CHAPTER - III

EXCAVATIONS

The need for establishing a sequence of cultures based on vertical excavations for an intelligent understanding of the picture emerging from the explorations of the prehistoric sites in the region cannot be over emphasized. To meet this requirement vertical excavations were conducted by the author at Mitathal and Siswal during 1968 and 1970 respectively. The chapter includes the description of stratigraphy and cultural sequence obtained at both the sites. During 1968-69 and 1969-70 the author excavated at Daulatpur jointly with Dr. U.V.Singh of the Kurukshetra University. The results of this excavation have also been incorporated here, being relevant to the study.

1. Excavation at Mitathal 1968

A. Stratigraphy

Excavations were conducted at Mitathal by the author during January-April 1968.[1] In all two trenches were sunk, one each on the two mounds. The trench cut on the eastern mound (Mitathal 1) was called MTL-1 and measured 25x6 meters, its longitudinal axis being east-west. The cutting was located on the eastern slopes of the mound covering the find spot of the copper harpoons referred above. The second trench called MTL-2 measured 10x6 meters and was dug on the flat top of the western mound (Mitathal 2), its longer axis being

north-south. MTL-1 (~~pp.~~) was dug to a maximum depth of 5 meters with an average cultural debris of 4.15 meters above the natural soil comprising yellow silt containing kankar (~~Pl.~~) MTL 2 (~~Pl.~~) was excavated to a maximum depth of 4.50 meters with an average cultural debris of 3.60 meters above the natural soil.

The cultural debris of MTL-1 is divisible into two Periods viz. I and II. Period II is further divisible into two Sub-periods viz. IIa and IIb. While MTL-1 has yielded the remains of both the Periods and Sub-periods, at MTL-2 only Period II was encountered with its Sub-Periods IIa and IIb. The remains of Period I were encountered in the eastern most portion i.e. between pegs O-V of MTL-1 (Pl. Ik).

Period I : The average deposit of the period is 75 cms. overlying the natural soil and comprises of layers 13-17 (Pl. Ik). There are exposed three floorings sealed by layers 16, 14 and 12 respectively from bottom upwards the upper two of which show signs of burning.

There were encountered three structural phases in the trench. Str. ph. 1 is comprised of a mud brick wall (str. 11) running east-west and a rough facing of adobe (Str. 13) provided against a shallow cutting into the natural soil running north-south. Str. 10 measures 1.92 m. long and 30 c.m. wide. It comprises of a single course of headers and is contemporary with layers 16 and 17. The bricks measure 30x20x10cms. Str. 13 has two courses of adobe of irregular size. The second structural phase comprises a mud brick wall running north-south

(Str.9) constructed of headers and measures 2.12 m. long. It has three course of bricks preserved. The structure is contemporary with layers 13-15.

Period IIa: The Sub-Period IIa has an average deposit of 2.50 meters in MTL-1 and 2.65 meters in MTL-2. In the latter trench the deposit overlies the natural soil directly. The deposit comprises of Layers 12 to 6 in MTL-1 (pl. II) and Layers 16-11 in MTL-2.

The early levels of the sub-period comprising structural phases 1 and 2 indicate a formative stage of the Harappan settlement at the site. The structures are few and comprise of mud brick walls. There is a thick deposit of ash in these layers suggesting the existence of thatched huts. The bricks measure 36x18x9 cms. There is, however, noticed an efflorescence of the culture about the mid levels with solid mud brick structures constructed all over the site. The structures are now sometimes as thick as one meter and are provided with off sets in the foundation trench. The bricks measure 40x20x10 cms. The occurence of broken bricks attest the use of burnt bricks in this phase.

The Sub-Period IIa has 5 structural phases. The structural phase 1 is comprised of strs. 7 and 37 in MTL-1 and str. 21 and 22 in MTL-2. Strs. 9 in MTL 1 and 14,18 and 22 in MTL-2 comprise structural phase 2. The third structural phase comprises of strs. 3,4,9,5a, 26,27,28,29,30,31,39,40,45,46,47 in MTL 1 and strs. 9,8,11,12,13,15,16,19,and 20 in MTL-2. The structural phase 4 comprises of strs.2,4,5,24,38,48 and 49 in MTL-1 and strs,3,4 and 10 in MTL-2. The fifth structural

phase includes strs. 22,23,33,36,37,42,43 and 44 in MTL-1 and strs. 5 and 9 in MTL-2. The bricks in structural phases 3,4 and 5 measure 40x20x10 cms. the typical Harappan size.

The settlement appears to be well planned with streets oriented east-west and north-south. They are staggered as at Kalibangan[2] and measure 1 meter to 1.70 meters wide.

Period IIb: The Sub-Period IIb is encountered in both the trenches. The debris of the phase measures on average 1.65 m. thick in MTL-1 and 1.25 m. in MTL-2. The deposit comprises Layers 5-1 in MTL-1 and 10-1 in MTL-2.

The sub-period is marked by a progressive decline of the Harappa Civilisation. There is noticed a gradual deterioration in their constructions as well as the other material equipment. The houses are made of mud bricks or mud. In several walls only brick bats have been used possibly removed for reuse from earlier structures. The bricks measure 40x20x10 cms.

The phase comprises of two structural periods. Structural phase 1 comprises of structures 5a, 5b and 5c in MTL-1 and structures 3,4 and 5 in MTL-2. The structural phase 2 is represented by the strs. 1, 5x, 16, 17, 18, 19, 20, 21, 36x, 41 and 48 x in MTL-1 and strs. 1 and 2 in MTL-2. It is distinguished by the occurence of mud walls of walls of broken pieces of mud bricks.

The walls are not as solid now as in the previous sub-period. The streets of this sub-period measure 1.50 meter to 3.10 meter wide. Some of the houses have oval ovens[3] in them. A fire pit contained a number of terra-cotta discs insitu where they were placed for being fired. Although no evidence of drainage system is noted from the site the use of a large soakage jar with a broken bottom was attested from the late levels of this phase. A curious feature of the phase is the occurence of a number of circular pits lined with chaff mixed clay. The pits have generally 1 to 1.30 m. diam. and 1 to 2 meter depth. Perhaps the pits were used as grain bins. Similar pits have been reported from Cemetery H Culture[4] levels at Harappa. A circular mud plinth exposed in MTL-2 is also intriguing. It is 1.30 meter in diameter and preserved to a height of 30 cms. It overlies an oblong fire pit containing ash and charcoal.

B. Culture-Sequence

The excavation revealed a continuous sequence of two cultural Periods numbered I and II from bottom upwards. Period II was further sub-divided into two phases viz IIA and IIB. While both the cultural periods alongwith their sub-divisions were encountered in MTL-1, only remains of Periods IIA and IIB were met with in MTL-2. The main characteristics of each Peiod are given below:

Period I.

Period I at Mitathal is characterised by the Late Siswal Ware[5] (Late Kalibangan I Ware)(Fig. 9). The ware is mainly comprised of Fabrics A and C though limited sherds of other Fabrics of the Kalibangan I Ware[6] are also met with. The sturdy troughs or basins grooved on the interior, so typical of Fabric D at Kalibangan are conspicuous by their absence from the excavation though a few sherds, however, occur on the surface. The ceramic industry of the Period on the whole indicates a late decadent stage.

Fabric A is a red ware of medium course fabric with an unslipped matt surface. It is rather sturdy and well fired ware, potted crudely suggesting the use of a slow wheel. The main shapes represented in the ware include vases with out-curved or out-turned rim, jars with wide mouth and bowls with convex sides or tapering sides. It is painted mainly with horizontal bands in black at the rim or shoulder, the most conspicuous being the block band. The limited variety of shapes and designs and the absence of the use of white pigment as the second colour in painting, so characteristic of the Kalibangan I and Siswal A Wares indicates a late stage for the period. Fabric B is a medium to thick wheel-thrown and better potted ware characterised by rustication of the lower portion of the vessels, while the upper portion is treated with red slip. The main shapes include jars and ribbed vases. Fabric C represents the most popular fabric in the pottery of this Period. The pots are of medium thickness and turned on wheel. They are better potted, made of better levigated clay and are well

fired. The pots are treated with light red slip and bear a Harappan look. The main types include vase with a flaring or short out-curved rim and are painted in black over light red surface with linear and geometric designs. Fabric D is a wheel-turned sturdy and well fired red ware. It is unslipped and painted with horizontal black band at the rim over matt surface. But for its sturdiness and better potting the fabric can hardly be distinguished from Fabric A. Only a few sherds of incised troughs are found. Fabric E is represented by a few sherds of buff slipped ware which for their thickness could have, but for the buff slip, been included in Fabric D. Fabric F includes grey ware sherds which are indistinct from Fabric A but for their grey colour.

A few sherds of hand made coarse ware are also found which include dough plates as the common types.

A limited number of fragments of Harappan red ware represented by fragments of dish, perforated jar, beaker and pointed base of vase also occur in this period.

The structures are constructed of adobe and mud bricks the latter measuring 30x20x10 cms. The adobe courses are laid against the natural soil perhaps dug for deepening the interior of the hut. The mud bricks are laid as headers. The layers of ash in the period indicate the superstructure of the houses being of grass. Among the antiquities from the period were included a single truncated biconical terra-cotta

bead, clay bangles painted black, of rounded section and sometimes having multiple tiers stone ball, stone quern and pestle and a fragmentary copper ring,

Although a few Harappan shapes are met with in the Period, the bulk of the pottery comprises the Late Siswal Ware. The structures are constructed in Kalibangan style of a brick-length width with identical brick size. It is primarily for this typically Kalibangan feature that Period I has been distinguished from the later Harappan Period. The co-orrurence of the Harappan shapes with the Late Siswal Ware indicate a transitional stage for the Period.

Period IIa

Period IIa is marked by the advent of a full blooded Harappa culture characterised by the typical Harappan pottery, dichotomy of the settlement, architecture, objects of household use and ornaments. But the Late Siswal Ware and other artifacts survive all through the Period suggesting the co-existence of the two peoples side by side.[7] The ceramic industry of the Period may be broadly classified into two groups viz (a) the Harappan Ware and the (b) Late Siswal Ware.

The Harappan pottery comprises red ware of medium fabric, with fairly well levigated clay and fired at a high temperature showing red core and only rarely has a greyish core (Fig. 10). In most of the cases the vessels are treated with light red slip and painted with black bands at the rim or shoulders. Some of the vessels are devoid of any slip or painting. The main shapes include storage jar with narrow mouth and

heavy projected rim, jar with recurved rim and globular body, vase with beaded rim, raised neck and globular body with a ledge at the neck, vase with out-curved rim, ribbed shoulder and saggar base, vase with beaked rim, shallow dish on stand with projected rim, tall dish on stand with or without a drum, bowl on stand, dish with nail headed rim and flat base, vase with pointed base, beaker, perforated jar etc. The saucepan handle and 'S' shaped vase are conspicuous by their absence.

(ii) The Late Siswal Ware survives in the period all though side by side with the Harappan Ware in good quantity. The ware comprises of all the six Fabrics i.e. A,B,C,D,E & F (Fig. II).

Fabric A retains its crudity and irregularity in potting, the fabric is medium to coarse and is well fired in a number of cases to red core while some retain grey section. The main types include vase with out-curved rim, jars with out-curved rim and globular body, storage jar with externally thickened rim and vase with a loop handle and bowls. The vessels are painted in thick black designs over dull red to pale red matt surface. Fabric B is much limited and it has medium thickness. The vessels are rusticated below shoulder having thick red slipped upper portion. In one case the junction between the two is marked by a black band. The sandy surface is further treated with horizontal ribs created by fingers or bunch of grass or bamboo chips. Fabric C is distinguished by pottery with a better fabric, smooth wheel throwing and light or dull red slip. The main shapes are vase with

out-curved rim, bowls with convex or tapering sides and a vase with flaring rim decorated with block painting at the rim and neck. Fabric D is represented by storage jars with externally thickened rim and narrow neck, painted in thick black pigment over dull red matt surface as in Fabric A. Fabric E is rare and comprises of a vase with short out-turned featureless rim and tapering sides. The rim is painted with chocolate band over buff ship. Fabric F is represented by a vase with out curved rim and globular body and a dish on stand.

The coarse red ware comprises of handle of a vase, thick and roundish in section, dough plates and bowls. They have burnt pale red to dull red or blotchy surface. The handles show surface treatment by dull red slip.

Period IIa is marked by a speedy extention of the township perhaps on the pattern of the Harappan cities represented by an acropolis and the town-site. The structures of this phase are solid and the walls are sometimes as wide as one meter. Some of the walls are also provided with offsets. The bricks measure 40x20x10 cms., the typical Harappan size met at Kalibangan. The settlement appears to be well planned with streets oriented east-west and north-south and are one meter to 1.70 meter wide. The streets appear to be staggered as at Kalibangan.

The other finds from this period include a variety of beads of semi-precious stones such as agate and carnellian;

faience; steatite and terra-cotta. The excellent manufacture of stone beads, careful cutting of the disc beads of paste and the variety of decoration on the faience beads show that the people had attained a high standard in the art of lapidary and possessed a developed aesthetic sense. That the stone beads were manufactured locally seems to be suggested by the discovery of an unfinished bead and an unworked nodule of agate from the site. The long barrel carnellian beads so characteristic of the Indus Valley are conspicuous by their absence. It is surprising that the cylindrical barrel shapes are not produced even in clay as done at Lothal.[82] The limited number of paste beads again suggest the non-availability of the raw material in sufficient quantity or the ~~ba~~absence of trade contacts with the main centres of their export.

Out of a total of 243 faience bangles recovered from the site, Period IIA yielded 52 bangles of various shapes and designs. The availability of faience bangles in numbers and an exceptionally rich variety of shapes and designs at Mitathal and on other Harappan sites in the region suggests the popularity of the ornament and perhaps the availability of suitable clay in the vicinity. The terra-cotta bangles in single or multiple tiers, the latter being more popular in this period, constituted the ornaments of the poor. These bangles are sometimes treated with buff or red wash and are painted in black oblique strokes.

The terra-cotta toy cart wheel with external hub, painted over buff or red on the outer side; wheeled toy with

animal head; circular disc with nail decoration; sling ball; disc; marble and triangular cake comprise certain other toys. Stone balls, quartzite pebles used as hammer stone, saddle querns and pestles and discoid sandstone balls, perhaps used as weights, comprise the stone tools of this period. The cubical chert weight, chert blade, ring stone and sand stone weights found from unstratified levels seem to have been derived from this period. An ivory pin from the phase perhaps represents a stylus or a hairpin. Of the 13 copper objects from the excavations only two pieces representing a ring and a square wire, have been recovered from this period.

Period IIb

Period IIb is characterised by red ware (Fig. 12-15) showing continuous evolutionary rather devolutionary tradition in the ceramic industry of Period IIa. A general degernation in the manufacture, treatment and decoration of pots is a common feature of the Sub-Period. The characteristic Harappan shapes such as goblet, beaker, storage jar with flanged rim, perforated jar and dish on stand with projected rim are scarce and have gradually fallen out of use. The storage jar with triangular or collared rim, basin with recurved rim and carinated shoulder, shallow dish on stand with drooping rim, deep dish on stand with under-cut rim and squat broad stem, bowl like lid with a central knob and round base, vase with high neck and flanged rim and vase with flaring rim and high neck are some of the typical evolved shapes of the period. An interesting type is a fine flask bearing affinities with those

from Cemetary H. The surface treatment of the vessels is on the whole poor and the slip is generally thin. The pots are painted in black over red surface generally with linear and geometric designs. In a number of cases the painting is executed coarsely but the number of the designs has largely increased in this phase.

A good number of shapes and painted designs in pottery can be derived from the Siswal Ware tradition though they are now prepared in a better fabric and have generally been treated with a light red slip or wash simulating the Harappan Ware. But for a few shapes the ware has on the whole so much evolved that it is difficult to distinguish it from the Harappan derivatives. The phase is also distinguished by the appearance of a few Cemetery H types such as the fine flask, the basin with beaked rim, dish on stand with under-cut rim, dish on stand with flaring rim and sharp carinated shoulder and jar with collared rim and tapering sides.

The period also shows a general decline in the material culture of the people so well reflected in their constructions as now the walls are not as solid as in the previous phase. Some of these are constructed of pieces of mud bricks and mud. The brick sizes, however, continue to be the same as in Period IIa. The streets measure 1.50 to 3.10 meter wide. Some of the houses have oval ovens in them. In one case large storage jar with a hole in the bottom was sunk in the ground possibly for soakage purpose. Circular pits as wide as 1.30 meters and sometimes as deep as 2 meters with their

sides lined with decayed organic material possibly chaff are an interesting feature of the period and have their counterparts in the Cemetery H culture. Terra-cotta discs, generally flatish and crude have been found in a fire pit in situ.

The phase has yielded a variety of beads of Agate, carnellian, faience, steatite and terra-cotta. An interesting terra-cotta bead of the period is an arecanut type which persists in the Painted Grey Ware culture also[9]. Faience and terra-cotta bangles have been found in numbers. The faience bangles have been decorated with a variety of designs. The white glaze on the greenish or bluish paste of the bangles seem to have suggested the use of silver bangles in subsequent times which persists as popular ornaments with the village folks in the region till today. Only two pieces of shell bangles were recovered from this phase suggesting perhaps the non-availability of the raw material in sufficient quantity at so distant a place from sea. The terra-cotta toys from this phase comprise toy cart wheels with prominent hub on the outer side and wheeled toys with bull or ram heads. The only terra-cotta animal figurine from the stratified levels represents a very crudely made dog. The terra-cotta discs are quite common while the triangular cakes gradually become scarce. The stone objects recovered from the site include spheroid and cuboid weights, sling balls, hammer stone pebbles and saddle querns and mullers of sand stone.

Period IIb has yielded an important evidence of copper implements. They include a flat celt, a ring, a parśu

and other objects (Pl. XIII). The harpoon (Pl. II) recovered by villagers earlier while ploughing the field not far from the find spot of the above tools in all probability belonged to this phase. It is interesting that a similar harpoon comes from Saipai an o.c.p. site in Etawah District of U.P.[10] The occurence of the Copper Hoards from this phase is significant. The metal analysis of the tools indicates that the metal used is pure copper without any alloy except the natural impurity.[11]

2. Excavations at Siswal 1970

The excavations at Mitathal during 1968 provided a stratigraphical evidence of the evolution of prehistoric cultures in the Sarasvati Basin from Late ~~Kalibangan~~ Siswal to Late Harappan periods. The rather sturdy character of the ware, the paucity of shapes and painted designs and the absence of the use of white pigment in painted designs in addition to black as well as the absence of the microlithic blades in the pre-Harappan Mitathal I, however, distinguished this Period from Kalibangan I, though ~~general~~ typological similarities existed. Further, the occurrence of a few Harappan types like beaker, dish and terra-cotta cakes in Mitathal I suggested a late stage for this Period. It was therefore, necessary to investigate if there existed a true pre-Harappan counterpart of Kalibangan I culture in this part of the country. Siswal, where both typical Kalibangan I and the Mitathal I Wares were found from the surface in exploration, suggested a possibility of throwing light on this aspect of the problem, ~~if excavated~~. As a consequence a small exploratory trench was sunk by the

author at Siswal during the autumn of 1970.[12]

A small trench measuring 2x2 meters was dug vertically in the western part of the site (Pl.Ia) to establish the culture sequence of the site and to ascertain if a pure pre-Harappan culture occurs. The trench was cut to a maximum depth of 1.90 meters yielding 1.25 meter thick habitational deposit above the natural soil. The natural soil consists of yellow silt or alluvium containing a good quantity of kankars in the lower levels of it.

In all 5 habitational layers were met in the cutting. No structure was encountered. On the basis of the pottery recovered from the excavations the cultural sequence at the site is divided into two sub-periods called Siswal A and B. Siswal A is characterised by the classical Kalibangan I Ware[13] with all the fabrics, variety of shapes and designs, the use of white paintings in addition to black over red and internally incised troughs in Fabric D (Fig.3-7) occuring in layers 2 to 5. Siswal B is distinguished by more evolved rather sturdy shapes, paucity of types and designs and the absence of the use of white pigment in paintings occuring in the upper levels of the site with which were perhaps associated a few Harappan shapes (Fig. 8) recovered from the surface of the mound.

Siswal yielded all the characteristic fabrics of Kalibangan I culture i.e. A,B,C,D and E and so well known to us from the type site.[20] In addition, there have been recoverd a few sherds of coarse red ware and a single sherd of black and red ware. The ceramic industry shows a clear trend of evolution

in typology from the lowest to the upper levels. The evolved shapes recall their counterparts in Mitathal Period I. Fabric A (Fig.3-4) is distinguished by red ware potted irregularly on slow wheel, thin to medium in thickness, medium to coarse in fabric, well fired to grey or red core and painted with black or chocolate designs over matt red surface ranging from light red to pinkish shades. White pigment has been used in a number of designs as the second colour to give a bichrome effect to the pot. The main shapes include vase with short everted out-turned or out-curved rim; bowl with convex or tapering sides and featureless, flat, out-turned or everted rim; bowl on stand or dish on stand; handled vase; perforated jar etc. The fabric corresponds to Fabric A of kalibangan. Fabric B (Fig.5) is characterised by red ware of medium to thick section and medium fabric. It is wheel made, well fired and the lower surface is rusticated. Sometimes the rusticated surface is decorated with finger marks pro-during parallel ridges. The ware corresponds to Fabric B of Kalibangan. Fabric C (Fig. 5) is better potted wheel thrown ware having finer fabric. It is treated with red slip and painted with black designs. The ware corresponds to Fabric C of Kalibangan. Fabric D (Fig. 6) is characterised by a thick sturdy wheel turned well fired red ware. Incised trough and sturdy storage jars constitute the main types.

The excavation yielded no finds. The finds collected from the surface of the site included terra-cotta triangular cakes, discs with tapering sides, oblong sling balls, beads

and bangles painted with black pigment. A large saddle quern, pestles ~~(Pl.)~~ and a wedge shaped burnt brick constituted the other finds. No microlithic blades or copper objects were encountered, in all probability due to the extremely limited area of excavation.

3. Excavations at Daulatpur[14] 1968-69 and 1969-70

The explorations at Daulatpur[21] had yielded a wide range of antiquities ranging from Late Harappan to early medieval Period. The occurence of the Harappan and the Painted Grey Ware sherds at the site added to its archaeological importance. Excavations were, therefore, undertaken at the site by the author and Dr.U.V.Singh jointly on behalf of the Kurukshetra University during 1968-69 and 1969-70 with a twofold objective (i) to determine a stratigraphic relationship between the Harappan and the Painted Grey Ware Cultures, baffling the workers in Indian archaeology for the last two decades[22] and to (ii) establish a sequence of ~~xxxxxx~~ cultures in this part of the country in continuation of the prehistoric Mitathal sequence[23] and corroborating and complementing the Sugh[15] evidence. In view of the above objective, emphasis was laid on vertical excavation.

Trenches were cut in the nearly 4 meter high mound in grid pattern. To obtain a cross section from almost the highest point of the mound to the western fringes when the Harappan and P.G.Ware sherds were found on the surface, 16 trenches (A1 to P1), all measuring 5x5 meters, were sunk.

The actual cutting of the trench measured 4x4 m. Besides, A9 and H9 were also excavated. Natural soil was reached in 8 of the trenches (A1, K1, L1, M1, N1, O1, A9 and H9), In A1, the trench laid at the highest point of the mound, the natural soil was reached at a maximum depth of 5.90 meters though the trench was sunk to a depth of 6.20 meters. The earliest remains of the Harappan culture were encountered in trench Nos. K1, L1, M1, N1 and O1. The deposits in K1, L1 and N1 were highly disturbed by cutting pits in the subsequent P.G.Ware Period. Therefore, our study of the prehistoric remains at the site was mainly based on the remains recovered from trenches M1 and O1.

The trench M1 was sunk to a depth of 3 meters and the natural soil was reached at a depth of 2.70 meters. In O1 the natural soil was also reached at a maximum depth of 2.70 meters. The natural soil at the site comprised yellow silt an alluvium containing kankar.

The excavation yielded a maximum habitation deposit of 5.90 meters in A1 where the earliest remains are characterised by the Painted Grey Ware though a regular habitation of this Period lay farther north on the slopes of the mound. The maximum Harappan deposit measuring 1.90 meters occured in O1, thus making the total accummulation at the site approx. 7.80 meters. The habitations at the site seem to have been shifting in various periods, the Harappans occupying the western parts of the mound, the P.G.Ware deposits lying on the northern margins, and the subsequent habitations occupying the central and south-

eastern portions of the site.

The cultural debris of the site is divided into four periods viz. the Harappan, The Painted Grey Ware, the Early Historic (C.500 B.C. to C.300 A.D.) and the Early Medieval Period with a clear cut gap inbetween Periods I and II and III and IV.

Period I

Period I is largely characterised by the Mitathal IIb Ware[25] though its beginning seems to go back to Late Mitathal IIa Period as indicated by the occurence of a few but mature Harappan shapes in the lowest levels (Fig. 16, Types, 1,3,5,6). No structures were encountered in this period excepting an oval oven dug within the ground resembling roughly the one exposed at Bargaon[16] though the latter is lined with bricks. The structure shows evidence of burning insitu at a high temperature. Perhaps the oven has semblance with the present day ovens used for preparing gur. The use of mould-made mud bricks is attested by the recovery of their pieces.

The excavation yielded charred grains resembling bajri, grinding stones, bone or ivory pins, copper bangle, beads of semiprecious stones and clay and faience bangles. A copper fish hook from the surface and a terra-cotta cart frame found in early historic levels, undoubtedly a derived one, are other important finds of the Period.

Period II

Period II at the site is distinguished by the P.G. Ware which lies in pits cut into the Harappan deposits by the people of this period possibly for earth. Although no habitation layers ~~were~~ of the P.G.Ware culture were found in the trenches yielding Harappan remains, the nature of deposit of the former and the rather late character of the ware for being rather crude and a little thicker with less decoration, suggest that the Harappans had deserted the site much before the arrival of the P.G.Ware people. The evidence of the subsequent Periods is not discussed here for their having no relevance to our study, here.

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CHAPTER-III

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