Little is known about the early architectural activities of the Jamnagar district, because of the dearth of the monuments. The earliest structure of the district is in brick, which has typical dimensions of the Kshatrapa bricks found elsewhere and hence could be ascribed to this period. Interestingly, only one Kshatrapa brick structure could be located, irrespective of large number of Kshatrapa sites. The dearth of such brick structures may be because of the fact that the stone is cheaply and easily available for construction and hence possibly this material was also used during past. This assumption is further supported by the excavations at Dwaraka. The two structures found there consist of a single course of thin, long stones with rubble filling and a reddish clay has been used as cementing material. It still forms the common raw material of construction in rural as well as urban centres of the district.

Brick Structures at Brughkunda:

The earliest architectural remains in the form of brick platform of Historic period I and II have been noted near Brughkunda at Ghumli. Bricks measuring 37.5 x 30.7 x 5 cms were used in the construction. Though no other antiquities were not obtained, comparatively large dimensions of these bricks suggest the
Kshatrapa period, because bricks measuring 44 x 23 x 9 cms seem to be the common size of bricks used during Kshatrapa and subsequent periods, but not earlier than that.

TEMPLE ARCHITECTURE

Few standing monuments of Saindhava and Jetavana period have survived in this area and adjoining regions and shows a continuous development of temples from 6th to 13th century A.D. However, the temple architecture in India begins from 5th century A.D. No doubt before that this form of architecture must have been there. But it was probably in wood etc., hence has perished.

In Gujarat the story of structural temples begin from the Maitrakas of Valabhi and Saindhavas of Ghanli and after it we have almost continuous tradition upto Solanki period. Most of the surviving temples of this period are situated in western and southern Saurashtra. Surprisingly around Valabhi (modern Valabhinur) the capital of the Maitrakas almost all the temples are destroyed. This probably is because of the iconoclastic Muslim invasions, but the western hilly region, where the Saindhavas were ruling, of which the present district forms apart, some of the temples have survived.

The earliest remains of the temple architecture in Jamnagar district, so far known could be ascribed to 5th/6th century A.D. But the sculpture of Kubera from Chachalama belonging to 4th century A.D. and other architectural fragments of the site evidently suggest that these were the remains of 4th century A.D. temple.
Unfortunately structural remains of this temple are not existing.

The temples of the district can broadly studied under two heads:

(A) Saindhava or Pre-Solanki Temples.

(B) Jethwa or Solanki temples.

(A) Saindhava or Pre-Solanki Temples:

Almost all Saindhava and Maitraka temples are built of local sandstone well-dressed blocks are set in dry masonry. The most important characteristics of these temples are their simplicity without any artistic perfections. Following is the brief description of temples belonging to this group:

Temple at Gop: (Fig.E.17 and 18)

The earliest existing temple of the district is at Gop also known as Juna-Vari Gop. It is best known and often discussed of early temples of Gujarat.

The temple stands on a lofty terrace (Jayati) measuring 3.620 meters in height. It is square in plan plus an extension on the western side. The Saindhava shrine has lost its ambulatory wall and its basement is in ruins. The flight of steps, which once led to the temple has disappeared. There is no proper mandapa, perhaps the basement projection in front of the cela was intended as substitute. The terrace, which is now in ruins, was elaborately embellished by series of mouldings, enriched by carving and figural sculptures.

In plan and elevation it is marked by slightly projecting
butresses. It is 19.359 meters square, but if the extension on the front is included, the total length is 25.217 meters. (Fig.E. 17).

The mouldings of Janati is decorated with recesses and bands. There are typical niches decorated with pilasters and chayás at the top. The figure sculptures, if preserved at all, are eroded. The extension of the Janati to the front has a number of unusual features. Access to the terrace top is provided on north and south, rather than on the east, where moonstones (Candrasalas) are carved.

Resting on the Janati the building is 12.673 meters square. It is broken by broad bhadrā, niches, kāmanas of the tri-phalānukta type and wide recesses between. The elevation comprises fewer mouldings than those of terrace.

The dvibhuma phāṣana, superstructure over the cella is made of two large, superimposed penthouse roof, separated by a Vajana and a Kantha. Both roof stages are embellished by large scale, prominently candrasalas dormers two on each side of the lower and one on the upper. The latter enclose niches, which were intended to keep deities; a Ganeśa is still found on the west and on the north is another deva. A seated Goddess in ardhaparyankasana position, holding staff-like object in her right hand, which Shri Krishna Deva has identified as a form of Parvati. The phāṣana is topped by quasi-conical culika.

The cella doorway is simple or has been restored with plain members on one of its jambs are engraved seven Brahmi letters.
The door is topped by a pediment formed by a roll cornice.

Inside the cells are two images, locally called Rama and Lakshmiana, who are in fact Vishnu and Skanda respectively and have been discussed separately.

Various scholars like Burgess, Sankalia, Soundararajan, Mehta, Sarma and Nanavati and Dhyakal have studied details of the architecture and sculptures of this temple. Some of the scholars are of the opinion that it has affinities with old Sun temple at Martand, Kashmir, while others have compared it roof with Aihole temples. Recent work by Nanavati and Dhyakal holds the opinion of Gandhara affinities and have suggested a date of Circa late 6th century A.D., on the bases of the Brahmi script of sculptures and its affiliation of Jambhala in recently excavated Vihara at Sirpur. However, there is a lot of controversy about the date and is still open to discussion. Under such circumstances it can be only said that this temple belongs to 5th/6th century A.D.

Group of Temples At Pindara:

The most important and interesting antiquarian remains of this place is a group of temples known locally today as Durvasa Raja Haran. All these temples are near the sea and are slightly removed from the modern village. The group consists of five temples and mandapa in a semi-ruinous conditions. Four, out of five temples belong to Saindaha period, while the fifth is of 13th century A.D. They stand inside and irregular square with openings on the south.
Temple No. 1: (Fig. E.1; E.9)

It is on the north-west corner of the enclosure. It is square on plan 4.5 x 4.5 meters enclosing the cela, which faces east. The face of the garbhagriha and the lintel, which spans the entrance and two or three courses above has been repaired recently. The walls are all plain and are constructed with dressed stone. On the top of the walls can be seen projected rafter edges arranged in sets of three over which comes the kapota. These Javantia are interconnected by cross bar or pieces. On the top of the kapota rises Vimanavadika comprising five pairs of below and the Jhana arch forming a typical nāśika. These rise to the height of bhumi. At the corners are single pilesters with large abacus, (uttarastha) on which rests a Karna-śmalaka. The second bhumi is of lesser dimension than the garbhagriha below, while the above is still smaller square but all the features are repeated. The third bhumi has three nāśikā, with Karna-śmalaka. The fifth is now missing, perhaps had a single nāśika and four Karna-śmalaka, above which the main śmalaka with finial should have stood when the structure was intact.

The superstructure internally rises with plain faces the final opening on the top now closed by slab. There are also sockets in the wall above the vertical section of this wall. The architectural features of this temple compare very well with Gop, Visvada, Bilesvra, Sutrapada and even Hiani. However, this temple can be dated to Circa late 7th century A.D.⁹
This temple is situated near the eastern gate and faces west. It comprises a square cella or shrine with small mukhacatushi in front with antarala. The cella measures 2.5 x 2.5 meters and stands at a height of 2.9 meters with sabhamandana in front of it, which measures 3.7 x 3.7 meters. The superstructure of the shrine above the adhisthana level is missing. A small excavation conducted by Subrahmanyan during conservation work of the temple, has noticed that this structure had more than one phase in its construction. The earlier phase indicate by the floor level inside the cella, suggesting that at least for two times before the existing structure was raised, the temple underwent renovation.

At present, the cella is square on plan, on the exterior the mouldings as indicated by the remains show sharp and straight cuttings. It opens into sabhamandana by simple entrance. It has two jambas almost plain with a lintel on the top bearing the representation of Ganesa in the centre. Above the lintel is a sculptured panel. The vertical wall which rises above the adhisthana and the superstructure is missing.

The sabhamandana in front consists of a narrow space 1.143 x 1.143 meters enclosed by a dwarf wall over which are placed the kakaśāsanae. The mandapa has four dwarf pillars in front and an equal number of pilasters along the wall of the shrine. The courses of the roof are indicated by the overlapping or sloping quadrantāl kapota.
The pillars are plain and simple, cubical shafts without base or pitha. The corbels are massive, rectangular blocks with their ends rounded. Along the base of abhisthana of the mandapa on either side of the main passage there seems to have two shallow niche shows devakosthana containing images. Extent niche shows two front pilasters cubical in plain with two bands and surmounted by the corbels, which take on then the sloping kanota and the flat roof above.

The image enshrines in the niche is very interesting. It portrays a standing figure with two hands holding snake or serpentine danda in his right hand while the left is stretching down touching the site. It bears kundala and karnamakuta. There is also a vishnupata and two string mahala. At the foot of this figure is a seated figure with the legs hanging down and hands near the thighs. The identification is rendered difficult by the obliterated top portion.

The temple show some resemblance to Hod temple No.5. It has been dated to 750 A.D.11

Temple No.3: (Fig.B.3)

This temple is adjacent to temple No.2. It is also square in plan measuring 1.87 x 1.87 meters. It is built of stone ashlar masonry. No abhisthana or basement are extant. Below the first course of the vertical wall of the shrine, there is a prime course, which serves as the base or the function for the structure. It also faces west like temple No.2. The main entrance is plain with
two vertical jambs and lintel over it.

The roof of this temple is phāṇākara type and bears resemblance to Jain temple near Than. On stylistic ground this shrine has been dated to C.750 A.D.

Temple No. 4: (Fig. E.4, S and 12, 13)

The temple complex consisting of the shrine with a small porch in front and a room behind and a well in front, is adjacent to temple No. 2 and faces temple No. 1. The main entrance is towards the west. The shrine which is in ruins, appears to be square on plan 2.438 x 2.438 meters and the porch or mandapa in front has an outer dimensions 2.514 x 2.395 meters. The room behind is also square on plan 2.7432 x 2.7432 meters, and had flat roof over stone beams arranged on the walltops. It has an opening in the south and perhaps served as the store or kitchen attached to this temple complex. Since the shrine is in ruins, it is difficult to say anything about the probable type of superstructure that might have existed. The porch in front has four pillars, which are massive, and rounded at the top, over the pillars there is circular phalaka (bhārani) with three mouldings over which rests the heavy capital which is plain with rolled ends. This temple has been dated to 9th century A.D.

Structure No. 5: (Fig. E.6, 7, 13)

The long mandapa complex which is also in ruins is in the middle of the enclosure. It originally might have twentyfour pillared hall on a high plate form or vedī, rectangular in shape measuring 9.7536 x 34.4424 meters and stands at a height of 2.8956 meters. Now twenty of the twentyfour pillars are standing, while
others have disappeared. At the western extremity screen wall in coarse rabble masonry was constructed enclosing three bays of this mandapa of this mandapa converting it into a room or hall at later date. A gate was also provided on the west. The construction of this mandapa complex is simple. It consists of pillars and beams with a flat slab roof. The pillars are not of uniform type. Some of them are plain cubical shaft, while others are round and fluted, massiveness, however, is the characteristic feature of all these. The corbels which are equally heavy and carry on these representations of large human faces, mithunas and dwarfs indicating a later date for its construction. This mandapa, which might have served as a temporary attached to this group. This structure has been dated to late 9th or early 10th century A.D. 14

Group of Temples At Sonkansari:

About 120 to 130 meters above the Ghumli village stands a group of temples, locally named, after a legendary lady, Sonkan-sari temples. There is also a small artificial featureless tank near this group. There are nearly five temples belonging to Pre-Solanki period, while a shrine belonging to late Solanki period faces west. Moreover, there are number of other small shrines in this and nearby areas.

Temple No. 1: (Fig. E. 37, 45, 39)

This is the oldest and largest monument in this group and stands at the extreme left of the row of three temples facing east. Since its western and northern sides are partially on
rocky slope, an upamitha of uneven height, following gradient has been provided.

It is sandhara temple on an oblong plan (Fig.8.45) measuring 16 x 11.25 meters. The roof, the closed hall and ambulatory have collapsed, and the hall pillars have disappeared. The exterior wall is also in ruins. The building has no basement proper. Curiously, the lower portion of the external wall shows basement mouldings. The sequence begins with Khuraka, Kshhita, Kalesa, and Kapotanali. Then came a Kandhara, an urdhvanada with lotus leaves, and a Kapota enriched at intervals with ornate sandrasa.s.

Pierced in the kati one large window, two in rear wall, one each in the north and south walls of the ambulatory, and six in closed hall. In addition there are three ornate, deep niches in the kati, one in the centre of the west wall and one each in the middle of the north and south walls and each niche is decorated.

The northern one, however, is a cross-section of Mukhamandapa with pilasters bearing makara torana. The outer two niches are fairly plain; this is gorgeously embellished. Above, it is kapatlikha followed by a portion of saagaraka, then an urdhvanada decorated with lotus petals, and a large pediment formed by a complex of surasensaka, which shelters a fine image of Kubera. The kapota below the niche shows, in lieu of normal sandrasala, a suasanaka where another seated Kubera is found, this one is mutilated.
The square cella measuring 8 x 8 meters, which is now open to view, has lost its original door, and the masonry therabouts have been dislocated. The plain walls of the latter show holes slightly half way up, which perhaps once held lamps to illumine the ambulatory. The crowning cella mouldings are enriched with flat triangles, are *urdhavananda* with leaves and *kapota* with ornate *candrasala*.

Inside the cella there are two featureless small niches in the east wall and four slits in the north wall. The cella is now vacant and thus it is difficult to identify its dedication. Since few stone images of *Vigna*, are nearby area of the temple complex, it may be safe to conjecture that the temples are dedicated to this god.

The five tiered superstructure above the cella is decorated with plain *candrasala* at intervals in the sequence of 5, 4, 3, 2 and 1. Three-tiered *karna* are also present except at the top. The whole *sihara* is crowned with *amalaka*.

This temple has been dated to third quarter of seventh century A.D.15

**Temple No. 2:**

This is situated little west of temple No.1. The basement is intact, but the walls are in total ruins. On plan it is *sandhara prasada* where the *audamandana* is slightly smaller than the main shrine. The *mukhamandana* is provided with flight of steps. The *vedibandha* of the main shrine differs slightly from the *mukhamandana*. The cella has been repaired together with curving pillars of the *mandapa*, originally, the temple had a *Nagara sihara*, the fragments of which have been built into a later restored pyramidal cella roof.
The width of the main shrine is 10.825 meters and that of the gudmāndapa 9.753 meters. The overall length of temple excluding flight of steps is 19.172 meters. The main shrine is triratna with projecting balconied windows. The latter possessed decorated rājasanaka and vedikā mouldings, as fragments on the south side indicate.

It is difficult to date this temple in absence of its superstructure. However, it can be taken as the Pre-Solanki period temple.

**Temple No.3** (Fig. E.40, E.47, E.39)

The temple is crowned by five āmalakas (�ा्मक) and is left unfinished with regard to carving, for unknown reason. Its gudmāndapa has disappeared leaving behind a few basement courses. The shrine is triratna with a central proliferation on the bhadra side giving rise to balcony (Fig. E.47).

The karna is provided with phālanás. It is the earliest example of the form, which further developed in Solanki temples. The Vedībhandha are well developed as compared to tenth century temples. The fillet mouldings show plain band and lozenges. The shrine wall with its vertical recess plain.

Above the bhadra window on each of the three sides are plain mattavarana topped by a prominent inverted cyma recta moulding. Next courses a band of rafters followed by beautiful trefoil cātyā domer, (Gurjasanaka) the framed panel (rathika) is simply blocked out. The main sikhara together with its turrets are plain. The doorway of the shrine has left unfinished.
This temple has been dated to early ninth century A.D., generation later than the Ruda examples. The sikhara constructed on triṃsastra, the bold sūraṣaṇkas are somewhat similar to Ruda instances, though the vedibendra is slightly advanced these favours a latter date of early ninth century A.D.

Temple No.4: (Fig. E.43)

This is a mono-called shrine facing west in the major group on the hill. The aḍhīṭhaṇa measuring 4.5 x 4.5 meters. The aḍhīṭhaṇa mouldings are only partly visible. The plain wall have valabhi, ambula and kaṭa mouldings at the top. The aḍhākhāna phānasana crowned by heavy ānasraṇak. The chitya-like domers of the central shrine are quite advanced. It has been dated to early eight century A.D. on the bases of advanced chitya-like domers and the curvature of the spire.

Temple No.5: (Fig. E.41 and 49)

The temple is oblong in plan measuring 9.25 x 3.50 meters, with closed hall, (Fig. E.48). It has an aḍhīṭhaṇa base decorated with moulds and flat bands. The walls are plain except for a small vasanti-mattika band carried with plain leaves.

Above the cella is a phānasana roof of seven tiers, separated by a gala motif. The square cella measures 3.25 x 3.25 meters. The hall surmounted by a phānasana, comprising four penthouse roof tiers and topped by a slab. The tiers on the cella roof are decorated with candrasalas. The interior is quite plain throughout. This temple has been dated to Circa 7th century A.D.
Rajiv-vejal and Kalika Mata Temple at Juni Dhrevad:

As already mentioned that Juni-Dhrevad lies in the Okhamandal Taluka of Jamnagar district. It is a deserted village with two shrines. The larger one is now dedicated to Kalika mata and the other is sacred to local deified saints—Rajiv and Vejal.

Rajiv-vejal mata Temple: (Fig.E.25)

This is a single-celled shrine with plain walls. It is topped by a set of four mouldings: Valabhi, Vaiana, urdhapanama, and kanota. The sikara has three tiers embellished with candra/malas in the order of 3, 2, and 1. These are spaced and each being filled with a lotus in full bloom. The second tier is considerably smaller than the first, between the tiers both a Kantha and Vaiana are inserted. Above the phangana is a short ved and a griha. The later holds a square cula with the dormer motif on all the sides of penthouse roof.

It has been dated to first quarter of the seventh century A.D.

Kalika mata Temple: (Fig.E.26)

This is the second of the two old monuments. It is a sandhara type temple, with exposed to view at places only. The moulding are of a large padma, kumuda, vaiana, kandhara, uttara with rafters ends, urdhapanama, kanota, and patika.

The plain walls of the square cella are topped by an cyma moulding with the dog-tongue motif, and a kanota. The five-tired superstructure is embellished with candra/malas in order of 5, 4, 3, 2, and 1, the last is flanked by dormer. The jamala/oraka of
uncertain are crowning features (Fig. E.29).

The walls of the closed hall are plain except for a window at the centre of each lateral walls, with a corrugated hood and a large surasanka. At the top of the hall runs a band of end rafters and large kapota. The closed hall over four bhadraka pillars at its centre. The plain cells is now vacant. This temple can be dated to Circa early 8th century A.D.

Magadaram and Kalikā-mātā temple at Dhrasanvel:

Dhrasanvel is north-east of Dwarka. In the jurisdiction of this village there are two temples locally known as Magadaram and Kalikā-mātā temples.

Magadaram Temple: (Fig. E.30; 32 and 35)

This temple comprises a complex of six smaller shrines around the central, larger one, the whole stands on low Jāmāki.

The main shrine is Pāncaratha or five-fold in plan, being the earliest known in the region. It has an archaic vedihanda and a plain mandapovara (Fig. E.30). The sikhara is in ruins, so are the sukanasa and the mandana the latter Bhadraka pillars with their lintels are still standing.

The rectangular, north-facing chapel and the pithika is still in position. As the main shrine all the chapels are recessed. The doorway of the main shrine is plain and has a Siva linga in it. The eastern was perhaps meant for Nandi, which is just outside lying now. Thus it is possible that it was a Siva temple. As far as its date is concerned, it has been dated to middle of 8th century A.D. 20
Its jāla on the sikhara of main shrine (Fig. E.30) is slightly more advanced than that on the Sutrapada temple but less elaborate than the Bodh temples.

Kālikanā temple: (Fig. E.34)

On plan (Fig. E.34) the temple is similar to the one at Junil-Dhravas except that the inner sanctum has an ambulatory. The walls of the shrine and hall are plain measuring 12.225 x 6.225 meters, while the main shrine is 3 x 3 meters square. The ambulatory is covered by a penthouse roof, with blocked projections meant to be carved as candraśalās.

The sikhara above the cella is plain. The sūkannas has vanished. The walls have two windows in north and south walls as at Dhravas. The front wall is open, showing two free standing square pillars. Inside there are four shadras pillars of the type at Magaderum. The building has been dated to Circa late ninth century A.D.21

A Pair of Temple at Pachtar:

Pachtar is about 8.5 km north-west of Ghumli. In the jurisdiction of this village these two old temples — a Sun temple locally known as sadavanta-savallīnā temple and another one is pāncaśata na Siva temple.

Sun Temple At Pachtar: (Fig. E.31)

This temple is nearly 1.6 north-east of the village. Originally it must have been a sādhara building, but both ambulatory and mandapa have vanished (Fig. E.31). The Sun god image once
enshrined has been transferred to Jamnagar museum.

The doorway of the plain square cella is simple. The curvilinear sikharas shows curious features of a central spine divided into two spines. The advanced design of bhumi-tripalkas and the caitya domes suggest a date of first half of 8th century A.D. 22

Panchavatana Temple: (Fig. E.29 and 36)

To the east of the village stands a Siva temple with four small shrines surrounding the main one. The main shrine and the two rear shrine face east. The main shrine is Pancharatna, while subsidiary shrines are square (Fig. E.36). All possess dwarf ruesaka pillars in the porches.

The doorway of the main shrine has figures of attendants and nine planar gods on the architrave. The roof of the porch of main shrine is cross-section of three penthouse tiers. Its rathika is vacant. This temple has been dated to the beginning of tenth century A.D. 23

A Pair of Temples At Kuravanatirtha:

In the jurisdiction of this village there are two temples belonging to the Solanki period. Following are the details of these temples:

Temple No. 1: (Fig. E.27 and 33)

The building is one of the largest in the Okhamandal. It is situated nearly 8.5 kms north-east of Dwarka. It rests on a Jagati showing pilasters in low relief (Fig. E.27), and surmounted by dwarf parapet with water spouts.
The temple is sandhara with mukhamandapa in front. The featureless walls are relieved by ventilators and lapped by a band of rafters. Above is another low parapet with water spouts and corner miniature square shrine as on the Jagati. The mukhamandapa has Aucaka pillars and is open on north and south. The cella doorway has garland bearing flying figures on the jambs.

The navabhuma phasisana is decorated with machvalata. The crowning members are candrika, an amalakara and kalasa. The total length of the temple is 14.177 and width 7.977 meters and the square cella measures 3.225 x 3.225 meters.

This temple has been dated to second half of the 7th century A.D.

Temple No. 2: (Fig. E.26)

This is a small shrine perching on the north-east corner of the Jagati of the above mentioned temple. It possesses a spire that is cross between surpoḍhava and nagara types. The walls of the temple are nagara order, the lata is also Nagari, but the Vesukosa is replaced by phasisana tiers. This temple can be also placed in Pre-Solanki period temples, but, however, it is difficult to date it.

Ganessa-Durum Temple At Chumli: (Fig. E.42)

On the south side of the grand Navalakha temple of Chumli stands a temple locally known as Ganessa-durum. It consists of plain cella measuring 3.73 x 3.73 meters and a single spired
sikhara. Originally, it must have been a Sandhara temple but its
ambulatory as well as closed hall have long since disappeared.
The Jala work on the sikhara reveals a slight advance order than
Miyani temples. However, this building can be dated to Circa
8th century A.D.

Chelesavara Temple At Mehvasa: (Fig. 8.20 and 23)

The old temple perches on high ground, facing east to the
west of Mehvasa village. It consists of plain cells measuring
3.73 x 3.73 meters with central offsets now obscured by a later
coat of plaster (Fig. 8.20). The existing hall and porch may be
later additions perhaps following original plan.

The top is surmounted by an ultara and a konata. The spire
has six tiers progressively diminishing in such way that the last
tall serves the function of gopala. The stūpa above is partly
muttulated.

The temple seems to belong to Pre-Solanki period, but to
pin-point the exact date is somewhat difficult.

Kotesavara Temple At Kalavad: (Fig. 8.22 and 24)

Kalavad is nearly 12.8 kms north-east of Bhanvad. The build-
ing has lost its original mandapa. The square cells measuring 3.352 x 3.352 meters. The walls of the cells are heavily cut hori-
zontally into two series of mouldings. They are in order of
upana, padma, kosa, kumuda, kesana again surpa, valana, kesana
again urdhvanadis pattika again pada ultara again and konha
(Fig. 8.22). The upper pattika is embellished with cakraśiras topped
by profile of the crowning course of a miniature shrine including
This rudimentary sikhara is pyramidal and still carries the impression of the Vimana group. The malasaraika is massive. This temple has been dated to C.7th century A.D. 

Siva Temple at Khimrana: (Fig. E.19)

Khimrana is about 12.8 kms east of Jamnagar, little south of the main road leading to Rajkot. In the jurisdiction of this village there is an old Siva temple.

The temple has lost its porch, while its walls have been reinforced and marked with thick cement plaster. The sikhara is fine spired Pansandaka type.

Unlike other temples of this area, the doorway is ornate. It is triakha variety, with Patrasakha, a rupastambha and a Khalvasaakha. The Patrasakha is carved into a deeply cut, gracefully undulating creeper. The rupastambha contains successive panels of dancing seated figures, a vase-and-foliage member, a fluted lasuna and padha, a capital and finally an image of Surya on one jamb and candra on the other. The attendant figures of Gaṅga and Yumuna respectively.

The doorway contains seven panels with figure of Siva at the other figures are not clearly visible. Below the Siva panel is a Genesa on the center of a Subhāva-pattā. The style of the sculpture favours a date of early ninth century A.D.

Besides, above mentioned temples there are nearly three more temples of pre-Solanki period at Gandhvi, Varaḥī-maṭa temple at
Okha and Kanakerina Gəvadā temple near Vasai. They are not here incorporated because they have been replaced by recent structures and are mentioned here while stocktaking the quantitative out-put of the Pre-Solanki temples of the district. Moreover, mention should be also made about the recent discovery of 8th century temple by S.R. Rao at Dwarka. Unfortunately, the present investigator was not allowed to study it. However, the excavator has dated it to 8th century A.D. but before accepting this date the temple should be studied in details.

(B) Jethwa or Solanki Monuments:

Almost all the Solanki period temples are built of local sandstone dressed blocks are set in dry masonry. The most important feature of these monuments is decorations. These structures are usually extensively decorated with geometric, floral and funerary motifs. The Solanki monuments can be studied under following categories:

1. Temples
2. Sepulchral monuments
3. Gateways
4. Aquatic constructions

1. Temples:

Navalakha Temple At Ghanli: (Fig.E.49 and F.57)

The temple known as Navalakha stands in the middle of the ruins, on a raised platform 46.831 meters long by 31.039 meters broad. The enclosing wall or the screen on the top of this has
entirely disappeared and of the entrance only the steps and the bases of the two massive pillars above remains.

The temple measures 15.78 meters from the threshold of the mandapa to that of shrine and 20.736 meters to the back of the Pradakshina or passage round the shrine inside. The width from the north of the south of Mandapa is 17.03 meters. The level of the temple is considerably raised above the court, and is approached by flight of steps at each of the three doors. The mandapa is of two storey, with twentytwo columns on the floor; each 3 meters high, and thirty shorter ones on the low screen wall that enclose it. It is of a common cruciform shape, the central area being 3.879 meters to each side of this an aisle is added nearly 5.791 meters long, except on the west side. Where in front of the shrine it is only 4.947 meters long; outside there, on three outer sides, is further added a portico about 2.433 meters square.

The shrine is 3.01 meters square inside and is roofed by a neat dome with chakras or sacred birds on the lintels of the octagon. Burgess, notes in his monumental work that the linga that once occupied it was carried off to Porbandar long ago, and is now seen in Kedarnath temple.

Round the shrine is pradakshina about .9144 meters wide but opening to over 1.524 meters opposite the three windows that throw light into it on the different sides.

The walls of this temple are built of slabs of moderate size of calcareous sand stone, which locally available there, and are
set on edge and damped together. This mode of construction has hastened the ruin of this temple, for walls being thin, when once a tree or plant has got its roots in between the slabs, it has split the walls.

The central octagon of the mandapa support a frieze with low parapet wall above, in front of the gallery or upper floor, to which there does not appear to have been any regular means of access, unless, it may have been by some wooden ladder. The dome rests on the columns of the second storey, but the pendentive in the centre and some of the upper courses of stone have fallen in, and it is now open in the middle. The east-south and front entrances are more dilapidated. The upper storey on both the sides have fallen. Much of the debris lying in the front, and the lintel of the entrance is broken and supported in the middle by a rough pillar built of blocks of the stone.

The brackets of the columns are sculptured with different device. They consists of kirtimukha, the gatchuk or four-armed figure, a bird trimming its features, an elephant or elephant heads, a large human face, a monkey, two with one head, a bird with a flower in its beak, a horse with a man before and another behind, a pair of bullocks butting, an elephant and horse, a cock and sheep, a sword man and elephant, a pair of birds, a couple fishes and three monkeys.

The columns of the octagon four of which lie in front of the shrine, have the base of the broken square plan, with figure of
a goddess, having the left raised on the light knee. It is placed in small compartment enclosed by colonnatts and canopy. Over this are horizontal mouldings to a height of .727 meters. The next division has a standing figure of Ganapati, Siva, Parvati etc. on each face, the small pillar at the sides have the griffon attached as bracket to outward side. Over this is more ornamentation and the column changes to an octagon, on the sides of which are carved eight devis, as on the base. At the height of 1.834 meters from the floor, the pillars tend to become circular and are grit first by a collar of sixteen leaves and buds then by string of chakwas or birds, hanging by eight short bands from a cincture of lozange shaped carvings. Over, it has a belt of eight kiritmukhas. The other ten columns are much plain.

The carving on the outside wall is what has chiefly attracted attention to this temple. On each face of the base of the shrine or vimâna, under the windows are two elephants and a makara or griffon with their trunks intertwined (PL. E. 59) on the upper member of the base are a line of kiritmukhas, elephants holding a band or rope in their trunks, and at the outer angle a human figure struggling as if to keep the rope off from him and a line of figures, mostly human, depicted them dancing, kneeling, playing music, figuring intermixed with elephants, horses, a linga altar, a pair of intertwined snakes, birds, figures sitting on chairs etc. Above this belt of the walls are figures of Devi's. Then the principal gods and goddesses of the Saiv mythology. The brackets supporting these figures have flowers carved on under surface, with two leaves.
Each compartment is enclosed by a pair of colonettes with brackets of the goat-shaped or griffon figure, with long legs and horns. The figures in the receding portions are bearded males and some of them bear moustaches and occasionally a turban.

Above this belt is a cornice, of which monkeys crown all the projecting corners. Among the minor sculptures in this temple are some obscure corners.

Under the shrine window on the south side, just over the two elephants is a figure of Brahma and Sarasvati (Fig.B.1.49). While on the corresponding shrine Surpessa reports Siva and Parvati, but at present this niche is empty and the north niche has probably for Vishnu and Lakshmi, but this niche is also without any sculpture.

The porches have been roofed with slabs, carved with human and animal figures, but they have fallen. The other compartments of the roof have padma and other circular flowers carved upon them.

It belongs to Harad-Surjara style of Gujarat architecture. Its mulasasada resembles to those of Modhera and Somnath, and the style of its sikhara resembles to those of Modhera and Sunak temple. The dome on its upper floor of sabilmandapa is of phansansakra style.

Tradition connects the construction of this temple to Shan Jethava (Circa. 1179 to 1190 A.D.) Navalakha temple seems, on stylistic grounds to have been built in 12th century A.D.
Selva Temple, Near Salasar Talao, Ghamli: (Fig. E.59).

Outside the Ramapol gate are the remains of a pretty large artificial lake, locally known as salasar talao formed by an embankment thrown across the mouth of the valley. At the east end of it is a small Salva temple. It is completely in ruins, the mandapa entirely fallen and the shrine only remaining is delapidated. There is nothing remarkable about it except few Saliwita sculptures, which have been discussed in the second part of this chapter.

From the style of sculptures that temple seems to be contemporary to Navalakha temple.

Vanavasi Jain Temple, Ghamli: (Fig. E.59)

During exploration of the Ghamli, Burgess had located a Jain temple a little east of Ganesa deram, locally known as Vanavasi temple. During present exploration this temple could not be located, possibly the temple is in complete ruins thus leaving no traces. Hence I can do no better than to quote Burgess:

".... The ruins of an old Jain temple of which only few pillars of the mandapa and three small cells that surrounded it now remains", (Fig. E.59).

The pillars are plain, but the bracket capitals have the same whimsical variety of sculptures as those of Navalakha temple. The doors of the little shrine of the Samli or could have been elaborately carried in sand stone, but are mostly ruined.

Thus it is clear from the above description that there existed a Jain temple possibly of 12th century A.D., when Burgess visited the site.
However, few more temples of this period were located at Bharana, Dantrana (Khandhaliya Taluka), Vasal, Dwarka (Odhavand Taluka), (Figs. 53 and 54). These temples have not been incorporated in the present work because mostly they have been replaced by recent structures and could be identified by few old architectural fragments or sculptures, which have been reused in these new constructions and are described here while stocktaking the quantitative output of the Solanki temples of the district.

(2) Sepulchral Monument or Smâdhâ at Pindars: (Fig. E.8; E.16).

This is located at the south-western corner of the enclosure and consists of a shrine with a porch in front. Subrahmanyan is of the opinion that such structures are generally raised as sepulchral monuments or Smâdhâs in memory of important teachers and acaryas or saints.29

The shrine which is square on plan 2.743 x 2.734 meters has plain wall with no mouldings or niches. The main entrance which faces east has a seated figure of Udbhâsa (?) at the centre. The superstructure is missing. Internally it has the usual corbelled roof covered by a key stone. The porch in front 3.048 x 2.438 meters has two pillars and two pilasters along the wall of the shrine. The two funtai pillars are cubical at the base, octagonal at the top. The massive corbels are plain but have rolled edges. The roofing is of the usual slanting or pent-type with receding courses rising over the other. The key-stone of the ceiling of this mandapa or porch is a large padmâlî or a lotus medallion.

This shrine complex has been dated to 13th century A.D.31
Construction of gateways around the fortified towns seems to be fairly a common practice during historic period IV. Such gates have been located at Daboli and Jinjvada. A similar gateway is at Ghumli and is known as Ramapola gate. Following is the brief description of the gateway:

**Ramapola Gate At Ghumli: (Fig. No. E.51)**

On the western side of the Ghumli stands a gateway locally known as Ramapola gate. It is narrow as compared to the fort gates at Daboli. Only one bracket is intact, while rest of the gate is in ruins. The sculptures of this gate are worthy of observation, it consists of figures in parallel compartments, elephants, lions, warriors, musicians and dancing women are very well and boldly executed. However, it is not as magnificent as the Daboli gateways, but it also belonged to the same style and was possibly of the same dimensions, the walls being 3.982 meters apart and the clear roadway between the pilasters is 3.988 meters.

This gateway can be dated to 12th century A.D. on the stylistic grounds.

(4) *Acquatic Constructions:*

The district of Jamnagar is lying in low rainfall region. It is but nature that in the years of scarcity of rainfall its populations suffer from the acute shortage of portable water. Moreover, the erratic nature leads to crop failure for want of a shower, as could be experienced often.
In such a precarious conditions, people of the region are forced to take necessary precautions for conservation of the scarce fresh water supplies from time to time. This has been done by either tapping underground water through wells, stepwells or kundas or by collecting rain water in small individual or by common cisterns or by erecting artificial embankments across the stream and built water reservoirs in the form of lakes and ponds. These activities left many traces of aquatic construction of different periods such as large earth-work, step-wells, tanks etc.

Earth Works:

Few earth works were found near Sonkansari and Ghumli and have been described in the exploration chapter of the thesis.

Step-wells:

The Sanskrit term 'vapi', refer in the vastu-astra literature denoting the English word 'step-well' indicates that the tradition of building step-wells is fairly old. The architectural literatures gives definite names and other characters of the step-wells.

Step-wells are generally constructed by digging circular, rectangular, square or octagonal pit and a passage leading to water level. The sloping passage includes the flight of steps and broad platforms at regular intervals. The steps and platforms are first cut in the earth or rock and then covered by dressed stones, set in lime mortar, while the side walls of the passage and the well are strengthened by brides or stone masonry. Sometimes they are further strengthened particularly the passage, by stone pilasters and
architraves. Right from the water front, up to the ground level, the construction of pilasters and architraves are seen. Near the entrance these pilasters are smaller in length but their length increase gradually towards the waterfront in several stages, like multi-storied structures. These stages give a spectacular appearance to the whole construction. Often on either sides of the platform, niches are seen, decorated with pillars. These niches often carry sculptures. Such two step-wells have been brought to light from this district i.e.,

Step-well at Chumli: (Fig.E.50)

East of the grand Navalakh temple stands a step-well, locally known as Jethwani Vav. It must originally have been large and noble public well with steps down to the bottom of it and galleries above, as in the dalaj vav near Ahmedabad. Unfortunately half of this structure has entirely disappeared and the stones have been carried off. At the bottom of the descent on each side is a niche, which are very neatly carved. On a slab on the right side near the entrance at the east end, a cow and calf eating bals of food is neatly carved having an inscription below, reading

$$\begin{array}{c}
\text{\textit{Samvat 1333 = A.D. 1326-7, fourteen after the traditional date for the destruction of this town, a circumstances which throws a doubt about the date of its destruction.}}
\end{array}$$
Step-well at Pachattar: (Fig. E.52 and E.56)

Nearly 4 to 6 kms south Mukhana village, in the jurisdiction of Pachattar a step-well known as Vathiya-vav has been discovered and discussed by Burgess.

It is with a chhatra in front of it measuring 63 meters in length. The chhatra or mandapa at the east end is supported by twelve pillars and measures 5.896 meters square. From this the steps descend to the Vav, which is 4.600 meters wide, bridged over at intervals about 12.192 meters apart by three canopies at one end of each of which narrow stairs descent into vav leading on the platform below.

The circular well at the west end is 5.536 meters in diameter, but whole is filled up by earth to the level of first platform. The style of the pillars is in keeping with that of Navalakha temple with its whimsical variety of the brackets. Hence it can also be dated to 12th century A.D.
II. SCULPTURES

Although good deal of work has been done in the field of the sculptural art of Gujarat by various scholars like U.P. Shan, R.N. Mehta, H. Goetz, M.R. Majumdar, M.A. Dhaky, H.R. Gaudani and others, but the sculptural study of the present district was in its infancy. Except the sculptures from the place like Pindara and few sculptures of Jamnagar Museum, rest of the district was completely unexplored till the present writer took up the investigations.

The extensive archaeological field investigations has brought to light variety of sculptures made of terracotta and stone, from number of places of the district. A careful study of these sculptures throw a good deal of light on the contribution of the district to the field of plastic art. The newly discovered sculptures has given a distinct personality to the district so far iconography and its plastic representation are concerned. A fascinating terracotta female head from Khakharda (Taluka Kalyanpur: Fig. F.15-16) and an interesting terracotta lug, with a beautiful representation of a youthful female head from Chachalana (Fig. F.17) belonging to 1st/2nd century A.D. and 3rd/4th century A.D. respectively (described in the section of terracotta objects, chapter VII) are the earliest plastic representations of the district. While the sculpture of Xubara also from Chachalana (Taluka Kalyanpur) represents the earlier representation of sculptural art of the district in stone.
Sculptures of Hindu as well as Jain faiths were discovered. Though Jain sculptures are less, compared to those of Hindu, they proved their identity and continuity of the tradition. Hindu sculptures are mainly of Vaisnav deities, but at the same time Sāiv, Brahma and Sūrya and images of various goddesses were also countered. These sculptures throw a good deal of light on the existing religious practices and faiths of the people of bygone past and reflect their various cultural trends. The memorial stones depicting various themes, carved in relief have also been found from the district.

Most of the sculptures do not bear any inscription on them, and study of such sculptures is based on the stylistic analysis or comparative studies with the known contemporary sculptures of the region. In such circumstantial conditions, the study of sculptures, remains more or less tentative so far as the chronology of majority of them is concerned.

In the following pages, all the sculptures are described in details, emphasizing on iconography, clarifying them according to sects and forms.

HINDU IC0NS

SAIVITE

Līlinās:

From a fairly early period the Sāivas used to worship Śiva-Līlinās as a principal iconic symbol of cosmic Purusa, since about 1st/2nd centuries B.C.; the Sivalīlinās in iconic or
Semi-iconic forms are in vogue as the representation of supreme god. Moreover, the Siva lingas have also been reported from Indus civilization. Sir Johan Marshall took recourse to the Yatavah mentioned in Rigveda (Siva-devash, R.V. VII. 21.5) and tried to give these objects a religious significance. Hence, the worship of Siva lingas can be pushed back further to proto-historic period. In the aniconic form Siva is represented by a rounded top having cylindrical, octagonal and square shaft.

Most of the texts on religion and iconography unanimously describe that the lingas are divided into main broad divisions i.e., (1) Câna or movable and (2) Câla or immovable. The lingas which are fixed in stable position are known as Câla and those which can be easily moved from one place to another are known as Câna lingas. They are further classified on the basis of mythology, raw material and manufacture. However, only Câla types of lingas were found in the district.

Lingas with rounded flat tops having, cylindrical, octagonal and square shaft representing Rudrabhâga, Visnubhâga and Brahmabhâga respectively were found at Brughkunda near Ghamli (Taluka Bhanvad) and at Magaderum temple at Dharasanvel (Taluka Okhmandal). Some of these lingas show Brahmasutra lines on the cylindrical Rudrabhâga. In most of the lingas Rudrabhâga is completely visible whereas rest of the shaft found buried under ground as per the canonical rules. But in three of the lingas found represent all these component parts.
A sandstone linga (Fig. E.11) with rounded flat top having cylindrical, octagonal and square shaft representing Rudra, Viṣṇu and Brahmabhagas respectively, have been found in Magadharum temple at Dharasenvel. Here its Brahmabhaga is partly buried and hence rest of the portion is seen clearly above. This linga does not represent any Brahmasutra. Considering the date of this temple, it could also be ascribed to 13th century A.D.

Besides this, few sand-stone lingas were found near Brughkunda at Ghumli. All of them have round top with cylindrical Rudrabhaga. However, Viṣṇubhaga and Brahmabhaga are also seen in two of the specimens, one of the linga has Brahmasutra lining at the base of the Rudrabhaga. Considering the date of the other temple ruins of the site, these can be also dated to Ksatrapa period.

Kevalamurti:

Copinath Rao describes three types of Candrasekharmūrtis, such as, Kevalamūrti, Umasāhitamūrti and Klinagnamūrti on the bases of Śūsanabhēdāgama and other Siva-gamas. 'Keval' means 'alone' and Kevala-Chandrāsekara images are those in which the god is shown alone with crescent on the Jāta. But no sculpture of Śiva is available from Gujarat having crescent (chandra) on the Jāta, except a head of the colossal image of Śiva from Kārvana. The Kevalamūrtis are found from various parts of Gujarat like Shamlaji, Mochera and Prabhas Patan etc. The earliest depiction of the form is found from Sunga and Kusāna period and it seems that it was perfected during classical age. The Kevalamūrtis are also referred as Śādhārana Śiva.
A fine sculpture of four-armed Kevala-murti sitting in archapariparshvakonasana on his mount Nandi (Fig. E.1:2) is carved in bold relief on the western side of Jagati of Navalalakha temple at Ghumli (Taluka Bhanvad). It is carved of locally available sandstone and is considerably worn out due to ravages of the time and climatic effect, but still it retains its elegant pose. God is decked with jagamukta and long circular ear-rings, while the rest of the ornaments worn by the god are worn out. He carries trisula, sarpa, and bijoru (?) in its upper right and left and lower left hands respectively. The lower right hand is broken and missing.

Since, this is coeval with Jagati of Navalalakha temple it may have to be dated to 12th century A.D. A similar four-armed image of Kevalamurti is also preserved in Prabhas Patan Museum.

Nrtyamurti of Siva:

Siva is traditionally associated with dancing. Music and (Gandharva-veda) being one of the eighteen vidyās is given a high place and Siva himself is its greatest exponent. Siva's foundness for dance and music is clear in the epithets of Sivasasramana. He is called Nrtyapriya, Nityamrtys, Vidyanrtyapriya and Gita-sila. It is this liking for Nrtya that has given the name Nataraja to the lord Siva.

The images of Nrttyamurti of Siva found from the district are described below:

There are two beautiful images of dancing Siva on either side of a Jamb in a Siva temple at Khimrana (Taluka Jamnagar). In both
the specimens the four-handed Naṭarāja is depicted in bhujangatresas posture. Unfortunately, the hands are mutilated. Only the front left hand, though broken from elbow, represents gajahasta posture. These images are decked with heavy headress of Jatā, circular kundalas, armlets, bracelets, anklets, katinekhala and yagnopāvita.

Since this is also coeval with Jamb of Siva temple it may have to be dated to Circa 9th century A.D.

Another fine sculpture of four-armed Natesa in dancing pose is carved of locally available sandstone on the northern niche of Siva temple at Ghumli.

Here Siva is shown sloping forcefully on the ground with one of his feet, lifted fairly high (Fig.E.1:3). Unfortunately all the four arms are mutilated, but triśūla, khaṭvāṅga (?) of upper right and left hands are preserved. A bull with turned tail stands on the right hand side of the lord. The head portion of the bull is mutilated. A skeleton figure shown dancing near the feet of the god on left hand side is interesting and possibly represents Dhṛṅī. The god is shown wearing high Karandamukta, Vanaprastha and other usual ornaments. Stylistically this icon can be dated to Circa 12th century A.D. A similar type of Natesa has been reported from Siva temple at RupaI37 (Dist. Sabarkantha).

Tripurānṭakamūrti:

The Tripurānṭakamūrti as the name indicates deictes Siva gloriously destroying the three demons and their three forts.
The Metsya Purana and Siva Purana narrates the similar accounts. The story relates about the three sons of Tārakasura viz., Vidyumāl, Tārakāsya and Kamalākāsa performed great penances. In reward they obtained boons from Brahma that they should occupy three castles wherefrom they could move as they desired and after thousands of years of the castle should unite into one and should be destructible with single arrow. The asura architect Maya built the three castles and they started torture to the Suras and raśis. The Suras on the advice of Brahma approached Mahādeva and who agreed to destroy the tripuras. Siva seated on the chariot, which was the earth and its wheels composed of Sun and Moon. The Veda became its horses and the charioteer was Brahma himself. Pīnakī gave his mighty bow, which was made of huge mountain Meru with Vasuki as the bow strings—Viṣṇu became the arrow, Agni its barb and Yama its feather, with this deadly weapon Siva destroyed the demons. The Vana Parva of the Mahābhārata has also given a similar elaborate account of the destruction of Tripūra-āsura by Siva.

Two images of this type were discovered from Ghumli (Taluka Dhanvad) and the details of this icon is given below:

An inscribed image (Fig.8.1:4) of three-faced Tripūrāntaka from Ghumli, now preserved in the Watson Museum, Rajkot is very interesting from the point of view of its iconographic form. This mutilated image (size: 58 x 34 cms) originally had four arms, no attributes of which survive. Though mutilated, his stance was powerful and posed in ālakha posture.
inscription at its pedestal deciphering Tripūrantaka makes the identification certain. Of the three faces, the frontal one is represented with the urga expression. A crouching Nāndī is seen between the two legs of the Śiva. On the either sides of the Śiva are two devotees, each in Namaskāra pose. The god decorated with sarpamāla in the neck, tiger skin as the lower garment and various other usual ornaments. Stylistically this fine image can be dated to Circa 12th century A.D.

Another eight-armed Tripūrantaka in dancing pose is from southern niche of Śiva temple at Ghumli (Fig.6.1:5). Except the distinct signs of the shaft and bow, no other attributes are visible as all the hands are mutilated. His left leg is broken and hence its dancing pose could not be determined. Though broken the depiction of Śiva as Tripūrantaka engaged in the act of aiming an arrow is noticed from his highly strung body, with his face appropriately turned up and aiming at the three demons in the three castles, who are shown in the sky. The deity is bedecked with usual ornaments and jewellery. A small figure of Ganesa stands to the right, while a dancing skeleton Bhīmā and broken Nāndī, with head turned up and watching his lords act, are seen on the left side. On the bases of stylistic study this image may be assigned to the C.12th century A.D. Its highly strung body is comparable to the dancing Śiva from Prabhas Patan.

Śiva-Sakti Forms:

The nomenclature of Śiva-Sakti forms here denote those images which depict Śiva and Sakti together as separate entities. Two
of these forms have been described as under:

(1) Kalyāṇasundaramūrti
(2) Umas-Mahesvara, the Ślinganamūrti

The form of Kalyāṇasundaramūrti, narrates Siva-Pārvatī Vivāha or Priyāya. Whereas the form of Umas-Mahesvara depicts them in sitting as well as standing posture in close embrace (Ślingana). Both the forms are the allegorical representation of the union of sakti or energetic principle with Saktiān or being with energy.

(1) Kalyāṇasundaramūrti:

Kalyāṇasundaramūrti or Vaivahrikamūrti or the marriage between Śiva and Pārvatī is one of the most elaborate Śiva themes depicted in Indian art. One of the panel at Pindara (Taluka Kalyanpur) depicts this theme.

This is a bas-relief (Fig. E.1:6) depicting Viṣṇu with his spouse as a central figure with the knee fixed and the upper two arms carrying gada and cakra and lower one touching the chest. He is sitting in front of homakudā or Vedi, where home (offering) was made by the performers—Brahmā with his surk and śrava and is in sitting posture of the officiating priest of the sacrifices. Śiva is with three visible heads in the aspect of Mahēsa with the upper arms carrying trisula and naga and lower one resting on thighs. By his side is Pārvatī seated in utkāṭika touching the knee of the husband. These figures are crowded around by the two groups, one upper and the other lower, the lower being in utkāṭika positions and upper standing añjali. These seemingly ganas, are characterised in many cases by erīgas on the top with animal faces.
R. Subrahmanyan has identified this panel with Siva-Parvati marriage and Brahma performing vivaha-home; while the prama thy ganaas, the followers of Siva watch the function with great interest and reverence.

(2) Uma-Maheswara-lingamurti:

In the Siva images of this class Siva and Parvati are depicted in close embrace. Images of this kind are variously referred as Uma-Mahesvar, Hera-Gauri, Siva-Parvati, Gauri-Sankara etc. standing as well as seated varieties of this form are met in Gujarat but only seated images were found from the district.

A classic representation of Uma-Mahesvara in alingana pose was seen in the image found from Brughkunda, near Dhumli (Taluka Bhanvad). This sand-stone image (size: 38.5 x 25.5 cms : Fig. E.1: 7) depicts Siva seated in sukhasana on the back of seated Handi. Uma sits at ease on the left folded thigh of the god. Siva carries trisula in upper hand and a nilapala in lower one. He also holds sarpa in upper left hand while lower left encircles the Uma and touches the breast of her consort. Uma is also seen respecrating the embrace by her right arm, while the arm of the Uma is mutilated.

The hairlocks of the God are beautifully piled at the top and the hair of her consort, Uma is also artistically plaited and formed into a big chignon. Both the head-dresses are decorated with cuddamai placed in front. The deities wear usual but ornate jewellery of big circular kundales, ekavali of rudraksha, armlets, bracelets and anklets. Uma also wears a beaded mala which comes
down up to her abdomen. On stylistic grounds this beautiful image can be dated to Circa 7th century A.D. and show similarity with Uma-Kashivara image from Kora (Taluka Janbuchar) and now in newly built Daksinamurti temple at E.M.E. school, Baroda.

An elegant sand-stone image of Uma-Kashivara was found in a niche at Dwarkadhish temple at Dwarka, (Okhamandal Taluka) measuring 45 to 30 cm. (Fig.E.18). Here also Siva is seen seated in Sukhasana on the back of the seated Nandi. Uma is seated at ease on the left folded thigh of the lord. Though mutilated the two hands are preserved. He is shown carrying trisula and nilopala in upper and lower right hands, while the rest of two hands are mutilated. Unfortunately, both the hands of Uma are also sadly mutilated. The deities were usual jewellery. This image has been dated to Circa 7th/8th century A.D. by Prof. Sankalia and Shri Nanavati, mainly on stylistic grounds.42

A similar image (size: 49 x 35 cm) has been found from Raval (Taluka Kalyampur). Haraalso the god is shown seated on a Nandi in Sukhasana. He carries nilopala, trisula in lower and upper right hands respectively. The other two arms of the image are broken. The sakti seated on the left thigh of the god is seen embracing the god by her right hand while the left is sadly mutilated. The deities are shown wearing similar jewellery as in the case of above mentioned specimen. Unfortunately this image could not be recorded in photography because of the odd angle at which they are displayed at present in newly constructed wall.
Stylistically this image can also be dated to Circa 7th/8th century A.D.

Another image of Uma-Mahesvara from Ghanhi, now in Jamnagar museum is sadly mutilated (Fig. 1.1:9). The portion above the waist of the image is broken and missing. The seated Nandi and the legs of the deities are preserved. The thigh of the god wears urujala ornament and beaded anklets. Nandi is decorated with beaded mala and a tilaka mark on the forehead. This image can be dated to 9th/10th century A.D. on stylistic grounds.

Composite Images:

The origin and evolution of the composite images is well known phenomenon in the history of religion and iconography. The composite or syncretic icons aim at the reconciliation and re-approach between the rival religious creeds. In the realm of Siva iconography Ardhanarishvara, Ardhanari-Capati, Murtanda Bhairava, Krishna-Karttikeya, Harihara-Surya-Buddha, Siva-lokesvara, Hariharapitamah etc. are such syncretistic icons and are discovered in various parts of India. One such icon of Hariharapitamah has been found in the district.

Hariharapitamah:

The Aparajitapraeda and Rupamanjana give description of Hariharapitamah. According to these texts Brata, Visnu and Siva should be standing side by side or sitting in padmasana (Lotus seat) with their usual attributes. A fine specimen of the same type of composition has been found from Sankansari (?) and now preserved in Jamnagar Museum.
The Brahma, Viṣṇu and Śiva are carved in standing sambhanga pose, side by side accompanied by four dwarf ganas with their beautiful coiled hair dress (Fig.E.1:10). The central figure is of Viṣṇu holding sāṅkha in left hand, while the right one is in abhyā-mudrā. To its right stands dwarf gana with gada personifying gadā-pursa, while the attribute held by other gana is not clear. On the left hand side stands the Brahma. The attributes are not preserved, but a faint impression of surk can be seen while makes the identification possible. On the right hand side stands the Śiva, the left hand of the deity is in abhyā-mudrā, while the right one is missing. The head portions of all the three deities are sadly mutilated. These images are uniformly decorated with necklaces, yagnopavita, a tight kaṭimekha. Stylistically, this beautiful image can be dated to Circa 8th century A.D.

**Nandī:**

Nandī or bull, the traditional mount of lord Śiva is always associated with Śiva and generally in Śiva temples. Nandī is also placed separately in a Nandī pavilion or in a Maṇḍapa facing towards the main shrine.

A small but excellent sculpture of Nandī (Size: 25 x 15 cms) (Fig.E.1:12) was found in the compound of Chēlasvara temple at Nevasa (Taluka Phanved). The bull is carved in sitting posture with its tail turned inside the legs. The feet in this image is a classic representation of realistic workmanship. Nandī is decked with Ghantu-mālā around the neck, which passes through the broken
hump. Unfortunately, the head portion of this image is broken and missing. The steady squatting pose, huge hump and elastic depiction of feet reminds of the Nandi, found from Shamlaji. But the present image seems to be late and could be ascribed to Circa 7th century on the base of stylistic grounds.

Another interesting image of Nandi is from Maheshwar at Dhrasenvel (Taluka OkhAMDal). It measures 39 x 23 cms. Unfortunately the head and hump portion of the Nandi is sadly mutilated. The image decked with three Gantamālā (Fig. E.1:12). One of the mālās is around neck, another one passes through the hump, while the third one is tied around the belly. Two worn out deities are near the hind and front legs of the bull. The image on the right hand side is interesting, as it is shown in dancing posture. As compared to the Navana specimen it is rigid and has lost its flexibility in the treatment. Stylistically this image can be ascribed to 9th century A.D.

An interesting but highly worn out and mutilated specimen of Nandi is from Navana (Taluka Kalyanpur). Here Nandi is decked with single Gantamālā around the neck (Fig. E.1:13). A small miniature worn out figure stands near the front legs. However, this image can be ascribed to 11th/12th century A.D.

A huge sand-stone image (Fig. E.1:14) of seated Nandi was found in the compound of Navalakha temple at Ghumli (Taluka Bhanvad). It measures 110 x 65 cms. Unfortunately its mouth portion is broken and missing. Here the bull is embellished with decorated garlands.
One of it passes through the neck while the other is just behind the broken hump. There is a dish in front of bull containing food balls. Stylistically this image can be ascribed to Circa 12th century A.D.

Ganapati:

Ganapati or Ganpati - the elephant headed deity is one of the most popular gods of the Hindus. He is generally known as the eldest son of Siva. Ganapati is 'grapujya' among all the deities and is known as symbol om (ॐ).

The literal meaning of the word 'Ganpati' is significous - the leader of Siva Ganas. Ganapati is also known by several names viz., Ganesvara, Gajanana, Lambodara, Surpakhana, Ekadanta etc. Practically his images are found from every part of India.

Variety of Ganapati images found from the district are described below:

Seated Images:

The earliest depiction of Ganapati in the district is from a beautiful Chaitya window on the western side of the sikhara of the famous Gop temple (Taluka Jamjodhpur). Perhaps the deity is seated in ardhaparyankasana and has four arms. But due to its high and difficult angle the attributes could not be recognised. Since this is coeval with the sikhara of temple it may be also dated to Circa 6th century A.D.

Another interesting image of four-handed seated Ganapati (Fig. E.1:15) was seen on the jagati of Cavakhma temple at Ghumli
Taluka Bhanvad). The image is seated on a raised seat in ardhaparyankasana. Its highly worn out condition presents difficulty in the identification of attributes at ornaments. Besides, the trunk portion of the elephant is also mutilated. Since this is coeval with Jagati of Navalakhā temple the present image should also belong to Circa 12th century A.D.

A highly worn out mutilated image of four-armed Ganesa was found from Bhirana (Taluka Osmanabad), (Fig.5.1.16). The sculpture is highly effected with the saline breeze from the sea. Thus the face impression and attributes are difficult to make out. Perhaps the image is also seated in ardhaparyankasana. Stylistically this image can be ascribed to Circa 13th/14th century A.D.

Standing Images:

A fine four-armed standing image (Fig.5.1.15) is from Pindara and has been studied by R.Subrahmanyan.49 Here the god is shown standing in divyabhanga. Unfortunately, the lower two hands are missing, while the upper two holds parasu and padma. Trunk which is proportionate to the body is turned to left. The sagging belly is prominently carved and is held by a nāga udarabhandha. It wears nāga -yagnopavita, the head of the snake touching the prosthosis and tightly sticking to the body. The head is natural and animal-like with no kiritā or headgear. The ears are spread out fanlike touching the shoulder. The lower garment is suggested by a band running round with central tassel. The lord is shown wearing a necklace. Near the left foot is vāhana or mount lion(?). At the right foot traces of lower part of the club, perhaps held in the
lower right arm is discernible. The single trunk suggested by small projection from the mouth. The scalp is carved by short neatly cut hair, which looks like a cap. This sculpture has been dated to late 8th century A.D., mainly on stylistic grounds.

Another fine four-armed image of standing Ganesa (Fig.5.1:13) was seen in the compound of Chawkidar of State archaeology at Ghumli. This sandstone image (size: 76 x 44 cms) depicted standing Ganesa in tribhanga taking the support of the parasu held in his right lower hand. He also carries svadanta in upper right hand. The upper left hand carries a half-brown lotus and lower left is broken and missing. The god wears karītukā, three string beaded mala, which reaches up to the navel and a nag-śrīśa-vīghnāpāvīta. The kaṭimekhalā holds the drapery in place of which the knot is quite prominently carved at the left thigh. The image is embellished with rudraksha earlets, bracelets. A small mouse is also seen on the left side of the god and is eating something. Stylistically, this image can be ascribed to 10th/11th century A.D.

The next known specimen of the variety was seen at Paival (Taluka Kalyampur) in the possession of Panchavat Veerji of the same village and is on display in the newly constructed wall. The angle of installation of these sculptures is so odd that these could not be recorded in photography.

The god is seen standing in divbhanga, with fan-like ears touching the shoulders. The trunk is turned to left and is very well proportionate with the body. He is shown carrying svadanta in upper
right, lotus upper left, and Modaka-patra in lower left hand, while the attribute held in lower left hand is broken. The elephant headed god wears ornate karandamukta, beaded armlets, bracelets, broad three string necklace and sarpas-yagnopavita. Stylistically, it bears strong affinities with the 10th/11th century Ganesh sculptures of the region.

Another four-armed image (Fig.E.1:19) of standing Ganesh is from Ghumli, near the Navalaksha temple compound. The details of the huge sculpture are covered by a thick cover of Sindura applied by the devotees. The god wears a high kiritmukta. It has fan-like ears touching the shoulders. He carries a parsu in lower right, unidentified object, lotus and probably modaka-patra as per pradaksina order. A mouse is also carved on the left side of the god who is seen engaged in eating. Stylistically this image can be ascribed to 12th century A.D.

Another fine ornate but broken image of Ganesh was seen in the compound of Navalaksha temple. This sand-stone image (size: 48 x 33 cms) represents standing Ganesh. Unfortunately, the image is broken below and only the torso of the icon is preserved. The elephant head of the god wears karandamukta, three string necklace adorns the neck. The trunk of the god is turned to right, hence is very considered to be very auspicious. No attribute of this image preserved. Stylistically this image can also be dated to Circa 12th century A.D. (Fig.E.1:20).
Dancing Image:

A classic representation of dancing Ganesha was found on one of the pillars of Navalakha temple at Chamli (Taluka Bhanvad). This noteworthy four-armed Ganesha is carved out of sand-stone. He holds tooth, parasu, lotus and the kundika (vessel) full of modaka in the hands as per pradakshine order. The god seems to be in lalita mode of dance. His left leg is bend and planted on the ground for slapping. The god is adorned with several garlands, necklace, anklets and bracelets. It can be ascribed to 12th century A.D. since this is coeval with the 12th century temple.

Though only one specimen of this form is found in Jamnagar, several images of this type are brought to light from other parts of Gujarat State. Among these images Ganesha found from Tentoi (District Sabarkantha) now in Baroda museum, Karivanee (District Baroda), Phanda (District Mehsana) etc. are noteworthy.

Sakti-Ganesha:

Only one specimen of this image was found in the compound of Sankarsri temples. This image is highly worn out due to saline breeze, which was defaced it to greater extent. The god is shown (Fig. E.1:21) sitting in archaparyanka/sana with his consort seated on the left folded thigh. The attributes of this elephant-headed god could not be identified, due to its worn out conditions. To date this image is somewhat difficult. However, since it is near the group of temples which can be dated from 7th to 9th century A.D., it can be also conjectured that the present image also belongs to this period only.
Skanda-Karthikeya:

Skanda-Karthikeya, the son of Siva and younger brother of Ganesa is regarded as the commander-in-chief of the army of the gods. He is also known as Kimara or Subramanym.

An interesting image of Kirttikeya was discovered from the famous Gop temple. This sand-stone image (size: 125 x 75 cms) lies in the temple of Gop along with sculpture of Visnu. The two-armed deity (Fig.E.1:22) holding a spear in right hand and carrying a kukuata (broken) with the other hand placed in akimob, certainly represents Kirttikeya in the pose of a military commander. Unfortunately the image is worn out and partly broken. An okavali, armlets and simple kakimekhalu adorn the god. The rope-like scarf with a loop on the person of Kirttikeya is seen on the front. On stylistic grounds this image may be dated to C.7th century A.D.

Another interesting image of Skanda-Kirttikeya (?) was seen in the vicinity of Navalakhā temple (Fig.E.1:23). Here the three-faced god shown standing in sahabhanga pose, with beautiful ornate Jatismuktā. Unfortunately, both the hands of the god are mutilated, but extant features show that he holds a spear in right hand while the attribute held in the left hand is not clear. The upper portion of the god is bare except a beaded necklace. The drapery of lower garment is held by simple rope-like mekhalā. The central tassel is indicated by a narrow strip running in between the legs. From the waist along the thighs are surpassed strings or paris in loops. The god is flanked by two unidentified deities on either sides.

Stylistically, this beautiful image can be ascribed to Circa 9th
Visnu Images:

Visnu is one of the gods of the Hindu trinity, is conceived to be responsible for the universal protection, as Brahma and Siva, the other two gods held to be responsible for universal creation and destruction. Variety of Visnu images found from the Jamnagar district are described below:

Sādharana Images of Visnu:

A four-armed sand-stone Visnu image (Fig.E.1:25) depicted in Sambhanga posture (size: 85 x 40 cm) is found from the famous Gop temple (Taluka Jamjodhpur). It wears a transparent dhoti with the knot on the right side of the waist. The hands of the Visnu are sadly mutilated but the club and wheel in the upper pair are still discernible. The damaged head wears an octagonal bejewelled mukuta and is decked by a lotus aureole. The two female attendants have also suffered mutilation. Stylistically this image can be dated to Circa 6th/7th century A.D. and represents the earliest representation of Visnu of the district.

Nearly seven Sādharana images of Visnu were found from Sonkan-sari at Ghumli (Taluka Bhanvad). However, some of the images are highly worn out and mutilated. Besides, all the images are in standing posture. Following is the description of the images:

One of the interesting images of Sādharana Visnu from Sonkan-sari is now preserved in Watson Museum, Rajkot (Fig.E.1:25). Here carries padma, gada, chakra and sāṅkha in his hands as per
pradaksinī order. The god wears ornate Kārītmukta, longVanamālā, Kūndalas, three string necklace and yagnopvita. A kātminakhālī holds the transparent dhoti in position. To the right of the god stands a pot-bellied dwarf (Yakṣa) with bent knees and moving out stretched legs. His stoop to the right side adds poise to his dwarfish features. He looks down with beaming and sweet countenance and has excellently arranged coiled locks of hair. His right hand is placed on his bent right thigh and left one holds a padha, which evidently supports his identification as a Padma-Puruṣa. His ornaments are simple such as single-strand pearl necklace, armlets, anklets and bi-cone ribbed ear-ornaments. He wears a short dhoti and a folded scarf passes around his right hand. The female, towering above the dwarf and standing close behind him, has a naturally bent up graceful body with a slightly tiled head. Her right hand hangs down loosely carrying the end of the scarf. She wears voluminous and intricate hair-do with a thick band. To the left of the god stands similar dwarf holding Sāṅkha (?) which evidently supports the identification as Sāṅkha-Puruṣa. A male, towering above the dwarf stands another male having necklace of pearls and high kārīt-
mukta.

This image is datable to 8th century A.D. and the placement of the attendant figures to the right and left sides of the principal image is almost identical to the Mendor example, which however, belongs to the earlier artistic tradition.
Recent excavations at Dwarika by Shri S.R. Rao has unearthed a temple datable to 8th century A.D. On the north side of this temple two four-armed Viṣṇu images were seen. Unfortunately, the present author was not allowed to photograph these sculptures. However, a short note was taken down during exploration.

In both the images god is carved in tribhanga posture and Vāhana Garuḍa stands near the feet. In one of the image the god is shown carrying gada and chakra in upper right and left hands, while other two hands are mutilated. In the second image the lord carries Rosary (with vārda hāsta), chakra, vāhanaka and gada as per pradaksinā order. They wear usual ornaments of rudrakṣa, kundalas, necklaces and ornate kirītmukta. Since both the images are coeval with a 8th century temple hence these images should also be dated to this period.

Another interesting image of Sādhārana Viṣṇu from the Sonkansari (Fig.E.1:26) is shown standing in Sambhanga posture. The lower right and left arms of the god are sadly mutilated. The upper right holds gada while in upper left is chakra. Half of the portion of the face is mutilated but still it preserves long circular kundalas, touching the shoulders. He wears high kirītmukta, three string beaded mala, yajnopavita and tight katiyakalā, beaded armlets and anklets. Here god is accompanied by two dwarf male (?) (Yakṣa) on either sides. The details of these deities are worn out. This sand-stone image measuring 63 x 33 cms can stylistically dated to 9th/10th century A.D.
A similar noteworthy image (Fig. 2.1:27) of Visnu of standing variety found from Sonkansari represents him in sembhānga pose.

This well proportionate sand-stone image (size: 77 x 41 cms) is highly worn out, hence the details of the ornaments are not clear now, except the god is adorned with high kirtimukta and beaded armlets. He carries gada, chakra, sankha in his hands as per pradikshina order. But unfortunately, the lower-right hand is mutilated. Here also the god is flanked by two dwarf yaksas.

Stylistically this image can also be dated to 9th/10th century A.D.

Another image from Visnu from Sonkansari of which only torso is preserved (Fig. 2.1:28). Besides being mutilated, it is highly worn out. The upper two hands of the god carries gada and chakra, while the lower two hands are mutilated. He wears a tight mekhala and long circular kundalas. However, it is difficult to date this sculpture, perhaps this also belongs to 9th/10th century A.D.

Two more standing Visnu (Fig. 2.1:29 and 30) images in the group of Sonkansari are highly worn out and are quite identical. In both the images god is in sembhānga posture. They carry gada, chakra and padma in upper right and lower left hands, while the attribute held in lower right hands could not be identified due to their highly worn out conditions. They wear long vanamala and are accompanied by two dwarf attendants on either sides. Stylistically, they belong to the same group and can be dated to 9th/10th century A.D.
The sculpture of Viṣṇu from Ghuwali, now in Jammager Museum, represents Viṣṇu probably in samabhanga. The image (Fig.5.1:31) of sand-stone, measures 45 x 30 cms. It is broken portion of an elaborate image of Viṣṇu, representing right left corner, torso and feet of a large sculpture. The head, body, legs and three arms of four-armed Viṣṇu are sadly missing. The only lower right arm, which is now preserved carries sāṅkha. The god wears, three string māla, yagnopavita and two string beaded armlets. On the right hand side is a māla figure carved in tribhanga. It is shown carrying indistinct object in his left hand while the right hand is stretched down. He is shown wearing kiritmukta and circular kundals. Rest of the ornaments are obliterated because of its worn out condition. Close to him on the left side is dwarf looking down with beaming and sweet countenance and has kiritmukta. He carries a chakra by both the hands, which evidently supports the identification as chakra-Purṣa. Similarly, on the left hand side the god is flanked by gada and Padma-paruṣa carrying respective attributes.

The very fact of the personified symbols indicate its early date. Other features such as simple ornamentation, transparent garment, hair dress, eye-lids indicate a date of 9th century A.D.

Another image of Viṣṇu (Fig.5.1:32) from Ghuwali now in Jammager Museum, represents a broken portion of an elaborate image of Viṣṇu. It represents the left lower corner and feet of a large sculpture. A standing female figure carved in tribhanga and close to her left side is a pot-bellied dwarf (Yakṣa) with bent knees outstretched right leg. He has excellently arranged coiled locks
of hair. His right hand holds the padma which supports its identification as Padma-paruṣa. His ornaments are slightly worn out. The female figure towering above the dwarf close behind him has a naturally pent-up graceful body with slightly tilted head. His right hand is mutilated while the left hangs down. She wears a typical ornate mūktā and a long beaded mālā, which passes between her breast.

Stylistically, this image can be ascribed to C. late 8th century A.D.

Another fragment of Viṣṇu sculpture from Ghumli represents an arm of lord Viṣṇu, carrying the chakra (Fig.E.1:33). The arm is decorated with beaded armlets. This fragment can be dated to C.12th century A.D.

**Seated Viṣṇu:**

Only two specimen of this group was found at Pindara and Nandana (Taluka Kalyanpur). The Pindara specimen was first noted by Subrahmanyan. Here the god is shown seated in bhādrāsana on his mount Garuḍa, which is shown in human forms with uplifted hands and outstretched legs on the pedestal. All the features of seated Viṣṇu are missing due to its highly worn out condition (Fig.E.1:34). It is difficult to date this sculpture. However, it is noted here while stocktaking taking the different forms of Viṣṇu.

Another image of seated Viṣṇu from Nandana (Fig.E.1:35; Size: 50 x 20 cms) represents the lord as a Yogi. Hence it is known as Yoginārayana. The details of this image are hidden behind the...
thick cover of Sindura. Here, god is seated in Padmasana on a raised seat. He carries gada and chakra in the upper right and left hands, while the lower right and left hands are placed in a lap in the attitude of meditation. His eyes are half closed and turned towards the nose in contemplation. The god wears usual ornaments of kiritmukta, long circular kundalas and a katimekhal. Stylistically this image can be dated to Circa 12th century A.D. Similar images of Yoginrayana have been reported from Ahmedabad at 'gar and Kadvar (Saurashtra) from Gujarat.

Sesasayi Vishnu

Sesasayi or "nantasayi or the Jala Sayanamurti is very popular form of Vishnu, in which he is depicted reclining on the coils of the serpent Sesha amidst the waters. Place like Panchmahal district, Ahmedabad district has revealed such type of Vishnu images.

Sesasayi Vishnu image (Fig. E.1:36) from Vandana (Taluka Karvanpur) is one of the finest specimens of this type. Here Vishnu is seen reclining on the serpent adisesha with head directed to the right under the mutilated canopy of the hoods. He holds a chakra in his upper left hand and a broken gada in the lower left. The god has placed his right leg in the hands of Bhimdevi, who is shown seated near his feet as usual. Above the main deity, Brahma, demons and probably ayudhapurugas are seen. Unfortunately the details of this image is not visible, because it is covered by a thick cover of Sindura. Stylistically, it may be ascribed to C.12th century A.D.
Lakṣmi-Nārāyaṇa:

The images of Lakṣmi-Nārāyaṇa in close alingana-mudra have been found from the district. Both seated and standing images of this variety have found and following is the description:

Seated Images:

This sculpture which originally belonged to Vindara (Taluka Kalyanpur) has been shifted to Jamgar and is on display in the museum (Fig.E.1:37). It is badly mutilated but the extant features are sufficiently helpful in identification the piece. Viṣṇu is shown seated on Garuḍa, only three of the four hands are clearly visible. Lakṣmi is on the left seated on the thigh with legs dropped to a side. The face if Viṣṇu damaged appears to wear heavy makara kundalas, three string necklace round the neck and yagñopavita with its knot prominently shown. Lakṣmi, whose face is comparatively better preserved has her hair, arranged into a plait lifted up and allowed to drop to the side. A flower garland or wearth is twisted around the forehead. She holds a padma in left hand. The mount Garuḍa is shown in human form, with stretched legs and uplifted face, looking at the seated god above. There is a peculiar crown like headren, for Garuḍa, besides, karṇa-kundalas. Other features are however difficult to make out. Stylistically this sculpture can be placed in 8th or early 9th century A.D.

Standing Images:

This standing image (Fig.E.1:36) found from Dwarka and is at present placed in niche in the courtyard wall of Dwarkadish.
temple. It represents Lakṣaṇī and Nārāyaṇa standing in ālīṅgana-mudrā. Unfortunately, the deities are highly worn out. The god standing in divbanga has his left arm over the shoulder of his consort—Lakṣaṇī, while the attribute held in his right hand is not clearly visible. The goddess resposes the embrace of her lord by placing her right arm over the lord. Ornaments worn by the deities are highly worn out. Except a long vamālā no other ornaments are seen. Garuḍa is shown with outstretched legs and uplifted face, looking at the standing god above. This sculpture has been dated to 7th/8th century A.D. mainly on stylistic grounds.\textsuperscript{52}

\textbf{Vishnu's Incarnations:}

Vishnu's supreme task is that of preservation. His incarnation (avatāras) were necessary to carry out the supreme work of preservation of human race. Whenever the forces of evil began to rule the world of men, Vishnu the great preserver, left heavens, descended to the world of man and rescued man from evil. Vishnu's incarnations are normally ten, but sometimes are said to be upto twenty two or more. Different texts mention different names. The ten most generally accepted are as follows: Matsya (fish), Kurma (tortoise), Varaha (boar), Nṛasimha (Man-lion), Vāmana (dwarf), Parasurāma, Dvārakārāṇa, Kṛṣṇa, the Buddha and Kālki, which is yet to come out. Out of all these incarnations few representations of various incarnations were found from the district. Following is the description of these incarnations, typewise:
Visnu took the form of a boar to save the earth-goddess Prithvi from the clutches of the demon Hiranyaksha. In plastic representation the earth-goddess is shown in human form being elevated on the tusks of a man-boar. Three images of this incarnations were found from Mandan, Ghumli and Dwarka.

The earliest representation of this form is from Dwarka. On the northern side of the recently excavated temple the Varāha incarnation of the god is represented. It measures 48 x 31 cms. Here god is boar faced with four hands carrying gada, sankha, chakra as per pradikṣhina order. While the lower right hand is in on the hips. Goddess earth is elevated on the tusk of boar face. A human deity stands near the feet in namaskar hasta. The god is shown wearing kiritmukta, beaded necklaces. Other ornaments of the god are not visible. This image can be dated to 8th century A.D. Since it is coeval with the 8th century temple.

Another interesting representation of Varāha from the district is from Ghumli and now in Jamnagar museum. Here god is shown standing with his left leg on the raised pedestal (Fig. 8.1:39). A snake is carved in between the two feet of the god and represents the Adiseṣha. The four-armed image carries gada in his upper right hand while the attribute of the upper left hand is not clear. The lower two hands of the lord rests on the thigh. A miniature female figure is shown seated on the left shoulder of the god and represent earth-goddesses. The god does not wear any mukuta and the hair are let loose on the shoulders. He is shown wearing beaded necklace,
yagnipivata with prominent knot and long vanamala. He wears a tight katimakha and the knot of it is also carved prominently. The ornaments worn out of the goddess could not be seen because of its very miniature form. Stylistically, this image can be dated to 10th century A.D.

A similar image of Varaha from Nandana (Taluka Kalyanpur) measures 43 x 25 cms. The left leg is bent and possibly rests on adise, but the portion below it mutilated. The four-armed god carries gada, sankha and chakra in his hands, while the lower right hand rests on the thigh (Fig. E.1:40). A miniature earth goddess is shown on the shoulder of the lord, while god is shown engaged in touching her bosoms. Like the earlier example he does not wear any mukuta and the hair locks fall on the shoulders in the form of shikha. He is adorned with armlets etc. Most of the ornaments are not clear on account of its worn out condition. However, this image can be ascribed to 11th/12th century A.D.

Nṛshima:

Viṣṇu took the form of half-man and half-lion to destroy the demon Hiranyakasipu, who was harassing the gods. Only one image of this type was found from Sonkarsarī. Though highly worn out the god is shown sitting in ardha-padmasana. The attributes held in the upper two arms of the four-handed god are not clear but he is shown riping upon the Hiranyakasipu, with his lower two hands, who is stretched on the left thigh of the god (Fig. E.1:41). No ornamentation or any other details of this image are clear hence also possess a problem in dating. However,
since this is found near the group of temples dating between 7th-9th centuries A.D. it can be safely presumed that this sculpture also belongs to this period.

Rāma:
This is one of the most popular incarnations of Viṣṇu. Rāma, the son of Dasaratha, the king of Ayodhya is the hero of the great Indian epic Rāmāyaṇa. His images though rare was found from Pindara (Taluka Kalyanpur) and was first noted by Subrahmanyan.53

It is a very graceful representation of Kāndana Rāma. Unfortunately, the lower part of the image below is broken and missing. Face is also damaged but the extant features show heavy karnakundalas, kūra, mukuta and a hāra round the neck (Fig.E.1: 41). The yagnopavita is prominently shown. Since, both the hands are broken it is also difficult to say about the type of ornaments he wore. Around the waist there is a chain-like belt or mokhala, while the central tassel of the lower garment are lit down in between the legs imitating the twisted strings of pearls. The Kāndana bow is missing, only the tip along the right shoulder indicates the position. Stylistically this image can be ascribed to 8th-9th century A.D.

Garuda:
Garuḍa, the conveyance of Viṣṇu, is sometimes depicted in anthropomorphic form also. This seems to be a more popular form of depicting this in sculpture. Only one such image was found from Kalyanpur village of Okhanshing Taluka.
A two-armed marble image (Fig. E.1:43) of Garuda was found from a newly constructed temple at Kalyanapur village of Okhamandal Taluk. It seems to have been carved in accordance with the two hands held in the adoration. He wears high karanmukta, long circular earring. He is also adorned with kutilmekhala, armlets and bracelets. This marble image can be ascribed to 12th century A.D. mainly on stylistic grounds.

**BRAHMA IMAGES**

Brahma, the first number of the orthodox Brahmancial triad is regarded as one of the most important gods of the Hindu pantheon. Brahma embodies 'Rajoguna' the quality of passion or desire, the cause of creation. Brahma, the creator is also called Swayambhu, Hiranyagarbha, Pitamaha, Kamalasana etc.

Four-armed standing and Brahma-Saraswati in anjliyanmudra are the only two varieties of this group found from the Jamnagar district. Following is the description of the images of this group:

A four-armed, three faced Brahma (Fig. E.1:44) with graceful slim body standing in samabhanga is from Pindara and was noted by Subrahmanyan. He carries Sruk and Sruva in upper two hands; of the lower ones the left holds kamandala or vessel and the right a pustaka. There is a circular halo behind the head which adorned with Jata$mukta. Round the neck there are two rows of necklaces with the Yagnopavita which is thick showing out the strands flowing down from the left shoulder. The upper part of the body is bare except for the long thick garland which has slipped from the
shoulders and held in portion by bent left lower and the right arms. The adhovasana or lower-garment is kept tight round the waist by the mekhalā, has two prominent circular folds, both at the knee and slightly below. The central tassel is indicated by a wide strip or band running in between the legs. From the waist along the thigh, are suspended strings or pearls in loops. At the feet are two female figures in utkutita pose and in ānjali, their faces show absolute adoration. The two female figures that flank the image might be Sarasvatī on right and Śāvitri on the left.

The face is not bearded as we generally find in some of the later ones and therefore sculpture belongs to an earlier variety. Stylistically this image can be ascribed to 8th or early 9th century A.D.

A similar image of four-handed Brahmā was seen in Ram-Shankar temple at Nāval (Fig.B.1:45; Size: 106 x 60 cms). The three-faced image is very graceful with slightly fatish body. He is shown standing in saṃbhanga posture. He carries cakra in his upper right hand. Unfortunately, rest of the hands are mutilated. He wears a jatamukṭā. Round the neck there are two rows of necklaces, while the Yagnopavita flows down from the left shoulder. The upper part of the body is bare except for a long garland. The lower garment is kept tight round the waist by mekhalā. At the feet two male figures in uklātita pose in ānjali, their face show absolute adoration. These may represent Sarasvatī on the right and Śāvitri.
on the left. Stylistically, this image can be ascribed to circa 10th century A.D.

Another interesting image of Brahma was seen near Ganesa derasar at Ghuml (Fig. E.1:46). The three-faced image stands in sambhanga posture. The central face is with a long beard. The right hand of the four-handed image is mutilated. Only a portion of Sruk is preserved. While the upper and lower left hands carry vessel and full blown lotus (?). Unfortunately, the details of this huge sculpture are hidden behind the thick cover of Sindr. He wears a kirtimukta, yagñopavita flows down from the left shoulder. The upper part of the body is halo except a long garland. The lower garment is kept in position by a tight mekhalā. At the feet are two male². The female figures that also flank the god on either sides must be Saraswati and Savitri.

Stylistically, this image can be dated to 12th century A.D.

A two-handed Brahma (Fig. E.1:47) from Sindera is interesting. The three-faced bearded god stands in sambhanga pose. Only the right hand of the two hands is available. To his right is a pillar against which Brahma is leaning. The pillar as well as the standing representation of Brahma is covered by tre-foil-arch, slightly damaged. Possibly, here the god is represented as an attendant. Moreover, it is difficult to date this sculpture due its highly worn out condition.

Another image of Brahma is from Ghuml and is at present preserved in Jamnagar Museum (Fig. E.1:48). Unfortunately, the
lower part and all the attributes of the image are broken. Here god seems to be in samabhanga pose. The head over the three faces of Brahma is adorned with Jatāmukta. He wears yagnopavita and beaded necklace over the bare body, while the lower garment are held by tight mokhala. This sculpture can be ascribed to 11th/12th century A.D. mainly on stylistic grounds.

Brahma-Saraswati:

Only one image of this type was noted on the southern wall of Navalakha temple at Ghuml (Taluka Bhanvad). Here the god is shown in close embrace with her consort Saraswati (Fig. B.149). The three-faced god is shown seated in Sukhesana. The central face of the god has a long beard. The Saraswati is shown seated at ease on the folded left thigh of the god. The god is shown wearing a beautiful ornate Jatāmukta. He carries a sruk, book in the upper right and left hands, while the lower left hand encircles the Saraswati in close embrace, with his fingers on her breast. Saraswati is seen resprocting the embrace by putting her right arm over the shoulder of the lord. The other attribute held by Saraswati is not clear. A small goose is carved near the hanging feet of the god. The god is shown wearing usual ornaments. Since this is coeval with the Navalakha temple this can be also dated to 12th century A.D.

Sūrya Images

Sūrya was an important solar deity in the early Vedic period. He is frequently referred to as Savitri, Pūṣan, Bhaga, Vivasvat,
Mitra, Aryaman, Aditya etc. Sūrya, the Sun-God, have been found from number of places like Pachmar, Bharana, Bhongal from the district. Sūrya as Aditya also met in the Navagraha panels found from few places of the district.

A beautiful sand-stone sculpture of Sūrya (Fig.1:150) is from Pachmar and now preserved in the Jamnagar Museum. This is the earliest representation of Sun-God from the district. The image as usual stands in Sambhangā. The full blown lotuses is held in each hand. The vestigiala wig is also there on the head. The mukuta above is truly kirti and one of the earliest of its kind, so ubiquitous will images of Sūrya and Viṣṇu in medieval period. A circular probhamaṇḍala behind the head intensifies the ikonic concept of this heavenly luminary. Uttarīya-vāstra as perfunctorily carved though vanamala is quite prominently decked out. The transparent dhoti reflects the peristence of earlier convention. The image wears boots and circular ear-rings. This image can be ascribed to circa 8th century A.D. mainly on stylistic grounds.

Another standing image of Sūrya from Suvrnatirtha (Taluka Okhemandal) now in the Museum and Picture Gallery, Baroda, is interesting. Though considerably worn out due to weather or water action, presents interesting iconographic variation. It is a unique representation since the hands holding the lotus are not raised up but are placed in akimbo. This interesting image was first noted by U.P. Shah and has dated it to 9th-10th century A.D.
The lower portion of Sūrya image now in Jamnagar museum is from Sharana (Taluka Khambaria). Unfortunately the portion above the knees is missing. The long boots worn by the god helps in identification. The figure is shown standing in full blown lotus. On either sides of the god are two male deities and possibly represents Dāsā and Pīṅgala. Stylistically, this image can be dated to Circa 9th century A.D.

Another image Sūrya of schist stone from Jamnagar Museum is actually from Shengol (Taluka Shantvd). The god is shown standing in Sambanga with a full blown lotus held in right hand. The other lotus which he might have been carrying is broken and missing. He wears kiritmukta (?), long circular kundalas, a cluster of necklaces, while one of it comes upto the abdomen of the god (Fig. E.1: 51). He has a well carved kāṭīmokhān and boots which are decorated by simple criss-cross designs. He is flanked by two deities on either sides and probably represent Dāsā and Pīṅgala, above there are two flying female deities. The right hand sided deity is shown shooting arrows while the deity on the left side has a sword and khatvānga in her hands just near the head on either side are two more deities. Both the figures are seated. However, to know their attributes is difficult because of their worn out conditions. Stylistically, this image can be dated to Circa 12th century A.D.

Navagrahas:

The nine planets Sūrya (Sun), Chandra (moon), Śaumya (Mars), Buddha (Mercury), Brihaspati (Jupiter) or Sukra (Venus), Sanī (Saturn), Rāhu and Ketu are also worshipped by the Hindus and
their images separately or in panels are generally found in big temples.

Except the image of Sūrya independent images of grahaś were not found from the Jamnagar district. But depiction of Navagrahaś as such in panels have been found from places like Sonkansari and Bharana of Bhavnadv and Kambaliya Talukas.

A sand-stone Navagraha panel found at a lintel of temple at Sonkansari. From the style of depiction they could be dated to Circa 7th/8th century A.D. (Fig. 1:52).

Another panel of Navagrahaś carved out in sand-stone is from Bharana and is now fixed on the gate of Talati's office. From the style of depiction it could be dated to Circa 10th century A.D.

Dik-pālas or Loka-pālas:

Indra, Ṛgna, Yama, Nīruṭi, Varuna, Vāyu, Kubera and Isana are the eight guardians of the quarters. Out of all the eight dik-pālas only the images of Kubera were found from the district. Kubera, is the guardian of northern quarter. The epic Ramayana narrates the story of Kubera or Sukhāśāna. The God Brahma begot manasaputra (mind born son). He was named Pulastya. His son Vaisravana or Kubera became very much attached to the grandfather. In Hindu mythology, Kubera appears as the god of wealth. In Buddhist literature also he appears in the same capacity. He became the lord of the yakṣas and became the husband of Hariti. He also known as Jambhalā.
During exploration of the district few Kubera images were noted at Chachalana, Sonkansari and Ghumli. The earliest representation of Kubera from the district is from Chachalana and is a matter of fact the earliest sculpture in stone. This is a beautiful sandstone image of a Kubera measuring 45 x 35 cms (Fig. E.1:31). The image lies at site of early historic nature known as Pulwanti, nearby 1.5 kms west of the modern village. It is in advanced condition of deterioration. Though highly worn out this beautiful image of Kubera has preserved some of the earliest representative qualities.

The image represents pot-bellied Kubera in Sukhasana, looking down with beaming sweet countenance and has excellently arranged coiled locks of hair. He wears some ornaments. He carries a money bag (?) in his right hand, while the attribute held in left hand is highly mutilated. Modelling of hairdress, depiction of drooping eye lids is a typical feature having affinities with the Kubera from Devnari, which is now preserved in the Department of Archaeology, M.S. University, Baroda. Stylistically, this image can be ascribed to Circa 4th century A.D.

The Sursenaka's of temple No.1 at Sonkansari shelters two fine small images of Kubera (Fig.E.39. ). The Kubera image of the lower Sursenaka is mutilated while the Kubera image of upper Sursenaka is fairly preserved. Here the god is shown seated on Sukhasana. He wears a mukutā having beaded fillet just below it, long circular kundalas, anklets and bracelets. The two-handed god is carrying a money bag in his right hand while the left hand is mutilated thus
present difficulty in the identification of the attribute. Since this is coeval with temple No.1 this can also be dated to Circa third quarter of 7th century A.D.

Another interesting image of Kubera is from Navalakha temple at Chumli. Though later in date, this sand-stone image presents interesting iconographic features (Fig. E.1:54). Here the god is shown seated on elephant with right leg hanging down, the left one is folded and is mostly mutilated. The four-armed image carries money bags in two of the upper right and left arms, while the attributes held in lower two hands are not clear due to its worn out condition. He is shown wearing Kiranduks, circular rings, a set of necklaces, armlets and bracelets. The portion below the necklace is also worn out. Since this is coeval with the 12th century A.D. temple the present image should also be dated to this period.

**DEVIL IMAGES**

Variety of Devil Images have been found from the various places of Jamnagar district. Among these images of Parvati, Mahi Sāsuramardini, Sri. Shitalā and Mātrkās are noteworthy. They are described below:

**Images of Parvati:**

Parvati has twenty four names. The names Himavati, Parvati, Arya, Daksayani, Sati are indicative of her origin; the names of Siva, Bhavani, Rudrani, Midani, tell us that she is consort of Siva. Her aggressive forms like Kālayani, Durgā, Chaṇḍikā,
Ambika, became necessary to destroy evil. In the Amarakosa Mahisasuramardini is a form of Parvati.

During exploration of Pindara village, Subrahmanyan has noted a image of Devi and has histatingly identified it with Durga or Mahisasuramardini. This standing figure of a Goddess was salvaged from the debris in the compound by him. This has suffered badly due to saline action. The only extant feature indicate a standing female figure with her upper right hand holding a cakra (Fig.E.1:55). The other hands have been disappeared, rendering it difficult to ascertain other features. However, it can be Durga, Mahisasuramardini or Valapavi. However, it also difficult to ascertain its date, but it seems belong to 9th/10th century A.D.

A miniature image (Fig.E.1:56): Size: 8 x 5 cm) of Parvati is from Mevasa (Teluka Shankad) and is now preserved in the Department of Archaeology, M.S. University, Baroda. it has suffered badly due to water action. The only extant features indicate a standing female with upper left holding a linga, while rest of her arms are mutilated and worn out. However, it is also difficult to date the sculpture. Since this image has came from Archaeological deposit of Historic period II and III and the sculpture does not have much of ornamentation and the dhoti worn by the goddess is quite transparent possibly indicates towards the date of Circa 8th century A.D.
Mahisasuramardini:

The Sāmkara regards her as a form of Parvati. In the Mahabharata and Nirivansa, she is referred to as the sister of Kṛṣṇa and the daughter of Yashoda. In the Malvya-Purāṇa, she is described as being born out of the union of three goddesses, while as the Markandeya Purāṇa says, she is made up of the essence of all the gods.

Four images of Mahisasuramardini were noted in the district and are described below:

A very interesting image of Mahisasuramardini was seen in a niche around the courtyard wall of Dwarkadish temple at Dwarka (Taluka Okhamandal). The four-armed image (Fig.E.1:56) depicted in partyalidhāsana. Her right leg is placed forcefully on the back of a buffalo and violently thrusts the trisula in the back of the buffalo demon. Rest of the three hands are mutilated. She wears a mukuta, a set of beaded necklace, which passes between her breast. A circular kundalas adorn her ears. Prof. Sankalia and Shri Namanvat has dated it to 8th century A.D., mainly on stylistic grounds.

A three-dimensional image (Fig.E.1:58 and 59) of Mahisasuramardini from Dwarka is in the possession of Shri S.N. Cheya, a resident of this town. This is small headless schist stone image, measuring 23 x 8 cms. Unfortunately the three arms of the four-armed goddess are mutilated. Here also the goddess is depicted in partyalidhāsana. She carries a trisula in her lower right hand of which only the shaft portion is preserved. Her right leg is
placed forcefully on the back of the buffalo demon, which is also badly mutilated. The goddess wears a set of necklaces, armlets, and kat imekhalā. Stylistically this image can be ascribed to Circa 9th century A.D.

A image of four-armed Mahisasura-mardini was seen at Namanasa village (Taluka Kalyanpur), a little distance removed from the early historic site. The goddess is depicted in partyālidhāsana and carries sword, Ghanta in upper right and left hands (Fig. E.1:60). Her lower left hand is employed in catching the head of the demon while the fourth hand is shown thrusting violently the trisul in the demons chest, who is issued out in human form the animal one. Her right leg is placed forcefully on the back of the buffalo. Lion, the vehicle of the goddess is also seen attacking on the buffalo demon from the back. The deity is decorated with ornate well-dressed jatāmukta, circular ear-rings, bracelets and armlets. The image, though highly worn out and partly mutilated revealed original beauty of the sculpture and realistic depiction, executed by the artist. Stylistically it may be assigned to Circa 12th century A.D.

Another similar image (Fig. E.1:64) of Mahisasura-mardini was seen at Kalyanpur (Taluka Okhamandal). It is similar to the above mentioned image in all respects and can be dated to the same period. However, the image is covered with thick cover of sindura and measures 40 x 20 cms.
In an interesting eighteen-armed image of Mahisasuramardini from Ghumli (Fig.B.1:62) is now preserved in Jamnagar Museum. The image depicted in pratȳalīdhaśana and carries gada, sword, lotus and trisula in her right hands. The attributes held in other five hands could not be identified, because of its mutilated condition. While, the attributes of left hand are khaṭa, bāna, damaru, khetaska, ghanta and one of her hand is employed in catching the demon. The attributes held in other left hands could not be identified. Her right leg is placed forcefully on the back of the buffalo and goddess thrusts her trisula into the kneeling buffalo. Lion, the vehicle of the goddess is also seen attacking from the back. The god is decorated with long beaded mala, which comes up to the waist of the goddess. The breast and face of the image is mutilated. This is adorned with beautiful Jatamukta. Stylistically the image can dated to Circa 9th century A.D.

Sri or Laks̄mi:

Sri or Laks̄mi is the goddess of wealth and prosperity. She appears alone or with Viṣṇu. When she appears herself she may be called either Sri or Laks̄mi. However, it is difficult to understand why sculptures of Laks̄mi and Sri are differently portrayed though they are one. The Abhilahitartha Chintamani, she is mentioned seated on lotus with her two hand carrying abhisha and lotus. While Samarangana Sutradhara mentions her four-handed. Moreover, she is invariably mentioned as shown with elephants bathing her with pitchers.
A beautiful sculpture of Sri from Ghuaali (Fig. E.1:68) now in Jamnagar Museum represents the goddess seated on a pedestal. Below the pedestal two lions are shown seated in the opposite direction. The upper right and left hands are mutilated, while the attributes held in lower right and left hands could not be identified on account of their worn out condition. The goddess is flanked on either side by elephants, which are shown bathing her with pitchers. The elephants employed in the bathing of the goddess are also carved over the lotus pedestals. Just below the two elephants, two female chauri-bearers standing in tridhanga pose with their right hand rested on the bent right knee. The goddess is decorated with beautiful mukuta, long circular kundalas, which toucher the shoulders of the goddess. Besides, a long beaded ekavali adorn the goddess, which comes down between her breast and takes a left turn near the abdomen. Stylistically this image can be ascribed to 9th century A.D.

Another life-size image of Sri (Fig.E.1:69) is from Bhangol and is now preserved in Jamnagar Museum. Here, goddess is shown seated on a raised pedestal with her legs fairly stretched apart. She carries Srilala (?) in her left hand while the right hand holds the lotus. She is also flanked on either sides by a pair of elephants, which are carved out on the full blown lotus pedestals. The pitchers held by these elephants are shown in a row just above the head of the goddess and represents the bathing scene. Unfortunately, the image is highly worn out and does not preserve any noteworthy ornamentation. Stylistically, the image
can be ascribed to Circa 10th century A.D. and seems to have
carved in accordance with Samarangana-sutradya.

A very interesting image of Lakṣmī was found on the Jagatī
do Navaḷakha-temple at Ghamli (Fig.5.1:66). Here the goddess is
shorn seated in ardhparyānakāṣaṇa on a raised pedestal. She
carries akṣamala, lotus, lotus and kamandalu in her hands, a pir
pradikṣiṇī order. She wears karanda-mukuta, circular ear-rings,
light and long ekavāli, which passes over her breast. She is
further embellished with amlets, anklets and bracelets. Though
worn out, the image still preserves the idiom of 12th century
A.D. sculptures. A similar image of Lakṣmī has been found from
Siddhapur in Mahasana district.53

**Shitalā**

In medieval period worship of Shitaladāvi was quite popular
in Gujarat and she is considered as the goddess of healing some
disease. Special temples are sometimes constructed for the god-
dess. Skandapurāṇa mentions her as nude goddess riding on ass
and carrying wanning basket, broom and kalasa in her hands. But
there is no mention of this goddess in Puramandana. Images of
this goddess are found from Modhora and many other places from
North Gujarat.59

An interesting image of goddess Shitalā (Fig.5.1:66) was
found on the western side of the Jagatī of Navaḷakha-temple at
Ghamli. She is shown riding on an ass with wanning basket over
the head, which she is holding by the two hands. Unfortunately
this sculpture is considerably worn out and thus present problems in identification of other attributes. Since this is coeval with the 12th century temple, it should also be placed in this period only.

Images of Mātrikās:

The genesis of worship of mother-goddesses can be traced to the remote past. This cult was existing in India in some form or the other. The earliest depiction of the group of Mātrikās (Divine mothers) in Indian sculptures may be pushed back safely to the Kusāna period. A number of stone plaques of the contemporary Kusāna and Māthura art, are the valuable relics in this connection. Some scholars try to look for the Mātrikā representation right from the Indus Valley culture. But it seems that this cult was much more popular in the Gupta and in subsequent periods.

Usually, they are carved in group and are occasionally associated with child, representing the motherly aspect. However, they are also represented separately with or without association of child. Few individual images of Mātrikā were noted in the district and all of them are not associated with child.

Varāhī:

The goddess Varāhī seated on a raised pedestal in ardha-pratyākhya-asana was found at the Jagatī of Navalakha temple at Ghumli (Fig.4.1:67). She carries a gadā, cakra in her upper right and left hands. The lower right hand is in vardhānesta, while lower left hand is broken. Though the image is highly worn out, it
preserves the features of boar face, making the identification possible. The details of the ornamentation is not visible on account of its worn out condition. Since this is coeval with the Jagati of Navalakha temple it may belong to the 12th century A.D.

Vaishnavi:

A standing image of four-armed Vaishnavi was found near the Navalakha temple compound at Ghumli (Fig. E.1:68). Goddess shown in standing in tribhanga posture carries cakra, gada, sankhel in upper right and left and lower left hands respectively. The fourth hand is mutilated. She is adorned with traditional ornamentation. On the right hand side, she is flanked by a female deity standing in tribhanga pose. Stylistically, the image can be dated to Circa 12th century A.D.

Another image of standing Vaishnavi was seen at Dwarka (Taluka Okhemandal) at Rukmini temple (Fig. E.1:69). Here the goddess is shown standing in samabhanga pose. The lower two arms and the portion below the waist is mutilated and missing. She carries gada and chakra on the upper right and left hands. An anthropomorphic form of Garuda is seen on the left side of the goddess. She wears a kiritmukta, beaded mala, which hangs between her breast. This image can also be dated to Circa 12th century A.D. mainly on stylistic grounds.

Another interesting image of Vaishnavi was seen at the Jagati of Navalakha temple at Ghumli (Fig. E.1:70). She is seated on a raised pedestal in ardha-paryankasana like rest of the images.
carved on the Jagdātī. She carries gadā, chakra and kamandalā in upper right and left and lower left hands. The attribute held in lower right hand is worn out. She wears traditional ornamentation. Since this is coeval with the Jagdātī of Navālahā temple it can also be dated to Circa 12th century A.D.

**Brahmani:**

Goddess Brahmani (Fig.9.1:71) depicted in the western wall of Jagdātī at Navālahā is very interesting and is the only specimen of this found from the district. Here goddess is shown sitting on raised pedestal in ardhparyāṅkārasana. She carries pustaka, surk and kamandala in upper right, upper left and lower left hands. While the attribute held in lower left hand could not be identified because of its worn out condition. The sculpture is partly worn out but the miniature figure of goose on the left side makes the identification certain. She wears usual ornaments. Since this is coeval with the Navālahā temple, it can be also dated to Circa 12th century A.D.

**Chāmunda:**

Three images of this goddess were found from Chumli area. Both seated as well as standing varieties were found and are discussed below:

**Standing Image:**

An interesting image of Chāmunda was seen at the compound of the Chawkidar of State archaeology department. Here the lower portion of the goddess is broken and missing, only the torso
portion of the image is preserved. The goddess carved in limestone is in very bold relief (Fig. E.1:73: Size: 67 x 52 cms). This skeleton goddess wears beautiful ornate  
Jaṭā-mukta, two string beaded necklace, long circular kundalas, which touches the shoulder.

The breast of the goddess is sagging as per rules and looks exceedingly terrifying because of the facial expression. She holds snake in her upper right and left hands, the right holds the tail and left is seen near the probasis. The lower two hands are sadly missing, while the other two holds damru and trisula. Stylistically this image can be dated to 11th/12th century A.D. A similar image of Chāmunda has been reported from Prabhas Patan.

Another interesting image of Chāmunda in standing variety is from the compound of Navalakha temple (Fig. E.1:73). Here the goddess stands in tribhanga. The entire body is carved as skeleton deity with sagging breast and bulging eyes. The goddess is four-armed and carries shield, khatvāṅga and damru in her lower right, upper right and upper left hands. The goddess is shown wearing Karundanakta. Most of the the ornamentation cannot be visualised on account of its worn out condition.

Another interesting image from Ghumli of this group is seated variety was found from the Jagatī of Navalakha temple. Here, the goddess (Fig. E.1:73) is shown seated in ardhparyankaśana on a raised seat. However, the legs and the two of her hands are mutilated. The upper two hands of the goddess holds khatvāṅga, and trisula, while the upper right hand is also in suchi mudrā. The
representation of goddess as a skeleton deity with sagging breast makes the identification certain. Since this sculpture is also coeval with the famous Navalsakha temple, it can be also dated to Circa 12th century A.D.

**JAIN IMAGES**

Jainism is a living faith in India having an unbroken tradition from at least, the time of Mahavira in the sixth century B.C. During the last 2500 years it was spread over almost all parts of India. The Jain community has lavishly spent over erecting magnificent shrines and dedicating images carved in stone or cast in metal. And hence Jain antiquity have been found scattered extensively all over the country. Jamnagar district is not an exception to this.

Only stone images have been discovered from Ghumli, Vasal of the district.

**Images of Pārśvanātha:**

Burgess, while exploring the Ghumli area had noted a image of Pārśvanātha⁵⁰ (Fig.E.1:75) in ruins of Vanavasi Jain temple. It is carved in hard yellowish stone of great specific gravity. It is about 120 cms in height. The god is shown standing in sambhanga pose flanked by a male deity on the right side and female deity on the left side. The image can be dated to C.12th century A.D. mainly on stylistic grounds.

Another marble niche (Fig.E.1:76) is from Vasal, now preserved in Jamnagar museum. The central deity which is now missing must
have been a image of Parsvanatha as the seven-headed snake is on the top arch, as snake is a cognizance with Parsvanatha images. On the lower freeze two elephants, two vayal, and unidentified goddess, Ganese and dammachakra flanked by deer is carved. The right hand side image is of the chauri-bearer standing in tribhanga pose.

This image is inscribed at the base, in Sanskrit and reads Samvat 1257. Thus the sculpture can be dated to 13th century A.D.

**Unidentified Jain Image:**

A stone image (Fig.E.1:73) was found from Ghumli and now preserved in Jamnagar Museum represents a Tirthanaker. Here he shown seated in padmasana. There is Srivasta mark on his chest. He is flanked on either side by Chamardhari. Stylistically this image can be dated to Circa 12th century A.D.

**Memorial Stones**

Memorial stones or hero stones, locally known as Paliya or Khambhis, are generally erected in memory of those dead of violence, of martyrs and persons eminent for their holiness.

Large number of paliyas were noted from the district but the only one which falls in the time period of present theory is from Ghumli. This memorial stone (Fig.E.1:73) depicts the warrior holding a shield and sword and dated to Samvat 1118, corresponding to 1062 A.D.
During exploration of Sharana-II, a stone sculpture of a male head was recovered (Fig. E.1:73). This is a very small image without any decorations. Its long half closed eyes possibly indicate a time period of 8th/9th century A.D.
1. Ansari, Z.D., and Mate, M.S.; Excavation at Dwarka, p. 33, Deccan College Building Centenary and Silver Jubilee Series, 44, Deccan College Postgraduate and Research Institute, Pune.


3. Ibid.


6. Mehta, P.N.; and Shah Priyabala; Saurashtra-nam Katalanka Pracina-anano, Vak. - the official bulletin of the University of Saurashtra, Rajkot.


10. Ibid., p. 425.
12. Ibid.
14. Ibid.
15. Narayani and Dhaney; on cit, p.57.
16. Ibid, p.66
17. Ibid, p.51
18. Ibid, p.47.
19. Ibid, p.45
20. Ibid, p.62
21. Ibid, p.63
22. Ibid, p.61
23. Ibid, p.64
24. Ibid, p.51
25. Ibid, p.60
26. Ibid, p.65
27. Burgess, on cit, p.131
28. Ibid.
29. Subrahmanyan, on cit, p.428
30. Burgess, on cit, p.136
and Jagatpati Joshi has recently found some linga-like clay objects from Surkotada (Kutch). See, Jagatpati Joshi, *Explorations in Kutch and Excavation At Surkotada (Kutch)*, Journal of the Oriental Institute, Baroda, Vol.XXII, p.133.


35. Agrawala, V.S.; *Indian Art*, part 1, p.120
37. Parekh, *op.cit*, p.121.
38. *Matsya Purana*, 179.38; 259.11 and Chapters 139-141.
41. Subrahmanya, *op.cit*, p.428
42. Ansari and Mote; *op.cit*, p.25
44. Benerjee, J.N.; *The Development of Hindu Iconography*, p.549.
45. Rupavatana, 4.6, 35.
47. Parekh; *op.cit*, p.392

49. Shah, U.P.; Sculptures From Shamshali and Pada, p.77, Fig.53, Baroda, 1960.


51. Subrahmanyan, *op.cit.*, p.431

52. Ansari and Mate; *op.cit.*, p.25


54. Ibid.


57. Ansari and Mate; *op.cit.*, p.25.


59. Ibid.