeology: A Review* after Independence. To study the early archaeological surveys in the British era before the foundation of the *Annual Reports*, one should consult pioneering journals on Indian archaeology, such as *Indian Antiquaries*, and the India Office Records. Having inherited the legacy of archaeological research under the Nizam of Hyderabad, Andhra Pradesh State Archaeology and Museums published their own excavations in their monograph series (Archaeological Series) and periodicals (*Annual Report of the Department of Archaeology & Museums*). As for the photographic archives, besides large image databases such as JSTOR Images (formerly ARTSTOR), a useful resource is the Digital Collection of Leiden University, which provides old pictures of Amaravati and Nagarjunakonda.

***Annual Report of the Department of Archaeology & Museums, Government of Andhra Pradesh*. 14 vols. Hyderabad: Government of Andhra Pradesh, 1985–1990.**

Annual reports of archaeological excavations and explorations conducted by the Andhra Pradesh State Archaeology between 1971–1972 and 1986–1987. They include brief but precious reports of several important Buddhist sites, such as Dhulikatta (1976–1977, 1984–1985), Chandavaram (1972–1973, 1973–1974, 1974–1975, 1976–1977), Bavikonda (1983–1984, 1984–1985), Kotilingala (1981–1982, 1983–1984), and Nielakondapalli (1983–1984, 1984–1985).

Archaeological Series. Hyderabad: The Government of Andhra Pradesh.

This is a series of archaeological monographs published by the Andhra Pradesh State Archaeology and Museums. The monographs include an overview of Āndhra Sculpture (series no. 3) (Gangoly 1973, cited under General Overview and Guidebooks), and the excavation reports of important Buddhist sites excavated by the State Archaeology, such as Kesanapalli (series no. 27), Thotlakonda (no. 68) (Krishna Sastry, et al. 1992, under Other Sites in Āndhra), Bavikonda (nos. 71, 72), and Nandalur (no. 74).

***Annual Reports of the Archaeological Survey of India*. Calcutta: Office of the Superintendent of Government Printing, 1904–1940.**

Annual reports of archaeological excavations and explorations conducted by the Archaeological Survey of India. They include important archaeological surveys of several Buddhist sites in Āndhra, including Amaravati (1905–1906, 1908–1909), Sankaram (1907–1908), Ramatirthan (1910–1911), and Alluru, Gummadiduru, and Nagarjunakonda (1926–1927).

Digital Collections, Leiden University Libraries.

This image database includes old pictures of Amaravati and Nagarjunakonda sculptures preserved in the Kern Institute. As the pictures were taken by the Archaeological Survey of India at the time of the excavations in the late nineteenth and early twentieth centuries, they provide visual documents to understand the condition of the sites and the sculptures at the time of the excavations.

***Indian Archaeology: A Review*. New Delhi: Archaeological Survey of India, 1954–.**

Annual reports of archaeological excavations and explorations conducted by the Archaeological Survey of India after the Independence. Since not all excavations were fully published as monographs like *Memoirs*, the reports, although brief in many cases, provide precious and often only published information of smaller-scale excavations with important discoveries, such as Amaravati excavations in 1958–59.

Mackenzie Amaravati Album, India Office Records (IOR, WD 1061), the British Library.

A set of eighty-five drawings created by Colin McKenzie, the first Surveyor General of India, during his survey of the Amaravati stupa in 1816–1817. Since the *stūpa* was destroyed by the subsequent excavations in the mid-late nineteenth century CE and some sculptures were lost, the drawings are a precious record of the Amaravati *stūpa* in the early nineteenth century and the sculptures found by his team.

***Memoirs of the Archaeological Survey of India*. 1919–Calcutta and New Delhi.**

Special volumes to publish full reports of large-scale excavations conducted by Archaeological Survey of India. The ones dedicated to Buddhist sites in Āndhra are Nagarjunakonda (nos. 58, 71, 75), Sannati (no. 93), and Kanaganahalli (no. 106).

Madras Public Proceedings, India Office Records (IOR), the British Library.

This set of administrative documents of the Madras Government includes reports of archaeological surveys accomplished by officials and archaeologists in the late nineteenth century before the publication of the ASI Annual Report (1904–). Particularly notable are the accounts of “clearance” excavations at Amaravati and its consequent tragedy in 1880–1882 and Alexander Rea’s surveys of smaller but richly decorated Buddhist sites in the late 1880s and early 90s, such as Chinnaganjan.

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