

“Notes on the Antiquities of Gaya”: Revisiting a significant yet forgotten compilation

Alok Kumar
Research Scholar,
Department of A I & A S,
Magadh University, Gaya, Bihar, India

ABSTRACT

Located in the Eastern province of *Bihar*, *Gaya* is one of the oldest existing cities of India. A number of sincere attempts have been made to understand and document history of the region using a number of archaeological and literary sources. Most of the sincere attempts in this direction have been largely been credited to British scholars and Indian scholars have either been underplayed or forgotten. As a consequence, many important works do not find any mention in scholarly literature on *Gaya* and its socio-cultural history. In fact, most of these works could not get even published and remained beyond the reach of researchers. Few of these works are available in the form of manuscripts in library and deserve to be published and be brought in to the light of the day. This paper aims to make a humble beginning in this direction by describing a supremely significant manuscript compiled under the title “Notes on Antiquities of *Gaya*” by *Parameshwar Dayal*. Started to be compiled in 1898, this work provides a comprehensive picture of the historic town of *Gaya*. It is hoped this paper will initiate a process of introducing, preserving, and publishing similarly important work in future.

KEYWORDS: *Gaya*, History, Religion, Cultural history, Inscriptions, Sculptures.

Date of Submission: 24-04-2021

Date of Acceptance: 08-05-2021

I. INTRODUCTION

In the yore days of history writing, Asiatic Society of Bengal was a pioneer institution related with the research works of those eras. Historical studies of India of ancient and medieval times were being made with full dedication of scholars of various fields working tirelessly to give these works a complete shape, on which future history of India was written and researched upon thereafter. In the process every area tried to become in foreground with its own history. For example; *Bodhgaya* is a name, which needs no introduction and works by Cunningham has made its name on the golden plaque on top. In the process nearby places also got mentioned but not deeply researched or even explored. *Gaya* is the name which was since ages a famous pilgrimage, but its history has got little mentions by Francis Buchanan and later by O’malley. Even B M *Barua* have written a full account but it never gets across its religious frame. *Babu Parameshwar Dayal* has tried to get rid of this lacuna with this work of his which has never seen the light of Day.

*Babu Parameshwar Dayal*¹ of New Godown, *Gaya, Bihar*, is a name most of the contemporary people hadn’t heard of; but star shines over the lucky few of us, when like a chance discovery I came face to face with the hardbound monograph or as it is titled “Notes on the antiquities of *Gaya*”; seems like a complete work on the antiquities in and around *Gaya*. This not covers the town in detail but the area of antiquities near to the boundary of the district like *Rohtas* (modern *Sasaram*), *Aurangabad*, *Bhagalpur* etc. Actually, it’s a compilation of an album with detail notes as it was submitted to *Bihar* Research society by Mr. CEAW Oldham² on August 14th, 1946³.

This work is great not because of it consists works on great archaeologists and stalwarts of Indology; like Sir Alexander Cunningham or others; but for another reason, discussed at length further. At that time when people were taking their leisured pleasure in day to day works, but taking interest in local history with vigour of untired zeal and undisturbed scholarship of great yearning, certainly makes this person as one of that deserves a great mention among the historians of his own time. It is still not late if we as students of history and archaeology at least take a look of his work⁴ still saved in the archives of *Bihar* Research Society, a part and parcel of *Patna* Museum, and a great repository of Indological studies and researches. This person further will be mentioned as PD (initials of his name also used as his signature). This work is showing not only scholarship of his but also of his artistry in fine art⁵ and writing of a skilled and near to perfect calligrapher, giving every diagram and line sketch a near perfect finishing in this work further mentioned as NOTAOG. This work also contains photographs, giving glimpse of *Gaya* town’s religious history, especially its temples.

This is a handwritten manuscript typically focussed on but one subject; art and culture of Bihar and with special mention to Gaya. There are more than 450 pages written horizontally or in a landscape mode. There are more than 36 titles under which have discussed various diverse but all interconnected topics, in the limelight of central theme, and these were all well corroborated with photographs of that time. One can simply marvel how in those days someone of that calibre exist with such a high level of respect and regard to the culture scattered all around.

In this monograph he moved cautiously and carefully, knowing the sensitivity of the matters he would be going to deal. Keeping everyone, a layman or an expert; in view he initiated his journey with the basic knowledge of ancient scripts and its alphabets, giving a hint of what is going to be next. This was basically a journey for him, moving slowly into the very diverse and ancient culture with the people of Gaya with a very small step but a very firm dedication and devotion.

Even in contents he had tried to be very much precise and focused on the theme so much so that some of them has been given as sub-titles in the form of statements, which can be considered as predecessor of modern style of content listing; long...but clear.

What is clear with his description of all chapters, is that whatever important to know the history of cultural development of this region is needed, that everything must got place in his compilation of long list of works scattered in different texts or records.

II. GAYA: THE TOWN AND ITS SIGNIFICANCE

As in the above paragraphs discussed, Gaya has been a very famous pilgrimage centre for the liberation of manes or *pitr*. Every year people flocked in the latter half of *Bhadrapad* month (corresponding to month of August -September) called *Pitripaksha* for *Shraddha* or the complete process of salvation of their ancestors. It could be one day process or may be stretched to complete 15 day, where one visits every alter or *vedi* of auspicious nature, to offer his/her prayers with some kind of food preparation in the shape of a ball called *pinda*. *Gayawal Pandas* or a class of priests officiates this whole process without whose final saying or *suphal* (process be fruitful) this worship will never be declared as finished.

This process has mentioned in various *puranas* (*Hindu* scriptures with mythological histories, believed to be written in *Gupta* period and afterwards) with the auspicious value of the place i.e. *Gaya*. *Vayu Purana* considered to be more authentic, because it contains the detail of every auspiciousness of *Gaya*, whether it was about a place or a sculpture; in a detailed chapter called “*Gaya Mahatmya*” or religious greatness of *Gaya*. Chinese travellers Fa-hien and Huen-Tsang both have visited this place and gave particular information about this place. While Fa-hien said that this place was deserted or in ruinous condition, on the other side Huen-Tsang said that 1000 *Brahmana*’s families were living there. It can be therefore surmised that this place in 5th century AD was a place of no important value, but by 7th century AD, it was a thriving place with 1000 families or more than 3000 persons. In later period, during *Pala* period the process of *Shraddha Puja* had already took an organized form, which still continues till date.

III. ABOUT THE AUTHOR: PARAMESHWAR DAYAL

Much has already been discussed in the introduction. It is still not known who he was or what was his occupation, as it is very clear that this work of his was part of his passion. But as we know that he was very near to Mr. Oldham, so it may be surmised that he might be his official colleague but in what capacity; can’t be said. As the photographs were mostly property of Mr. Oldham, so may be Pd had accompanied him to various places, or maybe he was an official of collectorate office, as some of photographs were property of some other collectors of *Gaya*. But above all regardless of his occupation, what so ever, his passion has some markings, which had left its impression so brightly in the form of this monograph. His own passion had led him to explore places such as *Pragbodhi cave* or *Dhureshwari*, where *Buddha* tried for enlightenment prior to *Bodhgaya* and *Umga*, a hill with two inscriptions, one of which can be credited to him. Reference can be taken from his published works in Journals of Asiatic Society of Bengal, which also got mention in the last paragraph of this article.

IV. NOTES ON ANTIQUITIES OF GAYA: KEY HIGHLIGHTS

In the coming paragraphs things will be clearer as to how a person with a view of a scholar can do good for the future of a subject in general and to a cultural phenomenon in particular. As giving detail for every chapter would be very delicate and difficult, therefore I will be giving a brief of them highlighting main theme and figure or photograph attached inside. In primary chapters he had started with ancient alphabets with their transcription formula in deva nigari. Here again his ability to copy the ancient scripts is remarkable. Further he moves with the detail given by Alexander Cunningham of his Archaeological Survey of India reports (or ASI reports from 1862 to 1865). Further details can be discerning from further discussions.

This monograph has so many materials, which includes political history (of *Pala* dynasty), which has some markings over *Gaya* in the forms of sculptures and inscriptions, certainly making this place as a part of early medieval history with archaeological evidences. As per the published works of his period, he had almost everything but he would only incorporate those materials, seems to be either located in the geographical boundary of *Gaya* district or seems to be part of same cultural identity as he has included the sculptures from *Manda hills* near *Rohtas* or modern *Sasaram* area. Being an expert copy maker, where ever he got chances he tried to make an exact eye copy of the caves, temple, inscriptions even sometimes sculptures too. There are multitudes of information compiled inside, which will be thread bared step by step.

IV.A Compendium of extant knowledge

There is no doubt that this work has information of a very extensive and multivariate nature. For some people that may not be graspable, but his tiresome labour has left no stone unturned to make things reachable to the people interested in the history of culture of *Gaya*. That’s why this work has types of material, we as a student interested in the history of *Gaya*, always wanted to have in one place. These were very much updated as per the contemporary traditional levels of history writing. They can be studied by any branch of knowledge as a part of greater research project. There are mostly survey works of exploratory nature. A concise summary would be appropriate here:

- **Works of Sir Alexander Cunningham** -He doesn’t need any introduction as such, his works are already in public domain since ages. Here is given, only details from this monograph (NOTAOG). Most of his notes have been taken by Archaeological Survey of India Reports from 1862 to 1865. This includes various inscriptions, details of various places around *Gaya*, like, *Kurkihar*, *Punawa*, *HasraKol*, *Kowadol*, *Rajgir*, with their sculptural store house and maps too. Here he has also given a detailed description about genealogical table of *Pala* kings with all the detail discussion regarding their origin and accession to the throne. He (Cunningham) has also tried to show the continuity of ruling dynasties since *Shishunaga* till the *Pala* dynasty in *Magadh* region from BC 500 to AD 1200 (ASI Report. Vol III, 1871-72, pp107-39). This work has also enriched us with author’s short comments on any available resources not included in the reports.
- **Works of Capt.Kittoe** - In this work, contribution by Captain Kittoe’s report on certain place and inscriptions, (mentioned in the list of inscriptions). *Umga* hill temple was credited to him by Sir A. Cunningham.
- **Works of W.Peppe Esq.** - From journal of the Asiatic Society of Bengal, no.1, 1866, this detail has been taken. This detail description includes some of the places around *Gaya* town which has some antiquarian importance (see Appendix 1 for a list of places around *Gaya* visted by W.Peppe.Esq.). He has provided additional information that the photographs of these places taken by Mr. Peppe could be found in the library of Asiatic Society of *Bengal*, *Calcutta* (or present *Kolkata*). Most of these places are still the same with their sculptural heritage intact, it just needed to be rematches with current situation.
- **Inscriptions**–They are major portions of information, which are authentic and so far, undisturbed. Therefore, their historical importance is still intact after so many of centuries, which actually fills the gap of historical continuity and make the picture complete if translated accurately and interpreted intelligently. The timeframe they covered can be started from 3rd century BC (*Barabar* and *Nagarjuni* cave inscriptions) up to modern era (tomb stone of Islamic cremation ground north of *Gaya*). *Barabarcave* inscription is not in *Pali* but *Brahmi*⁶. There is another inscription from *Umga* by Capt. Kittoe⁷. (See Appendix 2 for a list of inscriptions).
- **Accounts of Chinese travellers** - He had also given a list of Chinese travellers (around 42) on page no.375-78, other than the famous ones like *Huentsang* and *Fa-hien* (vide, *Indian Antiquary*, Vol X, March 1881, pp 109-48) in his monograph. As we know that both have come to this country in search of original text of Buddhism. But their wandering here and there, just gave us nothing but history and geography of contemporary India. As we have also discussed in previous paragraphs that both have come to *Gaya* in 5th and 7th century AD, respectively; giving quite an interesting and intriguing details about this place (*Gaya*)⁸.
- **Miscellaneous topics: Map of Magadha, Bells of Vishnupada temple (Gaya), Coins of Jehangir** - The map of *Magadha* is copied from Cunningham’s ASI report. It is copied to the dots. Not a single line betrays the original copy. Every river, every place, every detail is copied perfectly. It is given because in this monograph where so many places are being discussed, one must need a map to get the idea of this area (in and around *Gaya*). Being a resident of the *Gaya* town his natural interest in religious symbols of *Gaya* has definitely been a centre of attraction for him. Therefore, Bells of *Vishnu pada* got special mention, because once it was very important in the environment of temple affairs, currently not working but its sheer size and weight and as a piece of art and history attached with it is definitely worth mention. Inscription on it definitely provide so much information about its donor, its purpose, period etc. He has also given some examples of coins of *Jehangir*. These are basically inscriptions or legends copied by PD in actual script; probably *Persian*, giving hint that where they were minted or found.

IV.B Original observations

In addition to these in the last section of his monograph, he has three separate chapters containing his personal observance with academic notes, which is by no means an ordinary one. Every single observation is loaded with keen insight of an avid historian or an archaeologist. These are titled as:

1. My notes on *BodhGaya*.
2. My notes on *Mattangi*.
3. My notes on *Dharmaranya*.

These all are the places in and around *Bodh-Gaya*.

IV.C Collection of rare photographs

As the subtitle suggest, it has a number of photographs (see the list of photographs in Appendix 3), basically they are of temples and sculptural remains but their antiquarian value is immense, as it would be very clear that so much is still safe and so much is changed in the last century. Words of the titles are as it is in the original. Giving much details here would be very extensive, therefore, here small details regarding their (photos’) importance would be enough to attract anyone’s attention towards this monograph.

These photographs include pilgrimage scenes, old temples of *Gaya* region, caves of *Rajgir* or *Ancient Rajagriha* or *Girivraja*, sculptures of immense antiquarian value as most of them are the part of famous *Pala* school. For some keen eyes one will not miss how the sculpture worship has changed in last 100 or 120 years as per these photographs, as one of the sculptures of *Buddha* is now being worshipped as *Tara* (a buddhist goddess). But the pilgrimage and the background temple of *Markandeyeshwara* are still the same except some architectural repairing works.

These photographs give a hint of what could be old *Gaya* could have look like. I can’t give photos here for it could be a copyright issue. But whatever the details this monograph/album impart certainly entertain a scholar and an ordinary person, both. Like one could simply marvel at the idea that in the clear sunlight one could see the spire of *MahaBodhi* temple from the site of *PrapitaMaheshwar* temple or the then southern border of *Gaya* town. Now that British India is a part of our history now, people shown in the photographs are part of history now. These photographs are authentic and can be source for further investigation about their current situation.

V. RECENT FINDINGS

Recently I came to know about some of his printed works in journals of Asiatic Society of Bengal., as I was going through “Index to the Publications of the Asiatic Society (1788-1953), Vol. I, Part I⁹.” In this book on p.92, I have found PD and his three works, numbered as 1391 and 1392. But it was also found that no.1393 also belonged to him, which was listed under other person’s name¹⁰. No. 1393 is listed here as no.2, due to the chronology of publication years. The details¹¹ are as under –

1. An ancient cave and some ancient stupas in the district of *Gaya* – JL – 1904- LXXIII (1): 30-35
2. The *Umga* hill Inscriptions in the District of *Gaya* –JL– 1906 – NS: II : 23-30.
3. The *Mallayastika* Grant of *Nandana* – JL – 1909 – NS: V : 163-64.

VI. CONCLUSION

It is really difficult, to analyse a person sitting at least 120 years back. But one could at least surmise about the quality and sincerity with which his work took the form. In the last paragraph; list of his printed works and year of their publication, certainly show the fruit of his sincerity and firm dedication for the search of true history, based on solid evidences. Because these are all of later dates than this work (monograph). So, this monograph certainly indicates the steps, which have led him further, in the quest and quench for actual history of *Gaya* region. Therefore, this work of PD, can guide a true student of History into a true historian of its age. This is everything related to an historian; It is notes, an album (of a photographer, a calligrapher, a cartographer or an artist), and an honest effort of an enthusiastic scholar, who with his deep level of interest collected and compiled such a huge information, which, if could see the light of the sun¹², can at least fill the gap for a book, containing all out information available at that time for an ordinary enthusiast about the old city of *Gaya*.

NOTES

1. Basic information about his whereabouts in *Gaya* and his address, relatives, occupation are really impossible after so much time has passed. As the end of title is mentioning the year 1898, which seems to be the year, when this work started to take its shape, as I have seen his signature in the later pages of this album, as signed (PD), dated...1899, 1900, etc. These three articles of his, have no information regarding his post or occupation etc, except his name and his address simply as, “*Parameshwar/Paramesvar Dayal, Gaya*”; as

mentioned in content or index. New Godown is currently a very big area, making any enquiry is really very difficult.

2. Mr. CEAW, Oldham was an Indian Civil Servant, worked as a collector of *Gaya*. His nature of association of him with PD is not very clear, probably a *babu* or clerk of his office. Besides his name was also mentioned by L.S.S.O'Malley in the preface of *Bengal District Gazetteer- Gaya of 1906.*, as Director of Agriculture, *Bengal*. Also, in “*Gaya and Bodh Gaya*” by *Manoranjan Sinha*, he was mentioned as CEAW Oldham, Esq., ICS, CSI, Late Commissioner of *Patna*. Later his name also appeared as one of the editors for “The Indian Antiquary”, Vol. LIX, November, 1930., where C. stands for His first name as “Charles”.

3. By this date PD had died, as mentioned by Mr. Oldham, “Late *Babu Parameshwar Dayal*.”

4. There are his other printed works; actually, three published works listed in the last paragraph.

5. Example of his artistic quality can be discerned by the cover page of this monograph. In the plate he has made a fine sketch diagram of the Sun temple at *Deo*, Dist. *Aurangabad*. (See Appendix 4)

6. It is actually *Brahmi* inscription, noted in monograph as *Pali*, as it was the contemporary tradition in Indology circuit, followed by all renowned scholars.

7. There is another inscription found and deciphered by PD, with the help of a local *pandit* (a priest) named *Devdatta Misra* of *Purnadih*. He later published his findings, which is listed in last paragraph at serial no.2. it is stated in this article that this (found by PD) should be read with the inscription found by Capt. Kittoe. Lacuna of which is subsequently filled by this later finding by PD, regarding original names of kings and etc. it is also interesting to note that he visited first time this site of *Umga* in the same year this monograph started to take shape, and, i.e., 1898. This might be the source of his initiation into the search for history of *Gaya*.

8. For detail see James Legge's *The Travels of Fa-Hien or Fa-Hien's Record of Buddhist Kingdoms* and Samuel Beal's *Si-Yu-Ki or Buddhist Records of the Western World*.

9. Chaudhury, Sibadas, compiled work, *Index to the Publications of the Asiatic Society, 1788-1953, Vol.I, Part I, Asiatic Society, Calcutta, 1956.*

10. Because of same surname, this misprint took place.

11. List could be understood as thus....:

Title of the article- Journal (JL) of Asiatic society of Bengal or JASB -year of the event- no.of the series(as LXXX, or V or else) or New Series(NS): Volume No.: Page numbers.

12. This work must be published, otherwise it will be perished; as it is already started to decay on the outer margins, which are getting more brittle by the passing time. Photographs turned yellowish, some of them are already became hazy and looking like negative itself, as of *Vishnupada* temple. And some of them detached from its original page/place, as happened with the photo of *Umga*, and some of other ones, too.

REFERENCES

- [1]. Journal and Proceedings of Asiatic Society of Bengal, New Series, Vol.II, 1906, Asiatic Society, Calcutta, 1907.
- [2]. Journal and Proceedings of Asiatic Society of Bengal, New Series, Vol.V, 1909, Asiatic Society, Calcutta, 1910.
- [3]. O'Malley, L.S.S., *Gaya, Bengal District Gazetteer*, The Bengal Secretariat Book Depot. Calcutta, 1906.
- [4]. Chaudhury, Sibadas, compiled.,*Index to the Publications of the Asiatic Society, 1788-1953, Vol.I, Part I, Asiatic Society, Calcutta, 1956.*
- [5]. Journal of Asiatic Society of Bengal, 1904, Vol. LXXIII (1), Asiatic Society, Calcutta, 1905.
- [6]. Indian Antiquary, Vol. LIX, Council of the Royal Anthropological Institute., Nov. 1930.

Appendix 1: List of places visited by Mr. W.Peppe Esq.

- 1) *Newri*.
- 2) *Bela*,
- 3) *Pali*,
- 4) *Ner*,
- 5) *Kowadol*,
- 6) *Ghenjan*,
- 7) *Kispa*,
- 8) *Khatangi*.
- 9) *Manjhiawar*,
- 10) *Kayal*,
- 11) *Deokund*,
- 12) *Konch*,
- 13) *Umga*,

- 14) *Punawa*,
15) *Kurkihar*,

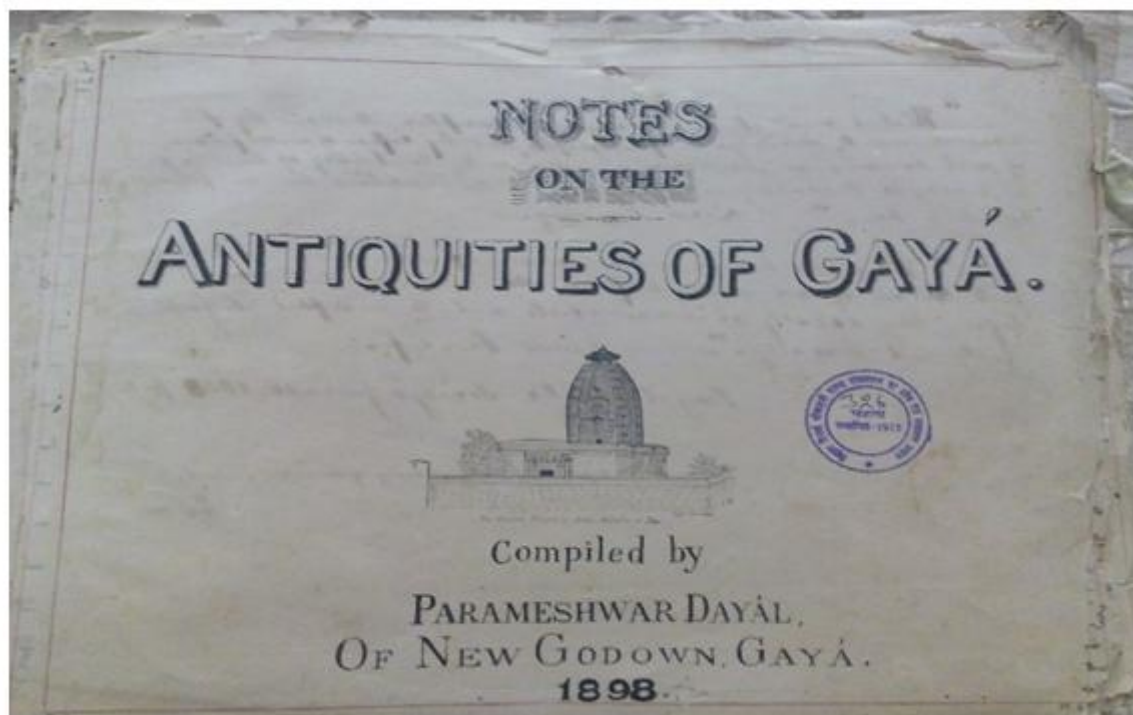
Appendix 2: List of Inscriptions

- 1) Buddhist creed inscription at *Keddah*.
- 2) *Yakshapal* Inscription at *Sati Ghat (Gaya)*.
- 3) *Firuz Shah* Inscription at *Surajkund (Gaya)*.
- 4) *Bodhgaya* Inscription of *Mahanama*.
- 5) *Suraj kund* Inscription at *Gaya*.
- 6) *Ashokachal*'s Inscription at *Gopeshwar (Garhwal)*.
- 7) *Ashokachal*'s Inscription at *BuddhaGaya* or *Bodhgaya*.
- 8) *Saka*'s Inscription at *BuddhaGaya*.
- 9) Inscription of *Jaya Chandra Deva* at *BuddhaGaya*.
- 10) The *Sarnath* Inscription.
- 11) Inscription of *Pala* king *MahiPala*.
- 12) Chinese Inscription at *BodhGaya* (two).
- 13) *Pali* Inscription from *Bharhut*.
- 14) *Govindpur (Gaya)* Inscription of *Varnamana*.
- 15) Temple Inscription at *Deo (Aurangabad)*.
- 16) *Umga* hill Inscription⁷ (by Capt. Kittoe).
- 17) *Barabar* Caves Inscription (by Fleet from CII- Corpus Inscriptionum Indicarum).
- 18) *Shahpur* Inscription (-do-).
- 19) *Aphsad* Inscription (-do-).
- 20) *Vaidyanath* Temple Inscription (-do-).
- 21) *Deo-Barnark* Inscription (-do-).
- 22) *Jaunpur* Inscription of *IshwarVarman*.
- 23) *Gaya* Copperplate of *SamudraGupta*.
- 24) *Gusserwa* Inscription (by Capt. Kittoe).
- 25) *Nagarjuni* cave Inscription (by *Rajendra Lal Mitra*).
- 26) *Karbala* compound Persian Inscriptions (*Gaya*).

Appendix 3: List of Photographs

- 1) Photo of *PrapitaMaheshwar* Temple, by Mr. Oldham.
- 2) Photo of *PrapitaMaheshwar*'s Temple & *Rukmini* tank looking towards the *MahaBodhi* Temple (obscured by the mist)
- 3) Photo of *Lomas rishi* cave from *Barabar* caves by Mr. Duke, Collector of *Gaya*.
- 4) Photo of almost life-size images at the base of *Manda* Hill, taken by C.E.A.W. Oldham Esq., Collector of *Gaya*.
- 5) Photo of life-size image of *Vishnu & Garuda, Kespa*; taken by Mr. Duke, Collector of *Gaya*.
- 6) Photo of *Baitarni* tank in *Gaya* town with pilgrims offering *Pindas*, with the temple of *Markandeya Mahadeo*, beyond it; Mr. Oldham
- 7) Photo of the *Vishnupada* Temple, taken from the bed of *Falgoo* river, near *AsmsaanGhat*, by Mr. Oldham
- 8) Image of *Tara Devi, Kespa*, by Mr. Duke, Collector of *Gaya*.
- 9) Ancient temple at *Konch*, Mr. Duke.
- 10) Front view of the door of Ancient temple at *Konch, (Gaya)*, by Mr. Duke.
- 11) *Buddha*'s Image at *Kurkihar*, by Mr. Duke.
- 12) Some ancient Images at *Punawan*, near *Wazirganj (Gaya)*, by Mr. Oldham
- 13) *Surya Mandir, Deo*, photo by Lady Holmwood.
- 14) Photo of a collection of the Scattered Ancient Stupas and images lying in the Valley of *Hasrakol*, by C.E.A.W. Oldham.
- 15) Photo of some Ancient images under a tree in village *Dakhingawan*, near *Wazirganj & Kurkihar*, by Mr. Oldham.
- 16) Photo of an Image of *Avalokiteshwara*, unearthed by Mr. Duke from the ruins near the hill to the south of the village of *Dharaut*, photo by Mr. Duke.
- 17) Photo of a portion of the northern slope of *Baibhar* hills, *Rajgir*, supposed to be the site of *Saptaparni* caves, by Mr. Oldham on the basis of *Pali* texts, taken by Mr. Oldham.
- 18) Photo of the Pillar at *Lat*, near *Hulasganj; S. Nasiruddin*, then SDO of *Jehanabad*, standing on top (with some villagers), by Oldham.

Appendix 4: Cover page of compilation



Alok Kumar. "Notes on the Antiquities of Gaya": Revisiting a significant yet forgotten compilation." *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 26(05), 2021, pp. 01-07.