CHAPTER IV

ARCHITECTURE, SCULPTURE & ICONOGRAPHY
ARCHITECTURE

The architectural remains of Ahmedabad district are found fewer in number compared to those of Mehsana district. This is probably due to two reasons; the capital of the chaulakyas was at Anahilapataka in north Mehsana district, hence they/chaulakyas/ seem to have focussed their main attention to the area surrounding their capital. In addition to this, it is quite probable that the muslims established their capital at Ahmedabad. They were iconoclast hence they may have destroyed many temples of Ahmedabad district.

Earliest traces of architectural remains belonging to the Harappan period were obtained from Lothal excavation. These are the remnants of the citadal and lower city areas including streets, houses, bazars, ware houses, etc. made of bricks and mud.
Lothal is situated on a dried up estuary of the river Bhogavo in the lowlying plain of Bhal area covering the north-western flat land on the gulf of Cambay. It is on the left bank of this dried up estuary.

The earliest occupants of Lothal were agriculturists and pastoral people who used micacious pottery and had built a mud band to protect themselves against flooding.

The Harappan city of Lothal was a rectangular settlement built on raised ground, measuring 400 meters east-west and 300 meters north-south. As usual it has a citadel and the town proper. The streets were planned in a grid pattern, thus dividing the city into several blocks.

It has a 13 meters broad mud-bricks wall for protection against flood. It has burnt brick covering at some places. During phase III the periphery of the city reached 2 kilometers in circle.

The city can be divided into acropolis, and lower town and bazar. According to Shri S.R. Rao, block B was
occupied by the ruler. There was a warehouse also. The important architectural remains of Lothal are structures like acropolis, warehouse, bead factory, the so-called dockyard, residential houses, shops and miscellaneous structures.

All these structures are built of burnt bricks and mud masonry. They are planned with drainage system, streets and roads and other facilities like bathrooms, etc.

Acropolis is trapezoid in plan measuring 117 meters east-west and 136 meters north-south. The ruler's residence was on a 3.5 meters high platform measuring 126 x 30 meters. There were three main streets and three lanes, which led to the city as well as to the so-called wharf.

The warehouse is a huge structure covering 1930 sq. meters. It had 64 cubical mudbrick blocks for wooden pillars which supported the roof. The grid pattern passages are paved with mudbricks. There is arrangement for a door at the end of northern most passage.
The lower town was the biggest section of the city. It contained bazar in the north, industrial sector in the west and residential ordinary houses on north-west.

Generally these structures are built on 1 to 1.5 meters high mudbrick platforms. Each house had two to three rooms, bathroom and drainage facilities.

There is a big house with central room measuring 9 x 4.5 meters and other rooms measuring 4.5 x 4 meters. It has a wide verandah. All sanitation facilities like bathroom, etc. are present here.

In addition to this, there are two-room houses of copper-smith, bead-workers, shell workers etc.

A bead factory is on brick structure with a central courtyard and eleven rooms of various sizes. There was a central platform where the artisans worked. There were two earthen jars containing 600
beads in various stages of manufacture, in one of the rooms. In addition to this, there were jars containing raw materials in the store-rooms.

The so-called dock is situated to the east of the city. The embankment wall of this brick structure is 212.4 meters long in the west, 209.3 meters on the east and 34.7 meters on the south. The foundation of this wall is 1.75 meters wide. But the wall at the ground level is 1.4 meters broad. The inner side of this wall was vertical while the outer one was sloping. There were two breaks in this wall, one in the north and the other in the south. According to Shri Rao, the northern break is for letting water in during high floods and the southern break is for spillway. But according to Prof. R N Mehta this cannot be a dockyard because the burials are at lower level than this water tank.

Architectural remains of historic period of Ahmedabad district are mainly Hindu temples, tanks, step-wells. All these monuments are invariably built of sandstone with dry masonry. For this purpose
the stones were quarried from Saurashtra. The stones were well dressed slabs or blocks, prepared for the purpose in various sizes and shapes. The decorative parts of architecture are also in the same stone i.e. sandstone.

The structural temples of Ahmedabad district are chaullukyan style temples with typical currilinear shikharas with miniature shikharas (Uruohringas) attached them. Generally, these chaullukyan temples were composed of a plinth (Pitha) of various components such as padmapatra, kumbha, kalasha, kapotika, etc. Above this was the Mandovara i.e. the wall up to the base of the shikhara. In this mondavara also some of the architectural components of plinth were repeated with other parts like Bharani, Sharu, etc.

**THE MUANSAR TANK AT VIRAMGAM (Fig. 23, 24 & 25)**

It is well known that main territory of chaullukyas of Gujarat was north Gujarat. This region was a sandy plain with a moderate rainfall. Hence these kings had built some very famous tanks like
Sahastralinga at Patan, Munsar at Viramgam, etc. The main source of water for these tanks was generally rain water collected from the surrounding area either through river as at Sahastralinga of Patan or through sloping topography of the land as at Munsar.

The Munsar tank is at Viramgam. It is in the north east of the modern town. It is roughly a rectangular tank which covers about 1400 x 500 meters area. It is bound by about 20 feet high stone faced bunds. On all the sides there are about 10 to 15 flight of steps. Therefore collecting water is in the western side of the tank.

Collecting from the west, the water forms a small lake and is hence received through a stone grating in the west side into a deep octagonal kunda or silt well, having niches in the sides occupied by images in bold relief. From this kunda passes by a masonry channel through five circular openings, three above and two below into the lake. Over terrace covering the tunnel is a large pyramidal roofed pavilion, repaired by the Marathas, behind which are five shrines of the usual size dedicated to Baucharaji, locally styled Mansur-Mata.
There are four gaps in the wall of the tank which are used for steps or entrance to the tank itself.

As estimated by Burges, there must have been 300 shrines on the bank of this tank. But at present there are only 175 shrines surviving.

**TWIN TEMPLE OF VIRANGAN: (Fig. 26 & 27)**

The best preserved examples of chaulukyan temple in Ahmedabad district are two twin temples, with typical plans of two shrines facing each other with a common Madapa between them. Both of them are most identical in plan and elevation, hence it will be okey if one of them is taken up for description. These twin temples are situated on the south-east side of the tank. They are guarding a gap of ghat on the southern steps of the tank. They are actually situated a bit away from the centre of the southern boundary of the tank. They are situated at a distance of about 15 meters from each other. Their composite layout is planned in such a way that their entrance
steps are towards the tank i.e. north of the temple; all other sides of the temples are closed. Each complex is composed of actually two Garabhagrahahas, facing each other, a central common Mandapa connecting the shrines and a short Antarala, connecting mandapa and garbhagriha. There is a projection of a plinth like thing towards the tank, for steps. There are five steps.

The common mandapa is a square structure with eight pillars arranged along the edge of the mandapa in a hexagonal plan and four pillasters attached to the Antarala, the pillars form a hexagon which supports the dom of low pyramidal shape.

Pitha:

The pitha or plinth is supporting the basement for the whole structure. As the plan of the temple is composite plan of two shrines and a common mandapa this plinth is also on a typical plan with square at centre with five nasika plan squares on both sides of the square. In addition to this, the pyramidal shaped projection for steps is also there.
The pitha under grabhagrihas is 1.10 meters high. It is divided into a Bhita at base, above this is small Skandha and then Karnika, Skandha and Kalasha. All these are surrounded by a prominent Skandha. Above this is a prominent Karnika.

MANDOVARA:

The Mandovara can be divided into three main parts. The base of highly damaged worn out grasapatti of kiritmukutas above this is a prominent rounded moulding; above this is an Antaras-patna; above this is Kevala. The main part of Jangha is 0.60 meters high with images of Gods in a broad panel encircling the whole grabhagriha. At three cardinal points there are three niches, projecting out with small pilasters surmounted by triangular Torana composed of smaller arches and miniature pilasters.

Above Jangha is stepped adgama with three steps; above this is the recess of sakdha and above is a narrow Bharani. This is surmounted by a prominent projection of Kutachhadya with sloping projection. Above this, is again a narrow skandha with a sharp, karnika above which is the shikhara proper.
SHIKHARA:-

Shikhara is a typical cuvilnear type Shikhara of typical Nagar style. It is composed of:
1) Kalasa (missing
2) Amalasarakara
3) Urushringas
4) Madhyalata
5) Balapanjara
6) Venukosha
7) Chandrakalas

The kalasha and chandrashita are broken and missing.

The amalakasara is a flat circular cushion shaped part with prominent vertical ledges semicircular in section.

The main urashringas attached on the shikharas are on four sides of the shikhara. They are at midway on the shikhara, under them are smaller replicas of shikhara known as karmas. There are three main urashringas on each shikhara and eight karmas on each shikhara. Each urashringa is topped by a small Amalasarika. The surface of these urashringas is
decorated with chandrakalas arranged in vertical bands and miniature amalakas at the corners of each urashringa.

**MADHYALATAS AND BALAPANJARAS:**

The madhyalatas are decorated vertical bands of chaitya arch and composite arches arranged in geometric formations in vertical rectangular blocks on the main shikharas as well as the urashringas. Above this are arranged the Balapanjaras.

In addition to all this, the base of front of each shikharas has a Tavanga i.e. front niche with pyramidal top arch. But there are no Simha or Shukanasa at its top.

The common mandapa is covered with a low pyramidal roof called samvarana. It is completely covered with bell-shaped decorative motifs arranged in stepped pyramidal fashion. There is bigger Mulaghanta at its top with Ueanghantas i.e. smaller ghantas surrounding it in circular formations in steps. Mid-between them there are still smaller gantikas. The flanks of these
samvaranas are having seven rectangular niches on each side with central niche being highest and the flanking niches reducing in size. The central niche has uma-mahesh figures in seated alingana pose. Details of other niches are not clear enough for identification.

There is sloping projection of roof on the sides of the samvarana.

The pillars supporting the mandapa on square at base, octagonal on the lower half of shaft and circular at top. The upper parts of shafts are decorated with floral motif which support the brackets at the top. These brackets in turn support the horizontal architectures of the mandapa.

Originally there must have been the kakshanana (Reclining) seats along the outer perimeter of these mandapas, but they are missing.

The door frames of the grabbagriha are damaged and partly worn out; still the central Ganesa figure and Gengayananana Goddess at their base and decorations along lintel are partly visible.
These twin temples are a typical example of chaulukyan architecture of Gujarat. So far this is the only example of this type. No doubt there is a twin temple at Khandosara, but there the grabhagrihas are planned at right angle to each other with a common square mandapa with steps on two of its open sides. There is a three-shrined temple at Kasara with common mandapa between them and one side open for entrance porch.

The vastupal temple at Girnar is also having triple temples with one rectangular common mandapa. Here, the whole temple is raised on an intricate plan with projections and recesses.

The twin temples of Viramgam have trishakha plan shrines i.e. having three projection on all three sides. Its Shikhara and samvaraha are of typical Nagar style which was common at temples at Sanak, Sander, etc. in north Gujarat.

The double shrine temple on the west seems to be a Vaisanav temple, while the other on the west is of Shiva.
These temples are almost double in size to the smaller temples along the bank of the lake.

**THE SMALLER SHRINES:**

There are 375 smaller shrines along the bank of the tank. The smaller shrines along the steps of the tank are about 2 meters high with garbhagrihas only. The surmounting shikharas are exact replicas of the bigger double shrines with urashringar amalaka, etc. at their proper place. Many of them are partly damaged with shikharas missing.

On the platform above the ghat or steps were raised a mutilated of small shrines, each with its separate spire. Originally these must have been in all about 520, but almost a third of these are ruined, especially along the north side and east and where the platform has partially subsided and thrown them forward, but 357 are still left with one or two exceptions these shrines are very small and of one pattern.

The shrines on the north side of the lake were all vaishnava, those on the east end were most probably
Saiva, but the floors have been turned up. All the shrines on the south side and south half of the west side are Saiva, and have figures of Mahakal, Bhairava and Natesa on their outer face on the right, left back, or east-west and south walls. In the two larger double temples on the south-east Bhairava is on the sides towards the lake and Mahakal on the south sides, while Natesa is on the back of each and Ganesa on the door lintles. These larger temples have a mandapa on twelve pillars between the pair of shrines, the west shrines were Vaishnava while the east one was Siva. The cells in each case are fully double in dimensions of the other round the lake. On the north sides near the east end, are two long rooms with three niches in the back walls and one in each end, the figures round the doors of these may perhaps be Vaishnava, but Ganesa occupies the dedicatory block on the lintels. They have had a verandah in front with over hanging balcony. West of this is a decent or slope for cattle and on the west side of it, a somewhat larger shrine than usual facing east is Siva, the only one on this side.
ARCHAEOLOGICAL FEATURES:

Dholka was an important centre of Vaghelas when Gujarat was conquered by the Khaljis in the early part of the 14th century A.D. Dholka was also occupied by them. The erection of the mosques, like the Tanka-ni-masjid by Firoz Shah Tughlaq from the spoils of earlier religious structures as well as new materials, as could be seen in the Khan masjid, Khan Talav and other structures indicate that in the 14th century A.D. it was a centre of considerable constructional activities that continued even in the 15th and 16th century A.D. In this connection, the archaeological examination of Malav Talav is interesting.

Malav Talav (Fig. 28) is polygonal tank with earthen embankment that is strengthened by stone masonry. Its intake channel is in its north-western corner. Here, the sitting chamber and the open channel for the intake arc constructed. The study of this part indicates that the construction belongs to the period earlier than the 14th century A.D. as suggested by the presence of images in the sitting chamber. Here, the constructional features indicate the evidence of later repairs.
Another interesting feature is the bridge and a temple constructed on a platform raised on stone piers. The bridge has the entry from the east. It reaches upto the centre of the tank where the temple noted above, existed. Today, the garbhangrha of the temple does not exist. The mandapa is turned into a type of pavilion but the base, pillars and other parts reveal its true character.

The bridge is a functional feature that was used to go to the temple in the centre. The water level of the tank was adjusted accordingly. At this level the polygon of the tank is perfect. But these features were altered at a later stage when some renovation took place. The water level in the tank was raised. This resulted in the submergence of the bridge and platform; who renovated this tank and when? If this question is to be answered, it leads one to examine the embankment.

While renovating this tank, special care was taken to fit up the plano-convex stones on the top. This construction was turned inside the tank and a
platform of about 25 x 14 meters was constructed. In this construction parts of temples are dumped as filling material. Besides it, lime and brick construction, was also used in it. With passage of time, part of this construction collapsed and its material lies in the tank. These features are shown as the remains of the Courtesan's house.
REFERENCES

(1) Burges - Archaeological survey of western India page 91.

(2) Somepara K.F., structural temples of Gujarat p.221

(3) Ibid - 222

(4) Ibid - 232

(5) Sankalia H.D. Archaeology of Gujarat - p. 215
These sculptures from Ahmedabad district were generally discovered loose; only a few were found in situ in temples, step-wells, etc. The loose sculptures seem to have been shifted from their original temples and placed at villages, public places, schools, Panchayat offices and modern temples. Most of them are damaged. In spite of this, they can be identified with the help of their pose, vehicles and weapons. They vary in sizes from small size (small size of 30 x 40 cm.) to more than one meter. The material used for these sculptures is generally sand stone. Occasionally, schist stone is also used. The sand stone might have been obtained from various stone quarries from porous, but the schist must have been obtained from southern Rajasthan, because no deposits of schist are reported from Saurashtra or this part of Gujarat.

Almost all these sculptures belong to Hindu religion. No Buddhist sculptures are reported or discovered. The subjects of sculptures are Gods and Goddesses either single or in couple, standing or seated and in various forms. An incarnation of Vishnu like Rasavarna is also found. Thus Ahmedabad district can claim a prestigious place in the field of sculpture.
Chronologically, these sculptures extend from the post Gupta period up to modern times, but in this thesis only those whose date is earlier than the 14th century have been included.

There are totally three Brahma figures noted from this district. They are in stone only. Two of them are in marble while the third is in sand stone. They are all in standing postures. Two of them are in Samabhanga, while the third is in Udhibhanga. They are carved in rectangular backslabs forming a niche. Therefore, they must have been a part of some temple. But the figure from Bhulka seems to be an Upasya Kurta.

They are all slightly potbellied and having long beards, three heads and four arms. Their akuta is slightly conical with a cylindrical base and round pointed top. Their beards are displayed in a flat vertical arrangement.

The objects like the ladle, water pot, book, rosary, etc. are displayed in a typical way. Particularly, the ladle is pointed at top with a square head. But the one
from Viramgam has a circular head. All have pointed ends for pouring ghee etc. into the Yagna. Facial features are generally having rectangular faces with pointed noses, big eyes and jaw bones. The body is that of a mature man with rounded limbs. The belly is big showing mature age.

Ornaments are simple pearl strands ornaments of necklace, girdles, armlets, etc. The figures are shown wearing only a lower garment like a Dhoti. No upper garment is visible.

**Brahma from Viramgam:**

This image is on a part of a temple on the bank of the Mansar tank at Viramgam. It is in a typical Solanki niche, of triangular top filled with smaller arches and two circular sections supporting the arch.

Here, the Brahma figure is slightly worn out, still its details are almost clearly visible.

This figure is in a standing Tribhanga pose with the body of a mature man having a slightly pot-belly and round muscles. Brahma is wearing a long beard depicted,
in a flat long spread on the chest. But the chin of the God is still visible. The almond shaped eyes, long nose and thin lips are typically Solanki.

He holds a Sruka in the upper right hand and a stylised lotus in a circle in the upper left hand. The lower right hand holds Aksamala while the lower left hand holds a Chuluka.

The details of the Chakra is worn out. Still its moulded lower part and decoration are visible. The Yagopa
de, etc. are simple.

This is a standing image in white marble. It is in a circular stillled arch composed of four small niches in side jarp and stylised lotus in circles in the upper circular part. There is a Kriti-mukha at the top centre of the arch.

The God is represented in a standing Samabhanga pose. He has three heads. Two left hands out of the four hands are broken and missing. The upper right hand holds a Sruka and the lower right hand holds Aksamala.
The facial features are worn-out. Still pointed nose, thin lips and long, stylised beard in flat formation are visible.

The ornaments like necklace, girdle, bracelet, etc. are pearl ornaments. There are two couples on both sides. The male figures are bearded Rishis, while the female figures, which are bigger than the Rishis, are in Tribhanga. The standing bearded figures on the side jams are also of the Rishis.

The arch facial features, ornaments, etc. clearly suggest the 13th century as the date of this sculpture.

BRAMHA – FROM DHOLKA:

This intact image of Bramha in marble is at present worshipped in a temple at Dhokla. Here, the God is carved on a rectangular slab with a circular top. He is having three heads, and is in a standing Samabhanga pose. Details of its long nose, eyes, ornaments and objects held in four hands are clearly visible.

The face with a long pointed nose, big eyes, moustach and a beard is that of a mature man, with a bulging belly and rounded muscles.
He is holding a Sruka in the upper right hand, a Pothi (book) in the upper left hand, Jashamela in the lower right hand and a Chuluka with a spout in the lower left hand.

The ornaments of necklace, girdle, bracelets etc. are simple ornaments in strings.

There are four subsidiary standing figures, two on each side of the feet. The goose, the vehicle of the Gods, is in a small size, placed at the left base corner of the sculpture.

**BRAHMA SAVITRI: from Sargasan, Tal. Sanand**

This sand stone image of Brahma Savitri is in A lingana pose, in a seated posture. Although the image is damaged and worn out, the general details and objects are fairly visible. Brahma is holding Sruka in the upper right hand, while the upper left hand is resting on the left shoulder of Savitri. The lower right hand is holding a Chuluka. There is a goose on the left base of the sculpture.

Ornaments like necklaces are visible. Other details are worn out and indistinct.
The visnu images from this district are in the medium of stone; generally sand stone, marble and green schist are used. In addition to these, there are three images of the Varaha incarnation of Visnu. Out of these one is in the form of a boar, while the remaining two are having a boar head and a human body. They are all in a typical standing pose in profile. The standing images of Visnu as mentioned above are in a standing Samabhanga pose, with usual Shankha, Chakra, Gada and Padma or Kala in four hands and attendants on either side of their feet. Particularly, a group of sixteen of the various forms of Visnu is an interesting group discovered from the place of Aghar. In this group there are three images in a seated pose. Two of them are in Ardhaparyankasana while one is in Padmasana. The images in Ardhaparyankasana are having fourteen arms with various objects like a Gada, Chakra, Shankha, bow, arrow, Chaluka, sword, Mala, shield, etc. They are seated on Garuda.

The Laxminarayan figure of Visnu and Laxmi from Mandal is in a standing Alingana pose, while the rest are single Visnu images.
The facial features are anatomical features. The Mukuta and ornaments of all the Visnu images vary in their shapes, treatment and details according to their dates. On this ground there are three varieties. The one from Kathijan, the other from Sihar, that from Mandal and the group of sixteen from Aghar.

The Kiritalmukuta of Visnu of Laxminarayan image is almost cylindrical and full with intricate decorations covering the whole Kiritalmukuta. The Trivikrama image from Sihar has a slightly conical Mukuta with decorations, while the image from Kathijan has a spare Mukuta. The group from Aghar have a more conical Mukuta with a greater taper compared to the others mentioned above. The figures are also decorated but their decorations are not so artistic as those of Sihar and Mandal.

The facial features and body proportion of the image from Mandal are typical of post Gupta sculptures. It is oval faced and has sharp features of the nose, eyes and lips. The image from Sihar has a squarish face, a prominent jaw and a sharp pointed nose, i.e. typical Chaulukyan features.

LAXMINARAYAN: (Fig. ) Find Spot - Mandal, Tal. Viramgam

This sculpture of Laxminarayan is a couple image
of Laxminarayan (Laxmi and Narayan) in a standing Tribhanga in Alingan pose. It is displayed in a square niche, flanked by two pillars which are circular in section. The pillars are composed of a base shaft and a capital. The base is plain but the shaft is marked by ledges. A pair of such ledges is at the top of the base, another at the middle of the shaft and the fourth at the top of the shaft. The capital supporting the same is a square one with simple floral decoration.

The sculpture is planned like this. The Laxmi and Narayan figures occupy the main control part, while the two Ayudha surushas in diminutive size are at the lower corner of the niche near the feet of the deities. There is a third figure of probably a flying Gandharva at the upper right corner of the niche.

The God and the Goddess are in a Tribhanga pose. The right hand of Visnu is resting on the left shoulder of Laxmi, while Goddess has put her hand on the right shoulder of the God. The left hand of the Goddess is resting on the left just above the thigh and near the waist. From the pose of her fingers it is clear that she is holding some indistinct objects. Visnu holds
a Gada in his right upper hand while the lower right hand is broken and missing. The upper left hand holding a Chakra in a stylised form is at the back of the head of Laxmi, while the lower left on the left shoulder of Laxmi. The right legs of both the figures are slightly extended to the front with a slight curve at the upper part. The body stoops slightly forward and to the right whereas the heads are slightly inclined to the left. Thus, on the whole the sculpture presents an artistic pose. The ornaments are scanty but artistic. The necklace girdles etc. consist of single, double or triple string of pearls. The Antikala of Visnu is in three parts. The belt around the waist with ornamental double rope from which is suspended a hanging three stringed Lehla encircling the waist. There is a vertical central rope connecting all the three courses in the centre of the legs. The big Vanamela is hanging almost down upto the feet of the deities.

On the whole the bodies of both the figures are slim, with rounded muscles.
There is a standing image of Trivikrama Visnu in Cambhang pose under a niche composed of a base, two pilasters and a low pointed arch. The pilasters are having a base, with a round moulding at the top, a flat shaft decorated with ledges at the centre and top. The top of the pilasters are end bases of the arch. They are rectangular slabs, with floral decorations. At the top of these are stylized Chakra motifs.

The figure of Visnu is holding a Caua in the upper right hand, a Chakra in the upper left hand, a Lata in the lower right hand, and a Shankha in the lower left hand. There are four dwarf figures at the foot of the god on the corners of the niche. The god was wearing ornaments like necklace, circle bracelets made of pearl strings. The Varanamala is suspended unto the lower parts of the knees. The dhoti reaching below the knees, is marked by a ribbed line.

This is a part of a pillar square in section. The figure of Visnu is displayed in a vertical rectangular niche, flanked by two pilasters in round relief.
The God is in a standing Camabhanga pose holding a Cada, in the upper right hand. Details of other hands are missing.

On the whole, the head of the figure is heavier in proportion to the body. The figure of the body is stiff and not in proportion. The Kiritamukuta is a small square mukuta. The ornaments are simple, single pearl string ornaments.

Another fine image of Chaturbhuj Visnu is standing in a Samabhanga pose. It is found from Sibor (Taluka Viramgam). Here the God shows Vrada Akshmela, mace, Chakra and Shankha in his four hands as per the Pradakshina order. The God is beautifully decorated with Kiritmukuta, K Kamandala, a set of necklaces, armlets, bracelets, Katimokhala and a long garland. There are attendants on either side of the God.

YOGANARAYAN:

An elegant image of Yognarayana carved in Padmasana is shown seated on a raised seat. His lower right and left hands are placed in his lap in a Dhyamudra, whereas
the upper hands are shown carrying a lotus, one in each hand, probably representing a composite form of Surya-Narayana as a Yogi. The God is flanked by the miniature Desavatara figures in the standing pose, but the difference is in the postures of the attendants. They are shown sitting with pendant legs and hands in a Namaskar mudra. The ornamentation is quite similar to the one described above for the standing images of Visnu.

**VISHNU SEATED ON THE GARUDA:**

It is a fine specimen of Visnu seated on the anthropomorphic forms of his Vahana Garuda who carries the Lord on his shoulders. The Garuda is carved with a pointed nose and it appears to have been carved in accordance with his form described in the Sritattvanidhi.

Visnu is shown seated in Ardhaparyankikasana. He holds a Shankha, a sword, an arrow and a Cada (mace) in his right hands, while a Danda, a Pasu, a bow and a Chakra in his left hands.

**VAIKUNTHA:**

The image of Vaikuntha with side heads, i.e. a lion and a boar and the fourth head of a demon on the
back are well known to the scholars of Indian iconography. The earliest depiction of this Caturmurti Visnu is the Kushana stone relief in Mathura museum. It was during the Gupta period that animal heads were carved in such icons.

The Valkuntha images have been found in a village. One of the images carved with a frontal human, left Varaha and a right lion head. The God is shown riding Garuda in a Pralambapada pose and endowed with 18 hands. The hands on the right are shown carrying a Kundala, a Shankha, manuscripts, a bow, a lotus, a Sanka, indistinct objects and shows Abhaya posture. The lower right hands are shown in Vardabhastra Anithakamala, Chakra, Sijoru, arrow, Gada, bow, two indistinct objects and one shows Abhaya mudra and the frontal one is in Kataka mudra.

Another image representation of Valkuntha of this group is the fourteen armed God shown riding the Garuda. The right hands of the God carry an Aksamala, which is also shown in Vardabhastra, sword, arrow, indistinct object, Chakra and Parsu. The left
hands carry a bow, a Shankha, a Gada and a shield.
The frontal pair of arms is shown in Katoka mudra.
The image has three faces similar to the above image and it directly shows difference, while as a rule it is quite similar to all the images of the Aghar group.
The right hands of the God carry an Akshamala which is in Varadhastra, sword, arrow, indistinct objects, Chakra and Paks. The left hands carry a bow, a Shankha a Gada and a shield. The frontal pair of arms is shown in Kataka mudra.

NRIVARAHA:

Nrivarahe images are fairly common almost throughout India. Two Nrivarahe images are found from Ahmedabad district. Both of them are in stone. The one from Dholka is in schist while the other from Harsoli, Taluka Dehgam is in sand stone. Both of them are in a typical standing Adhakasana pose in a profile facing their feet left.

The pose is typical with the right leg stretched full length in a sloping angle, while the left leg is bent at the knee and slightly raised (up) and resting on the Naga at the base of the sculpture. The left hand
in both the images is resting on the thigh in a typical Katihasta pose. The image from Marsoli seems to be a part of the same temple as it is displayed in an arch of undulating creeper decoration. But the image from Dholka seems to be an Upasya murti.

**Krivaraha:** (Harsoli, Tal. Daiganj)

This is a sand stone image much weathered, as a result details of the features are not clear. In spite of that its pose details of hands and feet and weapons are clear and visible.

The God is holding a Gada in the upper right hand and the Goddess earth on the left arm just near the elbow. The lower left hand is holding a conch like object while the upper right hand is holding something like a Chakra.

The Vanamala which is highly worn out, renders up to the feet in a broad loop, at the base. The earth Goddess as mentioned above is seated on the left arm, touched by the Varaha near her shoulder.

There are indistinct figures under the raised left foot of the figure. Two female figures are flanking it at the base of the whole sculpture in a Namaskara pose.
NRIVARAHA: Dholka (Fig )

Like the above mentioned Mrivaraha, this figure in schist stone is also in a standing Alidhasana in profile. As the medium of this sculpture is a fine grained stone like schist, its finish is glossy smooth. The details of anatomical features, clothes, ornaments and weapons are clear. Even the details of the tail of the Sosanaga, held in the upper right hand of Mrivaraha show details of the scales and even the curve of the end of tail. The lower garment is shown almost transparent with incised lines indicating the folds of the clothes. The ornaments, Yagnopavita, etc. are simple. The Vanamala displayed in a circular broad loop is reaching down the knees.

The upper right hand holds a Gada. The whole figure is on a rectangular slab as its background.

VARAHA - Dholka (Fig. )

A zoomorphic figure of Varaha is at present preserved in the S.Ed. Hostel at Dholka. Its feet are broken and missing. Inspite of its damaged condition it has finely curved decoration of eight circular hands of Rishi encircling almost its whole body from neck to tail.
The figure of the three headed Brahma is on the back near the neck. Other unidentified figures are also there near its busts on both the sides. A belt of unidentified figures probably Rishis, is also around its neck. Originally, this figure must have been accompanied by figures of Prithvi Garuda and weapons like a Chakra, etc. But they are missing.

The tradition of the zoomorphic form of Varaha incarnation of Vishnu is as old as the 5th century A.D. The biggest specimen of this form is found at Eran in Madhya Pradesh. In Gujarat, we have a Varaha image at Sabalpur temple in Hodasa belonging to the 11th century A.D. A similar image is found at Rajkot museum also.

The Varaha from Dholka, a small image compared to that from Eran, is very huge.

The difference between the great image from Eran and this image is in its display of bands on the body. The Eran specimen has horizontal bands in the body while the Dholka image has circular bands. Its nearest parallel is the Maharavaha of the 10th century A.D. now at Jhalawar museum in Rajasthan.
All those groups can be dated to about 10th to 11th century A.D.

Shalva Images:

Almedabad district has revealed quite a good variety of Shalva images. They are as follows:

1. Sada Siva
2. Uma-Maheshvar
3. Gajantekandha Murti
4. Ardhanarishvara
5. Gorakshanatha
6. Uuverpula
7. Panchagnitapala Parvati
8. Virabhadra.

The Sada Siva image from Dhamatvan is in Panchdhatu i.e. an alloy of five metals while the rest are in sandstone. That most of them are parts of some temples is clear from their back slabs and surrounding details of niches, etc. In addition to this most of them seem to be out of worship because they are either damaged or worn out.

Sada Siva: From Dhamatvan, Tal. Daskroi:

This is a metal image of probably Panchdhatu, an alloy of five metals. It is a highly rounded image
without details of facial features, ornaments, clothing etc. It is 15 cms x 10 cms. Here the five faced (worn out) God is represented in Ardha-paryankas with Parvati seated on the left thigh in a close embrace.

The details of hands, weapons, etc. are much worn out. Hence the objects held in the hands of the God are not clear. Trisulam-khatvanga and Shakti in the right hands are a bit clear, but the remaining objects in the other hands are not clear. In the left hands objects like a Damaru, Pasha and Sarpa are visible. Parvati has a lotus in her left hand and with her right hand she is embracing Shiva.

The ornaments like chest bands, armbands, bracelets, anklets are visible to some extent. The Sarpa necklace and the Sarpa Yagnopavita are other peculiar features.

A similar image in brass from the Baroda museum dated to the 12th century A.D. is a close parallel. But this figure can be dated to about the 10th or 11th century A.D.

**UMA MAHESVAR : Mandal - Tal. Virasgar**

This beautiful image of Uma-Mahesvar in sand stone is fixed in the fort wall at Mallal.
originally it must have been a part of some temple. At present it is partly damaged and worn out. Still the standing figures of the God, Goddess, bull Kartikeya and Ganesha are clearly visible.

The divine couple is in an Alinga pose with the left hand of the God encircling the waist of the Goddess and the right hand of the Goddess encircling the shoulder and the back of the God. Both the figures are in Tribhanga. God is holding a cobra in the upper left hand and a milotgala flower in the lower right hand.

Details of ornaments, clothes, etc. are much worn out.

The subsidiary figures of Bhringi Rishis and Kartikeya and Ganesha are placed near the feet of the couple.

UMA MAHESVAR: Sihar, Tal. Virangan:

This is a partly mutilated image of Uma-Maheswar in sandstone. It is in a standing pose. Its lower half below the waist is missing. Still the head of the vehicle Nandi and the objects held in the hand are clear. Both of the divine couple are wearing Jatarakuta, and scanty ornaments. The God is holding a Trishula in the upper right hand, the Naga in upper
loft hand. Nilotpala in the lower right hand, while the lower left hand is holding the breast of the Goddess.

The facial features are worn out. In spite of this, the image can be dated to about 6th century A.D.

GAJAKAJI DHA MUNTI: From Dholka.

This form of Lord Shiva is in sand stone. Here the God is having three heads and eight arms of which two of his right arms and one of the left, are broken. The God is depicted holding elephant skin in the upper most hand, while the other hands in front kill the demon Andhekasura with a trident. Another demon is crushed under his left foot.

The Jatamukata, Kundalas and necklaces, anklets, waist band etc. are artistic. The Rudhamala is hanging loose in a big curve.

This image can be assigned to the 11th century A.D.

ARAHAPRISTvara.

The beautiful image in schist is only a piece of the whole image. Only its bust is available. The remaining portion is missing. Inspite of this, its beautiful form and details are visible.
The right half of the image is Lord Shiva with a Jatamukuta and the third eye in the fore-head and holding a trident entwined by a Sarpa, while the other half of the image is that of Parvati, with a beautifully done hair style, well proportioned round breast and ornaments like a necklace, bracelet etc.

SHIVA DVARAPALA - From Sihor, Tal. Viramgam

This image in sand stone is part of a temple pillar. It is represented under a small vertical and of a stylised lotus supported by thin long plasters. Two female figures in a dancing Tribangha pose flank the image on the two sides.

Here, the four-armed God is represented in a standing Tribhanga pose with a long trident held in the upper left hand diagonally, while the upper left hand is holding a Bijora fruit. The Jatamukuta is a typical conically shaped kukuta with an ornamented base. Other ornaments like necklace, bracelets, girdle, etc. are simple stringed ornaments.

This image can be dated to about 11th/12th century A.D.
PANCHAMITAPA PARVATI: From Chauj, Tal. Dehcan

This sand stone image of Panchamitapa Parvati is much too worn out for a detailed description. Still, its typical base seated on the Shiva-linga under her is visible. It seems that this image must have been a part of some pillar.

SURYA:

The Surya images from Ahmedabad are loose images which might have been parts of temples. The images from Mandal and Harsoli seem to be Upasya images. The Mandal image in schist is intact, while the rest are partly damaged or worn out. In spite of such condition, the Samabhanga erect pose, the hands holding lotus and some details of ornaments and the whole boots are visible.

SURYA: From Kadhana (Ta. Viramgan)

This Surya image in a standing Samabhanga pose is in a niche of some temple. The niche is a typical Solanki period, one with a triangular arch filled with Chandrakalas, which is supported by two pilasters.
Circular in section and plain base and shaft with prominent ledges and surmounted by floral capital just under the arch.

The facial features of the God are worn out. The conical Kirita mukuta is almost plain except the decorative ring at its base. The God is holding two stylized lotuses of four blunted petals in both the hands. The stems of the lotus flowers are long reaching upto the hands of two subsidiary figures near the feet of the God.

Only the Katimekhalal is visible. Other ornaments are worn out.

**SURYA** : From Harsoili, Tal. Debhani

The Surya image is in sand stone, at present in two pieces. Its facial features, hands upto the elbow and the feet are broken and missing. Still its Kirita mukuta with a long halo in the background upto the shoulders and traces of ornaments are visible.

The depiction of an arrow emerging from a bow behind the left arm is typical.

The shape of the mukuta and other features show the image to be easily assigned to the 13th century A.D.
SURYA: From Surya Temple, Tal. Viramgam:

This schist image of Surya is one of the rare intact images. It is even at present worshipped in a Sun temple at Mandal. This temple is no doubt almost modern, so this image must have been installed here from some other place.

This image in a Samabhanga standing pose is depicted in a beautiful niche formed by two vertical slender pilasters rectangular in section and marked by decorative ledges at regular intervals. These pilasters support a trifoliate arch in perfect curves of half circles, joined in graceful points. The central arch at the top is pointed at the centre. The whole arch is decorated with a stylized lotus petal in pointed triangular forms.

The pointed nose, full lips, round eyes, prominent squarish jaws and painted chin of the face are beautifully carved. Even the whole slim body with a narrow waist, broad muscular shoulders and long legs are very well modelled. The two hands, holding two lotuses with the petals in full bloom, are placed
at the shoulders. The stems are beautiful and ornamented with hooked curves at their ends, reaching up to the thigh of the God.

The Kirita mukuta with beautiful decorations in relief is having a pointed top. The circular halo at the back of the head is filled with lotus petals in circular formations.

The female members of the couples at the feet of the God hold Chauries while the male figures hold lotuses.

The ornaments like double stringed necklace, Kati-mekhala with decorative loops, suspended from the main ornaments are noteworthy features.

Stylistically this image can be assigned to the 13th century A.D.

MIRYA: From Sargacana, Tal. Sonand:

This image in sand stone is under a beautiful circular stilted arch decorated with a floral pattern at the top and indistinct figures in rectangular boxes along its side jambs. The facial features, hands ornaments etc. are worn out. Still, the partly broken lotuses in both the hands are visible. The subsidiary
figures near the feet are also much damaged. But the indistinct niche details are noteworthy features.

The image can be assigned to the 11th/12th century A.D.

HINDI PLANETS IN A PANEL: From Harsoli, Tal. Dehgam

This is a long panel in relief. It is carved on the face of a lintel of some temple. All the images except Rahu and Ketu who are depicted at the right hand end of the panel, are in seated Ardhaparyankasana. Only their pose is visible. Other details are worn out. Still every planet except the Sun on the left end and Rahu and Ketu have their left hand raised from the elbow side way. The Ketu is in a Namaskara pose and the lower body is of some animal.

There is a figure of Ganesh at the centre under this panel. A serpentine floral motif runs along both the sides of Ganesh. From this decoration, it seems that this panel must have been a part of some temple doorway of about the 13th century A.D.
ICE PART OF A TORANA - From Hathijan, Tal. Dehgam.

This is a top part of some temple Torana. It is an undulating arch with one central figure of seated Surya with two lotuses in two hands and two human figures in Tribhanga playing drums. The details of the Surya figure are much worn out. Still its eyes and karandamukuta are visible.

The lotuses are eight petalod ones in circular disc-like form. This Torana arch is bordered by diamond shaped decorations running all along its top curves in a band bounded by the bordering lines in relief.

BALA GANESH: From Sihor, Tal. Viramgam

This is a sand stone image in a seated posture with a slab in the background. The details of Churghumala, Sarpeyagnopavita and the waist cloth is visible. The lower left hand is holding a pot full of sweetbolls on which is resting, the end curve of the trunk.

KAUMARI: From Dohana, Tal. Viramgam:

This is a schist Matrika image with the head of a Goddess. The child and the peacock are broken and
missing. The hands and legs of the child held with the left hand on the top just near waist are also broken and missing, still a graceful female body in a Tribhanga pose, anatomical features like breasts, thighs and stomach are very artistically modelled.

The Padokamala around the neck with three stringed tassot hanging up to the waist between the breasts is very artistic. The plain girdle pearl loops is nicely displayed.

The Padokamala, the treatment of anatomy and the simple bracelets of this figure indicated the influence of the Shamlaji Group of sculptures. Although this is a later piece, it can be dated to about the 7th/8th century A.D.

**A GROUP OF THREE MATUKAS** : From Ponas, Tal. Virangam

This is a group of three Matrikas of Indrani, Gauri and Varuni of the same size and almost the same appearance, except their vehicles, objects in hands and head dresses.

They are displayed on simple rectangular slabs in black ground a simple slab pedestal. All the three
images are a bit worn out and damaged. As a result, their facial features, the child in hands and other minor details are not so clear, still, the Ekamli necklace, various Kukutos like Jayamukuta Gauri and Kiritmukuta of Indrani are clear. The heads of the vehicles like bull, elephant etc. are broken and missing. Still from the shape of their legs, parts of the heads, etc. they can be identified easily.

Stylistically, these figures are short statured with face limbs, heavy breasts and round faces which indicate their date to about the 8th Century A.D.

MAHAJASURYARDINI: From Odhav, Tal. Viramgam.

This is a damaged sand stone image. But inspite of its damaged condition, some of her weapons and the demon in a buffalo form, are visible.

Here, the Goddess is presented in a vigorous Sanhara form slaying the buffalo demon. The figure of the Goddess is in a diagonal alignment with the left foot stretched full length diagonally while the right foot is raised up; bent from the knee and crushing the buffalo on its back. The upper right hand
thrust the trident into the demon in the buffalo form. Other details of the Goddess are not clearly visible. Still, this figure can be assigned to the 12th century A.D.

**INDRA:** From Pandal, Tal. Viramgar.

This is a standing figure of Indra in sandstone in a rectangular niche with two pilasters. The facial features and the right hands are broken. So no details of objects in the four hands can be traced. The seated elephant kneeling to the left of the left foot, is raising its trunk holding a lotus.

The figure of a Kinnara on the left top is partly visible.

**INDRATI: From Bhandarundia, Tal. Dehgan**

This is a sandstone image of seated Indrani. It is too mutilated. As a result of which its hands, facial features and legs are missing. Only the details of its simple girdle and elephant with a broken trunk kneeling as a seat of the Goddess is visible. Most probably, this image may be of the 13th century A.D.
This image is at the base of a door frame of a temple. It is in sand stone. This is a seated figure of Kuber in Ardhaparyankasana. He is seated on a stemmed lotus under which the trunk of an elephant is visible. The figure is too worn out for a study of its details.

He is holding a big money bag carried on his shoulder. His Mukuta is much worn out, still its conical shape can be judged.

This is a marble image of Kuber in Ardhaparyankasana and seated on a kneeling elephant. He has four arms. The lower left hand holds a money bag purse while the objects in the other hands are not visible because this image is much modified by the other material applied on it and puttiu, a Mukuta, necklaces, etc. on the god. Still it can be assigned to the 15th century A.D.
REFERENCES


3) Sapatpatra Brahama, 14, 11, 1, 15

4) Dave K B, Gujarat Murti Vichar, P. 195


7) Desai Kalypana, Iconography of Visnu, p.47

8) Gudani H.R. "Samashtmair Natha Sampradayat" Umaknasvaracana (Gujarati) Lo.7-8, October/November, 1973, Dipansusvi Ankor, p.530-535
Several eminent scholars like, U.D. Shah, H.B. Mehta, P.R. Hajumdar, K.B. Dave, H.R. Gandani, etc. have worked on the sculptures of Gujarat. Some stray articles are also published on images from Ahmedabad district. But the complete exhaustive study of the images from Ahmedabad district has not been carried out so far. Here, the study of all the published as well as unpublished and the newly discovered images is conducted. Here, the subject is studied as a whole with the view that this could provide data on regional variations of religious practices as reflected in iconographic art.

The extensive archaeological explorations have brought to light a variety of sculptures of Brahmanical and Jain faith. Though Jain sculptures are few compared to those of Brahmanical group, they show continuity of the tradition of in Ahmedabad district.

It may be noted that some of the images bear inscriptions also which not only provide absolute date but also help in stylistic dating of other images found from this district. In the following pages all these images are classified and described in details.
The Hindu trinity comprises of Brahmā, Viṣṇu and Śiva - the creator, protector and destroyer - representing the creative, preservative and destructive energies of God. Brahmā embodies Ṛajoguna. In the cause of creation, he is one of the important Gods of Hindus. He is known as the Pitāmah. The Āyurveda refers to the four-headed Viśvakarmā as the great father. The Purānic Brahmā probably originated from Viśvakarmān. Usually Brahmā has four faces and holds aksamālā, sacrificial spoon, manuscript and Kamaṇḍala. The goose is the vehicle of the God.

The cult of Brahmā seems to have been prominent in Gujarat from the post Gupta period onwards up to emergence of the Muslims. Thereafter, Brahmā lost his importance. Recently, three mediaeval images of Brahmā have been found from Ahmedabad district.

Figure 295 represents a monocphalic figure of Brahma from the ruins of a temple near Sunsar Tank at Virangam. The chaturbhujā deity is shown standing in the tribhanga pose. He holds an aksamālā, sruk, lotus and broken Kamaṇḍala as per pradakṣiṇā order. Brahmā is shown with
beard, moustache and with protruding belly. He wears Jatā-mukuta, Kamaṇḍala, necklaces, Yaṭāṇāopavīta, armlets, bracelets, ornate Kaṭi-mekhala, loosely hanging Vamālā. This image seems to be a decorative fragment of the temple and has been ascribed to 12th century A.D.

The figure of chaturbhujā Brahmā (Fig. 30) found from Aghar (Taluka Viramgam) seems to be an Upāṣya-mūrti. It is carved out from marble and measures 75 cms x 35 cms in size. Here, the God is shown standing in the Samabhanga pose and carries akṣamālā and sacrificial ladle in his right hands, while the objects of the left hands are broken. The figure shows a beard and a protruding belly. His three faces wear Jaṭāmukuta and kundalas. The fourth face is supposed to be in the reverse. The God is adorned with the usual ornaments - a set of necklaces, armlets, bracelets, Kaṭi-mekhala, anklets, long garland. There are attendants on either side of Brahmā. The Vāhana of Brahmā is goose. But in this image Vāhana is absent. Stylistically this marble specimen could be ascribed to C.12th century A.D.

Another figure of four-headed Brahmā was found from a place called Shankur Acharya-ni-Vadi in Dholka.
(Fig. IV - 31). Here, the God stands in samabhanga pose and holds aksrāla, sruk, manuscript and kamaṇḍala in clockwise order. On the left side of the image there is a miniature figure of a goose. This marble image seems to be an Upāsyamīrti. On stylistic ground it could be dated to C. 12th century A.D.

BRAHMĀ-SĀVITRĪ:

Figure 32 represents, Brahmā-Sāvitrī in ālingana pose (Fig. IV-4) from Sargasan (Tal. Sanand). Here, Brahmā sits in ardhaparyāṅkāsana, holding the waist of the Goddess Sāvitrī who is seated on his left thigh. Brahmā carries bijoru, sruka, manuscript and with the fourth hand embraces the Goddess. Brahmā has a beard, an out-coming belly and wears the usual ornaments. The goose is shown below the seat. Stylistically, it could be ascribed to 12th century A.D. Similar Brahmā-Sāvitrī ālingana images are from Cūndali.

Further more, similar mediāeval images have been found from places like Cambay, Delmal (Dist. Mehsana) Sadhī, Salad, Dantavāra (Dist. Baroda) (Kamrej (Dist. Surat). All these mediāeval images show stylistic
resemblance to the figures discovered from this district. Iconographically these figures neither show any new elements nor do they mark any evolution.
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<tr>
<td>29</td>
<td>Kunsar (Viraragam) Aksamala</td>
<td>Broken Lotus</td>
<td>Sruku</td>
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<td>12th century A.D.</td>
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<td>30</td>
<td>Aghar (Viraragam) Aksamala</td>
<td>Broken Lotus</td>
<td>Sruku</td>
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<td>31</td>
<td>Kanhala (Lholka) Aksamala</td>
<td>Broken Lotus</td>
<td>Sruku</td>
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<td>12th century A.D.</td>
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<tr>
<td>32</td>
<td>Brahma Sakti (Brahma and Sakti in alignment pose)</td>
<td>Broken Lotus</td>
<td>Sruku</td>
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A small goose near the pedestal helps in identification. Shown in embrace with God hot visible hot visible hot visible. Shown in embrace.
The Hindu triad comprises Brahmā, Viṣṇu and Śiva, representing the creative, the preservative and the destructive energies of God. Viṣṇu is one of the important Gods of the Hindu pantheon.

Viṣṇu figures in the hymns of the Rgveda, but does not occupy very significant or important position. The Rgvedic Viṣṇu is conceived as the Sun in its three stages, rising, at zenith and setting. The vedic Viṣṇu strides through the heaven in three steps, to ascribe him solar origin. In the Brāhmaṇas the position of Viṣṇu gradually ascends to higher status. He is often identified with sacrifice. He is also identified with Āditya or Agni. Thus, retaining his solar character during the purānic period, Viṣṇu became a very influential God, the most important of Hindu trinity.

STANDING IMAGES OF VIṢṆU (Figures 33 to 44)

The standing images show common features i.e., all of them are carved in samabhāṅga pose, wear kiriṭa mukūṭa and have four hands. Two or four attendants are
shown on either side of the image. Besides, various incarnations of Viṣṇu are also carved in low relief on either side of the central deity. They are shown standing from left hand bottom side, the Ṣrimaha followed by two unidentified incarnations of Viṣṇu and Kalki, shown on the horse back at the top. On the right hand side from the bottom upwards are Varāha, Vāman and an unidentified deity and probably Dattātṛa carved at the top. All these images seem to have been carved on the basis of Padma Purāṇa and Agni Purāṇa.

All the above mentioned images are decorated with kundalas, a set of necklaces, armlets, bracelets, kāṭimekhala and a loosely hanging vijayantimālā.

All twelve marble sculptures of standing Viṣṇu were found from Aghar village (Tal. Virangam). All the images are alike but there are variations in the position of attributes. The details of attributes and their respective positions are given in the iconographic table at the end of this section.

Figure 45, mutilated chaturbhujoe image of Viṣṇu from Nathijan (Tal. Dehgam) is also shown in standing, samabhanga pose. Unfortunately, the objects held in his
lower hands are broken. The God holds mace (Gadā) and a Chakra in upper hands. The ornaments and other details are simple as in the above mentioned image of Viṣṇu. It can be dated to 12th century A.D.

Two more images of C. 12th century A.D. (Fig. 46-47) showing chaturbhujā Viṣṇu standing samabhanga pose have been noted from the temples on Kunsar tank at Viramgam. Here, the God holds śāṅkha, gadā, pādaś and chakra, as per pradaksinā order. The ornaments are as usual. There are attendants Jaya and Vijaya on his right and left sides respectively.

Another fine image of chaturbhujā Viṣṇu (Fig. 48) standing in samabhanga pose is found from Sihor (Tal. Viramgam). Here, God shows Varia-akṣamālā, mace, chakra and a śāṅkha in his four hands as per pradaksinā order. The image is beautifully decorated with kirtīmukṭa, kamanḍala, a set of necklaces, amulets, bracelets, kaṭīnekhalā and a long garland. There are attendants on either side of the God. Stylistically, it could be ascribed to 13th century A.D. Several medieval images of Viṣṇu showing stylistic nearness with the above Viṣṇu figures are found from Patan, Vadnagar, Vijapur, Anīthor, Delmal, etc.
SEATED IMAGES OF VISNU:

Only two seated images of Viṣṇu are found from Aghar village; these are:

(1) Yaganārāyana; and
(2) Viṣṇu seated on Garuda

(1) YOGANĀRĀYANA:

An elegant image of Yaganārāyana is shown seated in padmāsana on a raised seat. (Fig. 46). His lower right and left hands are placed in the lap in dhyānamudrā whereas the upper hands are shown carrying lotus, one in each hand and probably represents a composite form of Sūrya-Nārāyana as a Yogī. The God is flanked by the miniature Daśavatāra figures in the standing pose, but the difference is in postures of the attendants. They are shown sitting with pendent leg and hands in namaskār-bāsta. The ornamentation is quite similar to the one described above in the standing images of Viṣṇu.

Viṣṇu is known by about a thousand names. Of these, twenty four are important and one recited in daily worship by all devotee Vaishnavs.
Similar icons of Yoganārāyana are reported from Asha-Billla-no-Tekaro (Ahmedabad and Devangana (Abu) and Kadvar (Saurashtra).

(2) **VīṇA ŚEATEN ON THE GARUDA:**

It is a fine specimen of the anthropomorphic forms of his vāhana Garuda (Pl. 50) who holds the lord on his shoulders. This image was found from Aghar. The Garuda is carved with a pointed nose and it appears to have been carved in accordance with his form described in the Ānīttattvaniidhi.

Vīṇa is shown seated in ardhaparyāṅkāsana. He holds a śaṅkha, sword, arrow and a gadā (mace) in right hands while a daṇḍa, pāśa, bow and a chakra are held in the left hands. The representation of Daśāvatabara around the main deity is quite similar to the other images from Aghar.

The ornamentation is as usual.

**VAIKUṆṬHA:**

Image of Vaikuṇṭha with side heads i.e. lion and a boar and fourth head of a demon on the back are well known to the scholars of Indian Iconography. The earliest depiction of this chaturmukha Vīṇa is the
Kushana stone relief in Mathura museum. It was during the Gupta period that animal head were carved in such icons.

The Vaikuntha form of Viṣṇu probably originated in Kashmir. Harihara and Dilhana, the poets of Kashmir, carried literary tradition of the 'Naisadhiyacaritam' of Śri-Harṣa and Dilhana 'pañcasika' from Kashmir to Gujarat. As such, it is possible that the Vaikuntha cult may have migrated to Gujarat.

Figure 51: Two interesting Vaikuntha images have been found from Aghar. One of the images carved in with frontal human head, left Varāha and right lion head. The God is shown riding Garuda in pralambapāda pose and endowed with 18 hands. The hands on the right are shown carrying kamandalā, śāṅkha, manuscripts, bow, lotus, danda, indistinct objects and one shows abhaya posture; the lower right hands are shown in vardhohasta, aṅgaṇālā, chakra, bijoru, arrow, gada, bow, two indistinct objects and one shows abhaya mudrā and the frontal one in kaṭaka mudrā.

Figure 52: Another interesting representation of Vaikuntha of this group is the fourteen armed God
shown riding Garuda. The right hands of the God carry aksamalā, which is also shown in vardahasta, sword, arrow, indistinct objects, chakra and parśu. The left hands carry bow, saṅkha, gadā, and shield. The frontal pair of arms are shown in kaṭaka mudrā. The image has three faces similar to the above image and it does not show any difference, while as a rule is quite similar in all the images of the Aghar group. The right hands of the God carry aksamalā which is in varda pose, sword, arrow, indistinct objects, chakra and parśu. The left hands carry bow, saṅkha, gadā and shield. The frontal pair of arms are shown in kaṭak mudrā. It is noteworthy that Vaikuṇṭha form was known to this province, similar medieval images are also reported from Dabhol, Patan and in a step-well at Palarpur.

Figure 53: A very elegant image of Nṛvarāha belonging to the 11th century A.D. is found from the Varaha temple at Dholka. The four-armed God is shown standing in alidha pose. In the upper right hand he holds the mace whereas the lower right one holds tail of a naga, his upper left hand keeps a chakra while the fourth hand is placed on the waist in kaṭhihastra. There is a beautiful figure of Fṛthvī with lotus holding the tooth of the boar-faced God.
The ornaments and other details are as usual. A verse in the Agni purāṇa describes the image of Varāha holding to serpent Śeṣa in his hand. Similar specimen belonging to the 9th century is displayed in the Jhalawar museum.

The image of Varāha from Harsoli (Fig. 54) shows a slight change in that the God does not hold the tail of Śeṣa. As usual the God is represented in ālīḍhārasana on Śeṣa with kat̄īhasta, gadā, chakra and a śaṅkha hold in his four hands clockwise. The other details are as usual. Stylistically, this worn out sand stone image could be ascribed to C.11th century A.D.

A standing image of Laxmīnārāyana (Fig. 55) from Mandal (Tal. Virangan) is in the old temple of the village. In this, Viṣṇu is shown standing in tribhaṅga pose, having four hands. The lower right hand is broken. In the two upper hands he is holding the gadā and chakra whereas his lower right hand holding a śaṅkha and conch is supported on the right shoulder of Laxmī. The emblem in the left hand of the Goddess is not clear, but with right she is shown embracing Viṣṇu. Both the deities are decorated with Parāu
ornaments. The God has high kirttmukuta, Vananālā and other usual ornaments. Laxmī is also nicely decorated. Stylistically, this image could be 8/9th century A.D.

Numerous images of Laxmīnārāyana have been found from Vijapur, Delnaḷ, Valan (North Gujarat) Kadwār (Saurashtra).

A mutilated Varāha image in its zoomorphic form (Figure 56) has come to light from Dholka. The body of this animal incarnation is carved with the miniature figures of deities, munis and devotees. A few medieval images of this kind have been noticed from other parts of this province also.
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Icosahedral View of the Visku
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<tr>
<th>Name</th>
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<th>Description</th>
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<tr>
<td>Aghar yogarayan Dhyone Chakra</td>
<td>Right</td>
<td>Holding a lotus in his hand near the face of the Goddess</td>
</tr>
<tr>
<td>Agliar</td>
<td>Left</td>
<td>Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.</td>
</tr>
<tr>
<td>Dholka</td>
<td>Right</td>
<td>Seated on gurudaj, 12th century A.D.</td>
</tr>
<tr>
<td>Visvarupa</td>
<td>Left</td>
<td>Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.</td>
</tr>
<tr>
<td>Vronu</td>
<td>Right</td>
<td>Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.</td>
</tr>
<tr>
<td>kardhasta</td>
<td>Right</td>
<td>Holding a lotus in his hand near the face of the Goddess</td>
</tr>
<tr>
<td>Vaikuntha</td>
<td>Right</td>
<td>Holding a lotus in his hand near the face of the Goddess</td>
</tr>
<tr>
<td>Bepexxi</td>
<td>Left</td>
<td>Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.</td>
</tr>
<tr>
<td>Vardlia</td>
<td>Right</td>
<td>Holding a lotus in his hand near the face of the Goddess</td>
</tr>
<tr>
<td>Chakra</td>
<td>Left</td>
<td>Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.</td>
</tr>
<tr>
<td>Aksaisala</td>
<td>Right</td>
<td>Holding a lotus in his hand near the face of the Goddess</td>
</tr>
<tr>
<td>Broken Gacla</td>
<td></td>
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</tbody>
</table>

**Remarks:**
- Face, feet, hands, and mudras not visible.
- Seated on gurudaj, 12th century A.D.
- Seated in padmabhujamudra, in aliclha besa on Cusual 11th century A.D.
SADASIVA: (Fig. IV-57)

A very interesting figure representing Panchavakra Sadasiva has been found from Shamatvan (Tal. Deskroi). This image is made of rana-bhuta and measures about 15 cms x 10 cms in size. It is reported to have come from the house of a Brahman in Shamatvan. Here, Sadasiva has ten arms and sits in ardha-paryankasana pose on a double petalled lotus on a tired Pancharthana pedestal with Parvati, seated on his left lap in close embrace. The hands on the attributes of the God are clumsily executed. The hands from the right side carry (from top) trijiva, khatvanga, sakti, indistinct objects and abhya, whereas the left hands hold indistinct objects, damaru, pasa and Sarpa. Parvati is shown sitting with legs hanging loosely. She carries a lotus in her left hand while with the right hand embraces the Lord. As regards the arrangement of the five faces of the God, two faces are facing left and right, one in the centre and two, one over the other on the main head.

Unfortunately, the faces of the deity are completely worn out, while the side faces, though partly worn out, preserve expressions. All the five heads wear high
jaṭāmakuta. The deity is decked with circular kundalas, 
chest-band, armlets, bracelets, anklets and a fine lower 
garment tied up with an ornate katimekhala. It is 
remarkable that the deity wears a sarpahara and 
sarpayajnopavita.

The ornaments, modelling of the figures, execution 
of the lotus design and drapery bear stylistic 
similarity with that Umā-mahaśvara figure of brass 
from Baroda Museum which is dated to the 12th century A.D. 
This specimen appears to be a little earlier and there-
fore may be ascribed to c.10th/11th century A.D.

The Pancavakaṭra Sadasiva from Dhamatvan except 
slight v deviations corresponds to the description of 
Vāyupurāṇa.
UMA-Mahasvāra:

Figure IV-31 represents Umā-mahesvāra standing in alilangana pose from Māndal. Unfortunately, the image is partly broken. In this image caturbhujā Siva is shown in standing pose. He holds nilotpala ilower in his lower right hand and sarpa in the upper left one. His upper right hand is broken whereas the lower left hand encircles the waist of the Goddess who is shown in close embrace. The Goddess has also placed a right hand on the shoulder of the God in an amorous mood. Here Umā is shown standing in the graceful tribhanga pose. Both the deities are adorned with the usual ornaments. There is Kandī to the back of Siva. The miniature figures of Karttikeya and Genesā are shown on the right hand left side, respectively. In the foreground is seen a small skeleton like dancing figure of Ḟraṇgī. Attendants on either side of the deity are also carved out. Stylistically, this image could be ascribed to 11th century A.D.

Figure XV-39:—Another mutilated Umā-mahesvāra image of 7th century A.D. is found from Sihar (Tal. Virengam). This is four armed Siva standing in alilangana pose and Pārvati on his left. The God holds a nilotpala, trīśula and sarpa in the three hands and touches the breast
of the Goddess with his lower left hand. Both the deities are decorated with jaṭārūṅūṭa, kundala, cākāvalī and kaṭimokhalā but the attributes held by Pārvatī are broken. There is a Nandi behind this divine couple.

Figure IV-52: Another mutilated image of Unā-laeśīvar is found from Sarmotada (Tal. Viramgam). Unfortunately, all the arms and attributes of the deities are broken and lost. They are adorned with the usual ornaments. There is Nandi in front of the seat. Stylistically this aliṣwięmārty is dated to 12th century A.D. Similar images have been found from Anrelli, Kheda, Codhra (North Gujarat), Delwada, Zalod, Cambay.
### ICONOGRAPHIC CHART OF UMAVESVAR

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<th>Site</th>
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<th>Upper left</th>
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<tr>
<td>58</td>
<td>A</td>
<td>Umaśvara</td>
<td>Nīlotpala</td>
<td>Broken</td>
<td>Uncircle the Goddess in embrace</td>
<td>Sarpa</td>
<td>Tribhanga pose</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Viramāgam)</td>
<td>flower</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Umā</td>
<td></td>
<td></td>
<td>Not visible</td>
<td></td>
<td>Tribhanga pose. The miniature figures Kārtikēya and Ganesa are shown on right and left side of Goddess respectively. 11th century A.D.</td>
</tr>
<tr>
<td>59</td>
<td>A</td>
<td>Umaśvara</td>
<td>Sīhor</td>
<td>Nīlotpala</td>
<td>Triśula</td>
<td>Sarpa</td>
<td>7th century A.D.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Viramāgam)</td>
<td>flower</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Umā</td>
<td></td>
<td></td>
<td>Not visible</td>
<td>Broken</td>
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</tr>
<tr>
<td></td>
<td>A</td>
<td>Umaśvara</td>
<td>Samotada</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>The Goddess is shown seated on the left thigh of the God 12th century A.D.</td>
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<tr>
<td></td>
<td>B</td>
<td>Umā</td>
<td>broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
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</table>
Another such broken image (size: 4.67 x w.34 cm) of eight-armed Matesa dancing Urdhajaśā in Vandaligrama in the Viramālam Tuluka (Dist. Armoobad) In this figure also a long sarpa is carried by his upper most pair of arms. His second pair of the hands seem to be mutilated. The third pair holds the triśula and the khaṭvāṅga while the frontal arms are shown in the nṛtya mudrā. The musicians are seen on either side of the God. The God is bedecked with the usual jewellery. Stylistically it can be dated to C. 11th century A.D.
About ten figures of Andhakāśuravadha-murti (Fig. 61-70) have been found from the temples around the famous Kunsar tank at Viramgam. In all the ten representations, Śiva is represented in vigorous ālīdhāsana with trisula pinning up the Andhakāsura and trampling another demon under his left foot. All the figures are endowed with four arms. The God holds a dagger in his upper right hand and keeps a Kāpāla in the lower left one, whereas he holds triśula with the remaining two hands. The Jaṭāmukuta, ornaments and the modelling of all the images are as usual and do not show anything noteworthy. Its iconographic chart is given at the end of this chapter.

Andhakā - Cājāntakavadha-murti:

A loose sculpture (size 80 x 30 x 5 cms) depicting this composite form is lying in the temple of Ambāmātā at Dholka (Dist. Ahmadabad). The image (Fig. 71) belonging to a 11th century shows the three faced and eight-armed Śiva standing in a vigorous ālīdhāsana.
with the stretched elephant skin head by his upper most pair of arms, while with the frontal arms he thrusts the triśula in the body of Andhakāṣura, who is seen hanging at the top of the prongs of triśula. Unfortunately, his two right hands and the third one (from top) of the left side are broken, whereas the lower most of the left side holds a Kāpāla to collect blood drops trickling from the wounded body of the demon-king. Another demon also in the post of a warrior, equipped with a sword and a shield is crushed under Śiva's raised left foot. The figure is well decorated with the Jaṭāmukuta, big circular kuṇḍala, a variety of necklaces, armbands, bracelets, chest-band, anklets, kaṭimekhalā and loosely hanging ruṇḍhamālā.

**ARDHANĀRĪŚVARA**

A beautiful bust (Fig. IV - 72) of an early Ardhanārīśvara image (schist size 35 x 32 cms) has been recently acquired from Ahmedabad district. Unfortunately, its part below the waist is missing. This graceful image shows a beautiful smiling countenance, half
closed eyes and nicely arranged hair locks over its head. The right half of the image representing Śiva shows Jataū over the head, vertical trinotra in the forehead and a broken trisula with a sarpa entwined around it, whereas the left half depicting the Goddess is emphasised by the bulging breast as her distinct feature. She wears an okāvali, bājubandha and an ornate kundalā. The chest modelling and the ornaments show stylistic nearness to the Ardhanārīśvara image, from Ajmer, Rajasthan. But this specimen is a bit earlier and hence could be ascribed to C. 8th century A.D.

**GORAKŚANĀTHA:**

A beautiful marble image (size 52 x 32 cms) of Gorakśanātha (Fig. IV-73) is preserved in the Municipal Museum at Ahmedabad. Here, too the Yogi is represented in Katsyendrāsana with Yogapatta tied around his knees. He wears big kundalas, mālā, armlets and bracelets, all made of rudrākṣa. In his right hand he holds a small rosary known for Japa as Samirānī. There is a Śrīvatsa mark on the chest. A small figure of cow, the cognizance of Gorakśanātha
is seen on the pedestal. Similar images are found from Vadnagar, Diva (Surashtra), Patan (North Gujarat) etc.

A pillar of the Siva temple represents Śaiva dvārpāla (Fig. IV-74) from Sihor (Tal. Virangan). The four armed figure holds a long handled trisula, damaru and khaṭvāṅg and a bijoru in his four arms. The image has Jaṭāmukuta and is decorated with kunḍala, necklaces, armlets, bracelets, kaṭīmekhalā, anklets and loosely one hanging garland. This Dvārpāl is flanked by a lady on each side. Stylistically it belongs to 12th century A.D.
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<th>Remarks</th>
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<td>Daggor, triśula</td>
<td>Kāpāla, triśula</td>
<td>Ālīdāhasana C.12th century A.D.</td>
</tr>
<tr>
<td>71</td>
<td>Andhakāśa-Gajāntakaśūrti Ambāmātā temple (Dholka, Dist Ahmedabad)</td>
<td>Triśula, indistinct objects broken and</td>
<td>Gajacarman triśula, broken Kāpāla</td>
<td>The deity has three faces and eight arms C.11th century A.D.</td>
</tr>
<tr>
<td>72</td>
<td>Ardhanāriśvara, A. bust of Ardhanāriśvara from Ahmedabad district</td>
<td>--</td>
<td>--</td>
<td>Except a broken triśula, all its arms and objects are broken. C.8th century A.D.</td>
</tr>
<tr>
<td>73</td>
<td>Gorakṣanātha Municipal Museum Ahmedabad</td>
<td>Rasted on the right knee</td>
<td>Placed on the ground</td>
<td>This is also shown in the Ardhamatsyendra-āhasana pose with a small figure of cow in front of the pedestal - C.13th century A.D.</td>
</tr>
<tr>
<td>74</td>
<td>Śiva - Temple (Sihor, Tal. Viramgam)</td>
<td>Triśula, đamara</td>
<td>Khaṭvāṅga</td>
<td>C.12th century A.D.</td>
</tr>
</tbody>
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GANESÁ

The elephant headed deity is one of the most popular Gods of the Hindus. He is generally known as the oldest son of Siva. Ganesá is Agrepújya among all the deities and is known as the symbol of Om (ॐ)

The literal meaning of the word "Gaṇapati" signifies the leader of the Gaṇas. The Gaṇas have been closely associated with Siva from very early time (Rudra, the Śivas from Vedic). The leader of Śiva Gaṇas is called Gaṇapati. There are several names of Gaṇapati viz. Gaṇeśvara, Gaṇapati, Lāmboḍara, Śurpakarna, Bhadanta and others. His image is found in practically every part of India. There are several theories regarding the origin of the worship of Gaṇesa. The earliest reference to the word Gaṇapati, occurs in one of the hymns of Rvveda. It mentions some of his names, i.e. Gaṇapati, Gaṇeśa, Kavinsārkāvali, Umajyestharaja, Brahmanapati, etc. The Suklayajurveda testifies some of the above mentioned names and also adds some new epithets i.e. Priyapati, Viḍhipati, Uratopati, etc. V.S. Agrawal describes Gaṇa as a Pranatha, a Dūta, Ayaksa, Raksasā. They are conceived as Vighna- implying
obstacles, hurdles. And the Vighna was brought under a tender Vināyaka or Vighnaśvar, who is God Gaṇapatī, Gaṇapatī Gaṇapati

Sovereign of all the Bhūtas and Yakṣar, some fine images of Gaṇeśa are also found from Ahmedabad district. These are described below:

**SEATED:**

Figure No. 75 represents a four-armed seated image of Gaṇeśa from Dholka (dist. Ahmedabad). Here, the God is shown seated in pralabhapāda. The attributes held in his arms are partly broken. Unfortunately, this image is spoiled by modern paints. Stylistically, the image could be ascribed to 12th century A.D.

**STANDING:**

Another beautiful image of standing Gaṇeśa (Fig. 76) is found from Aghar (Tal. Viramgam). Here, the four-armed Gaṇeśa stands in the pleasing tribhanga pose with paraśu, svadanta (tooth) padma and modakapātra, clockwise. The elephant-headed deity is decorated with karaṇḍamukuta, a set of necklaces yogipātra, udarbandha, a long garland. This image is an āpāsyamūrti.
NRTYA GANESÁ:

A beautiful dancing Ganesá figure 77, is found from Sihir (Tal. Viramgam). The four arms of the God hold Svadanta and a Parnásu in his upper right and left hands holds the nodakapátra. The object kept in the lower right hand is broken and loose. The elephant-headed God is decorated with Chankalundalas, necklaces, Yajnopavita and a Kálmekhalá. Stylistically it could be ascribed to 10th century A.D.

A fine image of eight-armed Nrtiya Ganaśa, dancing in Urdhvañjámu is found from Mandol (Tal. Viramgam), (Fig. 78). In this figure also a long Sarpe is carried by his upper most pair of arms. His second pair of the hands seems to be mutilated. The third pair holds the trisula and Khatvánga while the frontal arms are broken shown in the Nrtymúrti. The musicians are seen on either side of the God. The God is decked with the usual jewellery. Stylistically it can be dated to 11th century A.D.

TEN-ARMED SÁKTI GANESÁ:

There is a beautiful ten-armed Sakti Ganesá in the Milkantha temple (Figure 79) Asarva (Ahmedabad).
The elephant-headed God is seated on the throne in lalitāsana, while the Sakti is standing just by the left side of Ganeśa in a graceful tribhanga and also giving partial embrace. Ganeśa is represented in a standing pose. The image seems to be an āpāsyamūrti. Here, the God is standing in devībhanga pose with Parāśu, Svandanta, Padma and modalpatra held in his four hands, clockwise. The God is adorned with karaṇḍa-mukuta, a set of necklaces, armbands, bracelets, anklets, Kaṭinekhalā, Vanamālā, Udarbandha and Sarpaśaṅjopāvīta. There are attendants on either side and a small figure of a rat, his Vahana, sitting, something on his extreme left. Stylistically, this image can be assigned to 12th century A.D.

**GANEŚA W.I.T.: RIDDHI-SIDDHI:**

An image dated the 13/14th century A.D. (Fig. 80) is found from Parala (Dist. Ahmedabad). Here, four-armed God seats on the throne in the Ardhaparyahkasana and holds the karaśu and the lotus in his upper right and left hands respectively. The object held in his right lower hand is not clear, while the corresponding left hand holds the modaka as usual. Riddhi and Siddhi, his consorts are shown
either side as engaged in the act of waving the fly-whisk. Unfortunately, the figure of Ganesa has been spoiled by fixing with modern eyes. The God wears Karandamukuta and the usual jewellery. The Goddesses are also decorated with profuse ornaments.
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<td>Dholka (Ahmedabad)</td>
<td>Gānēsa</td>
<td>Not visible</td>
<td>Not visible</td>
<td>12th/13th century A.D.</td>
<td>The image is damaged by the application of paints; shown seated in Prilampala, 12th century A.D.</td>
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<tr>
<td>75</td>
<td>Agiar (Viramgam)</td>
<td>Gānēsa</td>
<td>Parśu, Svadanta</td>
<td>Padam, Modaka</td>
<td>Shown standing pose; 12th century A.D.</td>
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<td>77</td>
<td>Sihor (Viramgam)</td>
<td>Nṛtya</td>
<td>Broken Parśu</td>
<td>Modakpātra, Asvanta</td>
<td>Shown in dancing pose; 10th century A.D.</td>
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<td>78</td>
<td>Mandal (Viramgam)</td>
<td>Gānēsa</td>
<td>Sarpa, broken</td>
<td>Triśula, Khatvāṅga, Nṛtyamūrti</td>
<td>Eight-armed - dancing in Urdhvajānu pose, C.11th century A.D.</td>
<td></td>
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<tr>
<td>79</td>
<td>Asarva (Ahmedabad)</td>
<td>Sakti</td>
<td>Bijoru Gada, arrow, Cud and Cakra</td>
<td>Pāśa, bow, Dagger, Svaṭanta</td>
<td>Tribhaṅga pose; 13th century A.D.</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>Parala (Ahmedabad)</td>
<td>Riddhi- Siddhi Vināyaka</td>
<td>Indistinct</td>
<td>Lotus, modaka</td>
<td>ardhaparyaṅkāsana pose, C.12th/13th century A.D.</td>
<td></td>
</tr>
</tbody>
</table>
SURYA AND NAVAGRAHA

Sūrya was an important solar deity in the early vedic period. The Vedas refer to him frequently as Savitri, Puṣāṇ, Dhaga, Vivasvat, Nitra, etc. It seems that Sūrya rose to eminence during the puranic period. The cult of the Sun God owed much to Iranian worship. The Iranian Nitra is a sun God. The Brhat Samhitā gives a specific description concerning the installation of this image. It shows the evolution of Hindu worship. Sūrya lost his importance by the 12th/13th century A.D. It is noteworthy that Sūrya images have not undergone any changes or evolution.

A medieval sun temple in Kadamba (Tal. Viramgam) contains a standing image of Sūrya (Fig. 81). The God holds lotuses and wears kiritā mukuta as usual. There is Daṇḍa on his left and Bīṃgala on the right side. Stylistically it belongs to 12th century A.D.

Another standing image of Sūrya (Fig. 14-82), perhaps of upāsya-mārti is found from Sarghan (Tal. Sanand). The God is shown with Kiritā mukuta, holds full blown lotus in his two hands and wears usual ornaments. The squares
of the Parikar is carved with miniature form of Sūrya in seated pose. Stylistically it belongs to 12th century A.D.

A mutilated Sūrya image (Fig. IV-65) was found from Harsoli (Tal.Dehgam) which is unfortunately broken. His arms from the elbow and the plaster of the image are mutilated and lost. The ornaments are as usual. There is an oblong halo behind his head. The image could be placed to 13th century A.D.

Figure 04 representing two-armed Sūrya was found from Mandal (the orient Mandaligran). Here, the God is shown standing in sarabhaṅga pose, with full blown lotus held in his hand. Sūrya is shown with Kiritmaṅga, a set of necklaces, and loosely hanging Vanamāla. There is a decorated prābhacandrā with lotus design behind his head. The attendants and Chauri-bearers on his other side are carved. It may be noted that the boots are absent. Stylistically, this beautiful Upāsyamūrti could be ascribed to 13th century A.D.

Numerous Sūrya images have been found in Gujarat. The images of Sūrya found from Modhera, Vadnagar, Patan
Debmal, etc. show stylistic nearness with the Sūrya images found from Ahmedabad district. Iconographically all the images are identical.

**NAVAGRAH PANEL:**

Usually Navagrah panel is represented on the lintel of the temple. A beautiful Navagrah panel Fig. No. 85 broken from the lintel of a 12th century temple is found from Harsoli (Tal. Dehgan). Here, all the nine planets are represented in Lalitāsana. The first figure represents Sūrya, with two full blown lotuses in his hands. The next six figures holding kamāndalu and akṣamāla are carved uniformly in Lalitāsana. The planet No. 8 showing a head represents Rahu whereas the 9th figure with human bust and lower part of serpent, shown in namaskār pose represents Ketu.
NĀṬRKĀ:

The origin of the worship of mother Goddess can be traced to remote past. The terracotta images of mother Goddess discovered from the Indus Valley sites and the ornamental stone rings of the females of Mauryan and Sūna reveal the existence of mother Goddess worship in those days. This cult was very popular in Gupta period. The Devīmahātmaya in the Mārkandeya Purāṇa furnishes a detailed account about the worship of the Saptamātrikās prevailing in the early century of Christian era.

Some fine depictions of Saptamātrikā images have been found from this district. They are described below:

Three Saptamātrikā images have been found from Panar (Tal. Viramgam). All the three Mātrikās are carved from sand stone and are shown in graceful tribhanga pose.

Figure IV - 85-a, representing Naheśvari holds akṣamālā, in lower right hand, a staff of triśula (prongs broken) and a Sarpā in the upper left one. While she holds a child with the fourth hand. The Goddess is adorned
with Jaṭāmukuta, kundala, necklaces, passing between the breast, Kāṭimekhalā and anklets. She wears tight lower garment.

Figure IV-86-b, probably represents Indrāṇī. Unfortunately, the attributes held by the Goddess are partly broken and missing, but the broken vehicle elephant enables one to identify the figure as Indrāṇī. The ornaments and drapery are similar to the above mentioned māṭṛkā figure.

Figure IV-86-c, represents four-armed Agneyi or Svāhā. Only upper right hand holding trisula is preserved. There is a third eye in the forehead and its crest fixed in the front of her Jaṭāmukuta. The Goddess wears a Vanamālā. The ornaments and drapery are as usual. On her right a ram like animal, with its head raised up is carved. The round face of all the three māṭṛkā figures, their ornaments and modelling show that this group could be ascribed to 9th century A.D.

Figure IV-87; represents a mutilated māṭṛkā figure from Badhana (Tal. Virangan). Unfortunately, her all the attributes and the vehicle of the Goddess are broken and lost. A broken child carried on her left waist
and the ornaments are preserved. She is nicely decorated with a niśkhāra (Necklace attached with golden disc) and another of pearl-string passes between her breasts. She also wears simple armlets, Katimekhala and Urujalak, ornaments. The cross legs of this standing image show that the Mātṛkā was in dancing pose.

Figure 86 represents four-armed Indrāṇi seated on an elephant from Bairuranda (Tal. Dehgam). Unfortunately, this sand stone image is broken and worn out. The Goddess wears usual ornaments. Stylistically it belongs to 11th century A.D.

Thus, it can be seen that the cult of Mātṛkā was prominent in Gujarat and Rajasthan in the period from 5th century A.D. to 12th century A.D. Several medieaval images of the Mātṛkās have also been found from Vijapura, Vadnagar, Siddhapura, Modhera, Patan, Prabhaspatan. These images show stylistic similarity with the Mātṛkā images from Ahmedabad district.

Cāmundā:

Three images of Cāmundā (Fig. IV-89, 90, 91) are noted from the Shiva temple on Munsar tank at Virengam. Unfortunately, all the three images are broken. The Goddess is shown with skeleton body and
holds knife, trisula, Khaṭvāṅga and Saṁadhura. Cāmunda wears Serpent in the neck, waist-band, short lower garment and a long garland having up to her knees. Stylistically all the three images could be assigned to 12th century A.D.

**Pañcagnitapa Pārvatī:**

Figure IV-92 is a mutilated sand stone image from Chamij (Tal. Dhogam). It shows the figure of Pārvatī, seated in paryahakāsana. The attributes of the Gods are broken, but the depiction of planets over her head in arch are partly preserved. These features enable to identify this figure as that of Pañcagnitapa Pārvatī. This Goddess is decorated with Jaṭāmukuta, necklace, and other usual ornaments. Stylistically, it could be dated to 12th century A.D. Similar Pañcagnitapa Pārvatī is preserved in Junagadh museum.

**Shakti from Sathal:** (Fig. 93)

A broken plaque in greenish schist representing Śakti Gaurī or Pārvatī is found from Sathal (Tal. Dholka, Dist. Ahmedabad). This Goddess represents fertility and vegetation. The penlider sitting posture
of the Goddess comes from a very old tradition, tracing back to the Indus valley civilization. The origin of this type of figure has been suggested by Stella Kramrisch to be the vedic conception of Aditi, lotuses show that she was regarded as form of Gaurî. In several medieval representations she is accompanied by Kandî and Gopûna. This clearly suggests that the Goddess represents some of Parvatî. Here, it may be pointed out that H.D. Sankalia has identified this form as "Lajjâ Gaurî".

The plaque from Sethî is unfortunately broken. The Goddess is seated in a pose, described by the scholars as Uttarakaru Parvatî. Here, the Goddess holds lotuses, on each of her raised hands. The head and bust are broken. The Goddess is flanked by lady attendants, one on each side who carry pot on their head. Above are five heads, probably this small plaque was carried for Tantrik worship. Similar images have been found from Dhanak, Valabhipura, Surat and other parts of our province. Stylistically this image could be ascribed to 7th century A.D.
A worn out image of Mahishmardini was found from Adha (Ta. Viramandi) (Fig. 94). Here, the four-armed Goddess is shown sitting in katiyalidhasane with sword and shield carried in her upper pair of arms. Whereas the frontal arms are shown, thrusting the trisula in the body of Mahishasura. Besides this, Mahishasur in human form is shown coming out from its animal head. This demon holds the sword and shield in his hand. There is a lion from the right attacking the Mahishā. The expression of all the figures make the image lively. The goddess is decorated with beautiful bun over her head and other usual ornaments. Stylistically, it could be ascribed to 12th century A.D.

Number of medieval images of Mahishmardini have been found from Sunok, Patan, Dolmal, Kasara, etc. All the images are almost identical.
<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Site</th>
<th>Name</th>
<th>Lower right</th>
<th>Upper right</th>
<th>Lower left</th>
<th>Upper left</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>86 a</td>
<td>Panar (Tel. Virangan)</td>
<td>Maheswari</td>
<td>Aśkaṇḍalā</td>
<td>Trisula</td>
<td>Child</td>
<td>Simāra</td>
<td>Tribhūmaga pose; 9th century A.D.</td>
</tr>
<tr>
<td>86 b</td>
<td>Panar (Tel. Virangan)</td>
<td>Indraṇī</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>Elephant enables the identification visible; 9th century A.D.</td>
</tr>
<tr>
<td>86 c</td>
<td>Panar (Tel. Virangan)</td>
<td>Agnoyī</td>
<td>--</td>
<td>Trisula</td>
<td>--</td>
<td>--</td>
<td>Tribhūmaga pose; 9th century A.D.</td>
</tr>
<tr>
<td>87</td>
<td>Dhedhāna (Tel. Virangan)</td>
<td>Nāṭrku</td>
<td>Broken</td>
<td>Broken</td>
<td>broken</td>
<td>Child</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>Bandura (Tel. Virangan)</td>
<td>Indraṇī</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Carved on elephant with Paṃśeṣa. 11th century A.D.</td>
</tr>
<tr>
<td>89</td>
<td>Kuncar Tank (Virangan)</td>
<td>Cāmaṇḍe</td>
<td>Knife</td>
<td>Trisula</td>
<td>Khaṭvāṅga</td>
<td>Sīrīhasta</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>Bandura (Tel. Virangan)</td>
<td>Pārvatī</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Paṃśeṣa. 12th century A.D.</td>
</tr>
<tr>
<td>92</td>
<td>Sathal</td>
<td>Shakti</td>
<td>Lotus</td>
<td>Lotus</td>
<td>--</td>
<td>Lotus</td>
<td>Two-armed</td>
</tr>
<tr>
<td>93</td>
<td>Adhār (Tel. Virangan)</td>
<td>Mahiṣṇardāni</td>
<td>Trisula</td>
<td>sword</td>
<td>broken</td>
<td>shield</td>
<td>Shown killing the demon. 12th century A.D.</td>
</tr>
</tbody>
</table>
Dīkṣṭālas or Lokaśṭālas:

The image of the Dīkṣṭālas seems to have become popular since post-Gupta period. Two images of Dīkṣṭālas have been explored from this district.

**INDRA.**

Indra was one of the most prominent deities of Vedic times. He is the rainor or irrigator. The word "Indra" being derived from the word "Indri" meaning drop of rain. But in the post-vedic period Indra lost his importance and was reduced to the inferior position of a mere guardian of the Eastern quarter. Two images of Dīkṣṭālas are found from this district.

**FIGURE NO. IV - 26** FROM MENDAL (TAL. VIRENGES)

This God of eastern quarter is shown in dvibhaṅga pose, with Airavata, his mount, seated on the left. Unfortunately, all the four hands and the attributes are broken. Indra is adorned with Kiritamukta, kuṇḍala, a set of necklaces, ornate katimekhalā, and long garlands, reaching up to the knees. There is a lady attendant on his right and Vidyadhāra, one on
each side, flying in the sky. From stylistic point of view, this image could be ascribed to C. 10th/11th century A.D.

Another figure of Dikpâlas representing Kuber, the guardian of northern quarter was found from the rains of Panar. Kuber (Fig. IV-96) is shown seated in ardhaparyânakâsana pose on lotus with money bag held in his hand which is kept on his shoulder. The deity wears Kiritamukuta, Kundala, necklace and simple Kaṭi-mekhalâ. Stylistically, this image can be ascribed to 10th/11th century A.D.

Another Kuber (figure No. IV-97,) marble image was found from Adhraj (Tal. Viramgam), but it is spoiled by modern paints. The attributes are not also clear. Kuber is decorated with usual ornaments. There is elephant below the seat. From its style it could be ascribed to 12th century A.D.

Usually, the Dikpâlas, like other provinces, appear here also during medieval period. Numerous medieval temples of Gujarat represent Dikpâlas.

The Dikpâlas of this region do not show any novel features.
Besides these, two mutilated figures (No. IV-90-99) of Dikpālas are found from Munsar temples, Viramgam. Unfortunately, the arms, attributes and Vāhana of both the figures are broken and lost and hence their exact identification is not possible.
## Iconographic Chart of Dikapalas or Lokapalas

<table>
<thead>
<tr>
<th>Fig.No.</th>
<th>Site</th>
<th>Name</th>
<th>Lower right</th>
<th>Upper right</th>
<th>Lower left</th>
<th>Upper left</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>95</td>
<td>Mandal (Tel. Virangam)</td>
<td>Indra</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Broken</td>
<td>Elephant (Airavat) near the feet of the God, tribhanga pose C. 10th/11th century A.D.</td>
</tr>
<tr>
<td>96</td>
<td>Kuberneśvar Temple (Penes)</td>
<td>Kuber</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>Indistinct object, 11th cent A.D.</td>
</tr>
<tr>
<td>97</td>
<td>Adhraj (Tel. Virangam)</td>
<td>Kuber</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>Spoiled by the modern paints, 12th century A.D.</td>
</tr>
<tr>
<td>98</td>
<td>Kunsar Tank (Virangam)</td>
<td>Dikpālas</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>All the arms &amp; the attributes are broken.</td>
</tr>
<tr>
<td>99</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
JAIN IMAGES

Some fine images are found from this district. These are medieval times carved from sandstone. They are described below:

TIRTHAṆKAR (Fig. 100)

A fine image of Tirthaṅkar is found from Hathijan Tal. Dehgan. Here, two armed Tirthaṅkar is seated in padmāsana with his arms kept in the lap in dhyānamudrā. The God is seated on a decorated throne with Chāmandhari on his either side. The Chāmandhari of the right is broken and worn out, but the lions shown below the throne show that it represents Mahāvira, the 24th Tirthaṅkar of the Jain. Stylistically this image can be ascribed to 11th/12th century A.D.

Figure IV-101:— Another such fine image also comes from the same place. Here also Tirthaṅkar sits on decorated throne in padmāsana. There is Śrivasta mark on his chest. This seems to be a Upāsyamārti. Here, Mahāvīr is Milanāyaka, surrounded by four other Tirthaṅkaras who are shown in Kāyotsarga pose. Stylistically, this image could be ascribed to 12th century A.D.
Pārśvanātha:

A beautiful image of Pārśvanātha (Fig. IV-102) with Nāgachakra over the head, is found from Bhavda (tal. Daskroi). Here, Tirthaṅkara is seated on padmāsana on a throne. Unfortunately, the image is repeatedly white-washed and hence its details are blurred. The Gandharvas with garlands are seen flying in the sky. The image belongs to 12th/13th century A.D.

A pillar of a Jain śvayam temple (Fig. 103) representing Tirthaṅkara in Kāyotsarga pose is also found from Bhavada (tal. Daskroi). Unfortunately, the image is broken and worn out. It could be ascribed to 12th century A.D.

Chakreśvarī: (Fig. IV-104)

A fine image of Chakreśvarī is found from Shreshā Achārya temple in Dholka. Here, the four-armed Tirthaṅkara is seated on a dome shaped throne in ardhaparyāyaṅkāsana. She holds disc or chakra in her upper right and left hand. Her lower right hand carries a bunch of mangoes, whereas with the fourth hand, holds the child. Chakreśvarī is decorated with Kirtamukuta kundalas, necklaces and other usual ornaments. Above
the head of the Goddess, there is a miniature figure of Śabbanātha of whose Chakrēśvarī is the Śāśen Devī or Yakṣā. It could be ascribed to 12th century A.D.

**5. FINAL SCULPTURE FROM PALADI:**

This sculpture was unearthed from Paladi, the site of old Karnavati. At present this sandstone sculpture is preserved in the collection of H.K. Arts College, Ahmedabad.

Figure 105 represents a very elegant image of a two-armed female figure standing in the graceful tribhanga pose. Here, the lady carries an indistinct object in her right hand whereas the left hand is placed on waist in Kaṭihasta pose. The head-dress, ornaments and modelling suggest that this sculpture could be ascribed to C. 9th century A.D. On her right there is a small figure of an attendant.
The iconographic study of the Brahmanic and Jain images from Ahmedabad district show more or less, traditional representations.

The images of Brahmā do not show any iconographic evolution but it suggests that the cult of Brahmā was active in this region during mediaeval period.

The cult of Viṣṇu was perhaps one of the most prominent cult of this region. Except the usual forms the worship of Vaikuntha in this region is noteworthy. The Vaikuntha-worship developed in Kashmir and entered in the Gujarat via. Rajasthan.

The worship of Śiva images appear to be more prominent than images of all other sects. But those images of Umāmahesvara, Andhakāsura-vadha, Ardhanārīśvara, Ganesa, etc. are carved traditionally. They neither show any changes nor any evolution. Here, broken image of Gorakṣānātha is quite interesting.

The depiction of Sūrya in traditional. The Upāsanmārti shows that Sūrya-puja was prevalent in this region during mediaeval period. The navagraha panels, as usual were decorations of lintel of the temples.
The representations of Utpala are traditional and appear on the temple of this region during the 11th century A.D.

The worship of Śakti was another important object of worship in this district. Different aspects of Śakti such as Mātrikā, Pārvatī, Maniṣamārdini, were worshipped. Of these forms, a nude Goddess in Īttāhāyāda pose from Sathi is quite interesting. This shows perhaps, Tantrik way of puja in the Śakti cult.

Compared to Brahmanical images, a few Jaina images of Tirthankaras and Yakshini's have been found.

2) Mishra, Janardan, Bharatiya Pratikevidya (Hindi) Patna, 1959, P.39

3) Rgveda, 2,23,7

4) Ibid, 2,23,1,2,23 - 19