MINOR ANTIQUITIES

Various antiquities of different periods in Ahmedabad district were obtained during explorations conducted by the author. These antiquities of stone, terracotta, metal and such materials are described in this chapter. Their chronological classification is based on typology. The antiquities obtained by earlier workers are also included in this chapter to give complete picture of the antiquarian remains of the district. Typewise, they have been described in following ages:

1) Pre-historic period - Late stone age
2) Harappan period
3) Historic period

Of pre-historic period only microlithic tools are discovered. This is perhaps because of geographical condition of this district. No graves are found in the course of Sabarmati in this district. The present plain of sandy alluvium might have covered the pre-historic tools under it, so the stone tools earlier than the late stone age are not obtained.
But when one comes to the proto-historic period several Harappan as well as late and post Harappan sites which were explored and antiquities in the form of pottery etc. were collected.

With the advent of historic period we have many sites with sculptures, temples, etc. Sculptures are studied under different heads of sculpture and iconography.

So, here antiquities like microliths, pottery, terracotta, objects, stone and metal objects etc. are studied.
As the plains of Gujarat are rich in sites of microlithic period, the district of Ahmedabad is no exception to it. About 31 microlithic sites have been discovered from various parts of the district. River valleys of Sabarmati, Meshwo, Khari, Bhadar, Lilka etc. revealed the traces of this culture. Some of the isolated mounds near natural ponds found in the plain also revealed the traces of microlithic tools. At some places they are collected from black cotton soil fields also. The distribution of discovered microlithic sites indicates that Meshvo valley was densely populated during the microlithic period.

A more interesting feature of the region is its proximity and provenance of raw material for the microliths. And hence wide range of fine grained stones seems to be the common raw material for this product.

From this district a variety of tools such as cores, blades, lunates, triangles, etc. were collected. Most of the tools of this period are the products of pressure or indirect and flanking techniques. They are noted below:

CORES:

On the nodules the platform is prepared by
taking off a few flakes from the periphery. This platform is used for the punch to rest, in the process of taking out flakes. After removing the flakes from the nodule, the residue of the nodule or the core gives fluted appearance.

These cores, which are one of the waste product of the process of manufacture are occasionally used as scrapers. Because number of them have very sharp edges formed by the inter-section of two very well worked surfaces. A large collection of such cores are classified into four main types:

(A) (I) AMORPHUS CORES (Fig. 106 No.1)

These are irregular in size and shape. The flakes which are taken out from there are also not so regular. Very few of them show few blade-flake scars, while most of them do not show scars of regular flaking. Due to this irregular flaking some of these cores are converted into tools like scrapers.

Name of the site       Number of cores
1) Dhamatran           2
2) Undrel               1
3) Kamod                1
Name of the site       Number of cores
4) Kanipur          2
5) Sanand           1
6) Hathijn          2

(II) CYLINDRICAL, FLUTED CORES: (Fig. 106 No. 4 to 5)

Cores of this type are cylindrical in shape. Some of them are partly worked while others are completely worked all round the periphery. Flat striking platforms prepared for the punch rest are seen mostly on both the sides of the cylinder.

Name of the site       Number of cores
1) Detraj            2
2) Govindada        4
3) Kanipur          7
4) Limba            2
5) Meroli           3
6) Ramod            1
7) Timba            1

(2) It is a little longer cylindrical fluted core of agate. Long parallel sided flakes have been struck off after preparing the platform for punch-rest from the longitudinal side of it, while rest of the portion of it shows pebble cortex. (Site name - Kanipur)
3) Specimen having flat bottom and top (Govindada) 
It is a short cylindrical fluted core of agate. Blade flakes have been removed from the edge of the cylindrical body of the core. It is a fully worked core.

4) An elongated short cylindrical fluted core of chert, parallel sided flakes have been detached from all sides of the core and formed a blunt point at the opposite end of the striking platform (site - Kanipur) 

(III) Conical cores: (Fig. 105 No. 7 & 8)

These cores are partly conical or triangular in shape and go tapering towards the pointed end. In this type, long but thin parallel sided flakes have been taken out from the periphery of the broad, flat striking platform, which was used for punch-rest.

<table>
<thead>
<tr>
<th>Name of the site</th>
<th>Number of cores</th>
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<tbody>
<tr>
<td>1) Dhamatvan</td>
<td>2</td>
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<tr>
<td>2) Undrel</td>
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</tr>
<tr>
<td>3) Kanipur</td>
<td>5</td>
</tr>
<tr>
<td>4) Sanand</td>
<td>2</td>
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<tr>
<td>5) Vasal</td>
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</table>
(5) An elongated conical fluted core of chert. Few long paralleled flakes have been struck off from the upper surface. While upper half of the under-surface is flat. Cortex of the pebble is seen on the lower half of the core and it forms blunt point at the opposite end (site - Undrel).

(6) A short conical fluted core of chert. Parallel sided, flakes have been removed from the upper surface and formed a blunt point at the opposite end. Under surface is flaked off from both the sides by broad single flaking, and forms the sharp edge (Kanipur).

(7) A short but fully well worked conical fluted core of chert. Parallel sided flake have been removed from the circular flat prepared platform and formed blunt point at the opposite end (Sanand).

(IV) Flat Cores (Fig. 106, No.11)

These are also blade-cores, but they are flatish in shape. Some of them revealed the original unworked flat cortex. In this type flakes are mostly taken
from one of the flat sides or semi-cylindrical side. Comparatively these are thin cores with one flat worked side.

<table>
<thead>
<tr>
<th>Name of the site</th>
<th>Number of cores</th>
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<tbody>
<tr>
<td>1) Barodra</td>
<td>2</td>
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<tr>
<td>2) Bakrod</td>
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<tr>
<td>3) Timba</td>
<td>3</td>
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<tr>
<td>4) Limba</td>
<td>2</td>
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<tr>
<td>5) Hathijan</td>
<td>2</td>
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<tr>
<td>6) Kanipur</td>
<td>4</td>
</tr>
<tr>
<td>7) Sanand</td>
<td>2</td>
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</tbody>
</table>

8) A semi-rectangular flat core of chert. Few parallel sided flakes have been removed from the upper surface, while under flat surface shows flakes sears of few irregular flaking (Bakrol)

9) A semi-rectangular flat core of chert. Long parallel sided flakes are removed all along the length from the upper semi circular surface of the core, while the under flat surface clearly shows bulhot percussion near the bottom. Cortex is seen on the opposite end (Kanipur)
(B) **Blades:** (Fig. 106, No. 12 & 13)

These are made on long parallel sided flakes. The most of the parallel-sided blades are either with one mid ridge or two parallel ridges. In this type one of the lateral sides - usually the thicker one - is steeply or obliquely blunted to facilitate handling whereas the other side forms the cutting edge. Two types of blades are noted in the collection.

<table>
<thead>
<tr>
<th>Name of the site</th>
<th>Number of tools</th>
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<tbody>
<tr>
<td>1) Bakrol</td>
<td>4</td>
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<tr>
<td>2) Hatlipjan</td>
<td>2</td>
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<tr>
<td>3) Vastral</td>
<td>3</td>
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<tr>
<td>4) Undrel</td>
<td>5</td>
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<tr>
<td>5) Kanipur</td>
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<tr>
<td>6) Sanand</td>
<td>1</td>
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<tr>
<td>7) Pasanj</td>
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</table>

10) A long parallel sided two ridged blade of chert. The thicker side is steeply blunted, whereas the opposite lateral side forms the sharp cutting edge and shows use marks (Undrel).

11) A smaller variant of No. 12 (Sanand)
As the name suggests, the shape of the tool is like a half moon or a crescent. Two distinct types of these tools are observed in the collected specimens. In one, the rounder thicker side or the arc is blunted by steep retouch, while in the other the straight side or the chord is retouched. Generally, the straight side or chord acts as a functional edge while the blunted opposite back edge is meant for hafting.

<table>
<thead>
<tr>
<th>Name of the site</th>
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<tbody>
<tr>
<td>1) Bakrol</td>
<td>1</td>
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<tr>
<td>2) Undral</td>
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<tr>
<td>3) Ramol</td>
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<tr>
<td>4) Bandad</td>
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<tr>
<td>5) Vastral</td>
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<tr>
<td>6) Detraj</td>
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<tr>
<td>7) Kanipur</td>
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</table>

12) A lunate developed on jasper having steeply blunted chord (a thicker and straight side) while the arc shows use marks (Kanipur).

13) A fine specimen of lunate of chert. The thicker arc is steeply blunted while the thinner straight side - the base of the lunate - shows use marks (Kanipur).
14) A bigger variety of lunate having blunted arc, developed on carnellian (Undrel).

(D) Triangles: (Fig. 106, No. 17 and 18)

These tools are triangular in shape with one broad sharp cutting edge while the other two sides are blunted by steep retouch. Two varieties of triangles are marked in the assemblage.

<table>
<thead>
<tr>
<th>Name of the site</th>
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<tr>
<td>1) Chavli</td>
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<tr>
<td>2) Ramol</td>
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<tr>
<td>3) Timba</td>
<td>1</td>
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<tr>
<td>4) Vastral</td>
<td>1</td>
</tr>
<tr>
<td>5) Kanipur</td>
<td>7</td>
</tr>
<tr>
<td>6) Hathijan</td>
<td>3</td>
</tr>
<tr>
<td>7) Kamad</td>
<td>1</td>
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</tbody>
</table>

15) A small isosceles triangle of chert. The two adjacent thicker isosceles sides are steeply blunted, while the longer thinner side is used as working edge and shows arc marks (Kanipur).

16) A similar isosceles triangle developed on quartz (Hathijan).
(B) Scrapers: (Fig. 106, No.10)

The next important group of microliths is formed by various kinds of scrapers. They are sub-divided into various types according to the secondary retouch of the scraping edge. The following types of the scrapers occur in the assemblage.

<table>
<thead>
<tr>
<th>Name of the site</th>
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<tbody>
<tr>
<td>1) Undrel</td>
<td>3</td>
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<tr>
<td>2) Kanipur</td>
<td>5</td>
</tr>
<tr>
<td>3) Ode</td>
<td>1</td>
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<tr>
<td>4) Dhamatvan</td>
<td>2</td>
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<tr>
<td>5) Vasai</td>
<td>1</td>
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<tr>
<td>6) Naj</td>
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(a) **Side scraper:**

(17) A semi-rectangular flake of chert. It shows retouch on one of the lateral sides of the flake. The upper convex surface shows flake scars of broad flakes while under surface clearly shows bulb of percussion and ripple like rings (Undrel).

(b) **Convex scraper:**
A semi-circular minutely flaked convex scraper of greenish chert. A convex edge of the tool, shows zig zag sharp scraping edge. (Kanipur)

(F) Points (Fig. 106, No. 14 & 15)

A number of specimens of this type of tools have a point which is secured by secondary working on one of the ends which gradually tapers to a point.

<table>
<thead>
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<tbody>
<tr>
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<td>3</td>
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<tr>
<td>4) Sanand</td>
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</table>

(19) A fine and well worked specimen of a point or penknife blade of chalcedony. Its thicker side is steeply blunted all along the edge and forms a sharp point at one end. The opposite edge shows a notch and a little retouching (Undrel).

(20) An equally good and fine specimen of this type developed on a chalcedony flakes. A sharp point is secured at the opposite side of the bulbus end by steeply blunting the thicker side (Kanipur).
Burines: (Fig. 106, No. 16)

This is a specialised tool for engraving and is called graver or burin. In this tool the working end is a point which is secured by removing a flake or a burin facet by a vertical blow parallel to the flake axis of the flake.

Name of the site | Number of tools
---|---
1) Govindada | 1
2) Kanipur | 1
3) Nandol | 2
4) Merioli | 1
5) Vanch | 1

(21) A beautiful burin developed on a original blunted back blade flake of chert. A thick but sharp burin point is achieved by giving a vertical stroke and detached a burin spall at a 90° angle from a burin facet (Kanipur).
Explored pottery from this district is collected from surface of various mounds. They range from chalcolithic to historic period. Hence pottery from Ahmedabad district can be divided into following chronological order on the basis of typology known from excavations also:-

(1) Chalcolithic period
(2) Historic period

Chalcolithic period in Gujarat begins with the advent of Harappan culture in Gujarat, about 2360 B.C. and continues right up to about 800-700 B.C. when it is gradually transformed into iron using early historic period. Between the end of Harappan culture in Gujarat i.e. about 1750-1500 B.C. and advent of early historic period, there was a culture of people using lustrous red ware. After this we have gradually deteriorating Black and Red pottery which survived even up to historic period.
HARAPPAN POTTERY: (Fig. 107 to 116)

Harappan pottery is typical red pottery painted as well as plain. But the colour range from brownish red to light brown with heavy fabric of fine clay devoid of impurities. The clearly visible triassen marks indicate use of fast wheel.

Main forms are bowls, dish-on-stand, globular pots, storage jars and basins. Small bowls of 20 to 30 cms width to big jars of 30 to 55 cms width are available. Thus, there is quite a wide range of size and shapes. These shapes have their own sub-types according to their peculiarities of rim, body and other minor variations. Painted decorations are simple geometric patterns composed of lines, bands, loops squares and triangles. No floral or faunal decorations are encountered. These paintings are in black and are confined to rims and its adjoining parts of neck and shoulder.
RED WARE

This ware is characterized by its fine fabric and uniform red surface. No doubt the sherds are damaged due to soil-ity of the soil. From its uniform slip and close triasion marks, it is clear that it is made on fast wheel from well levigated clay.

In this ware bowls, basins, dish-on-stand pots and storage jars are found. These shapes are resembling to Rangpur period II, III, B and Lothal B. Particularly the convex bowls and stud-handled bowls and the basins with flat projected rim are similar to those from Rangpur II and III¹. Dishes which have projected rim and sharp carinted shoulder and those which have nail-headed rim are typical shapes of Rangpur period II², and Lothal B³. Similarly, the dish-on-stand with simple loop decoration are reported from Lothal B. The storage jars with broad mouth and heavy beaded or thickened rim are common forms from late and post-Harappan sites from Gujarat.
BOWLS: Katora or Vati (Fig. 107)

Bowls are painted as well as plain. They are incurved bevelled rim bowls with most broad mouth, slightly convex body and probably rounded base. The bowls are usually decorated with horizontal, parallel lines and grafiti decorations. The slip is thin and applied evenly colour ranges between red to brownish red. Many bowls are discovered. Quite good varieties of bowls are discovered which are in two general types. One of these has rather excurved bevelled rim or slightly concave side. Most of the bowls have bevelled rim and others have similar but convex side. The later one is considered to be a regional variety of Gujarat by Shri S.R. Rao.

PLAIN BOWLS:

1) A fragment of a weathered light red bowl having slightly incurved featureless rim and convex body (Malav Talav).

2) A larger variant of No.1 (Bhimnath).

3) A smaller variant of No.2, with sagger base, showing the mark of dabber (Akru)
4) A variant of No.3, with a more straight side (Barania).

5) A fragment of a large bowl with slightly sharpened rim and convex body, showing the remains of a black band on the outer side of the rim. (Vagad)

6) A variant of No.5, having a design of a horizontal zig-zag line bounded by two horizontal lines (Vagad).

7) A fragment of a bowl having a slightly excurved beaded rim having a shallow broad grooved below it on the outer side and two oblique lines below (Bhimnath).

8) A fragment of a stud-handled bowl with stud missing. This is an interesting type of joining the stud handle with the bowl. It seems from this specimen that the handle was most probably joined to the bowl after drying of the bowl. This is indicated in the clear cut bevelled rim which is separate from the bulbous clay used on the joint. The outer surface below the rim is further decorated with a group of two oblique lines. The oblique line seems to be alternative the opposite direction. The hole group was bounded the horizontal lines on the base. This bowl has a slight carination on its lower part (Barania).
9) A fragment of a stud-handled bowl with a decoration of three horizontal lines below the rim on the outer side. The top of the stud shows black band decorated by it. (Vagad).

10) A shallow bowl with incurved featureless rim and a broad brim, the body of this bowl. It has a band of black colour on the inner side and a horizontal band on the outer side. Four vertical lines are drawn from the outer band (Vagad).

DISHES: (Fig. 108 & 109)

Many dishes were discovered from the district. They show a variety of sizes. Some of them are painted and others are plain. The dishes are flared, study and have a fine red slip. Some of them indicate that they had no slip or the slip is weathered.

11) A fragment of a dish with externally beaded rim and internally having a shallow groove below it. This red slip dish is decorated with two intersecting wavy lines. Part of this design became irregular also. Below it there is a black horizontal band on the outer surface with decorated two black bands (Akru).
12) A variant of No. 11; its inner side is decorated with different designs. The rim indicates a chain made of two wavy lines bounded by straight horizontal lines above and below it. A third horizontal line is seen in the central part of the dish. The intervening part indicates a design produced by a series of intersecting oblique lines close and incl 

13) A fragment of a dish with slightly outturned rim; it has a broad groove on the outer side and shallow arc in the inside. A slight carination is observed on the outer side below the shoulder (Vagad).

14) A fragment of a dish with slightly beaded excurved rim and a broad brim. The rim is decorated with black band on the outer side at inner side between this band a design of two loops is developed (Barinia).

15) A fragment of a dish having incurved beaded rim and shallow broad groove below the rim on the outer side (Lothal).

16) A thicker variant of No. 15 (Vagad).
17) A variant of No. 16, showing a loop design of single line on the rim and two lines on its inner side (Vagad).

18) A thicker variant of No. 14, with prominently beaded rim (Lothal).

DISH-ON-STAND (FIG. 3)

It appears that dish-on-stand was also discovered. They were however found in sufficient quantity from Lothal ware. Typologically, the stands are divided into following variety. Two muger types of dish-on-stand were found (1) squat or short (2) long stand. It will be noted that in exploration usually they are in fragment condition. The stands collected from sides indicates both the variety. Here, we have dishes with carniation in earlier period and in later period the rims became beaded. Moreover, there were many varieties in stands also. Here, we have broad as well as narrow stemmed dish-on-stand and even with a ridge on the stem.

The author in exploration has obtained the following types:

19) A central portion of a dish, decorated with two bands of black colour was attached to a hallow cylindrical stand (Barina)
20) Another conical hollow stand with beaded rim indicates the types of squat dish-on-stand (Vaghad).

21) A larger variant of No. 20, with beaked rim of the stand. It indicates the decoration of two bands on its outer side (Samadia-Vagad).

22) A variant of No. 21, with featherless rim (Bhimnath).

BASINS (Fig. 110)

There are sherds with indication of a shape of dish-cum-bowl or basins. The following variety in this group is noted:

23) A fragment of basins with slightly out-turned beaded rim with a shallow groove below it and a broad brim and a short neck. It has a globular lower part, its inner side has weathered red slip but the outer side does not show any indication of it. Several stration marks are seen on it (Samadia-Vagad).

24) A fragment of a large basin, having nail-shaped rim and painted on outer side (Vagad).
25) A fragment of plain variant of No. 24
(Bhimnath)

GLOBULAR POTS (Fig. 111)

Several fragments of pots of different dimension were collected. They range from thin, small pots to nearly heavy large ones. The diameters of the rim vary from about 10 cms to about 20 cms. Their colour ranges from fine red slip to dull red. Some of them show linear decoration on them. Some pots indicate that they had no slip but they might represent either the real situation of unslipped pot or they indicate weathered pot also. The varieties recovered in this group are noted below:

26) A fragment of a red slip small pot with excurved fearless rim having a decoration of four vertical lines on the inner side. This design seems to exist on four places. Arranged at regular intervals on the outside also it had a design of two black horizontal bands on its neck. This fragment seems to be a small lota (Bhimnath)

27) A large variant of No. 26, having beaded rim short neck and decorated by a horizontal black band
on the inner side and a two broad bands and three narrow bands on the outer side (Akru).

28) A variant of No. 27, with beaded rim and short neck. It has a broad black band on the rim and a broad band on the shoulder (Bhimnath).

29) A fragment of heavier variant of No. 28, with short neck and broad shoulder; it is decorated with broad black band on the rim and a narrow line below the neck (Alau).

30) A fragment of a larger pot with excursed beaked rim; it is also decorated with a black band on the rim (Vagad).

31) A fragment of a large variant of No. 30, with a broad groove on the outer part of the rim. It is decorated with broad black band on the outer rim and four black bands on the shoulder (Samida-Vagad).

32) A fragment of a pot with excursed lightly beaded rim and short neck. It is decorated by black band on the outer side below the neck (Alau).

33) A fragment of a thicker variant of No. 32, with plain beaded rim. It is a weathered pot
serds with parts of the slip attached. Due to the weathering it indicates O.C.P. character (Bhimnath).

34) A variant of No. 33 (Akru).

35) A fragment of a short neck pot with excurred beaded rim, having a black band on the outer side on the neck. (Bhimnath).

36) A variant of No. 35, with beaked rim (Akru).

37) A fragment of a shoulder and the middle part of a pot. A decorated pot - the upper part is decorated with a criss-cross design bounded by heavy borders. Possibly it is triangular design; on the lower part of the belly there is a black horizontal band (Bhimnath).

Many fragments of heavy sherds and feebly broad mouths were obtained in exploration. They indicate the presence of jars of different sizes. The varieties of their upper part are described. In this group, the perforated specimens were obtained. Perforated jars were known from Lothal; they represent a different variety which has no ledge below the neck. Thus, two types of pottery of perforated buff jars are available. Fragments of purforated jars are obtained.
38) A fragment of a rim portion of a perforated jar. It has a flared lightly beaded rim and a ledge below the neck. Its body shows perforation that were excurred before firing, and possibly during the leather hard stage. The perforations were made of the outer side (Barina). This fragment may be a part of a jar similar to such jar from Lothal which is illustrated here as Fig. 112.

**STORAGE JARS (Fig. 113 & 114)**

Many fragments of storage jars are discovered. They are heavily built jars. Mostly they are in fragmented condition. The variety obtained in the exploration are noted below:

39) A fragment of a broad mouth jar of buff body and red slip having a short neck and slightly convex body. It has a black band on the below of the neck on the outer side (Barina).

40) A variant of 39, with a beaded rim and decorated with a broad band on its outer and inner side (Vagad).
41) A jar with excurved beaded rim broad brim and slightly convex upper part (Bhimnath).

42) A jar with beaded rim and rather lightly convex body. It is decorated with three bands on the rim and three bands on the upper part of the body (Barina).

43) A small variant of No. 42 (Barina)

44) A variant of No. 43, with a decoration of two horizontal bands on outer side (Samida-Vagad).

45) A variant of No. 44, with two bands on the rim and three black bands on the upper of the body. (Alau).

46) A plain larger variant of No. 45 (Barina)

47) A small decorated variant of No. 45, with horizontal black band on rim and body (Akru).

48) A decorated variant of No. 47, with a black band on the rim and five black bands on the body. (Bhimnath)

49) A jar with excurved beaded rim and slightly convex upper part. It has one black band on the rim and three black band below the neck (Padana).
50) A large storage jar with slightly incurved beaded rim (Padana).

51) A thinner variant of No. 50 (Akru).

52) A variant of No. 51, with a lightly beaded rim (Alau).

BUFF WARE: (Fig. 115)

One of the typical Harappan ceramics indicates whitish or buff colour. It is produced as mixture of clay with more lime or calcareous. This colour is the result of purposeful mixture of this element or due to natural occurrences. This pottery ranges from small bowls or pots to large jars. It does not show highly coloured specimen like red ware. The shape of these ware is also similar to those found in red ware. The following shapes have been obtained from exploration.

GOBLET:

53) A lower part of a pointed goblet with narrow base and gobular lower part (Barina).

BASINS:

54) A basin with a slightly excurred lightly beaded rim and broad brim and a gobular upper part (Vagad).
55) A fragment of a pot with beaded rim having a narrow groove below it and globular body. It has a black band on the outer side of the rim and two bands below the neck (Barina).

56) A variant of No.55 (Vagad).

57) A smaller variant of No.55, with a black band on the rim (Barina).

58) A jar of buff ware similar to No.41 (Vagad).

59) A jar of buff ware, variant of No.42 (Alou).

**LUSTROUS RED WARE:** (Fig. 116)

Lustrous red ware is a typical post-Harappan pottery of Gujarat. It was first reported from Rangpur. It has glossy lustrous surface. It is either plain or has black painted decoration. It is a wheel made pottery. It is in various shades of red.

The glossy shining surface is plain as well as painted in black. The decorations are geometric only. They are produced by straight and wavy and criss-cross lines. This ware had wide distribution and has been reported from many excavated sites such as
Rangpur III, Somnath II, in Gujarat. Outside Gujarat, it is reported from Central India, Navadatoli II, Prakash, and Ahar in Rajasthan. Latest of this pottery has also been reported from excavations at Zekheda.

60) A fragment of a bowl slightly excurved, featerless rim and concave upper side; the carnation on its lower part and possibly round base. The inner side of the rim is decorated with overlapping loops and on the outer side it decorated with hatched squares, placed vertical on the corner (Vagad).

61) A fragment of a bowl with featerless rim slightly concave upper part and sagger base; on its outer side there is a graffiti design of four squares on the outer surface (Akru).

62) A variant of 61, with two bands of black colour on the middle part and graffiti on lower part (Barina).

**HISTORIC PERIOD**

The other pottery of groups discovered from Ahmedabad district shows strong affiniated to
ceramics associated with writing and historic period. These historic pottery indicate several varieties such as:

(1) Red polished ware;
(2) Plain red and burnished ware;
(3) Painted black red ware;
(4) Micacious ware.

RED POLISHED WARE:-(FIG. 117)

It is a shining red ware made of finely levigated clay, fired at high temperature. The exterior varies in colour from dark-red to pink and some of the vessels are grey to black also. It is useful for dating the early historic sites. This pottery has a strong affiniated with the common red ware from the western world. This ware was discovered in Ahmedabad district from a number of early historic habitations at Dholka, Kuka, Rupgadh, Sanand etc. This pottery has a wide distribution in space and ranging from the 1st A.D. to the 5th century A.D.

63) A fragment of a pot with excurved lightly beaded rim and short neck, and rounded upper part (Sanand).
64) A fragment of a upper part of a pot with
occurved beaded rim, having a broad groove on its
upper part (Kauka).

PLAIN AND BURNISHED RED WARE (Fig. 117 to 120)

It is usually well fired pottery with gra^tty core
and plain or burnished slip. The slip has different
tons ranging from light red to deep red. These wares
are decorated by paintings or applied and inside incised
design.

65) Rim and shoulder portion with flared rim and
slightly globular body (Kauka).

66) A variant of No. 65, without slip on the outer
surface (Detraj).

67) Rim portion with averted rounded edge of
rim (Kauka).

MICACIOUS WARE: (Fig. 117)

Another important cermaics that is obtained
from early historic from Gujarat is a micacious red
ware. Its body indicates the presence of mica. It is
due to this that the pottery presents shining surface. In association with the above described pottery is also a characteristic ceramics.

68) A fragment of a pot, having flared featureless rim (Dharisana).

69) A lower portion of a bowl with dics base (Detraj).

70) A small bowl with incurved featureless rim globular lower part and a small ledge on shoulder. The ledge is decorated with oblique inside line (Sanand).

71) A deep bowl with slightly incurved featureless rim having a broad groove on outer side (Kauka).

72) A variant of No.71 (Detraj).

73) A fragment of bowl with slightly incurved beaded rim and convex upper part (Sabhasan).

74) A variant of No.73, with beaded rim (Kauka).

75) A variant of No.74 (Sabhasan).

76) A fragment of a bowl, with incurved featureless rim (Viramgam).
77) A variant of No. 76, with its upper part inscribed vertically lines; its body feebly grooved.

(Moti-baru).

78) A fragment of a basin with slightly incurved rim with oblique brim on the outside; it has two grooves below the rim (Sanand).

79) A thinner variant of No. 78, with a shallow groove on the brim outer side of the rim and broad groove below the rim (Kaukan).

80) A fragment of a basin with featureless rim and a broad groove on the outer side (Ganesh).

81) A variant of No. 80, with sub-triangular rim, having a small groove on the inner side and broad groove on the outer side and small ledge on the upper part (Rupgadh).

82) A variant of No. 81, with excurved slightly beaded rim and a sharp ledge on the outer side below the neck (Chandisar).

83) A variant of No. 80, with a broad groove on the outer side and ledge decorated with finger deep design (Ganesh).
84) A lid cone bowl with a small bowl in the centre having a lightly rounded rim and sagger base (Rupgadh).

85) A small pot with excurved rim convex body and disc base (Kauka).

86) A variant of No. 85, with excurved featureless rim (Kauka).

87) A fragment of a pot with lightly excurved beaded rim with remains of red slip (Rupgadh).

88) A variant of No. 87 (Rupgadh).

89) A variant of 88, with a shallow groove on the inner side (Ganesh).

90) A fragment of a pot with short neck and flared rim slightly rounded rim and ledge on its lower part; on the inside a small narrow groove (Rupgadh).

91) A fragment of a pot with featureless rim (Sanand).

92) A fragment of a pot with featureless rim and broad brim and small groove on the outer side (Sanand).

93) A fragment of a pot with excurved beaded rim (Sampa).
94) A fragment of a pot with flared very lightly beaded rim (Rupgadh).

95) A fragment of a pot with flared lightly beaded rim. It has a three black band and white band inclose with the black band on the outer side (Shior).

96) A fragment of a pot with excurred beaked rim and small groove on it (Sobhasan).

97) A variant of No.95, with a small groove on the rim (Kauka).

98) A fragment of a pot with excurred lightly beaded rim and small groove on it (Kauka).

99) A fragment of a pot with excurred beaded rim with one groove on it (Dholka).

100) A fragment of a pot with beaded rim having a groove on it and a short neck; two grooves on the inner side below the neck (Ganesh).

101) A fragment of a pot with slightly excurred featerless rim and a ledge on its lower part (Dholka)

102) A fragment of a pot with excurred beaked rim (Nandol).
103) A variant of No. 100 (Rupgadh).

104) A fragment of a pot with short neck rim; a broad groove on its inner side (Sampa).

105) A variant of No. 100, with insised finger design (Viramgam).

106) A variant of 105, with a broad brim and finger deep design on its outer side (Moti-baru).

107) A variant of No. 105, with finger design on its outer side (Devakar-No-Mowada).

108) A variant of No. 107 (Nandol).

109) A fragment of long neck jar, with featerless rim (Sampa).

110) A spout with obliquely cut channel (Dharisana).

PAINTED BLACK ON RED WARE:

This is also a characteristic pottery of early historic period. Its name is due to its colour scheme. It has black interior and red to brown exterior. It is not a well fired pottery. In this type we have dish-cum-bowls, globular pots, Handi, etc. In exploration
this pottery was discovered from Dholka, Kauka, Rupgadh, Chandisar and Sanand etc. This type of pottery has been reported from Somnath\textsuperscript{9}, Timbarva I\textsuperscript{10}, Akota\textsuperscript{11}, Vadnagar\textsuperscript{12}.

**SHERDS OF GLOBULAR PAINTED BLACK ON RED POTS (Fig. 121)**

111) A part of neck and shoulder portion, decorated with broad band on the shoulder and lines on neck (Sanand).

112) A fragment of a pot, shoulder portion with part of arched decoration composed of black broad lines with white band between them (Sanand).

113) Shoulder portion with a group of three broad lines near the neck (Kauka).

114) Body portion with a pair of two horizontal lines (Piplaj).

115) Body portion with part of flared decorations in circular depression (Nandol).

116) Part of some dish in polychrome painting with white as well as greenish background decorated with three parallel horizontal bands in dark chocolate (Dharisama).
BIG BASINS: (Fig. 121)

These basins are wide mouthed pots with coarse core and without slip.

117) A fragment of a big basin, having rounded and slightly incurved rim (Piplaj).

118) A bigger variant of No. 117.

119) This is very heavy type storage jar with almost 6 cms thick wall. It has flat brim with slightly incurved rim and almost on neck except a deep groove on the outer surface (Kauka).

PLAIN AND BURNISHED BLACK WARE:

The pottery is a typical historic pottery. Its colour varies from grey to black. It is having gritty core. It is plain as well as burnished. Globular pots, lids, dishes, bowl, basins and spouted vessels are found in this fabric. Similar type of pottery were found from Rupgadh, Ganesh, Moti-baru, Sobhasan etc. This type of pottery reported sites are like Baroda, Vadnagar III, Timbarva III, Amreli.
BOWLS AND BASINS: (Fig. 122)

120) A fragment of internally burnished bowl with slightly beaded rim and slightly rounded body and base (Moti-baru).

121) Flat brim with slightly extended rim, and almost vertical straight side and three horizontal incised lines on the outer side (Ganesh).

122) A fragment of a basin, with a nail headed rim (Rupgadh).

123) A deeper variant of No. 122, with grooves on the inside (Ganesh).

124) A fragment of a basin with beaded rim and a shallow groove on the neck on the outer side (Ganesh).

125) A variant of No. 124, with sharper features of rim and ridge (Motibaru).

126) A fragment of a basin with a sharp ledge on the outer side (Rupgadh).

127) A fragment of a basin with nail shaped rim with prominent ridge decorated with thumb pressed (Dharisana).
128) A bigger variant of No. 127 (Rupgadh)

129) A deeper variant of No. 128, with very prominent ledge marked by pressed thumb of finger marks producing a serpentine ledge just under rim (Ganesh).

130) Having externally thickened rim with slight rib on the outer side (Ganesh).

131) A variant of No. 130, squared rim grooved on the outer side (Utelia).

GLOBULAR POTS AND LID: (Fig. 123)

132) A fragment of a pot having averted slightly beaded rim (Rupgadh).

133) A thinner variant of No. 132, with averted rim, sloping shoulder (Sobhasana).

134) A thicker variant of No. 133, with rounded rim (Viramgam).

135) Rim and shoulder portion without turned rounded rim and slightly sloping shoulder (Moti-baru)

136) A burnished specimen with slightly averted rounded rim and very thin ridge on the neck (Piplaj).

137) A thicker variant of No. 136, with averted rounded rim (Utelia).
138) A fragment of a pot with averted externally ridged rim and sloping shoulder (Nandol).

139) A fragment of a pot with averted externally ridged and grooved rim (Ganesh).

140) A fragment of a pot, with averted rim with a prominent ledge on it (Ganesh).

141) A thick specimen with averted ridged rim (Moti-baru).

142) A fragment of a pot, with averted externally grooved rim (Sobhasan).

143) A variant of No. 142, with pronounced groove on the outer side of the rim (Ganesh).

144) Rim and shoulder portion. It has averted square grooved rim (Rupgadh).

145) A bigger and thicker variant of No. 144, with averted externally and internally grooved rim (Ganesh)

146) A thicker variant of No. 144, (Sobhasan).

147) A bigger variant of No. 146, with sharply averted grooved rim (Ganesh).
148) Having averted indented ledged rim and neck and finger deep impression on the outer side (Moti-baru).

149) A smaller pot with averted leaf-shaped rim (Sanand).

150) A heavy thick rim portion with averted rim and low ridge under rim (Moti-baru).

LID (Fig. 123)

Lid is unburnished; most of them are having holding parts on the top.

151) With flat projection at the top (Sobhasan).

Minor Antiquities from Lothal:

The minor antiquities from Lothal can be classified as follows according to their basic material used in their manufacture and their usage:

1) Metal objects
2) Terracottas
3) Seals and sealings
4) Beads
5) Jewellery
6) Stone objects.

The Harappan culture is basically a chalcolithic culture which used copper, bronze and stone as basic
material for making their tools, weapons, ornaments and other miscellaneous objects of daily and domestic use. They had developed a fairly advanced technology of metal work, stone work and terracotta work. This is evidently reflected in their tools, weapons, pottery, jewellery etc.

Lothal was quite a substantial settlement with good roads, houses, shops and some workshops as claimed by its excavator Shri S.R. Rao. Lothal has revealed quite a rich quantity of various antiquities like seals, sealings, terracottas, jewellery and measures etc.

**METAL OBJECTS:**

Metal objects from Lothal can be divided into two categories:

1) Tools and weapons
2) Figurines.

The Harappan people at Lothal seem to be peace loving people, because very few weapons are found there. There are only two spear heads and three flat axes. Other objects are bangles, fishing-hook, chisels
and needle. In addition to this, a few miniature figurines of crouching bull, standing dog, head of a rabbit and body of a duck are found. The modelling of crouching bull and dog figures are very exact.

The technique used for making these objects is casting and hammering. The cast objects are miniature figurines which are produced by Cire perdue method. The axes were also made by simple casting method. One copper pot from Lothal seems to have been made from copper sheet probably by hammering and pressing.

Bangles, rings and fishing hooks were probably made from copper wires or rods.

One mirror like object from Lothal is also noteworthy which is parallel to one such found from Mahenja-daro, Sindh.

**TERRACOTTAS:**

The terracottas figures from Lothal can be divided into five groups:

1) Human figures
2) Animal figures
3) Cakes
4) String balls
5) Toys
HUMAN FIGURES:

These groups are hand made and modelled in semi-realistic style. They are made from lumps of clay by pressing, pinching and applique methods. The human figures are better than the Mhoenjodaro and Harappan figures according to Shri S.R. Rao. One figure of a male head with square beard is similar to such figures found from Sumer. A terracotta figure model of a mummy is on a plaque. It is in relief. A flat figure has slim waist, prominent hips and proportionate hands. Its breasts are applique breasts.

ANIMAL FIGURES:

The animal figures include, bull, Rhinoceros, pig, etc. The Rhino is very exactly made with details of its skin folds and its slightly bent horn on the tip of his nose.

Squirrels, birds, doves, etc. are found from Lothal.

Other important figures are of cow which are not found at Harappan or Mohenjodaro. These come from period $x$ of lustrous red ware phase.
CAKES (Figure 124)

The triangular cakes were collected from Lothal. They are typical Harappan but have been revealing rather in a limited number. The cakes have generally rounded corners and occur in various sizes. They are very well fired. This type of triangular cakes have been reported from all Harappan sites like Rangpur, Zekhada, Surkadada etc.

SLING BALLS: (FIG. 124)

Four terracotta balls collected from Malav Talav are having about 4.5 cms. diameters. They are well-fired and probably used as sling balls. These terracotta balls are discovered by the present author from a chalcolithic site known as Mala Talav.

TOYS: (Fig.

Following varieties of Terracotta toys have been reported from Lothal excavation:

(1) Toy carts
(2) Dice
(3) Gamesman
(4) Gamesboard
(5) Boat
(1) **TOY CARTS:**

Three main types of toy carts from Lothal are reconstructed with the help of the toy wheel and cart frames, found in excavation. The first type has a solid chassis, which is concave or flat. The second and third types have a perforated chassis, but the latter has, in addition, a detachable cross-bar. On such a chassis wooden pots were fixed to form a box-like frame. The wheel of Lothal carts were attached to the free projecting ends of the axle which itself was secured with leather straps to the main frame.

The small cart with two curved bars was the fore-runner of the modern *ekka* used in northern India. In this connection the occurrence of a carved alabaster wheel of a toy cart or chariot at Lothal is highly significant.

(2) **DICE:**

Lothal has yielded a cubical terracotta dice marked 1 opposite 2, 3 opposite 4, and 5 opposite 6, but normally the Harappan dices are found marked 1 opposite 6, 2 opposite 5 and 3 opposite 4, so as to
mark the sum of opposite numbers equal to seven.
Lothal has also yielded two models, one made of pottery and the other brick tablet.

(3) GAMESMEN

The gamesmen from Lothal are made of terracotta chank shells, bone, ivory and stone. The caste shaped gaming pieces might have originally represented the "King" and his "Minister", while the thick squattish castles with or dice top and base resemble the "elephant" of a modern set. It is not known whether the varying sizes of gamesmen meant different values or indicate different gaming sets. Mention must be made here of a number of terracotta zoomorphic figures with flat base and animal head resembling the dog, horse and bull found at Lothal. Others resemble the animal-headed gamesmen from Mesopotamia.

(4) GAMESBOARD:

A terracotta square plate with incised pattern of a square with squares along its sides is also discovered. It has five squares on each side. According to Mr. Rao, this is a game-board. Terracotta disc cubes are also found from Lothal which may support this assumption.
(5) **BOAT:**

The complete specimen has a sharp keel, pointed prow and a high flat stern. It has three blind holes, the one near the stern being used for fixing the mast and the other near the prow for securing the ropes of the sail. Only one specimen was found from Lothal.

**SEALS AND SEALINGS:**

It is a well known fact that seals carved in intaglio form one of the most characteristic antiquities of the Harappan culture. They are found at important city sites like Harappan, Mohenjodaro, Kalibangan etc. In Gujarat they are found more than hundred at Lothal. All other sites like Deshalpur, Sarkatada, etc. they are the finds very limited in number.

**SEALS:**

At Lothal square, rectangular and tablet seals have been found. They are generally made from steatite, but instances of aquate chert and terracotta seals and clay sealings are also noted at Lothal."
Generally, they have animal figures. But human figures and composite figures of human and animal are also encountered, but the highest number is on unicorns.

The short-horned bull, elephant, crocodile, Rhinoceros, antelope, etc. are also found.

Only one seal with Indus script is found from the site, whereas others are with seed drill motif.

A late Harappan seal has only linear signs on it, while another rectangular steatite seal has inscriptions on five of its sides with the sixth side blank.

Copper seals with loop rings are also found at Lothal, but the motif and script are blurred.

The most important seal from Lothal is "The Persian Gulf Seal" of steatite. It is circular in plan and plano-convex in section with 2.5 cms. diameter. There is a big boss at its back, Chased with triple lines and small double circles. On the obverse of the seal is depicted a double headed dragon and flanked antelope like animal. According
to Shri S.R. Rao, such seals are found in large numbers in the Sargoned and later levels at Ras-Al-Gala in Baherin and Abu-Dhabi of the Trucial Coast.25

**SEALINGS:**

Sealings are found on clay tablets which are used for sealing the goods. Some of them have impressions of cloth and strings used for packing the goods. Some of them have more than one impression of different seals on them.

These sealings indicate the marks of traders who might have packed the goods for trade with other sites.

**BEADS:**

Beads are found in quite a large number. In fact according to Shri S.R. Rao a factory of bead is also found here with stone workers' quarter and even guard room. Jars with finished beads embedded on the floor of working platform and raw material stored in jars in store room, give evidence for this claim.

Lothal has revealed beads of various semi-precious stones like Agate, Carnelian, Chalcedony, Jasper, Opal, Onyx, Chrysoprase, Plasma, Crystal, Lapis-lazuli, Sard and Amogon stone.
Most of these stones were imported from Zagadia region of Rajpipla as it is done even today by the bead makers of Nagara and Cambay.

The technique of heating, flaking, polishing and drilling was almost the same as used at Cambay.

Lothal has given shapes like, globular, barrel, tabular, collared, segmented, biconical, etc. Speciality of Lothal are double eye beads of Agate and collard gold capped beads of Jasper. Etching of carnelian bead was a special technique here. According to Shri Rao, Lothal has produced highest number of etched carnelian beads\(^{26}\).

Steatite and faience beads of micro-size in tabular disc and water shapes were also used at Lothal. Faiance was used for making bangles, rings, pendants and ear ornaments also.

**JEWELLERY:**

Harappan people were found of jewellery in Gold, semi-precious stones and other materials like faiance, steatite etc.

The gold beads in micro size stringed in four, five or six strings were used.
Rings, ear studs of conical shape were popular, typical water thin disc beads with axial tube are also found. Hallow conical objects in gold were used as bangles on plaits of hair, wear and tare. They measure 11 x 1.1 x 0.7 cms to 4.1 x 4.1 x 3.4 cms. They are in the ratio of 2, 4, 6, 8, 16, 32, 64 and 120. Smallest weight is 1.82, .33 grams and height is 20, 58, 4 grammes.

A few truncated spheroid weights are also found. The smallest in this type is 1.2184 gram, highest is 32.30 52 grammes.

IVORY SCALE:

The Lothal scale is 15 mm broad and 6 mm thick, the available length being 128 mm. Twenty seven lines are visible in a length of 45 mm; the average distance between these lines being 1.7 mm. Twenty such divisions are almost equal to the distance between these circles marked on the Mohenjodaro scale. The unit according to the Mohenjadaro scale is said to be 67.056 mm. the mean error of graduation, also the unit appears to have been 67.056. In Mohenjodaro has yielded a scale made of shell.
HISTORIC PERIOD:

Terracotta objects such as (1) Terra wheels, (2) Pellets, (3) Discs, etc. are found from various sites like Sanand, Kauka, Rupgadh of Ahmedabad district during explorations. Their details are given below:

(1) WHEELS (Fig. 125)

The wheel obtained from Kauka is a disc shaped with bevelled edge one of the side is almost flat while the other is slightly convex. The perforation in centre seems to have been pierced from the flat side as a result the convex ridge encircling the perforation. From the shape and size of this wheel it seems that it is a wheel for a long cart. Such wheels are reported from Nagara, Vadnagar, Baroda etc. from Gujarat.

(2) DISCS: (Fig. 125)

The discs are pottery discs with semi circular or circulate shape prepared by cutting and grinding its circular edge in smooth finish.

(3) PELLETS: (Fig. 126)

The pellets are small handmade objects with almost spherical shapes. They are found from Kauka, Chandisar, Sanand, during exploration on the site.
In all ten coins are discovered from this district so far, out of which nine are Gupta coins and the tenth is a Gadhia coin. All nine gold coins are round in almost good condition due to which the figures of king as well as other symbols of weapons held in their hands are visible.

GUPTA COINS:

As already noted above, nine Gupta coins are found. All of them are round in shape and thin in section. Their minting is fairly good result of which they can be identified easily.

A small hoard of nine Gupta gold coins was found in the village of Kunarkhan in Viramgam Taluka of the Ahmedabad district. The coins are at present preserved at the Prince of Wales Museum. All these coins belong to the known series of these rulers, Samudragupta and Chandragupta II. But our interest lies in the place where they were found i.e. Kumar-khan in Viramgam Taluka of Ahmedabad district. It is possible that the name Kumarkhan has some relation with Gupta ruler, Kumargupta.

These coins cover only two kings, i.e. Samudragupta (battle axe) and Chandragupta II (Archer type).
As already well known, the Gupta coins were the first ancient Indian coins which show genuine originality of selection of symbols, figures of kings of queens and even animals like tiger, lion, etc. It seems that their coinage was inspired by the Kushan, Kshatrapa and Indo-Greek coins. Guptas introduced the coins known as Karshapana's.

The modelling of figures and writing is clear. The Brahmi script reveals good Sanskrit language which tells us about the name, titles and other qualities of kings. Chandragupta I, issued first Gupta coins and Samudragupta and Chandragupta II followed the example and issued various types of coins in gold as well as silver.

The details of these coins are given below:

1) Samudragupta
   Battle axe

2) Kacha
   Chakradhvja type

3) Kacha
   Chakradhvja type

4) Chandra Gupta II
   Archer type; throne reverse bow held at the top, Chandra under I arm.

5) -do-
   Archer type, bow, hand at the middle, Chandra outside the string.
6) Chandra Gupta II Archer type, bow, hand at the middle, Chandra outside the string.

7) -do- -do- Archer type, lotus reverse, Chandra under I arm.

8) -do- -do- -do- -do-

9) -do- -do- -do- -do-

(1) SAMUDRAGUPTA (Battle axe type)

This is a circular coin of Samudragupta with a figure of king in standing posture on the obverse and seated female figure on the obverse. The king is depicted in standing pose with left foot bent from knee end right hand holding the battle axe near its top. The face is in profile facing proper right. There is halo round the face. A small human figure is to the right of the king. The reverse is having a figure of goddess seated on a throne and feet resting on a lotus. The legend is much worn out.

(2) KACHA: (Chakradhvaja type:

It is a circular coin with a figure of king in standing pose and holding a standard with a wheel at the top. On the reverse there is a figure of goddess
in standing posture. She is holding flower like object in her left hand. The king has put up a long coat like garment.

(3) **KACHA** (Chakradhvaja type)

This coin is same as above.

(4) **CHANDRAGUPTA II**: (Archer type)

(9) There are six coins in this type. Each coin has a figure of king in standing posture with left leg extending and with right bent at the waist. The face in profile is facing right.

The king has a dhoti like tight fitting lower garment. He puts on a coat like upper garment. Moreover, ornaments like necklace, wristlets, etc. are visible. His tight fitting cap is typical. In right hand the kind holds an arrow. There is a Gurudadhvaja standing behind right hand.

On the reverse there is a figure of seated goddess Laxmi, seated on cushioned throne, and wearing a necklace, earrings, etc. and tight fitting sari-like garment. She has a noose in her right hand. There is a beautiful full-bloomed half lotus at the feet of the goddess.
Thus, this group of coins is richest in number and artistic minting.

One Gadhyā coin was found during the exploration period. It is of copper made; details are as follows:

<table>
<thead>
<tr>
<th>Shape</th>
<th>Round</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight</td>
<td>4,555 gms</td>
</tr>
<tr>
<td>Obverse</td>
<td>Bust of the king, having two rows of dots ornamentation.</td>
</tr>
<tr>
<td>Reverse</td>
<td>Five-altar with four rows of flames, one above the other, crescent.</td>
</tr>
</tbody>
</table>

**COPPER PLATE GRANT OF DHARASENA III (From Kasandra, Tal. Daskroi)**

This copper plate grant was found in digging a foundation at Kasandra village in south Daskroi of Ahmedabad district by accident. It was recovered and entrusted to the Government. At present it is at the Prince of Wales Museum, Bombay. There are two copper plates which have been inscribed on one side only. There are holes near the edge, make for the two rings, to secure them together. The rings, one of which must have been impressed with the royal seal of the dynasty, are not found along with the plates. The edges of the plates are slightly raised for good presentation. The size of each plate is about 30-3" x 20 cms. The total weight of the two plates together is about 225 grams.
The writing consists of 40 lines out of which 18 are inscribed on the first plate and 22 on the second plate. The engraver seems to have completed the record on two plates, by reducing the size of the letters on the second plate as well as by incising the lines very closely.

The script is typical western variety of southern characters and resemble to those of the other copper plate grants of the Maitrakas.

The language is Sanskrit. Excepting the three customary verses quoted from the Dharmasastra, the whole of the record is in prose. The style is of high elegant prose, with long compound and flowery language.
BY VIEW POINT OF ORTHOGRAPHY

NOTE ON EPIGRAPHY:-

As usual in the Maitraka copper plates this copper plate grant is also written in a typical western characters of southern style of writing what is called gaudi style, which is derived from the style of girnar inscription of Rudradaman.

The present copper plate in question is in typical rounded letters, such ı, ı, e, da, tha, La, etc.

Compared to Kshatrapa epigraphic records, the letters of Maitraka script are more refined and of regular turns, hooks and in even size written in straight lines from left to right. Vowels like ı, e, e, ə, o, etc. are found independently and not based on a.

The main characteristic of Maitraka script is the regular use of Shirorekha on almost all letters. Some letters like a, ı, ka, and Ra had their ends turned to left and formed a hook. U and r are also inscribed in this manner. La has a typical cunad proper left in a beautiful curve with hooked tail. Vowel ą is added to consonant by a horizontal bar at the top right of the letter. Similarly ı and ı are also attached at top right. U, Ü and r are attached
at the base of the letters at their right. ē and ā are attached at top left. Anuswara ṃ or ṇ are put at the top of the letter. A special sign is used for ṣ. In punctuations only full stop is used as a vertical bar in single or double. Hyphen was used to separate proper names. Joint letters were joined in various ways.

Numbers had symbols for 4 to 9 only. Zero was not used, as a result 10, 20, 40 etc. 100, 200, 300 and 400 had separate symbols.

The inscription opens with the auspicious word Svasti. It records a religious gift (Dharmadeya). issued from the victorious military camp at Khetaka. The donor of the grant is king Dharasena III of the Maitraka dynasty. His geneology is traced to Guhasena who belonged to the ānūga of Bhatarka. Guhasena was succeeded by his son Dharasena II and the later by his son Siladitya I alias Dharmaditya. Siladitya, assigned his sovereignty to his younger brother, Kharagrahu I who in turn was succeeded by his son, Dharasena III, the donor of this grant.
The donee of the record is Divakaramitra, son of Brahmanitra, who was a Brahmana of Ganganayana - Gotra, Vedic student of the Bahvera branch and resident of Anandapura.

The subject of donation (deya) is the village Adrotaker situated in the Kasabrada visaya.

The Dutaka (Executor) of the edict is prince Somanta Siladitya. The grant was composed by Rogghabhata, son of Herambkka, official in charge of war and peace.

Issue of the grant was performed on Samvat 305 Sravemasu 15, i.e. the full moon day of Sravana of the Valabhi year 305. The day and the month were especially auspicious for a religious donation. Anandapura is identified with modern Vadnagar in Mehsana District. The identity is corroborated by the account recorded in the famous Prashasti of Vadnagar. v.s. 1208 (1152 A.D.) Kasadraha, the headquarter of the Visaya is now represented by Kasandra, from where the plates are discovered. It is situated on the western bank of the Sabarmati river at a distance of about 12 miles south-west of Ahmedabad. Adrotaka, village of the Kasandra
Visaya seems to be represented by modern Adroda which lies only 13 miles away from Kasendra.

There was known only one copper plate grant issued by king Dharasena III. It was issued from the military camp at Khetaka and is dated Samvat 304 Mayha Su. 7. This grant was issued from the same place in Srvana of the next year. It implies that the military expedition of the Maitraka king extended over a year and a half: possibly it was related to Harsa's expedition against Pulakesin II.

The name 'Dirakarmitra' occurs here for the first time in the known grants of the Valabhai kingdom. The name ending mitra may also be traced to the names of certain other Brahmanas of Anandapura mentioned in Valabhi grants.

The name of the Gotra the most uncommon thing is grammatically the name can be derived from 'Gangana', which may be the name of the progenitor of other grants of the Maitraka kings. But it occurred only once as an administrative division. In the Vala grant issued by Dhruvasena II, it is represented as a subdivision of Khetak ahara. In this grant, however, it
is mentioned as a Visaya, which was even larger than an ahara. The word Visaya, therefore, should be taken in the general sense of the territory of prince Samanta Siladitya, who officiated as the Dutaka of the grants is identified with Siladitya II, son of Derabhata, who ruled over the Vindya territory. He officiated as Dutaka also in the earlier grant of year 304 as well as in the later grants of years 310-319. He is styled Rajaputra in the grants of years 304-305 (623-624 A.D.), but not in those of year 319-319 (629-639 A.D.). So his accession to the throne may be dated between 624 and 629 A.D.

The Lekhaka of this grant seems to be an exception to the uniform assignment of the duty to Divirepti Vatrabhatti, who officiated as the Lekhaka of all the other known grants issued by the Maitraka kings from year 286 (605 A.D.) to year 313 (632 A.D.). The main word of the writer's name is rather uncommon. It was formerly misread as 'Rotgha', as in Rotghamitra.

The date of the grant is in the Valabhi era, which followed the system of Kartik years and full moon months. The Valabhi year 305 corresponds to the Vikram
year 680 (626-24 A.D.). In the absence of the name of weekday the exact day cannot be checked but it is certain that the purnima of this Sravana must be within the first week of August, 624 A.D.

From the above description and discussion it will be evident that Ahmedabad district did form a part of Maitraka kingdom at least for the time of king Dharasena III in 624 A.D. Hence it will not be farfetched to state that Ahmedabad district must have been under Maitraka rule. It must have been under the Kasandacha Vishaya i.e., Kasandra district. The modern village of Kasandra, although now a small unimportant village must have been an important political headquarter of the Maitraka. This, this plate is a good evidence of Maitraka rule on Ahmedabad district.
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