CHAPTER IV

Archaeological Remains from the Baroda, Broach and Surat Districts.

I

Prehistoric Period.
Stratigraphic position.

The palaeolithic tools have been recovered from the cliffs of the rivers Narmada, Mahi, Orsang and Karjan. We have already discussed the sections on these rivers at Nadgam, Partappura, Kanora, Bhadarpur and Ramgadh.

From these sections, it is clear, that, the palaeolithic tools are discovered from the basal gravels; but, from the upper alluvium, no tool have been noted so far. The detailed study of the cliff sections in Gujarat has shown two phases of aggradation separated by a wet phase. The tools under consideration were discovered from the deposits which are laid down before; and, possibly, during the early phase of the first dry period; when, the rivers began to aggrade. The tools generally show types varying from a chopper-unifacial as well as bifacial; Abbevelian and Early and Middle Acheulian. But this typological distinction is not supported by stratigraphy; since, they occur together.

1 Supra, p. 168 n.1
2 Supra, p. 96 n.1
3 Ibid.
4 Supra, p. 26 n.3
5 Supra. p. 165 n.6
6 Zeuner, F.E., Stone Age and Pliocene Chronology in Gujarat, pp. 42-44.
Typology.

Typologically the tools can be sub-divided in various types; but they cannot stratigraphically be distinguished. These tools fall in two main divisions: (1) the pebble and (2) the flake tools. Handaxes and cleavers are made of pebbles and flakes; hence the classification of these tools as in Western Europe does not hold good for this area. When the original pebble or nodule is worked for using as a tool, the core tools develop, whereas when the flake is worked upon for making a tool out of it, the resultant implement is the flake tool. During the process of manufacturing these tools by using a stone hammer or by striking against an immovable stone, a variety of flakes come off as waste product of the process. Occasionally these flakes are also used as tools.

They further show two varieties of flaking; direct percussion and controlled, resolved or step flaking. In the former variety large flakes are taken out from the tool, and the resultant cutting edge is rather rough. In the latter variety, small flakes are taken out by indirect percussion, or by the use of a striker of some resilient material. In this case the flakes are small and the negative scars are more diffused hence the tool receives more or less even, sharp cutting edge.

1 Flint Implements, p.30.
These tools can be classified into the following types (Fig. 4.1):

1. Handaxes,
2. Cleavers,
3. Discoids,

**Handaxes**

They are generally pebble tools with rough pear or oval shape. Two types of handaxes can be distinguished.

One of them is generally pebble tool with large cortex at its butt end. The edge of this tool develops due to direct percussion, and alternate flaking, so that deep negative scars are seen on both sides of it. This process leads to the development of zig-zag cutting edge and rather irregular outline, which is found so commonly in this variety. This technique shows close affinities with the Abbevillian tools, from Western Europe.

The other type, also made on pebble, shows more or less straight edge. This edge comes due to the use of the hammer of some resilient material like wood or bone. Here the mechanical force is evenly distributed; and the stone breaks in small flakes, leaving shallow and diffused scars; and gives the tool a sharp straight cutting edge. These tools generally do not

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2. Ibid., p. 317
3. Ibid., pp. 44-46.
4. Ibid., p. 46.
show any cortex, but are trimmed all around. This technique has close affinities to that known as Acheulian.

In Gujarat both the varieties are found in association. But in other parts of India, specially Madras, the former seems to be slightly earlier.

How these tools were used is a matter of guess work. Probably they might have been used with or without a handle for many purposes, such as, cutting, chopping, digging etc.

**Cleavers.**

These are the tools with a broad cutting edge developed by the intersection of large flake scars. Only three varieties of this tool have so far been noted in this area. They are (1) Triangular, (2) U-shaped and (3) with Oblique cutting edge. In these first two varieties the cutting edge is at right angles to the major axis; whereas in the third variety, the cutting edge is at an angle with the major axis.

**Discoids**

These are circular stone tools with working edge around. They might have been used for cutting or scraping.

**Choppers**

The choppers have the cutting edge parallel to the main axis, and flat bottom. These tools are manufactured from pebbles with flat bottom or from split pebbles. They are characterised by steep upward flaking from one edge. Besides these unifacial choppers we have bi-facial tools showing
flaking from both the faces, resulting in zig-zag edge. Sankalia has classified them into a variety of types based on the shape.

Besides these tools numerous flakes of various shapes and sizes, that come off in the process of manufacture as explained above, are also discovered.

Upto this time no animal and human remains have been recovered from the contemporary gravels in this region. The distribution of these artefacts suggest that man was living in open camp sites on the bank of the rivers. No other remains of these hunters and food-gatherers have so far been discovered from this area.

II

Microlithic Industry.

Stratigraphy.

In the next phase Microliths are discovered from the top of the river cliffs or from the top of the dunes in the interior. This position suggests a wide time gap between the paleolithic and microlithic industries. This culture is generally found in isolation; hence it is difficult to determine its date. The excavations at Baroda, and Timbarva suggests that the culture is earlier than the early historic.

1 Ibid., p.44 ff.
is earlier than the early historic I. The excavations at Rangpur in Saurashtra have shown that this culture is earlier than the "Harappan culture" of Rangpur and Lothal, because, at the former site, below the base of the "Harappan culture", geometric microliths were obtained. This suggests that the microlithic culture of this region is earlier than the first millennium B.C. In the present stage of our knowledge, the beginnings and end of this culture and the succeeding one cannot be exactly known.

This second stage of the prehistoric period\(^1\) is marked by the small tools made of fine-grained semi-precious stones such as, agate, chert, chalcedony, carnelian, quartz, etc. The nodules of these stones occur as pebbles in the gravel conglomerates of the Eocene period or in the veins seen in some of the rocks of this region.

**Typology.**

These tools can be sub-divided in three main divisions. These are (1) retouched implements, (2) cores, and (3) flakes.

The microlithic implements show retouch on them. In the case of lunates, triangles and other implements; the retouch is used to blunt the side, to make the tool suitable for hafting; and protect the haft from splitting. In the case of scrapers and points, the retouch helps to make the cutting

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\(^1\) For the description of sites see Chapter II, their distribution is shown in figs. 2, 1, 2.2, 2.22, 2.37.
edge sharp. These tools vary in their shape and size and are named after their shape or probable function.¹ The following varieties of these tools have so far been noted in this area.

**Lunate or Crescent**

It is a small crescentic tool blunted either along the arc or along the chord. A majority of this type is blunted along the arc.

**Triangle**

This triangular tools has the broadest side as the cutting edge, while the two smaller sides are blunted by steep retouch. These two sides may be of equal or unequal length.

**Trapeze**

Out of the two parallel sides, one of them is the cutting edge, and the other sides are blunted by steep retouch. Occasionally one comes across, in this variety, two parallel sides that are not retouched. The transverses of the trapeze are invariably blunted.

**Blades**

Blades are manufactured from long or short parallel-sided flakes. Their back is blunted by steep retouch.

¹ Typology is based on Clarke, J.D.C., *The Mesolithic Age in Britain.*
Sometimes, one side of the blade is obliquely blunted like the blade of a penknife; hence they are known as penknife blades. Some blades show "evidence of deliberate notching at one end, which is probably for hafting at that end in wood or some other material if not used free in hand"; hence they may be called the notched blades.

**Point**

This tool has a point secured by secondary working on both sides. Sometimes short pointed flakes are obliquely blunted up to the tip to give a sharp point.

**Micro-burin**

A variety of point is known as 'Micro-burin'. The working end of it is secured by removing a flake by vertical blow parallel to the major axis the flake. Whether this was a regular tool or the by-product of the manufacture of trapeze or lunate is uncertain. It is formed by the removal of the main flake by twisting and snapping it, to detach the tool from it. In the process a flake parallel to the major axis, comes off; and the micro-burin is developed. Exact fitting of the retouched side of trapeze and micro-burin have been demonstrated which strongly support the surmise, that micro-burin is a byproduct of the industry.

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1 Subba Rao, *op. cit.*, p. 54.

2 Clarke, *op. cit.*, Appendix 1, p. 97 ff.
Scrapers

Scrapers are small tools having fine retouch to sharpen the scraping edge. They are sub-divided into various types according to the position of the scraping side. The following varieties of scrapers occur.

**Side-Scrapers:**

When the scraping edge is parallel to the major axis of the tool, it is known as side-scraper.

**End Scrapers:**

When the scraping edge is perpendicular to the major axis or parallel to the minor axis, it is known as the end scrapers. Generally the scraping edge in these tools is opposite the bulbular end, which is thick and useful for handling.

**Discoid Scraper:**

When the scraping edge is seen all round the periphery of the tool, it is known as the discoid scraper.

**Oblique Scraper:**

These are characterised by the presence of a flat base formed by the removal of a single flake, and the scraping edge is found on the periphery.

**Core Scrapers:**

When the cores are used as scrapers, they are known as core scrapers.
Cores (Fig. 4.2).

On the nodules the platform is prepared by taking off a few flakes from the periphery. This platform is used for the punch to rest, in the process of taking out flakes. After the flakes are removed from all around the nodule, the residue of the nodule, or the core gives fluted appearance. Three cores found from Gora and Raval show the evidence of cross flaking, whereas one from Karnali shows flakes taken from two sides from a single platform.

These cores, which are one of the waste products of the process of manufacture, are occasionally used as scrapers, "Because a number of them have very sharp edges formed by the intersection of two very well worked surfaces." (Fig. 4.2).

Flakes.

Flakes taken out from cores vary in shape and sizes. Many irregular flakes are useless as they do not serve any purpose in making the tools.

Mace-heads (Fig. 4.3)

In the excavations of Sankalia, a single mace-head was discovered at Langhanaj. We have a similar association in Bombay, as a result of Todd's investigations. Hence it is

1 Subba Rao, op.cit., p.57.
2 Ibid.
possible that the mace-heads found on the surface may go with this microlithic industry.

Three mace heads have been discovered from this area. They are oval or rectangular. The centre of these mace-heads is perforated. The perforation is carried out from both the sides so that the middle of the hole is of smaller diameter and produce an hour-glass shaped outline.

The thumb-stone noted by Bruce foote may also belong to this period.¹ (Fig. 4.2/3).

III

Pottery

Fortunately the studies of the pottery of the Baroda, Broach and Surat districts have much advanced due to the recent excavations. The discussion here is mainly based on the excavations conducted at Akota, Baroda, Timbarva, Variav and Amrapura.

Prehistoric Pottery.

In the microlithic period, potsherds are found from the upper three feet.² The pottery of this phase is much fragmentary. Some of it is apparently hand-made,³ and had a blackish core.

¹ Foote, IPPR., p.137.
³ Ibid.
As no larger pieces were found, nothing can be said about the shapes of the pots used in this period.

**Pottery of Early Historic Period I.**

The only evidence of the pottery of this period was obtained from the excavations at Timbarva. The characteristic pottery of this period is the N.B.P., Red-and-black-ware, red-burnished-ware, plain-red-ware, and plain-black-ware. No painted wares have so far been recovered from this period.

**The N.B.P. Ware.**

It is a well-fired pottery with a grey core of finely levigated clay. The brilliant polished slip is the characteristic of this ware. It varies in colour from a golden yellow to steel blue and black. This colour is due to the presence of iron and copper salts in the slip.\(^1\) It appears that the focus of this pottery was the Gangetic basin with possibly the sites like Kausambi, Vaisali, Rajgir and Patna as the centres of manufacture. From these sites the pottery spread over many parts of north and south India.\(^2\)

Only six sherds of the N.B.P. ware have so far been recovered from Timbarva (Fig.4.4). They have brilliant black polish and core varying in grey shades. Only two pieces suggest that they were the fragments of bowls with straight and slightly incurved rims.

\(^1\) Information kindly supplied by M.G.Dikshit, of the Saugar University.

\(^2\) Mehta, R.N., *Excavations at Timbarva*, Fig.1.
Red-and-Black Ware (Fig. 4.5)

This red-and-black ware was described loosely as 'Megalithic pottery' because in South India, it occurs in Megaliths. The recent study, however, has shown that it is fairly widespread and occurs in Gujarat, Maharashtra, Malwa and Rajasthan and Orissa where it has been discovered from habitation areas. Stratigraphic studies at Timbarva, Somnath, Maheshwar and other sites have shown that this ware could be ascribed to the first millennium before Christ.

This widespread pottery is characterised by the inverted firing technique, so that the rim remains black and other parts turn into red of varying tones. A similar technique, but chronologically very early occurs in Western Asia and Egypt, where it is described as 'Black-topped ware'.¹ A detailed study of the forms, fabrics and decoration by B. Subba Rao has shown that the pottery is fairly homogeneous in fabric, and certain forms.²

In Baroda, Broach and Surat districts the ware shows black rims and completely black forms. It has thin slip which is burnished, possibly by the use of stone or seed burnishers.³ This wheel made pottery has porous, gritty, ill-fired, smoky core.

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¹ Subba Rao, B., The Personality of India, p. 74 ff.
² Ibid.
³ The vessels are burnished today by mechanical friction by means of a large string of seeds of Kachaka (Caesalpinia bonducella) or by beads of agate. It is possible that one of this method might have been used by these potters for burnishing.
The chief shapes in this ware are as follows:

(1) Small bowls with flat base, straight, slightly incurved plain, beaded or beaked rim. Occasionally excurved rims are also found. Some bowls are decorated with incised horizontal lines below the rim or on the belly.

(2) Dishes with incurved or excurved rims, straight sides, flat or sagger base and occasionally with carination on the belly. These are shallow objects with diameter larger than that of the first variety. ¹

(3) Pots are with short necks and beaded or beaked flared rims. Unfortunately no complete pot is discovered so far, so nothing can be known about the lower part of these pots.

Plain and Burnished-Red-Wares. (Fig. 4.6E, 4.47)

In this variety red wares either without any slip or with burnished slip varying in tone from pale yellowish to lacquer red shades occur. These wares have a long life, and specially those without any slip are found from the layers of succeeding periods. This wheel-made pottery has well-fired, gritty, porous core.

1 Bowls and dish forms have intermediate overlapping types which make a strict classification difficult. These terms are more or less equivalent to the Gujarati terms, Kodiya, Vadako and Thali.
The following shapes are noted in these varieties:

1. **Bowls**: These are sufficiently deep and vary in sizes. They are either rimless with flat base or show considerable variations in the rims. Incurved and excurred beaded and beaked rims are found in these bowls. The body is straight or with light curve or is sharply carinated.

2. **Dishes** are shallow vessels with comparatively larger diameters. They also show much variation in their rims. Their base is either flat or saggered.

3. **Pots**: The upper parts of a large number of pots of various sizes have been recovered in this variety. They show wide range in rim-shapes, which are generally excurred, and show beading or beaking. The neck is occasionally decorated with incised lines. The lower part of most of them is missing, but when found, it shows either carinated or rounded belly.

**Black Wares.**

The black wares without any slip or burnish are rather rare in this period. Only one bowl with incurved rim, flanged sides; and smoky, porous core have been discovered. Besides this cylindrical, hollow objects, and some objects resembling half cut husks of a mango-stone are found.

**Pottery of Early Historic Period II.**

Except the red wares, the earlier pottery types are
not found in this period. It is marked by the crude-red-and-black-ware, polished-red-ware, burnished-red-ware, burnished-black-ware, painted-pottery, mica-dusted-ware, stamped-wares and glazed pottery.

Crude Red-and-Black Ware (Fig.4.7)

This is a characteristic pottery, with the outside of brown or light red colour and inside of black colour. It differs from the earlier red-and-black ware in the following points:-

1. It is thicker than the earlier type.
2. It is coarser in comparison to the earlier variety.
3. The variety is not so well burnished as the early type.
4. This ware has no slip, whereas the earlier type has thin burnished slip.

This thick gritty ware is not well-fired; and it seems to be a wider variant form of the Red-and-Black ware. This pottery has quite a wide distribution in time in Gujarat. It occurs at Lothal, Rangpur, Somnath and other sites. The characteristic shapes in this ware are the small pots and dishes. The following varieties in these pots have been noticed so far:-

1 Subba Rao, B., Baroda Through The Ages, pp.35-36
(1) A pot with round belly and lower part and flat excurred beaded rim.

(2) A pot similar to 1, but with a ledge on the belly. Occasionally this ledge is decorated with incised dots.

(3) Pear-shaped pot with flat excurred rim.

(4) The dishes have incurved rim and are found with or without a carination on the shoulder.

Red-Polished-Ware (Fig. 4.8)

This is another characteristic ware of the early historic period II. It has finely lavigated evenly fired, smooth core. The slip of this ware varies from light brown to fine red colour.\(^1\)

The chief shapes noted in this ware are as follows:

(1) Sprinklers with large neck. The shape of the lower portion of this variety is not found from this area. It may roughly be pear-shaped as can be judged from similar vessel found from Kolhapur. The neck shows a number of varieties. Some of them have flat top, while the others have a nipple. Occasionally a hole runs through the body of the neck. Its function is to control the flow of liquid.

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(2) Small pots with either beaked or beaded rim.

(3) Small rimless dish.

This polished-red-ware has close affinity with the Roman-Samian-Ware, in the technical details of levigation, burning, slip, etc. Many Indian shapes, however, point out that they might have been manufactured locally in India, suggesting that the technique was known in this country.

**Burnished-Red and Burnished-Black-Ware.**¹ (Figs. 4.9 & 4.10)

A large number of fragments of burnished-red-ware have been recovered from this period. They have fine burnished red slip, and well-fired gritty core, which is much thinner than that of the crude-red-and-black wares. Occasionally the core of this ware is smoky.

Pots with beaded or beaked rims are the characteristic shapes noted in this country.

Black burnished ware is also quite common in this period. Pots, rimless bowls, and dishes are found in this variety.

**Plain-Red-Ware** (Fig. 4.9)

This is red ware without any slip. The characteristic shapes in this ware are as follows:

(1) Small bowls with flat pointed base and bevelled

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¹ Ibid., p.37 ff.
rim. All along the body are the grooves due to the operation of the fingers (Fig. 4.9/1.5).

(2) Pots, pear-shaped forms are found in this variety (Fig. 4.9/6).

(3) Large storage jars (Fig. 4.9/20).

Stamped and Decorated Wares (Fig.4.11)

The stamped variety is represented by a few sherds. The designs of animals such as lions, swans and fish and floral patterns are seen on this red slipped ware with smoky, gritty core. The other decorations are effected by finger tipped designs; and incised circles and dots. The latter is seen on the ledge of crude-red-and-black wares referred to above. A pot with red slip has incised decoration of crescentic marks and semicircular loops, is also found from the layers of this period.

Painted Ware.\(^1\)

The tradition of painted ware is rather meagre in this area. A few sherds however, of red slipped ware with horizontal bands in black and white have been noted so far.

Glazed Ware.\(^2\)

It is represented in this area by only one sherd excavated from Akota. It has fine greenish golden glaze which flakes

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1 Ibid.
off from the buff body of gritty fabric. Similar glazed pottery, was recovered from the excavations at Amreli. This ware is still not very well studied as such nothing more is known about it. Possibly they might have been adopted in India, following the Parthian or Sassanian traditions.

Pottery of the Mediaeval Period I.

During this period, the polished-red-ware and the crude-red-and-black ware totally disappear. The complete mica dusted wares also diminish. New pottery types, such as the painted pottery, the burnished red-and-black ware, make their appearance. The burnished-red-ware, the burnished-black-ware and the technique of mica dusting also continue in this period. Now the burnished-black-ware is found in comparatively larger quantities; and there are distinct mediaeval shapes in it.

Mediaeval Painted Ware ¹ (Fig. 4.12)

It is a red ware, with gritty, unevenly fired core and burnished red slip. This ware has bands of white colour on which designs in the black is painted. This black is a fugitive dye which leaves no trace after washing, brushing or even rubbing strongly with fingers. The vessels on which these paints are applied are small pots either with or without spouts. Generally the upper part of these pots are painted. Occasionally parts of the pot between the painted bands are dusted with mica.

¹ Ibid., p.50. Mehta, op.cit., p.10.
This very important pottery is difficult to identify on the surface because of the fugitive nature of the colours. Therefore this ware can generally be noted in the excavations. Without the paint it falls into the category of red-burnished ware.

**Burnished-Red and Burnished-Black-Ware** (Figs. 4, 13, 14, 15, 16)

The earlier tradition of burnished wares continue during this period. The following shapes are noted in these wares:

1. Pots are seen in a large number.
2. Small spouted vessels with beaded rim, a carination on the belly.
3. Bell-shaped lids with variety of top moulding occur in a large number in the burnished black ware.
4. Dishes with incurved beaded rim and flanged sides.
5. Small bowls with pointed base.
6. Curious funnel-shaped objects with a hole in its flat base.

**Mediaeval Red-and-Black-Ware.**

The mediaeval red and black ware differs from the red-and-black wares of the earlier periods in the following points. These wares have black interior and red exterior. The rims also

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1. Ibid., pp. 41-44.
2. The vessels known as Ghāḍā, Ḍhālā and Handlī known in Gujarati are noted in this variety.
3. Ibid., pp. 41-44.
are red. The internal black colour might be due to the presence of some reducing agent in the pot, hence they are quite different from earlier wares, fixed in an inverted position in the kiln.

(1) It has fine burnished, red slip which is characteristic of this period.

(2) It is much thinner and better made than that of the early historic period II.

(3) The shapes in this ware are different from those of the earlier period.

The most common shape is a small pot with beaded rim. Spouted varieties and small bowls also occur in this fabric. Sometimes these pots are decorated with obliquely incised lines on the belly (Fig. 4.11).

Plain-Red-Wares.¹

The plain-red-wares without any slip also occur in this period. Small bowls with pointed base, large storage jars, etc. are manufactured in this variety. (Fig. 4.14/21, 22, 27, 29; & Fig. 15/5, 7, 10, 14, 15, 19).

Pottery of Mediaeval Period II.

The pottery of the mediaeval period I continues without the change in the fabrics or shapes. The only new addition to the ceramics of this period is the Muslim glazed ware.² This

¹ Ibid.
² Ibid., p.102, Mehta, op. cit., p.102.
is plain pottery with glass glaze on the interior of the pots. The characteristic vessels in this ware are rimless bowls with disc base and dishes with flat or excurved rims, and dishes.

IV

Terracotta objects.

Inspite of the fact that various terracotta objects such as figurines, cones, beads, toys, etc. are found from this region from the historic period, they are very rare in this area as compared to the Gangetic valley sites like Kausambi, Ahichchatra, etc. The objects discussed here are mostly obtained from the various excavations. A few surface finds that are noticed here, are ascribed to various periods on stylistic ground.

Terracotta objects in the Early Historic Period I.

During this period, beads, figurines, flesh rubbers, cones,1 etc. were obtained from the deposit of this period. The beads are separately treated in Section X of this chapter.

Figurines (Fig. 4.18).

Only two specimen of figurines of this period have been recovered from the excavations at Timbarva.

One of them is a red figure with semi-rectangular lower part, compressed thin waist and well set breasts. The right

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hand of this figure is broken, whereas the left hand suggests that only the upper arm of this figurine was manufactured.

The other figure also shows similar tendencies of arms and breasts, but the lower part of this figure is rounded, so that it appears like a fiddle.

Unfortunately the heads of both these figures are missing, so nothing can be known about their treatment. These figures has strong affinity to those found from Ahichhatra in the stratum VIII: C. 300-200 B.C. 1

**Flesh rubbers** (Fig. 4.18)

Besides these figurines, flesh rubbers, were also found from the deposit of this period. They are rectangular bricks of red colour with smoky, porous, gritty core and herring-bone pattern on all its sides.

**Cones** (Fig. 4.18) 3

Terracotta cones and solid cylinders of different sizes and shapes have been recovered from the deposit of this period from Timbarva. Their exact use is unknown. Some of them might be gamesmen, whereas some of them have affinities with clay sivalingas made now a days. A variety of this type with a

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2 Ibid., p.23.
3 Ibid., p. 21 ff.
small depression near the thicker part of the cone appears like a stopper. A few of them with perforations near the top, suggest that they were hung by passing a string through these perforations. The stone beads of similar shape, from Prakasha, suggest that this variety might have been used as beads or pendants.

These objects have a wide distribution in time and space in India. The following varieties are discovered so far from this region:

**Cone type**

This is a conical variety with flat base and rounded top.

**Cone with truncated top.**

The base of this variety is similar to that of the first but the top is sharply truncated. A variant in this type is perforated near the top.

**Cylindrical type.**

This is a solid cylindrical stopper. Occasionally its sides are slightly compressed.

**Terracotta objects of the Early Historic Period II.**

During this period, a number of terracotta objects including the human and animal figurines, stoppers, sealings, beads, etc. are discovered.
Figurines.

A small figurine of a woman with punched eyes and mouth and well set heavy breasts, recovered from Akota belongs to this.¹

Upper part of another beautiful figure of a man obtained from Akota as surface find, deserves mention. The applied eyes, and the kundalas in the ears, pointed chin and the head thrown slightly back are quite attractive. The well rounded shoulders and the modelling, etc. suggest that this figure can tentatively be ascribed to this period. (Fig. 4.19).

Besides these human figures, a number of animal figurines are also noted. The majority of the animals represented are humped bulls.² The hump of these animals is fairly large and is similar to that found from the early historic layers from Vadnagar. Another figure that can be assigned to this period is a small black figure of a pig.³ Besides these, head of a crocodile,⁴ head of a peacock,⁵ fragment of a horse also belong to this period.

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¹ Subba Rao, B., Baroda Through the Ages., p.87.
² Ibid.
³ Ibid.
⁴ Ibid.
⁵ Ibid.
Sealings. (Fig. 4.20)

The most interesting antiquities recovered from this period are the sealings. They form two distinct classes: (1) Indian and (2) those with foreign affinities.

The first variety is represented by a roughly spheroid seal (33 mms x 27 mms) prepared in a crude way. The lump of clay was made into a rough sphere having a depression on one side developed by the fingers of the artist. This depression was flattened by pressing with fingers, hence a projection was formed at the end of the major axis, where the original depression is indicated by a rough groove on the side. This greyish red spheroid of well levigated clay, has the incuse of a seal (18 mms x 14 mms) parallel to the minor axis on its upper part. The reverse of it is roughly converse in shape with two depressions showing the marks of the index and the middle finger of the right hand. On the obverse towards the lower end is the rough impression of the thumb, suggesting that it was held in the right hand, at the time of stamping it. As a result of this method the impression on the right hand side is not very clear and is imperfect.

The impression is taken from a rectangular seal with rounded corners. On the top of the left hand corner the impression is broken. The line in the central portion on the top is mutilated possibly due to the presence of a small blade of grass in the clay. A similar impurity has left its impression between the second and the third signs.
Four embossed signs are recognised on the seal but one of them is doubtful.

The first sign is the Brahmi letter 'Ka', with bent horizontal bar and the lower vertical curved to the left. This letter has strong affinity with 'Ka' of the Gumāgarh inscription of Rudradāman and that from the Kuśāna inscriptions assignable to the 2nd century A.D. The serif suggesting the long pronunciation is also slightly bent.

The second sign is a trident. Its central bar has two small horizontal marks at the butt end, which suggest the possibility of a handle. Its point was snapped, when the original seal was lifted up as evidenced by the deep impression of the point, and abruptly upturned end of the central bar. The double convex prongs of the trident are incurved at the top and has depressed central part. These prongs meet almost in the centre of the middle bar.

The third letter is Brahmi 'Ra', a straight vertical stroke with lower end curved to the left. This letter also resembles those in the inscriptions of about 2nd century A.D. from Western India.

The fourth is a doubtful sign which looks like Brahmi 'Va', but it is rather small and chances of its being an accidental formation are great, hence the reading of the seal has to be offered in two versions.
(1) The first three signs suggest that the reading of the letters is *Ka ra* with a trident in the centre. It is therefore the seal of the saivites, possibly of the Lakulish cult which originated in Karvan a place about four miles to the north of the find spot of the seal. The meaning of Kāra cannot be explained.

(2) This reading is partly conjectural. If the fourth sign is read as *Ya* the whole seal gives three letters *Karava* which makes very little sense. If the incompleteness of the impression on the right hand be considered, one can imagine the possibility of a further letter such as 'Na' or 'Na'. In this case the seal may be read as Kārvanā. If this imagination be correct it is interesting to note that 'Kāravaṇa' is a very old name and later on efforts at Sanskritisation were made in which the name was transformed as Kārohaṇa, Kāyaroḥaṇa etc.

No stratigraphic evidence for fixing the chronology of this seal exists. However palaeographically it can be dated to about 2nd century A.D. because of the close affinity of the letters of the seal with those found in the inscriptions of this century as noted above.

The second variety is represented by two sealings discovered from Akota. They are red sealings with two prancing horses and a star on the one side whereas on the reverse are

1 Subba Rao, B., Op.cit., & Pl.XIV.
the impressions of the fingers of the modeller and grooves possibly of staring. The treatment of the motifs thereon, is rather un-Indian, and has more affinity with similar motifs in the Graco-Roman art, suggesting their foreign affinities.

Wheels.

A solid wheel with projecting axle was discovered from Akota. A similar wheel was obtained from the surface from Karvan, which typologically may tentatively be ascribed to this period. These wheels suggest the use of wheeled toys, in the early historic period II.

Cones and discs:

Cones are typologically similar to the cylindrical variety noted above. Besides these stoppers, a few circular discs were also discovered from Akota, and were obtained from the surface at Karvan.

Roof tiles.

Flat roof tiles with grooves and two holes on one side, were found from the base of the cuttings at Kamrej. The tiles were in situ, and are similar to those recovered from the Sātavāhana sites in Deccan and from Intawa tekri, Junagadh.

References:

1. Ibid.,
2. Majumdar, op.cit., p.59, and fig.III
4. Ibid., Subba Rao., op.cit.
5. Discovered by the expedition of the M.S.University of Baroda.
At these sites they are assigned to the early historic period II.

**Terracotta objects in the Mediaeval Period I and II.**

**Figurines.**

The human figures are represented by a few surface finds which can stylistically be assigned to the Mediaeval Period I.

One of them is represented by a couple in relief on a thick red potsherd, from Karvan (Fig. 4.21). The man and woman with heavy schematic headdress, round earrings, and ekavali necklace, appear to be sitting on a 'Gavākṣṭha.' The modelling of the torso is weak, and legs are stunted. This idiom is much nearer the post-Gupta stone figures from this region, hence it may tentatively be assigned to the mediaeval period I.

Another figure 1 also a surface find from Akota, is a red torso of a woman. It represents a woman with heavy firm breasts, and the ekavali necklace passing between them and falls on the abdomen. This torso is similar to a number of bronze figures from Akota which can be ascribed to mediaeval period I on stylistic and palaeographic grounds; hence this torso is also assigned to the mediaeval period I.

Besides, these, there are a number of small plaques representing Pārvatī, Viṣṇu, Bhairava, Mahīṣamardini and other gods. These are either red or black. They are generally

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manufactured from well-leaigated clay, and are finely-baked. The modelling of these figures suggest that they were known in mediaeval periods I and II.

The figurines of animals, and other objects are also obtained from the excavations in the Baroda area. These are a mango painted in rose colours, a fragment of a coil, knobs earrings, palm of hands, trunk of an elephant, hind part of an animal with upraised decorated tail, head of unidentified animal. These objects are dated to the mediaeval period II, as they are discovered during the excavation.

Besides these, there are two large heads of the elephant, obtained from the surface from Akota. They can be ascribed to the mediaeval period, as they have strong affinities with the heads of Ganesha from Roda and Baroda, belonging to the mediaeval period I.

**Sealing.**

A small circular sealing was discovered by Manibhai Dvivedi from Sisodara. It is a beautiful red sealing with

1 Subba Rao, *op.cit.*
2 Ibid.
3 Ibid.
4 Ibid.
5 Ibid.
6 Ibid.
7 Ibid.
8 Ibid.
undeciphered writing, which from the available photograph seems to be the early Nagari script of about the 9th or 10th century A.D., hence can be ascribed to the mediaeval period I. Dr. M.G. Dikshit who made a detailed study of this seal remarks that "This seal was taken from a small mould of clay while wet, as indicated by the finger prints on its back side. It contains a legend of seven lines, which does not admit of any decipherment, but from the legible portion it can be stated that it does not contain the usual Buddhist votive formula "Ye Dharmahetu prabhava -- -- etc." 1

V

Architecture.

Previous Work.

Little is known of the architecture of this region, because of the dearth of extant monuments. Even though, the towns and villages of these districts are noted in the copper-plates and literature, very few standing monuments of the early historic period have survived. We get a few glimpses of the structures through the report on the excavations of Kamrej, by Hirānand Śāstrī, whereas a few more are described by Subba Rao,

1 Dikshit, M.G., Buddhism in Western India, JGRS., Vol.VIII, Nos. 2, 3, p.ill.
from the excavations in Baroda area.

The structures of mediaeval period, such as the standing fortifications and temples have been described by Burgess and later on by Hiranand Sastri. Burgess and Cousens have also noted the mediaeval religious structures.

Besides these, the remnants of structures noted during the explorations are dated on the circumstantial evidence of their position in the cuttings and brick sizes; hence the dates are only tentative.

**Architecture of Early Historic Period I.**

At Kamrej in the cliff section on the 'Kot area', a part of a large straight wall and some circular structure near it of bricks of 22" x 11" x 3½" size were observed. They are the base of the cliff. The mortar is mud. The large size of these bricks suggest that they are earlier than the structures of the Ksatrapa period. It is very likely that they may belong to the early historic period I.

As only the side of these structures is seen in the cliff section, nothing can be noted about their plan without excavation. These structures suggest that some houses were built of burnt bricks with mud mortar.

From the layers of the Early Historic period I, at Timbarva, burnt wattle and daub pieces were found. They suggest the existence of huts of wattle and daub.
No stone structure of this period is found so far. The mason marks observed at Baroda, suggest the use of stone for building purposes.¹

Very little evidence has been discovered for the roofing material. The flat tiles with grooves on one face and two holes on one side discovered from Kamrej suggest the use of such roofing material. It is possible that the tradition of roofing the huts with grass and leaves might be fairly old and hence such roofs would not leave any evidence behind.

Architecture in the early historic period II.

In this period also no standing monuments have been discovered so far, but a few structures were excavated at Akota and some more were discovered in explorations. The structures discovered so far are all of burnt bricks, set in mud mortar. The earlier tradition of wattle and daub huts might have also been continued throughout this period.

The architectural remains from Akota, Karvan, Sankheda, Variav, Pariya and Kamrej are described here.

Akota.

When the mound was being destroyed for quarrying the earth, a number of brick structures were exposed, but their

systematic study was not possible at that time. This was done during the excavations by the M.S.University of Baroda.

The first important building was a large rectangular structure (40' x 70'), with open courtyard in the centre.\(^1\) (Fig. 4.23). It was oriented in the east-west. The longer (east-west) walls were 5' broad, and the shorter ones were about 4' wide. Its five other walls, dividing the area enclosed, into separate long verandah or corridors, running in the north-south had the thickness varying from 3'-6" to 2'-0".\(^2\)

This large rectangular house was built of bricks, 16½" x 9" to 9½" x 3" set in mud mortar. The function of this structure is not certain, but its large proportions suggest that it might have been used as some public hall or office.\(^3\)

The structure was built near the turbulent Visvamitri, which rises in heavy floods in the monsoon. It was submerged by one of such floods, and was heavily damaged. The flood silt deposited at this time was clearly observed over the brick earth layer, and over the walls at certain places.

After this flood the structure was renovated at least once. This is clear, as the silt is sandwiched between the old an new construction. In this second renovation two screens were added to the structure.

\(^1\) Subba Rao, B., Baroda Through The Ages, pp.19-21.
\(^2\) Ibid.
\(^3\) Ibid.
Once more floods destroyed the structure. After this destruction it was never repaired. Its remains were removed by the people in the mediaeval period II. The pits dug by these brick-robbers demonstrates that only a few courses of bricks were left intact, whereas the places where these pits did not touch the structure, about seventeen courses were left intact.

Besides this, a corner of another structure was also observed in the trench I (Fig. 4.24). This was built of complete bricks on the sides, while the core was filled with brick bats. This technique of economising bricks as observed in the structure discussed above, was also noted in the structures exposed at Vadnagar.

Both these structures did not give any idea of the flooring, but fortunately one flooring was traced in the trial pit I. It was prepared by burnt bricks, which were completely crushed, probably, due to long use.

Karvan.

At Karvan several structures were observed during explorations. The pits dug by the villagers on the 'Kasivisvanātha Mahādeva' mound show a number of structures of burnt bricks, set in mud mortar. Near the 'Suthār ovārā', the cutting facing north

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1 Ibid.

also shows a similar structure. On the 'Sindhavai Mātā' mound also several courses of a brick structure are seen. Near Falvā Tekrī, structures are observed in the section. All these are built of bricks of 15"-16" x 2 1/2"-3" x 9"-9 1/2". The same size of the bricks and similar style of construction observed at Akota, suggest that these structures might be contemporary.

Sankheda.

The most interesting monument observed at Sankheda, was a wall, seen in the cliff section of the Orsang. It is a large, broad, wall about 14' thick, built of bricks set in mud mortar. About thirty courses of the bricks could be counted. Could this be a side wall of a flight of steps (ghāt) for reaching the river bed? The size of the bricks and the position of the structure deep down in the section, suggest that the structure may be slightly later than those discovered at Akota.

Besides this structure, discovery of large-sized bricks was reported by the Patel of the town. One of such brick measured 14" x 9" x 2 1/2", suggesting the existence of other earlier structures in this area.

Pariva.

The village occupies the old mound and the cutting are covered up with hedges and debris of modern occupation. Here from a pit dug to a depth of about eight feet, bricks were discovered. The size of the bricks were 15 1/2" x 9 1/2" x 2 1/2". These suggest the existence of brick structures at Pariva, in this period, as the bricks are of a size very near to that discovered at Akota.
Variav.

At Variav in the area locally known as Khāmbhalu, the remains of four courses of a brick structure were observed about 7' below the present ground level, in the cutting facing north. The bricks 15\(\frac{1}{2}\)" x 9\(\frac{1}{2}\)" x 2\(\frac{1}{2}\)" were cemented with mud mortar. They suggest that the structure may belong to the period under consideration.

Kamrej.

In the cliff section on Kot, a number of structures were visible. Hirānand Šāstrī also noted some structures in his excavations, but details regarding these are not available. The cliff section structures are visible at various depths, suggesting that buildings of this period exist here.

Rock cut Caves.

Rock cut caves in this area have been reported from near Raipur, in the Jabugam talūka. Some of the Raipur caves bear inscriptions in the Gupta character suggesting that they might belong to this period.

Architecture in the Mediaeval Period.

During this period the building techniques remain unchanged. The bricks are however smaller than those used in the preceding

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period. The use of stone for building is much more common, as is clear from the remains of architectural fragments. The stone generally used in the Baroda district was the sandstone of the marine cretaceous period, whereas in the Surat district nummulitic lime stone was extensively used as building material. The Broach district shows the use of both the varieties.

A few structures of this period survive. One of the best preserved is the Dabhoi fort. The temples of Kālikā Mātā and Vaidyanātha Mahādeva from this place are also noteworthy. The Jami mosque of Broach is constructed by the use of pillars, doorframes and architraves that once belonged to an Indian temple. Parts of the temple of Kapileswari at Sarona in the Surat district Nakulesvar Mahadeva at Avakhal and Madia Mahadeva at Salad also belong to this period.

Besides these standing monuments, a number of architectural fragments and the structures observed in the course of excavations and explorations, give the idea of the architecture of this period.

Akota.

In the course of excavations at Akota, at two places, the structures of this period, were observed. One of them was observed as in the Trial Pit. It was a platform of square bricks 10" x 10" (Fig. 4.25). A part of it was sealing a pit, which is alleged to have yielded the Akota hoard of Jain images.¹

¹ Subba Rao, op.cit.
The other platform was observed in Trench IV. It consisted of worn out bricks and concrete, ten feet by eight feet. On one of its corner was a small platform built of bricks of the same size as that observed in the Trial Pit I.\(^1\)

**Baroda.**

Brick structures with mud mortar were observed in the excavations at Baroda. This structure was represented by a small corner with eight courses of bricks cemented with mud mortar.\(^2\) (Fig. 4.26).

Besides it, a number of other similar structures, soak pits, plinth of stone temples were observed from time to time, during the course of the building activity of the P.W.D.

**Salad.**

In this village a temple known as 'Madia Mahadeva' belongs probably to this period. It is a highly delapidated stone structure built of sandstone. (Fig. 2.13) and possibly bricks. The door frame, and the trabeate dome resting on four rectangular plain shafts, of this temple exist whereas in the vicinity are strewn fragments of Amalaka, bases, capitals and parts of Śikhara.

All round the standing parts of this temple are seen the remnants of a plinth of bricks 12" x 9". If this plinth were

\(^1\) Ibid.  
\(^2\) Ibid.
the last remains of the walls of Madia Mahadeva, one can assume that it was built partly of bricks and partly of stone. This style of building continued in later periods as can be judged from the late existing temples at Karvan and Lingasthali.

Karvan.

On the 'Suthār ovāra' at Karvan were observed three pillars (Fig. 4.27). Two of them are used as door jambs of a gateway, whereas the third is fixed up in the Ekādaśalingesvara temple. The two former are exquisitely carved jambs and the third is a simple shaft with fine pot and foliage motif.¹

These pillars point to the existence of more than one such structure.

Dabhoi.

At Dabhoi stands the remains of the famous mediaeval fort. Its construction is variously ascribed to Siddharaja Jayasimha Visaldeva or Tejahpal; but no definite proof for the belief exists. The inscriptions at the site however prove that it existed in the mediaeval period II.

The fort is a quadrilateral with two adjacent sides measuring only 800 yards, whereas the other two sides measure about 1000 yards and meet in sharp angles.² It has four

² Burgess, J., Antiquities of the Town of Dabhoi, p.4.
elaborately carved gates. That on the north is known as Champamer or Mahudi gate. The eastern gateway is known as the Hira gate, the southern gate is known as the Chandod or Nandod gate and the western one is known as the Baroda gate. Each gateway has double entrances. The outer being at right angles to the inner gate. There is an open square surrounded by high walls, between these two gates. The Baroda gate shows the existence of pillared guard rooms on its northern side.

The original construction of these gates was corbelled. The stones were joined with one another by tenon and mortise. In the construction of the fort wall it is observed that it has the outer facing of stones with the core of brick-bats and bricks. The heavy merlons with semicircular outline surmount the walls.

The parts of the wall on the western side and the Baroda gate are in good state of preservation, whereas the Hira gate is the highly disturbed one.

The fort suffered many vicissitudes, and was repaired from time to time. The last repair was undertaken possibly by the Gaekwads in the 18th century.

The Vaidyananta Mahadeva Temple.

To the south of the Hira gate is the temple of Vaidyanatha Mahâdeva. Today it is entirely ruined, hence it is not possible to judge anything from it. Burgess however feels that the temple was built during the early 13th century A.D. 1 together with that

1 Ibid.
of Kalika Mata temple.

Kalika Mata Temple.

The Kalika Mata temple lies on the north of the Hira gate. (Fig. 4.28). The lower parts of this temple are left quite plain, whereas above it starts the lotus, elephant, tiger and other courses of sculptures seen in the mediaeval temple of North Gujarat. This discrepancy suggests that the temple might be later than the plinth, or it might have been built on the fort wall.

It is a small temple with mandapa about 21' square inside, and the shrine of the goddess occupies the place of balcony on the east, whereas on the west is another balcony. The entrance to the temple lies to the north. The passage leading to it is covered. It passes through the temple and leads through the mandapa to the opposite side. Here is a flight of steps which leads to the upper storey, suggesting that this is a temple on the fort wall.

Its exterior is exquisitely carved with human, animal and divine figures, mythological scenes and designs of lotus, squares, etc.

Avakhal.

On the eastern out-skirt of the village of Avakhal there is a small temple of sandstone with Antarala and square Garbha

Ibid.
The outer wall shows three off-sets. The decorations of Gavaksja and Geometrical motif with strong affinities with that at Modhera, Delwada, whereas the Sikhara is reminiscent of the other temples of North Gujarat. The heavy moulded basement and the plan can be compared to that of Sitalamata, and Amtherrnata temple at Vadnagar and the Siva temple at Pavagadh. These affinities with the mediaeval temples suggest that this temple might be ascribed to the mediaeval period II.

Sarona.

About seven miles to the north-east of Navsari, is the small village of Sarona. On its south-western outskirt there is a temple of Kapilesvara Mahadeva.

It is built of red limestone. Its original appears to be a small square Garbha Grrha. The outer wall shows three off-sets on three sides (Fig. 2.53). The sabha mandapa of this temple is a recent addition. The sikhara also is probably rebuilt, so that no idea of the earlier form can be obtained.

The simple plan of this building is much near the temples of the 9th and 10th centuries that are seen at Vadnagar and Roda. The sculpture of this temple is also very different in conception from that developed by the Chaulukyas of Patan. Apparently the temple appears to have been constructed either by the late Rashtra-kutjas or the Chaulukyas of Lada. It is possibly the oldest existing temple of the mediaeval period, in the Surat district.
Besides these examples, numerous architectural fragments lie scattered at many places suggesting the existence of temples of mediaeval period. But very few examples of temples of mediaeval period are discovered from the Baroda, Broach and Surat districts. The mosque at Broach is constructed from the parts of some Indian temples of the mediaeval period, and pillars and capitals and other parts of Hindu structures are utilized in many Muslim structures, in this area.

VI

Sculptures.

Previous work.

Sculptural art of Gujarat began attracting much attention from the 19th century A.D. The work of James Burgess and Cousens gave much impetus to their study. He specially noted the architectural and sculptural material from Dabhoi.

After this preliminary study, the fort and sculptures of Dabhoi were often mentioned. A few more sculptures were brought to light by M.R. Majmudar and Manibhai Dwivedi. The study of the sculptures was summarised by H.D. Sankalia in his *Archaeology of Gujarat*. The study of the sculptures before 1000 A.D. was taken up by H. Goetz, U.P. Shah and others. The data thus collected were published as short papers in various journals. The discovery of a large hoard of Jain bronzes from Akota and subsequent work helped a lot to the advance of the study of sculptures from this area.

1 Burgess, J., *The Antiquities of the Town of Dabhoi*.
Common features of Sculptures in this region.

Most of the sculptures from this region are carved in relief. Very few sculptures in round have so far been noted from this area. The sculptures were either used as images of worship, or used as decorations on buildings. The minor objects decorated by carving are quite few in number.

The sculptures depict the human form, in the figures of gods, goddesses, men, and semi-divine beings. The animals like lions, bulls and elephants are also found. The other representations are floral, geometrical or architectural designs.

Most of the sculptures do not bear any inscription, which help one to date them. With the discovery of about thirty inscribed images from Akota, the condition have altered a little, but many of them do not bear any date on them. Hence the study of sculptures in this region is dependent on stylistic evidence or on palaeographic comparisons, to support the dating. In this condition, the study remains more or less tentative so far as the chronology of a majority of them is concerned. The important images from Akota hoard have also been treated in their general chronological order.

Sculptures of Early Historic Period I.

The terracotta figurines of mother goddesses (described in the section of the terracotta objects), are probably the earliest objects. Besides these there is a group of three querns
discovered from Salad and Karvan that may be ascribed to this period.

The one from Salad, now preserved in the Baroda Museum shows in bas relief figures of two composite animals, which look like lions, symmetrically arranged on either side of a small tree with straight trunk and fan shaped bulk of leaves. This design has been identified as an Achaemenian motif by H. Goetz.¹ (Fig. 2.

Second figure is found on another quern from Karvan, and is in the collection of late R.V. Desai at Baroda. Here the lions show distinct change in treatment. They are rather dwarfed, and shown with raised tail. The front legs of both of them are placed very near the centre of the design. The tree here is replaced by a symbol like the taurine motif.² A fragment of a quern from Nasik show strong affinity in the frame, but instead of the taurine, it shows the triratna symbol. This quern dated to period II A, (C. 200 B.C.- 300-400 B.C.) suggests that the use of such querns was at wide-spread in Western India at this age.³ It is possibly later than the first one as it shows much

¹ Goetz, H., "An Early Indo-Scythian Monument", BBM., Vol. III, pl. 1 pp. 13-19, for the details of the arguments see, supra. p. 86. 87
² Majmudar, M.R., Antiquities from Karvan with reference to Lakulisa worship. JUB., Vol. XVIII, No. 4, p. 52, fig. V.
change in treatment and perhaps the wrong interpretation of the motif seen on the first stela.

The third figure similar to the second, is now preserved in the M.S. University of Baroda and comes from Karvan. (Fig. 4.29).

Sculptures of Early Historic Period II.

Out of the stone sculptures and bronzes discovered in this region, a bronze handle from Akota (Fig. 4.30), a Cameo from Karvan (Fig. 4.30) and uninscribed lead and two terracotta seals (Fig. 4.30: 4.30) are probably the work of foreigners. The bronze handle, a part of a bronze jug with trefoil neck, has a beautiful figure of winged cupid, sitting on a boat, with an oar in his hand. This handle is definitely Roman. Of the same origin is a small cameo representing probably a patrician woman. The two terracotta seals (described in the chapter on terracottas) are also from the same source. An uninscribed seal of lead from Navasari represents a composite animal with the head possibly of a ram, body and legs of a horse and the tail of an 'Iranian dragon', represents a mixed style with Indian, Greek and Iranian affinities.

3 Subba Rao, B., Baroda Through the Ages, p. 10.
4 Goetz, H., Baroda Museum and Picture Gallery, Handbook of the Collections, p. 16.
Besides these sculptures which can be attributed to the early centuries of Christian era, figures of two sandstone lions discovered from Baroda are ascribed to this period. The lions are shown jumping with upraised tails (Fig. 2.5), forelegs drawn close to the chest and occasionally they are represented as attacking some animal probably an elephant. The face of both these lions have been defaced. The mane is shown by incised line and dots on the neck. These lions show affinity in style and workmanship to similar lions from Mathura, dating from the early centuries of the Christian era. A highly worn out lion of red nummulitic lime stone, in the same style, but with rather inferior workmanship, discovered from Navasari may also belong to this period.

A beautiful cara Ekamukha linga of Schist (Fig. 4.31) is remarkable for the headdress of the type met with in the sculptures from Mathura which can be ascribed to the Kusmac period. The face rather oblong is partly defaced. However, it appears to have been a beautiful specimen of art, which may be assigned tentatively to the fourth century A.D., the period of Saivite or Brahmanical revival when practice of worshipping such Ekamukha lingas is known to have been common in other parts of Northern and Central India.  

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1 Ibid.

Probably of this period is the bluish-black Schist image of two-armed Viṣṇu (Fig. 2.51) from Ten, in the Bardoli Taluka, Surat district. This figure shows a high crown very similar to the cylindrical cap of the famous figure of Indra from Mathura.¹ The rope like sash or scarf running across the legs is also another clear indication that this sculpture is not far removed from the Kṣatrapa age. Very similar in style of the headdress is a greenish head also of Schist from Karvan (Fig. 4.31). This piece show a close affinity with the headdress on the sculptures of the Kuṣāṇa age, but the rendering of the face is closer to the Gupta model, hence it might belong to the late fourth or the fifth century A.D. A head very similar in treatment to the latter, is obtained from Prakashā in West Khandesh.² These figures when compared with the beautiful figure of Viṣṇu from Bhinnamala, suggest that in this region, there was probably the growth of sculptural art with strong affinity to that of Mathura. The sandstone Nāga figure with standing human figure in the front and snake at the back, was discovered from Pavi Jetupr. It has strong affinities to the Nāga figures from the Kukargaon, Mathura and dated on paleographic and stylistic evidence to the Kuṣāṇa period. The circumstantial evidence of the find spot, also suggests that the image could be ascribed to the early historic period.³

² Desai, S.S., Prakasa-nu Eka Pracina Silpa, Acarya Vijaya-vallabhasuri Smaraka Grantha, Gujarati Section, p. 73 ff.
³ Mehta, R.N., Two Anthropomorphic Naga figures from Gujarat, Paper submitted to the 19th Conference of All-India History Congress.
To the fifth century may be assigned a beautiful bronze figure (31" high) of Rśabhanātha, discovered from Akota (Fig. 4.32). This figure with excellent modelling of torso, closely fitting dhoti with schematic folds on its centre, is an excellent realistic figure with serene, pleasing face. It can be compared to the famous Gupta specimen from north India.¹

A lovely bronze head of a Jina (Fig. 4.33) from Akota, with short schematic curls, drawn in very fine lines, the long earlobes, half opened eyes, and above all the serene graceful and charming face engaged in meditation, expressing spiritual bliss, point to its being one of the specimen of the art of about 6th century A.D.²

This chaste expression and the modelling of the figure of Rśabhanātha, is preserved in the figure of Jivantasvāmī from Akota, (Fig. 4.34) with an inscription on its pedestal, in the 6th century script. This figure shows circular kundalas, bejewelled crown with three points, a torc, and plain armlet with semicircular ornament on it. The belt also shows further development of the loop. This figure represents almost the same tradition as the figure discussed above.³

This style shows an ornate phase in the image of Ambika from the Akota hoard, (Fig. 4.35). Its well-modelled torso, the heavy

² Shah & Mehta, op.cit., p. 161, figs. 3 & 4.
müktä, large solid circular kūndalas, worn in large earlobes and torc, and necklace, an uttariya and lower garment suggesting cloth decorated by line and dot, point to the number of other later figures. The inscription on the back of this figure in the 6th century style letters, tempts one to ascribe the figure to this century.\(^1\) The square pillars and beam, the makaras and the halo are also quite ornate. The two lions on the side of the pillars possibly show the development of the earlier lion form.

A small beautiful flying gandharva of marble from Navasari (Fig. 4.36) with chaste cutting of human form and the floral pattern, representing probably the mango fruits and leaves is also nearer to this period and may belong to the 6th century A.D.

The other image of Jivantasvāmi from Akota, (Fig. 4.37) shows the elements in the crown which connects it with the Viṣṇu image from Ten. The schematic circular braided heavy coiffuer is characteristic of the Gupta and later age. It has close parallel in the figures from Kanauj.\(^2\) The ornaments of this figure are more elaborate than those found on the Jivantasvāmi figure noted above. The dhoti of this figure foreshadows that seen on the famous Vasantagadha image.

**Sculptures of Mediaeval Period I.**

Some of the characteristics of the human form of the earlier age, such as the rather squarish face, peculiar folds on the

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centre of the dhoti and on one of the legs, the three peaked mukuta, the proportions of the body which has the legs almost of the same length as the upper torso, and the ornaments, established a tradition in the bronze work which can be seen in a number of bronzes of Akota hoard, and from various parts of Western India during this period.

Together with this type occurs another variety with rather short neck, heavy squarish face and body. These characteristics are very well marked in the Jina figure of the image ascribed to Jinabhadragañi Kṣamāsramaṇa (Fig. 4.38) from the Akota hoard. The feminine form on this image shows variety without the crown, but with heavy high chignon showing plaited hair, with ornaments in it. This form later on by about the 9th century develops in the beautiful Cūmaradhārīni figure of the Akota hoard (Fig. 4.39). Figures very near to it are seen outside the Arūn Bari gate of Vadnagar suggesting widespread use of this sculptural style.

The tendency of heavy, elaborate coiffure is very well marked in the sculptures from Idar area and Mahudi in Gujarat and in numerous sculptures of the Gupta period. It is this feature, together with chaste cutting and an increased taste for ornamentation, that is seen in the Matrika figures specially the Pārvati

and Kumārī\(^1\) from Karvan (Fig. 4.40) and Mahiṣa mardini from Salad\(^2\) (Fig. 4.41). A beautiful sandstone head (Fig. 4.42) and even the Kārtikeya, both from Karvan; and Lakulīśa from Timbarva\(^3\) (Avakhāl\(^n\) and Khanpura suggest that these figures may belong to the 7th or the 8th century.

Another tendency of short schematic ringlets of hair, rather short neck, and slim body is seen in the figures of Kārtikeya from Kapuri (Fig. 2.7); a couple on terracotta images (Fig. 4.21) and Surya image from Karvan; and Lakulīśa figure from Baroda (Fig. 4.43). They show a tradition common with the Jina figures from this region. These figures of about 7th or 8th century marks a separate tendency existing in this period.

This style helps us to connect the panel at Kamnath Mahadeva temple, which shows the figures (Fig. 4.45-49) of Viśnu, Surya, Agni, Indra and possibly Dattātraya. These figures similar in proportion to the Lakulīśa, and on the same stone in identical surrounding of makara toranas, simple square pillars, gavākṣa motif on the top, suggest variations in the head dress. They are the Karand mukutas, or heavy Jaṭā-mukutas, which were contemporary or slightly later than the 8th century A.D. To this style belongs the haladhara from Karvan, and the figures of Kuber and haladhara from Kavi.

\(^{1}\) Majmudar, M.R., Op.cit., Fig. XII

\(^{2}\) Goetz, H., op.cit., p.18.

\(^{3}\) Ibid.
Some of these tendencies, specially of the headdress of Agni with the mukuta surrounded by a heavy circular band helps us to connect the Bhairava figure from Baroda (Fig. 4.50). This figure with large Jaṭāmukūṭa adorned by human skulls, angry squarish face, Ekāvalī, and staff torso, small langotā, and rundhamālā, may be slightly earlier in date. The face of Bhairava is much near the Jina of Jinabhadrāṇi Kṣamāsaṃāṇa figure, but with a ferocious expression. This helps us to connect the whole group of Gaṇas from Baroda and two heads and Rāma-Sītā (Fig. 4.51) figures from Bhimnath Mahadeva.

The other variety of sculptures, is the Mahiṣamardinī group, which shows close affinity in ornamentation, and execution of figure. But the powerful Ālidha posture is peculiar to this group which show two divergent forms of demons. In one the buffalo is an animal which the goddess lifts by the tail and kills it by the trisula, whereas the other is the therioanthropomorphic form in which the man emerges from the neck of the buffalo. The former style is derived from Mathura; but the excellent Cālukya forms in this style seen at Pattadakal are much nearer to this type, which in the present stage of our knowledge seems to be earlier than the latter type.

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1 Shah & Mehta, *op. cit.*, p.163.
The most interesting type is the Siva Parvati group, found from Kapuri, Koral and Karvan (Fig. 4.52). The head of the Kapuri figure is missing, but the general ornamentation suggest that it belongs to about 600 A.D. and may belong to the time of the Kaṭaccūrīs. This tradition is preserved in the Koral image, whereas the image at Karvan shows slight variations, in that the curves of the body are less accentuated, and the shoulders of Siva are broader, and torso is nearer to the Bhairava or Rāma-Sītā group. The headless figure of Kārtikeya from Baroda may also fall in this style.

The skeleton like execution of sculptures of Bhairava and Cāmunda is also found in this period.

Besides these figures, animals, bull, lion, are found in this period. The bull is carved in round, but the lions are seen on the background of the figures as brackets, and as Vāhanas of Ambika, and Mahiśāsuramardini figures. The decoration of the background of a number of figures show the floral, geometric and architectural patterns.

The floral patterns as seen on the Kārtikeya penal from Kapuri, that from Kamnath Mahadeva temple, suggest the

1 Majmudar, *op. cit.*, Fig. XI.
use of four-petalled flowers, and arabesque and creeper, with the affinity to the rich design of foliage in Gupta period. Purnaghatā with foliage is also seen in this period.

The geometrical pattern consist of rhomboid and circular designs seen on the door-jamb of Karvan.

The architectural designs consist of square, pillars, beams, fluted columns, makara toranas, lion brackets, and wide variety of Chaitya window or Gavākṣhas.

The Mediaeval Period II.

From the sculptures of earlier period with well-modelled human figures, occasionally with stunted legs, rather sparse use of ornaments, heavy and elaborate coiffeur, highly sensitive expression, and well-chiselled variety of other decorations is a transition to the later period in which the Caulukya style of Gujarat becomes established.

The figures of Svāhā¹ (Fig. 4.53), Ganesa² (Fig. 4.54) Āmarādharini³ and the door-keepers on the door-jamb from Karvan suggest the earlier models, from which certain details of headdresses and ornaments can be clearly traced. Specially noteworthy is the development of the circular

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tiers of the crown, the tribhanga pose, and ornaments with a jewel in the centre and four jewels on four sides that are seen on the sculptures at Bhilupur, Sadhi and other sites. The human sculptures of this period show rather longer legs and short torso. The legs many times weak, thin and long. These figures are bedecked with ornaments. The torc becomes heavy and more strings of necklaces become general. The earlier tendency of the necklace passing between the breasts and falling on the abdomen in the female sculpture is not found. Instead, now the necklace falls on the breasts, and two strings of beads are seen to pass below the chest on either side. These strings are joined to a necklace by a string passing between the breasts. This change in taste is clearly visible on a number of Apsaras, and the Mahiṣamardinī figure at Modhera. The girdle becomes broad with an equally heavy development of other ornaments. The earlier types of costume and coiffeur also disappear. The simple gavakṣa is over-elaborated and loses its fine outline. The individuality of most of the figures is lost by the twelfth century, and we find elaborate repetition of one motif. The general sculptures becomes stereotyped and highly decorative, more by repetition than by new forms. These sculptures as individuals are not very pleasing but their overall effect is gorgeous.

The images of gods and goddesses do not show much variety, but in this period specially the Naratharu freizes have many incidents from life. The subjects that are noted
in this type at Dabhoi, Kundhela and other sites are the wrestlers, hunters, dancers, musicians, warriors, planquin bearers, riders, carts, amorous couples, etc. Besides mythological scenes such as Samudramanthana, death of Pariksita, etc. are met with.

The most noteworthy and wide-spread figures in this period are inscribed and uninscribed the memorial stones. The material used for these figures is sandstone or trap which weathers very rapidly, so that the inscriptions on them are fragmentary and in a very bad state of preservation; hence difficult for decipherment. Those inscriptions that could be read, give the dates of 13th century A.D. The stylistic affinity of many uninscribed figures suggest that they also belong to the same period. Many of them are found in this area and belong to the 13th century. They are the remains of the memory of unsettled political condition, and consequently disturbed peace.

These memorial stones (paliyas) are found in four varieties.

In the first variety which is more abundant, the warrior is represented in the Alidha posture, with a large shield in the left and a straight sword in the right hand, which is lefted up in the act of striking. Two varieties of swords are noted here, (Fig. 2,16,17). They are the straight sword with broad blade and the other has the central longitudinal rib. These figures represent men with long
beards, and long hair tied in a bun at the back. They are bedecked with ornaments and put on a small loin cloth, which terminate above the knee. Some of the dated specimen of this variety belong to the 13th century A.D.

The second variety is found at Sathod and Vaghodia. Here the warrior is in the same style as that described above; but, he is placed on a pillar with rectangular base, octagonal shaft and rectangular capital, on which is carved the figure of the warrior. On the other side is seen the figures of sun and moon, or Siva linga.

The other type represented by a solitary figure from Khutai Mata near Ghala in the Surat District. (Fig. 2.45). Here the warrior described above is seen fighting with a horse-rider.

The fourth type represents a horse rider, riding on a powerful, fully caparisoned horse (Fig. 4.55). Here the figure is dressed in the style similar to that of the standing variety. The sword is held in the identical manner, in the right hand, whereas with the left man hold the rein. Behind him stands a man, who is possibly his servant. Near the front lifted leg of the horse is seen a man sitting in alidh posture, with his sword on the shoulder and a shield in his left.

The decorative patterns are also of many kinds. The Gajathara, and Narathara are used for decorating the temples.
The circular pillars with leaf motif, the balconies and the broken gavākṣa motif are the architectural forms found in this period. Whereas the lozenges, circles, medallions, kachala, zummar form the geometrical patterns, that are found in this period.

The sculptural style established in this period in Gujarat became a tradition, that continued with certain changes upto this day.

VII

Iconography.

In iconography, as in various other fields of archaeology beginning was already made by Burgess and Cousens. The iconography of Gujarat was also studied by H.D. Sankalia in his "Archaeology of Gujarat". The subject received further attention from M.R. Majmudar, A.V. Pandya, H. Goetz, R.N. Mehta, U.P. Shah, B.L. Mankad and Manibhai Dvivedi.

From the Baroda, Broach and Surat districts, many new images have been discovered. These images are of Hindu and Jain gods and goddesses. The iconography of these images has been given below.

'Saiva'.

The earliest Saiva icon discovered so far from this region is a small Ekamukha linga of Schist (2.5" high) from Broach (Fig. 4.31). On the front side of the cylindrical
linga is the head of Siva, in very low relief. It is remarkable for its headdress. Similar type is met with on the sculptures belonging to the Kusaṇa period, from Mathura. The oblong face is partly mutilated. This is a cara (removable) icon, so one cannot be very certain about its place of origin: any sadhu or a pilgrim might have brought it from any part of India to Broach, from where it was recovered.

**Lakulisa.**

The images of Lakulisa are discovered from the Baroda, Karvan, Timbarva, Avakhal and Khumpura-Kunpura.

The main characteristics of this figure are a citron and a staff in its hands and an erect penis. Three varieties of this image have so far been noticed in this region. In one the figure sits in padmaṣana in front of Sivalinga (Fig. 4.43). This image suggests the disappearance of Lakulisa from this earth. The second variety is similar to the first, but, the image does not show the Sivaling at the back. Instead of it the figure has a simple halo. In the third variety, the figure is shown as standing and without any Sivalinga associated with it (Fig. 4.44).

The sitting type is seen at Karvan, and Khanpura-Kunpura and Timbarva. The one discovered from Baroda is

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2. Mehta, R.N., Excavations at Timbarva (April 1953). fig. a, The figure is today preserved in the M.S. University of Baroda.
unfinished, and is preserved in the Baroda Museum. The second variety is discovered from Avakhal. The standing variety is seen on a panel lying in the Kamnath Mahadeva at Baroda.

\[\text{Siva-Parvati (Fig. 2.6).}\]

The figures of Siva-Parvati are discovered from Kapuri, Karvan, and Koral.

The sandstone figure from Kapuri is mutilated (Fig. 2.6). Siva and Parvati are standing. The bull is seen in the background. The right hand of Siva rests on his thigh, whereas with his left, he embraces Parvati. Parvati's right hand passes behind the neck of Siva and rests on his right hand. Her left hand is mutilated.

The image of Koral is similarly executed. Here Siva and Parvati respectively wear Jata mukuta and heavy coiffeur. This image is worshipped as varaimata.

An image of Siva Parvati is seen fixed up in the wall of the local tank and Vaidyanath Mahadeva temple at Karvan.

Siva carries in his upper right hand a trisula, and the lower is held in Abhya pose, whereas in upper left he

\[\text{1 Shah and Mehta, op.cit. pl.1}\]
\[\text{2 Majmudar, op.cit.}\]
carries a Nāga (?), and the lower left is mutilated. Both hands of Pārvatī are also mutilated.

Andhakavadha or Samhāramūrti (Fig. 4.56).

The Andhakavadha or Samhārmūrti Siva is known from Baroda and Karvan.

The sandstone figure from Baroda, now preserved in the Baroda Museum has six arms. In his right hands (from top) he carries a dāmaru, danda; and trisūla, whereas in the left he carries the trisūla, shield and Kapāla. He stands in Ālidha posture. The demon is seen on the trisūla and near his feet sits possibly the apasmārapuruṣa.

The image from Karvan is mutilated. The Ālidha posture of Siva is quite clear. It is an eight armed figure with all the hands broken. On its chest, distinct signs of the staff of trisūla are visible. The lower portion of this figure is also mutilated.

Dakṣināmūrти Siva (Fig. 4.57).

It is also a sandstone figure from Broach. Here the god sits in padmasana and both his hands are in his lap. It is identified as Dakṣināmūrти Siva by B.L. Mankad.

Bhairava.

The real figures of Bhairava have been noted from Baroda, Tarsali, Dabhoi, Karvan and Pariya.
The earliest is a sandstone figure now preserved in the Baroda Museum. This three-eyed four-armed figure has a ferocious look, and carries a bow (?), sword, shield and Paśa in his hands. A gana stands on its right. (Fig. 4.50).

Another six-armed nude figure of Bhairava was discovered from Baroda. The figure carries (from the top) damaru, danda and katār in the right hands and gada, sankha and kapāla in the left. The dog Vāhana stands on its right side (Fig. 4.58).

The third image of sandstone comes from Tarsali (Fig. 4.58). This nude four-armed figure carries a sword and mace in the right hands and Kapāla in the upper left hand. The lower left hand is broken. The dog, Vāhana, sits on the left side of the figure.

The fourth figure of Bhairava hails from the Sindhavai mata mound at Karvan. This nude, four-armed, sandstone figure is highly mutilated (Fig. 4.60). The upper arms of this skeleton-like figure are broken, whereas in the lower left it carries a skull, and a sword in the lower right.

Another Bhairava figure is found on the Baroda gate of Dabholi. This dancing figure with grinning face is a four

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1 Shah and Mehta, op.cit. fig. 7

armed, variety of Bhairava carrying a sword, unidentified object, Kamandalu or Agnipātra and a rosary. He wears a garland of human skulls and the dog stands to his left.

The mutilated Bhairava figures are discovered from Salad and Kamrej whereas a small plaques of Bhairava were discovered from Pariya and Karvan.

Kārtikeya.

Kārtikeya, the eldest son of Siva is represented in a few sculptures from Baroda and Karvan.

A beautiful sandstone figure of Kārtikeya discovered from Baroda,1 is preserved in the Baroda Museum. It is a two armed figure with a lance in its right, and probably a bird (?) in its left hand. The vāhana, peacock stands behind Kārtikeya (Fig. 4.61).

Another sandstone figure of Kārtikeya also lying in the Baroda Museum was discovered from Kapuri.2 It is a two armed figure with a lance in its right and a bird in its left hand. The peacock vāhana stands to its left (Fig. 2.7).

The third figure of Kārtikeya, also of sandstone was discovered from Karvan.3 The face of this two armed figure

1 Goetz, H., Handbook of Collections, p.VII, fig. 2.
2 Ibid.
3 Majmudar, op. cit., fig. XIII.
is mutilated but the lance and the peacock are well preserved. According to Devatāmūrtiprakarana, this figure is meant to be worshipped in the villages.

Ganesā.

Ganesā, the elephant headed god, is the most important deity in the Saivite pantheon. Numerous representations of this deity are discovered from this area. The most of them are four-handed figures sitting in the Ardhaparyankāsana. They carry parasu, modaka, danta and padma.² (Fig. 4.61).

The other is the dancing variety. It is a dancing Bāl Ganesā, carrying modaka, pāsā, parasu and danta³ (Fig. 4.62).

Pārvatī.

The figures of Pārvatī, the consort of Siva are also found from many sites. The common variety of this deity is four-handed one, carrying a Sivaling, Kamandalu, Ganesā and Aksamālā in her hands.

Besides this, a large image of Pārvatī (?) lying on the 'Falwa Tekri' at Karvan is interesting. She carries a rosary Gada, and in her upper hands. The lower hands are mutilated. Near her feet sit in adoration two devotees (Fig. 4.63).

1 Devatāmūrtiprakarana, p. 153.
3 Ibid., fig. 3.
A third variety is seen in the same village on the 'Sindhavai Mata' mound. Here the youthful goddess is dancing with both her legs slightly bent at the knees. The hands and face of this figure are mutilated. Her vāhana, the bull stands behind her (Fig. 4.40).

An interesting figure of Pārvatī is seen on the Baroda gate at Dabhōi. This figure sits in lalitāsana and has four hands. The upper right holds the linga in a circle, lower a padma (?), upper left has Gaṇapati and the lower a Kamandalu. The vāhana is an alligator according to Burgess. This is the representation of 'Godhā' which looks like alligator. This animal is the vāhana of Gaurī according to Devatāmūrti Prakarana, hence it could be identified as a form of Gaurī or Pārvatī. A similar figure is also discovered from Jetpur, Pavi.

Kumārī (?)

The figures of Kumārī (?) are seen only at Karvan. One of them is in worship in the Ekādasālingesvam temple (Fig. 4.64), whereas the other is lying loose on the "Sindhavai Mata" mound (Fig. 4.40). The four-armed sandstone figure from the temple is in dancing pose, identified as

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1 Burgess, Antiquities of the Town of Dabhoui, p.XX, fig.11
2 Devatāmūrti Prakarana, p.144, 145.
3 Sankalia, H.D., op.cit., p. 145.
4 Majmudar, M.R., op.cit., fig. 12.
Kumārī due to her vāhana, the peacock, standing behind her eventhough the iconographical texts are silent about this form. Its two hands are mutilated while the lower ones rest on the waist.

The other figure is also dancing. It carried a padma (?), sword and a treg of braided hair, while the lower left is mutilated. Her vāhana, the peacock looks at her.

Camunda. (Fig. 4,65; 465)

The figures of Camunda are found from Baroda, Karvan, Dabhoi and Ghoranda.

The figure from Baroda, looks like an old woman almost turned into a skeleton. On her abdomen is seen a scorpion, She stands on a corpse. The head and hands of this figure are mutilated.

At Karvan two figures of Camunda are seen. One of the is lying on the Sindhavaimatā mound, while the other is fixed in a niche facing east, in the local pond. The former is fragmentary, while the latter is in fair state of preservation. It stands on the corpse is skeleton like, and wears a Jatāmukuta. The hands of this figure are mutilated. At Dabhoi they are seen on Hiragate.

Mahakāli.

On the Kalikāmatā temple at Dabhoi is a figure standing in tribhanga; the right hands hold a dāmaru and trisūla;
the left, a khatvāṅga and the lower is in Abhaya. According to Sankalia she is not a skeleton, with long, pendant, shrivelled "breasts", as Burgess describes her but, as prescribed by her sadhana, she has a thin waist.1

Mahiṣāsuramardini. (Fig. 4.41).

The worship of this goddess was fairly widespread in this area. Her images are seen at Salad, Bharthana, Sadhi, Dabhoi, Dhavat, Choranda, Karvan and other sites.

In small, fragmentary, greenish plaque with the image of Mahiṣāsuramardinī the goddess puts her foot upon the head of the buffalo and raises its hind part by catching its tail.2

Another interesting image comes from Salad.3 Here also the four-armed goddess tramples upon the buffalo and her vahana, the lion attacks it on its hind part. The human form of the demon emerges from the neck of the buffalo. The goddess holds in the right hands a sword, trisūla; and in the upper left hand a bell, whereas in the lower left she holds the locks of hair of the demon.

A similar figure is discovered from Bharthana, where the demon is represented simply as a buffalo, and not as man-buffalo similar to the one described above.

1 Sankalia, H.D., op.cit., p. 145.
2 Now preserved in the M.S. University of Baroda.
3 Now preserved in the Baroda Museum. See Goetz, op.cit., pl. VIII. fig. 3.
Saptamātrka figures.

Near the village Under, in the Baroda taluka lies a small panel of five mātrkās, out of which Aindrī, Kumārī, and Pārvatī can be identified. Gāṇeśa is seen with them. A similar panel with five mātrkās, discovered from Anhilwad, Patan. ¹

Visnu Images.

Compared to the Saiva images, those of Visnu are rather rare in this region. The earliest image of Visnu, obtained from Ten, in the Bardoli taluka, is a two handed variety with a sankha in its right hand; the left hand is missing. It has a fine, high crown and a thick cloth passing near the loin (Fig. 2.51).

Another beautiful, four-armed figure of Viṣṇu was noted on one of the door Jambs on the Suthāra ovārā, at Karvan. He carries in his right Padma and Gadā; and in the left Cakra and Sankha.² (Fig. 4.27).

Another beautiful, four-armed figure was found from the village Bharthana. Unfortunately all the hands of this figure are mutilated. It has fine Karanda mukuta, broad necklace, and fine armlets and girdle.

¹ Now preserved in the Baroda Museum.
² Shah and Mehta, op.cit., p.164, pl. V, fig. 8.
The fourth Viṣṇu figure is in worship in the Sindhavaimātā at Broach. This is the Trivikrama form of Viṣṇu. From a temple here in Dabhoi a two-armed Viṣṇu figure was noted. Here the god is riding Garuḍa, and both the hands are mutilated. A few other Viṣṇu figures from Dabhoi are noted by Burgess.  

The Anantasayi figures of Viṣṇu are known from Salad and Candod. The figure from Salad is highly mutilated (Fig. 4.66). It carries in the right hand a gadā; and in its left hand, it carries a cakra and śankha. From its navel lotus rises on which sits mutilated Brahmā. The Laksṇī figure is also mutilated. The serpent is depicted like a cot, on which the God reclines. Similar figures from Candod is in worship.

Varāha. (Fig.4.67).

Three Varaha images are newly found from this area. Two of them is found from Kundhela and Karvan in the Dabhoi takuka, the Baroda District, and the other is from Navasari in the Surat district.

The former figure is a four-armed variety of Naravarāha in ālidha posture. It carries a tree like object, and an indistinct object in the right; and goddess Earth in its lower left, the upper left is missing. The image of Nara Varāha

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1 Burgess, J., The Antiquities of Dabhoi, p.11.
from Naklesvara temple at Karvan, carries Gada. It is in āliṅga posture; and below it are seen the Nāga figure with folded hands.

The latter one is also of Naravāra form, from the Satini Devi Mota Parsiwad, Navasari only. The upper part of this worn out fragmentary figure is seen. Similar Naravāra is seen at Dabhoi also.

Narasimha. (Fig. 4.68).

A highly worn out Narasimha figure is also found at Kundhela and Dabhoi. At Kundhela the god is clearly seen killing Hiranyakasyapa, who is lying on its lap. A female counter part of Narasimha (?) with the face of a lion and body of a woman is seen at Dabhoi. This is a six-armed figure. It has a broken sword in the lower right hand. She holds the upper left hand near her head. The remaining arms are broken. An animal with lions legs and face of an elephant sits near her right leg.

Dasāvatāra Image of Viṣṇu.

Two Dasāvatāra images of Viṣṇu from this region are seen at Rampura and Rajpipla.

The Rampura image has the central figure of Viṣṇu carrying padma and sankha in the right and gadā and cakra

1 Ibid.
2 Ibid.
in the left hands. On the right hand side are the images of Matsya, Varāha, Vāmana, Parasurāma, and Buddha, whereas on the left hand side are the images of Kacṣha, Narasiṁha, Rāma, Balarāma and Kalkī.

The image at Rajpipla is very similar to that found from Rampura, but is much smaller in size. It lies on the ovara near the old palace of Rajpipla.

**Rāma-Sītā.** (Fig. 4,51).

One figure of Rāma and Sītā can tentatively be identified. It is a sandstone figure lying in the Bhimanath Mahadeva temple at Baroda. Except for the bow of Rāma, no other identification marks are visible. Sītā stands on the left side of Rāma.

**Haladhara.** (Fig. 4,52).

Two figures of Haladhara have been noted from this area. One of them of blue shale is from Kavi, whereas the other, a sandstone figure is seen in a niche in the north wall of the Nakaleshvar temple at Karvan. Both these figures carry the plough and pestle in their hands. The former figure is highly mutilated and its lower portion is missing; Whereas the figure at Karvan is well preserved.

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1 Now preserved in the private collection of M.R. Majmudar.
Standing Brahmā images are seen at Sadhi, Salad, Dantesvar and Kamrej, while mutilated Brahmā are found from Baroda, Tarasali, Navasari and Amboli.

The image of Sadhi is a four armed variety, carrying Mālā and Śruva, in the right; a book and Kamandalu in the left hands. He has three faces the central one is bearded, whereas the other two are cleanshaven. His vāhana, the Hamsa looks at him.

The Kamarej image of marble carries a Kamandalu and a book in the right; and a mālā in its left hand.

The image of Salad shows a book in its upper left hand, while the other hands are missing.

Another image of sandstone from Danteshwar is preserved in the Baroda Museum. It carries the Śruva in the upper right hand and the lower is in Abhya; while in the upper left is the book and an indistinct object in the lower one.

A beautiful marble image of four headed Brahmā is in worship at Navsari. Its hands are mutilated and the back part shows the chisel marks. The lower portion of this figure is missing.

Besides this, mutilated Brahma images are seen at Baroda, Tarsali, Amboli and Dabhoi.¹

**Brahmani.**

The images of this goddess are seen at Sadhi and Salad. The former carries in her right hands Mālā, Sruva, and in the left a book and Kamaṇḍalu. The latter carries a book in its upper left hand while the other hands are missing.

**Nārada.** (Fig. 4.71).

The figure of Nārada is seen at Kamrej and Sadhi. The Kamrej figure is without any head dress and has erect pig tail. It carries a Kartalō or a Kamaṇḍalu in the right, whereas in his left it carries a rosary. It is scantily dressed with a langota, and Yagñopavita.

At Sadhi there are two figures like the one described above, in the brahma temple.

**Kāmdeva.** (Fig. 4.72).

A four armed figure with only one head and Hamsa Vāhana from Dabhoi is identified with Brahma in the Baroda Museum. But, on its pedestal is an inscription of four

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¹ Burgess, *op.cit.*, p.11.
² Dwivedi Manibhai, *op.cit.*
letters which read as 'Kāmadeva'. This reading helps us to identify the figure as Kāmadeva, the Indian 'cupid'.

Surya (Fig. 473-74)

The images of Surya are discovered from Karvan, Tarsali, Anti and Baroda.

From Karvan two Surya images are noted. One of them is seen on the door Jamb near the Ekādasalingesvara temple, whereas the other was noted by Majmudar. The former carries two lotuses in his hands and is accompanied by Uṣā and Pratyuṣa; whereas the latter is a beautiful image in which Sun sits in a chariot drawn by seven horses, that are shown below the chariot. Unfortunately this image is not traceable.

Tarsali figure is a small mutilated image of Sun sitting in a chariot drawn by a horse. The chariot and the horse are carved in round.

At Baroda a beautiful Surya image was discovered from the Medical College area is preserved in the Baroda Museum. It is a standing image carrying lotus in both hands. It is bedecked with ornaments and puts on the high shoes.

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1 Shah and Mehta, op.cit., p.164, pi. V, fig. 8.
2 Majmudar, op.cit., fig. XIII.
3 Goetz, op.cit., pl. X, No.3.
The image at Anti is similar to the Baroda figure.

Kuber (Fig. 4.75).

Three figures of Kuber have been discovered from the Baroda, Broach and Surat districts. They come from Kavi, Salad and Karvan. The one from Kavi is a beautiful potbellied, figure of sehist. The figure sits in Lalitasana and carries in its right hand a moongoose, while the left is placed on its thigh.

The highly worn out sandstone figure from Salad with similar iconographic characteristic, is now preserved in the Baroda Museum. The Karvan figure is worshipped as Varai Mata at this place.

Navagrahas.

Two panels of Navagraha figures are found. One of them is a worn out Navagraha panel of nummlictic lime stone is seen at the Kapileśvara Mahādeva temple at Varacha, in the Surat district; whereas the other is a sandstone panel seen near the hanuman temple, on the river Dev, near Vaghodia.

Agni (Fig. 4.47).

A beautiful two-armed figure of Agni is seen on a panel in the Kāmāṭhā Mahādeva temple at Baroda. It carries a flowerlike object in its right hand and a Kamanḍalu in the left. His Vāhana Vesa is seen near it.

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1 Now preserved in the collection of M.R. Majmudar.
At Karvan, on the Sindhavai Mātā mound is the lower portion of a sandstone figure with flames all round it. This figure might be the image of Agni.

Svāhā. (Fig. 4.53)

A beautiful sandstone sculpture of four armed Svāhā obtained from Dandeswar, is preserved in the Baroda Museum.¹ On its right hip sits a small child, and the upper right is mutilated whereas in the left hands she has an indistinct symbol and a Kamandalu. Her vāhana, the goat stands near her.

Lower portion of a similar figure, is lying on the Sindhavaimātā mound at Karvan.

Gāṅgā. (Fig. 4.76).

Only two images of the river goddess Gāṅgā were noted from this area. One coming from Dabhoi,² is now preserved in the Baroda Museum, whereas the other is seen on the eastern pillar on the door-jamb near the Ekādasalingeswara temple.³

The Dabhoi figure is highly mutilated, but her makara vāhana is quite clear. The Karvan figure carries a pitcher in her left arm pit; has folded hands, and stands on the

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¹ Goetz., op.cit.
² Ibid.
³ Shah and Mehta, op.cit., pl. V, fig. 9.
Makara vāhana.

Yamuna

(Fig. 4.27)

Only one figure of Yamuna has so far been noted from Karvan. It is seen on the western pillar of the door-jamb near the Ekadasalingeshvaratemple. The figure is similar to that of Ganga, but its vāhana, tortoise, helps us to identify it as that of Yamuna.

Sarasvati.

Two figures of Saraswatī are known from this area. One of them is an unfinished marble figure from Baroda. The other is from Sadhi. It is a two handed figure with a mālā in her right and Kamandalu in her left hand. Her vāhana is Hamsa. A figure with Ankuṣa and peacock is identified as Saraswatī by J. Burgess.

Trimūrtis

Three Trimūrti figures are known from this area. One of them is a beautiful yellow sandstone figure from Limbodra in the Broach district (Fig. 4.77). The other is also a sandstone figure lying to the south east of the fort of Koral. In both these images the three heads are seen but the lower portion of the figures is missing. The third Trimūrti is a sandstone figure from Kasivisvanātha Mahadeva temple at Karvan.

1 Ibid.
2 Now preserved in the Baroda Museum.
3 Burgess, op.cit., p. 11.
Nāgas.

All over India, the Nāga figures have the following varieties:

(1) Theriomorphic figures.
(2) Anthropomorphic figures.
(3) Therio-anthropomorphic figures.

In the area under consideration all the three varieties have been discovered. The first type is so common that it is not possible to assign it to any period.

In the second variety two different forms are seen. One of them is a human being; and serpent hood in form of a halo springs more or less as excrescences from the back. In the second variety the coils of the serpent are seen at the sides, and at the back of the human figure, the whole serpent is carved. The first type is seen at Karvan on the door-jamb at Sūthāra ovarā⁴ whereas, the second type is discovered by the author from Jetpur Pavi⁴. The serpents represented only as human beings, as is the case in Gandhara Sculptures are not found in this area.

Separate therio-anthropomorphic figures are not known from this region, but they are seen with Varāha figure from Karvan, and Jain images from Akota.
Mythological Scenes.

Besides the various images, two mythological Scenes, are also noted from Dabhoi. One of them is that of churning of the ocean, whereas the other is the story of the curse and dearth of Parīkṣāṇita.

Jain Iconography.

Jain shrines especially of the svetāmbara sect are very numerous in the whole of western India, but the digambaras were probably more powerful before the Cauḷuka period, as is evidenced by the fact that works like Hari-vaṁśa and Brhatkalpa Kosa were composed in Saurastra. At Navsari was a digambara Jain shrine and vihāra to which some donations were given by the Rāṣṭrakaūṭa ruler Karkasuvarna-

The discovery of a large hoard of Jain bronzes from Akota, added considerably to our knowledge of the iconography of the period between the 5th and the 11th century A.D. Iconographically the images of Akota hoard are the Tīrthamākaras, Yaksas, Srutadevata, Vidyādevīs, Navagrahas and attendents and donors.

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1 Ibid., p. 9-10.

2 E.I., XXI, p. 133 ff.
Tirthankaras.

The images of the Tirthankaras are those of Mahāvīra, Rṣabhanātha, Pārśvanātha and Ajītanātha.

The images of Mahāvīra are in two varieties. The first variety is represented by two images of Jivantasvāmi (Fig. 4.34; 4.37) from the Akota hoard. In these figures, Mahāvīra stands in Kayotsarga pose, and is bedecked with ornaments, and fine crown. These figures represent Mahāvīra meditating, before he became a monk. In the other variety his identification is uncertain, in absence of the mark of cognizance, with Pārśvanātha in the centre, and Rṣabhanātha on the right; the corresponding figure on the left may be Mahāvīra.

Rṣabhanātha (Fig. 4.32; 4.38) is found in three varieties. In the first, are a number of figures, in Kayotsarga pose. No ornaments are seen on them. These figures are dressed with a loin cloth-dhoti- suggesting that they belong to the śvetāmbara pantheon. The second variety in this type is the figure of covisi, where all the twenty four tīrthankaras are carved on the back ground. The main figure, here is that of Ādinātha or Rṣabhanātha in the Kayotsarga posture.

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The third type is the figure of Rsabhanātha sitting in padmāsana, in meditation.

The figures of Pārśvanātha are seen in the following varieties (Fig. 4.79).

In the first variety, Pārśvanātha stands in the Kāyotsarga pose. These figures are also dressed with simple dhoti.

In the second variety, Pārśvanātha sits in padmāsana, in meditation.

The third variety is the tri and pānc tīrthīs of Pārśvanātha.

The 'tri-tīrthī' figures (Fig. 4.79) have Pārśvanātha in the centre and on one side Rśabhanātha, and on the other Mahāvīra, besides the usual yaksas and Yaksinīs. In the 'Pancā-tīrthī', figure of Pārśva in the centre is flanked by two tīrthankaras on both the sides. These four tīrthankaras are difficult to identify, for want of the mark of cognizance.

The jina Ajitanātha is represented by a solitary figure, sitting in padmāsana. The tīrthāṅkara is identified on account of his elephant cognizance on the pedestal.

Besides these tīrthankara figures there are a few more which have no mark of cognizance, hence they cannot be properly identified. They are seated in padmāsana,
meditative attitude.

**Yakṣas and Yakṣinīs.**

The tīrthankaras have their Ṣāsanadevata generally seated on the lotus. Both male and female Ṣāsanadevataś are met with.

The only yakṣa that is met with in this hoard is Sarvānubhuti (Fig. 4.79). The figure is always a two handed one with a citron, and money bag. The yakṣa is sometimes seen sitting on a lotus while in a few cases he sits on an elephant.

**The Yakṣinīs.**

Ambikaś, is the only yakṣinī in this hoard (Fig. 4.35). She is invariably represented here with two arms. In the left hand, the yakṣinī holds, or supports a child, whereas in the right she holds the mango fruit. The goddess sits in ardhaparyankāsana either on a lotus or on lion.

The goddess is represented even independently. In these representations, jīna is shown sitting on the halo above the goddess.

**Srūtadevataḥ.**

Sarasvatī or Srūtadevataḥ is represented in tribhanga standing attitude, with a lotus in the right and a book in the left (Fig. 4.81).
Vidyadevis.

The vidyadevis, Acemyupata (Fig. 4.80) chakreswarī (Fig. 4.82) and Vairotyā (Fig. 4.82) are obtained in this hoard.

Achēyuptā is a four armed figure riding a ponyālike small horse. The figure carries an arrow, sword, bow and shield.

Cakreswarī is a standing figure carrying the disc in upper hands, and showing the citron and Varada mudra in the lower hands.

Vairotyā is also standing and shows snakes in two upper hands, and sword and shield in the lower one.

Navagraha.

Besides these on the pedestal of a number of images, the navagrahas are represented.

Attendants and donors.

In a few images from this hoard standing attendents are shown near the god; whereas in one case donors are represented as sitting in front of the deity with folded hands.
Three caumukha figures are noted from this hoard. Caumukha is a miniature shrine with a sikhara, a dome, or merely an amalaka on the top. It is open on all sides and show a jina sealed, facing each of the four directions. It symbolises the samavasarana.

Besides these, the astamangala and Siddhacakra plaques are also popular objects of worship, that were not represented in the Akota hoard.

The astamangala plaques have the Svastika, Srivatsa, Śrāvastī, Mīnāyugala, Vardhamānaka, Darpana, Nandyāvarta, Bhadrāsana and Kalasa.

The plaques of siddha-cakra, represent a diagram of Arhata, Siddha, Āchārya, Upādhyāya and Sādhu along with obeisance to the Jain doctrine of Right Knowledge, Right faith, Right action and Right penance. A beautiful metal plaque now in the Baroda Museum represents the type of such siddha-cakras, familiar all over Western India.

VIII
Epigraphy.
Introduction.

Since Sankalia summarized the previous work on Epigraphy, some more material has been discovered by A.V. Pandya, U.P. Shah and the present writer. The new material
consists of stone inscriptions, and copperplates. But this new material does not alter the general picture of Epigraphy of this region.

Material.

Most of the extant epigraphs in this area are engraved on copper. It appears that stone was rather sparingly used here, possibly due to its paucity. A few writings were painted by haematite, on stones. If we consider the inscribed coins from this region we can add silver and lead as two more metals used for writing. The inscribed terracotta seals also add to the material on which writing was executed. The other material such as birch bark, palm leaves etc., which might have been used for writing have not survived.

Land grants.

The majority of the extant records are the donation orders of various rulers, who gave land for religious ends. This being the case the copperplates show a mixture of religious viewpoint of the donation, and the administrative procedure for handing over the donated land, and guarding the property rights in future.

The land grants generally begin with an opening auspicious formula such as 'Svasti' or 'Om', suggesting the

religious character of the donation.

After this benediction, the grants show variations. Grants like those of Dahrasena and Vyāghrasena of the Traikutakas, and the Kaira grants of Cālukya Vijayarāja, the plates of the Gurjaras of Broach, and those of Sangramasimha, mention the place of issue, so that the site from where it was issued can be immediately made clear. This practice is followed by the rulers who were possibly more business like in their grants. Besides these there is another practice shown by the Cālukya rulers Sṛyasrava Śilāditya and Nāgavardhana; the Rāṣṭrakuṭa Kings Karka II, Govindarāja, Dantivarman, Dhruva III and others, who first pay homage to various gods like Viṣṇu, Śiva, Buddha, or to Jinendra Sāsana, Sugatāsasana etc. Torkhade grant of the time of Govindarāja marks another tendency.

4 I.A., IX, 123
5 JBBRAS, XX, p. 131 ff.
6 I.A., V, 144.
7 E.I., VI, p. 285.
8 I.A., XII, p. 179.
9 E.I., III, p. 53.
Here he gives the date of the issue in the beginning and then follows the practice shown by the Gurjjaras of Broach.

After this beginning the grants of the Gurjars already referred to begin with the eulogistic descriptions of Dadda. This practice is shown by the Torakhade plates of Govindaraja. The Traikutaka grants differ a little from these plates in the description; and they show respect for their parents and pay homage to Bhagavata, but Sangamsimha straight moves to his subject after bowing to his parents.

**Genealogy.**

After these preliminaries come the highly eulogistic descriptions of the rulers. These descriptions are responsible possibly for the sizes of the grants. The simpler grants like those of Isvara; or the Traikutakas who do not embellish their genealogies, are smaller. The former is $8'' \times 3''$ whereas the latter are $9\frac{1}{2}'' \times 3''$. These three inch broad grants remind one of the palm leaves which have similar breadth.

This simpler practice was abandoned after the Guptas.

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2. *op.cit.*
The Kaṭaccuri records under the influence of Guptas are longer than the above mentioned grants. The Gurjara grants show the larger size in two variations (1) 9½" x 4½" (2) 11½" x 9". The Cālukya plates similarly are of two sizes (1) 8" x 5" (2) 12" x 3". These grants suggest the practice of describing exploits in war, but the Rāstrakūṭa grants which show a great increase in such exploits show a larger size. Their sizes are (1) 10" x 8" and (2) 12" x 9".

After the preliminaries, generally the above mentioned genealogical descriptions are found. After them, sometimes the donation is directly mentioned; whereas in other cases before donating the land the ruler announces to his officials about the gift. The Traikutaka rulers, Daharasena and Vyāghrasena do not mention any official. Vijayarāja informs the officials like Viśaya patis, Rāṣṭra and Grāma, Mahattaras about the donation. Śrīśrāva Śilaśitya, Pulakesi-janaśrāya and Nagavardhana are silent on this point.

Gurajara ruler Dadda II informs about his donation to all Rājāsantatas, Bhogika, Viśayapati and Rāṣṭra, Grāma Mahattaras and Adhikārikas. In the Umeta grant he mentions

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1 Ibid.
2 Ibid.
3 Ibid.
5 Ibid., p.27.
Rastrapati, Visayapati Gramakuta, Ayuktaka, Niyuktakas and Adhika Mahattaras. Prasāntarāgā in his Bagumra grant follows this tradition. Jayabhata II follows the tradition of Dadda II by mentioning Rajaśamanta Bhogika, Visayapati, Rastra, Grama Mahattaras and Adhikārikas. Jayabhata III mentions the same officers.

The Rastrakūta rulers refer to another set of officers, such as Mahāsāmanta, Senāpati, Balādhikṛta, Goroddharanika, Bhogika, Rājaśthānīya, and other Niyuktas. Karka mentions the respective Rastrapati, Viṣayapati, Gramakuta, Adhikārika and Mahattaras, whereas Karka I mentions two more Ayukta and Niyuktaka in his Navasari Grant. Govindarāja follows the tradition of Karka's Navasari orders. Dantivarma and Dhruva III mention another official called Viśāpaka. Kṛṣṇa II does not mention them by name but in a generalized sense he mentions "Sarvān", but in his Kapadvanaj grant he

1 Ibid, p. 43 Insc. No. 117.
3 Ibid, Insc. No. 120, p.5.
5 Ibid, Insc. No. 125, p.47.
6 Ibid, Insc. No. 126, p.58.
7 Ibid, Insc. No. 128, p.78.
8 Ibid, Insc. No. 129, p.87
mentions future kings, Mahāsāṃanta, Amātya, Balādhiṅkṛta, Viṣayika (?) Mahattaras. Indraraṇaja III orders all the related Rastrapatis, Viṣayapati, Grāmakuṭa, Āyuṣktaka, Niyuktaka, Adhikārika, Mahattara. Govinda IV in his Cambay grants mentions Rastrapati, Viṣayapati, Grāmakuṭa, Mahattara, Yuktaka, Upayuktaka, Adhikārika. Karnadeva in his charter mentions all the Rajapurushas; but while granting the same village his Maha Maṇḍalesvara Durlabharaṇaja adds such names as Senāpati and Aksapātalika.

After ordering the various officials the ruler announces the purpose of donation which is mostly religious. Here he passes an order of the various rights of the donee. In this part the donated area and its boundaries are mentioned. Many variations are noted in the mention of the boundaries.

The grants of Isvara, the Traikūṭa and Cālukya rulers mention only the name of the village and the district in which it is situated. The grants of Dadda II follow the

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1 Ibid. Insc. No. 132, p. 118.
3 Ibid., Insc. No. 136, p. 143.
4 Ibid., Insc. No. 141, p. 22.
5 Pandya, op. cit.
same tradition but later on the Gurjara grants mention the
four cardinal points of the donated area. In the case of
the gift of a small field the area is mentioned by the
nearest marks such as a pond, neighbouring field, a country
road, trees etc. In the case of the villages, the names of
the villages on all four sides are mentioned. This tradition
is seen continuing in all the other dynasties that ruled
this area. The exceptions to this general form are also not
wanting. Jayabhata III mentions the gift of Mannathagāmā
in Bharukaccha Viśaya. Torkhade grant similarly mentions
Govattana in Sihārakhi Dvādāsa. The grants of Sangamsimha,
Nikumbhallasakti, Santilla, Buddharaṇa, Bhartrvaddha
are similar exceptions. The most detailed boundary is given
in the Surat plates of Trilocanapāla, who not only mentions
the villages on the cardinal points but also give the names
of the villages occupying the corners.

Most of these land grants are donated to Brahmins.
The religious institutions have also their own share.

1 I.A., XIII, 70.
2 Sankalia, op. cit., Appendix D, p. 36.
3 op. cit.
4 JBBRAS, XX, p. 221; E.I. X, 72.
5 I.A., XVIII, 265.
6 E.I. II, 21.
7 E.I. VI, 294.
8 E.I. XII, p. 197.
9 I.A. XII, 201.
These grants record the name of the donee, the name of the father, Gotra, Sākha, original place of residence and other details. These donations are made to help the brahmins to carry on their religious rites, to help them to maintain the institutions and thereby seek puṇya for the donor and his parents.

After the donation is made the donor requests his successors; of his family and others to preserve the donor's rights and quotes Mahābhārata. The donor emphasises the transitory nature of the royal power on earth and the advantage that the rulers will derive by preserving the rights of the donee and his successors. After this request follows a set of imprecatory verses. The earlier copperplates specially those of the Traikūṭakas show only two slokas, but those of the later rulers show an increase in their number. The only exception to this increase is the Surat plates of Trilocanapāla, the Cālukya of Lāṭa.

Date and Eras.

The grants when dated, show the year in various eras, the month, the tithi and occasionally the day.

The grants from this area refer to various eras as noted above. The earliest era found in use is the Traikūṭaka era. It is known also as Cedī or Kalaturī, ār. Kielhorn has shown that it was established in A.D. 249. The use of their own era by the Traikutakas show their power in the 5th century A.D.

1 Oza G.H., Prācīnā Lipi Māla, p. 173.
The continuation of the Traikutaka influence in the region even when they had departed or ceased to rule is implied by the use of the era, though unnamed by the Kaṭaccuris, Gurjjaras and the Cálukyas. With the Rāstrakutas the S'aka era of 78 or 79 A.D. reappears (or is introduced for the first time) in Lāta, with a new feature. This is the specification of Samvatsara (which is different for every different year) along with the usual details about date. A few epigraphs of the Imperial Rāstrakutas from Gujarat mention the Samvatsara but the Gujarat branch does not mention it.

The use of S'aka era continued in Baroda, Broach and Surat districts under the Cálukyas of Lāta. The Caulukyas of Patan introduced the Vikrama era which later came into general use.

The grant is finally issued by the high officials like Duta, Mahāsāndhīvigrāhaka, Sanīdhīvigrāhaka, Balādhikrta, and Bhogika. Occasionally one comes across

1 Sankalia H.D., op.cit., p. 173 ff.
2 Ibid.
3 JBBRAS, XVI, p.105 ff; E.I., X p. 52 ff.
6 I.A., XIII, p. 70; E.I., XXIII, p. 147.
JBBRAS, XVI. 105-113.
the name of the engraver, and in certain cases the grants are signed by the donor himself.

Emblems.

The grants are often kept together by metal rings, to which emblems of the rulers are affixed. No seal have been found on copperplates of Isvara, and those of the Traikutakas and Kataccuris. The Gurjara copperplates have a roughly circular seal in relief or on a countersunk surface with a device and below the legend "Samanta Daddah". On the Ilao grant the figure may be that of Garuda.

"Only one of the plates of the Gujarat Calukyas has preserved its seal which is round having a diameter of 1½"; on it there are the letters Sri Asraya. But another plate found from Nasik district has on its seal the letters Sri Jayaisraya and below them a half lotus and above a crescent moon."1

Majority of the Rastrakuta plates have a seal. On the strength of the descriptions of these seals given by various

4 Ibid.
editors we can trace a kind of evolution in their devices. The seal of the Gujarat Rastrakuta Karkka has a Garuda, but it is now broken. That of Govind III is said to have on it a seated Siva. Sankalia identifies the figure as Garuda.

The seal on Amoghavarsa's Sanjan Plates has "a Garuda in high relief on a countersunk surface on a lotus seat facing full front, with his prominent beak nose and holding a snake in each hand. Two discs are seen above the ears of Garuda. On Garuda's proper right, there is a representation of Ganapati in the upper corner and lower down an indistinct cauri and a lamp. On his left, near the top is the same goddess standing in front of an animal (perhaps a lion) and holding a laddle in her right hand, below her a cauri, and near the bottom a Svastika.

In all the seals from Amoghavarsa onwards, the central figure is definitely Garuda. But his successors incorporated new symbols. On the seal of Krsna II, there is no goddess; on that of Indra III, there are a linga, Arikus'a and a lamp, whereas on that of Govind IV, there are found a dagger, a bow and an arrow.

The appearance of Garuda and the mention of it as mudra suggests that it was the emblems of the Rastrakuṭas.¹

The Jambuvada plates of Kirtirāja have a long rectangular covering on the wires holding the plates. On one

¹ Sankalia H.D., op.cit.
Dedicatory Writings.

Besides the copperplate land grants, one finds dedicatory writings on some images, and funeral monuments like memorial stones.

About thirty inscribed images of the Jain Tirthankars, Yakṣas and Yakṣinīs have been recovered from the Akot hoard. The inscriptions are engraved, either on the pedestal or on the Parikara. These are dedicatory writings mentioning that the image was made by a Śrāvaka or Śrāvika belonging to a particular Kula. Sometimes the names of the Vasatika and date also occurs.

The other variety of dedicatory writings are found on memorial stones. Here the date and cause of the demise of the warriors is given. The earliest inscribed memorial stone known from this area is of Samvat 1259-1203 A.D.

Prasāstis.

Only one prasasti, that of Visaladeva at Dabhoi is known from this area. The prasāsti is fixed on the lower part of the western wall of Kālikāmātā temple. The inscrip
inscription on sandstone in 59 lines, is in bad state of preservation. Many of the lines are mutilated. Only five lines are complete and others are partly mutilated.

The prasasti is in verse and mentions the building or the repairs to the Vaidyanaṭha temple. It was composed by Somesvara, the author of Kṛtikaumudī, in Samvat 1311 on the fullmoon day of Jyestha.

Mason Marks.

They are generally seen on the stones used in building. The earliest evidence of such mason marks reading as 'Ya' is seen at Bhimnath temple, Baroda. On the fort of Dabhoi also these marks are observed.

Script.

The earliest mason marks obtained in our area are in the Brahmi of Girnar type. The plates of the Traikutakas are engraved in southern Brahmi. The Gurjara plates are also of the same type but occasionally northern Brahmi occurs in the signature of the ruler. The Rastrakuta grants show mixture of northern and southern forms but after them the Nāgari script comes in general vogue.

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1 E.I., I. p. 20-32.
3 Ibid.
4 Sankalia, op. cit. p. 171-173
5 Ibid.
6 Ibid.
7 Ibid.
Numismatics.

From time to time old coins have been discovered from the sites like Kamrej, Karvan, Broach, Baroda, Salad, Awakhal, Dhawat and Nagdhara from this region. Most of these are surface finds and hence they cannot be associated with other objects, nor their date can be established from any other external evidence so far obtained from this area. Only a few coins were obtained from excavations, and their chronology can be roughly ascertained. As most of the material discussed in this section is collected from the surface, its date in the case of undated or uninscribed coins is of course tentative. (Figs. 4.35, 85A, 86, 87).

Coins of Early Historic Period I.

Punch-marked, die-struck, cast, coins and a few debased Greek coins can be ascribed to this period.

Punch Marked Coins.

Small silver or copper coins of circular and rectangular shape having incuse of small punches are known as punch-marked coins. The punch-marks are small, sometimes they overlap one another showing that they were struck at different periods.

These earliest coins were discovered from time to time from numerous sites in India but their stratigraphical
position was not certain in the majority of cases.

To date these coins reliance was placed on the two hoards from Taxila. But in his recent work A.H. Dani has shown that the evidence from Taxila should no longer be advanced to prove the pre-Mauryan character of some of the Punch marked coins. The recent evidence collected from Maheshwar in Madhya Bharat and Hastinapur and Kausambi In Uttar Pradesh however is very important to show the earlier character of these, and the uninscribed cast coins of copper.

At Hastinapur these coins are found in the levels of period III, which is dated between 6th century B.C. to 2nd century B.C. by Lal on the grounds of pottery particularly N.B.P. The section of Hastinapura suggests that the punch-marked coins were obtained from the earlier levels of period III, hence they may belong to the beginning of this period.

At Maheshwara the punch-marked coin is discovered in the earlier layers of historic period IIIc, marked by the presence of the N.B.P. and the red-and-black wares. This

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1 Dani, A.H., Punch-marked Coins and the evidence from Taxila. JNSI, XVII, II. p. 32.
3 Lal, B.B., Excavations at Hastinapur. Ancient India.
4 Ibid.
period is succeeded, after an interval of five feet, by the culture characterised by the Red-polished-ware and the terracotta figures of mother and child, which help to date it to the early centuries of the Christian era. The interval between the two cultures suggests that the former can be dated to the centuries preceding the Christian era.

From layer (13) of this trench 32'-8" below the surface, a glass tablet was obtained. The glass tablet, "from its stratigraphical position and the associated coins, the NBP and the black-and-red megalithic-like pottery is at least of the 4th century B.C. if not earlier. If this date is accepted, the punch-marked coins coming from a still earlier layer (layer 15 depth 37'-6" below the surface) can be ascribed to a period earlier than this seal and hence may belong to at least the pre-Mauryan period. Hence the Punch-marked coins were existing in Central India from about the 5th century B.C. at the latest.

These coins were in use for a pretty long period. From Vadnagar 2 a copper punch-marked coin was discovered from the early historic layers, which are earlier than those characterised by Red-Polished-Ware. At Sisupalgarh a silver

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1 Sankalia, *op.cit.*, p. 204.
punch marked coin was discovered from the level of period II B and is dated to C. 100 A.D. when it might have been lost. Thus these coins and the uninscribed coins found with them may also belong to this age.

In this region similar coins have been discovered as surface finds from Karvan and Kamrej. These coins can be attributed on stylistic affinities to the later half of the first millenium B.C. (Fig. 4.84).

These punch-marked coins of copper and silver are of round, square and rectangular shape. On the obverse the group of either four or five punches is seen. Sometimes the whole punch is clearly marked but more often only a part of the symbol is seen. The following symbols are found on the obverse of the coins:

![Symbols](image1)

The reverse is either plain or has the following symbols:

![Symbols](image2)

The coins varies in weight from about 66 grains to 17 grains. (Fig. 4.64).

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1 For the details of each coin see the [h. & h](#).
Anonymous Cast and Die-struck Coins (4.85; 4.86)

Anonymous cast coins with mountain and moon motif on one side and hollow square on the other are known from Kamrej, whereas the die-struck coins have been recovered from Kamrej and Karvan. Rectangular copper coins with alternate marks on an arrow head and taurine symbol around a central hollow pallet distinctly shows the mark of the die on the reverse. On the obverse these coins show the Swastika with taurine attached to it. Another variety of the die-struck coin has on its obverse a horse and Swastika and the marks of brahmi letters which read as Vi- Rajno, whereas on its reverse is the triratna and Ujjain symbol. Others with mountain motif and a wavy line below it on the obverse and on the reverse they have the symbol of elephant with riders are also found.

Avanticoins (4.86; 4.86)

About fifty one avanticoins of copper were discovered by A.S. Gadre from Kamrej. They vary in weight from 63 to 15 grains. On the obverse of these coins, the solar symbol, crescent headed staff, man, river, tree in railing, three-headed deity with a staff in the right and Kamandalu in

1 Gadre, ARDA, p. 45 ff; JMSIL, No. 1, p. 18 ff.
3 Gadre, op. cit., Nos. 148-155. These coins are dated from 2nd cent. B.C. to 2nd Cent. A.D.
left, a creeper, wavy line chaitya, Arrowheads attached
to a central boss, figure of a man squatting besides a tree,
dotted border, a trident with its staff having the sharp
edge of an axe, are found. On the reverse Svastik, Svastik
with crescents attached, Frog and four taurine symbol, Ujjain
symbol, elephant and symbol known as Shadarchakra (?) are
found.

Malwa Coins.

A few copper Malava coins were recovered from Kamrej.
On the obverse the symbol of tree is seen with legend in
rudely incised script and on the reverse a base in circular
border and recumbent bull.

Other Cast and Tribal Coins.

The cast and tribal coins have peculiar combination
of designs on the obverse and the reverse. Though the
figures etc. found on them are not new, the combinations
in which they occur on the obverse and reverse is certainly
of a new type. The exact parallels of these coins are not
met with in the hitherto published catalogues of coins.

1 Similar coins were found from the layers of Early
Historic period from Maheshwar and Navada Todli.
2 Gadre A.S., "Important coins from Baroda State" JMSI,
3 Ibid.
It is therefore difficult to give their exact identifications, so they are merely described here.

One variety consists of small square uninscribed cast coins of thin fabric. They have a tiny figure of a bull on the obverse and a trident on the reverse. This type of bull is found on the Nāga coins, but they have no trident and are inscribed. The bull is found on the coins of Taxila but the figure is not so tiny.

There are three more coins with a bull on the obverse and faint traces of inscription on the reverse. These may be some tribal coins. The bull on one of these resembles the one on the tribal coins of Ayodhya. The bull on the other two is taller and is likely to be mistaken for an elephant but for the clear prominent hump. The bull resembles the one found on the Kausambi coins of 1st cent. B.C. to 1st cent. A.D. The worn out obverse and reverse of these two coins are not likely to give reasonable prints.

Next coin of similar fabric has on the obverse an eight petalled lotus flower resembling the one found on the tribal coins of Eran of 3rd century B.C. but the reverse here is plain, whereas on the coins from Eran have distinct symbols. The unassignable tribal coins have been described

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2 Ibid.
by Gadre. The are copper and potin coins with sun, wheel, squatting female, horse, samkha, swan, trisula and other symbols. A few of them according to him are inscribed.

**Foreign Coins.**

Besides these indigenous coins a few foreign coins assignable to this period were found. The coins of Appolodotus and Menander were in circulation as can be gathered from the Periplus of the Erythrean Sea. A few coins of possibly some local governor of Menander were found from the vicinity of Broach.

**The Coins of the Early Historic Period II.**

Of this period a variety of coins are found. They comprise, the coins of the Andhras, Ksatrapas, Kusanas and the Guptas and one Roman coin.

**Ksatrapa Coins.** (4.85; 4.87 9-10-11 1-4)

The series of Ksatrapa coins from Gujarat is full. In this region the coins of the following rulers of the Ksatrapa family have so far been noted:

(1) Bhumaka
(2) Viradâman

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3 Campbell, *op.cit.*, p. 17, footnote 5.
(3) Bhartrdāman
(4) Mahāśatrapa Rudrēsēna II
(5) Mahāśatrapa Śvāmī Rudrasēna
(6) Kṣatrāpa Jayađāman
(7) Mahāśatrapa Rudrēsēna I
(8) Unidentified Kṣatrāpa coin

These coins are found in silver, copper and occasionally in lead. The obverse in all these cases except those of unidentified ruler has a bust of a king and on the reverse is the legend in brāhmaḥ surrounding a motif of mountain, stars, crescent and wavy lines. The coin of unidentified ruler has a star and crescent and legend.

Kusāna Coins. (4. 86. )

One circular copper coins of the Kusānas have been discovered from Karvān. It is the coin of Wema Khadhises who is seen standing on the obverse. He puts on high cap, flowing robe and high shoes, while on the reverse is seen the god Śiva reclining on his bull.

Satavāhana Coins. (4. 87 ; 85 ; 86. )

Satavāhana coins in lead have been discovered from Kamrej and Karvān. Gadre published one of the lead coins weighing 89 grains. On its obverse there was a chaitya

1 Trivedi H.V., Two new Kṣatrapa Coins from Baroda excavation, JNSI, XV, part I, p. 78.
2 Mankad, B.L. & Mehta, R.N., op.cit.
3 Gadre, op.cit.
motif with a crescent and a wavy line below it, and undecipherable brāhmi legend. On the reverse was the Ujjain symbol with dots alternating with two bars. Several Sātvāhana coins with the elephant on the obverse and the Ujjain symbol the reverse have been discovered from Karvan. A circular copper coin from Karvan with an elephant on the obverse with the legend Śrī Śata in the collection of U.P. Shah. One circular (\(.75\)" ) copper coin with a running elephant with upraised trunk, taurine symbol, and brāhmi letters reading Śīrīsa, takanīsa and Ujjain symbol on the obverse and a tree in railing on the reverse is lying in the collection of the M.S. University of Baroda.

Roman Coins.

The only Roman coin that of Lueius Vivaarius found from Nagdhara in the Navasari Taluka of the Surat district.

Gupta Coins.

The following Gupta rulers are represented in the coins discovered from this area:

\( (1) \) Chandragupta II (\( \text{\textsuperscript{a}} \))

\( (2) \) Kumārgupta (\( \text{\textsuperscript{b}} \))

\( (3) \) Skandagupta

1 Sankalia, op.cit., p.187.

2 Dikshit, op.cit.
A rectangular lead coin (3" x .45" wt. 26 grs.) with the figure of Garuda standing facing with the wings incurved and with a border of dots at the margin. On the obverse is an indistinct figure at the top with the legend Vikrama at the bottom. This has been attributed to Chandragupta II by Dikshit.

The coins of Kumārgupta and Skandagupta follow the general tradition of the Ksatrapa coinage, with the bust of the king on the obverse and on the reverse is the legend enclosing the symbols like Garuḍa, recumbent nandi etc. Besides these, several others have been noted by Dikshit. These are with the devices of Garuḍa, Lakṣmī, the Tulasi-Vrnadāvana etc. These coins according to him belong to the Guptas.

Coinage of the Mediaeval Period.

Only a few varieties of the Mediaeval period are known from this area. These are the coins of the Traikūṭakas the Valabhi and the Gadhaiyas.

1 Ibid.
2 Gadre, op.cit., p. 57-58.
3 Dikshit, op.cit.
Tralkutaka Coins.

Round silver coins of Maharaja Drahasena with a bust of the king to the right on the obverse and the chaitya and river motif surrounded by the Brāhmī legend was noted by Gadre. This is the general characteristic of the Tralkutaka coins from this region.

Recently, a circular copper coin with the symbol of a chank on the obverse and an undeciphered brahmi legend on the reverse was obtained from Kamrej. The legend suggests that the coin might belong to the Tralkutaka rulers. (4. 87). It is a restruck coin, with the reverse showing the deep incuse. The trident symbol and undeciphered brāhmī legend suggests that it might possibly have been restruck by the Maitrakas of Valabhi.

Valabhi Coins. (4. 85) 12-14

A large number of silver and copper coins with a bust of a king on the obverse and a trident in the centre surrounded by brāhmī legend are attributed to the Maitrakas of Valabhi. These coins have been discovered from Salad, Baroda, Karvan, Kamrej and Katargam. The legend on these

1 Gadre, op.cit., p. 56
2 Sankalia, op.cit., p. 189
3 Majmudar, M.R., op.cit., p. 50.
4 Gadre, A.S., op.cit., p. 58.
coins is variously read by G. Acharya, Mirashi, Altekar and Mankad besides other earlier writers. The legends are still not satisfactorily read. These silver coins are possibly the Rupakas mentioned in some of the Maitraka charters.

Gadhaiyas. (4. 35; 4. 27)

The coinage of the Mediaeval period after the downfall of the Valabhis is marked by the absence of the name of any king. The general type of these coins is the same. There is a crude head like object on the obverse which has given the name of Gadhaiyas to this series. On the reverse is the sign of a fire altar. These coins show a slow transformation from thin variety with better head and altar to button like coins. These silver and copper coins were widely used in this region before the Muslims introduced their coinage.

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Minor Antiquities.

The Study of minor antiquities from this area is not much advanced. The efforts were made in this direction by H. Goetz, M.D. Desai, M.R. Majmudar and the present writer.


2 Shastri, H.G., Ibid., 548
This study was conducted mainly on typological and artistic lines as the discovered material was from the surface. From this material some specimen could be tentatively dated due to affinity in technique, art-forms or style, with those found in other parts of the world at a specified period.

When the excavations in the area yielded the material which could be dated, due to the associated finds, it became possible to ascribe the materials, which otherwise could not be dated, to some definite period.

The minor antiquities discovered so far include beads, bangles, stone querns pestles, vessels, objects of bone, horn and metal. The sculptures in stone and metals are discussed in another section.

**Beads.** (Fig. 4.88)

Beads of terracotta, metals and semi-precious stones such as agate, chert, chalcedony, crystal, glass etc. have been discovered from a number of sites.

1. **Beads in the Early Historic Period I.**

The evidence of the use of beads in this period comes from the excavations at Timbarva. Here terracotta beads of rough spherical and biconical shapes have been discovered

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from the layers of this period. Most of them are very crude, and show depressions and finger marks suggesting that they might have been handmade. Besides these terracotta beads, one biconical bead with hexagonal section of smoky quartz was discovered from this site.

Beads in the Early Historic Period.

From the layers of this period, at Akota and Timbarva, beads of various shapes and material have been discovered. The terracotta beads show areeanut, Ghata, spherical and biconical shapes. Beads of agate carnelian, crystal, garnet, glass, copper, gold etc. were also known. The shapes of these beads are the spherical gadrooned spherical, biconical, collared, cylindrical, barrel and hexagonal. One etched carnelian biconical bead with design in white lines was found from the surface at Karvan. The design on this bead is that of conjoint hexagons having dots in them. This design can be compared with that on a similar bead from Rairah noted by Dikshit.

Beads in the Mediaeval Period.

The areeanut, cylindrical and spherical beads continue in this period, as can be noted from the finds at Akota and Baroda.

1 Subba Rao, B., Baroda Through the Ages, p. 77 ff.
2 Mehta, op.cit.
3 Dikshit, M.G., Etched Beads in India, pl. XI. 2.
Numerous fragments of bangles were recovered from many sites in this area. The data about the use of bangles in the early historic period I is so far not available from the excavations in this region.

But in the succeeding period many chank bangles, and waste-product of the manufacture suggest that the industry of cutting chank and manufacturing at least the bangles was widespread. The chank bangles are discovered from the excavations at Akota and Vadnagar and other sites. Most of the bangles found from the excavations at Akota are simple. Surface finds from Karvan, Kamrej and Navasari however show many decorated varieties.

From the layers of early historic period II, at Akota a few pieces of bangles of blue and green opaque glass were recovered, whereas at Vadnagar glass bangles were not found. From the layers of mediaeval period II, at Akota and Baroda glass bangles began to increase in number and chank bangles began to decrease. While at these sites in later periods glass bangles predominate, suggesting thereby that glass

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1 Subba Rao, *op.cit.*


replaced to a very large extent the use of chank for manufacturing bangles.

Besides these a specimen of terracotta bangles was also discovered from Baroda.

**Stone Objects.** (Fig. 4.18).

Small stone objects were used in this part from very early period. The objects in general use were the querns, and vessels.

**Querns.**

From the excavations at Timbarwa a fragment of a legged quern of sandstone was discovered, from the layers of Early Historic Period I, suggesting the use of legged querns in that period.

Besides this, legged querns were discovered from Salad, and Karvan. (Fig. 2.12; 4.29). These are surface finds with an incised design of composite animals looking like an lion, flanking a tree. This motif of the tree of life guarded by two lions is intrepreted by H. Goetz to be the Achaemenian motif. He dates the quern discovered from Salad to about 1st century B.C. The querns discovered from

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1 Mehta, *op. cit.*, p.25.

Karvan also bear the same motif and are of the same style, hence they may be ascribed to the same period. Similar querns have been discovered from Mahaswar, Ujjain and Taxilla.

**Pestles. (Fig. 2.18 ).**

Besides ordinary river pebbles that were used as pestles, cylindrical pestles were also used. Cylindrical pestles were discovered from the layers of early historic period at Timbarva. Some of them have elliptical sections and thinner middle part developed due to much use.

**Vessels. (Fig. 4. 28 )**

Only one stone vessel has been noted from the early historic period II from Akota. It is probably the lower portion of a round stone box or container made of soap stone. It has grooved straight rim, and saggar base and incised lines on the outer side.

**Textiles.**

Eventhough this area is famous for the manufacture of textiles, those of the mediaeval and earlier periods are hard to survive in this country due to the climatic conditions and their impermanent material. Fortunately a small

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1 Sankalia H.D., *Ghanti Ane Prache Sanskriti ni Drastic* Hindustan 1952
2 Mehta, *op.cit.*, p. 25.
fragment of grey cotton cloth of 42 reeds and 44 picks, of 16 and 18 counts and plain weave have survived. It belongs to the medieval period II. The textiles of this and later periods manufactured in Gujarat have been discovered from Fustat, near Cairo in Egypt. These are decorated with various designs in colour. These designs suggest the use of painting, printing and tie-dyeing.

Objects of Bone, Horn and Chank.

Three bone points with circular sections, and one round butt end was discovered from the layer of medieval period I at Timbarva. Whereas a comb of horn with small triangular decoration on one side and the teeth only on one side was discovered from the layers of early historic period II at Akota.

Metallic Objects. (Fig. 4.89).

A few iron objects such as knives, arrow heads, plough shares (?), nails, and wire were obtained from the layers of historic periods at Baroda, Akota and Timbarva.

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1 Subba Rao, *op.cit.*, p. 88.
4 Subbarao, *op.cit.*, pl. XVII, 2.
Copper and bronze are represented by coins and images that are found from time to time. But a copper bar and ring were discovered from Timbarva from the layers of early historic period I and II.

Gold is represented by a pendant with floral designs of encrusted gold wire was obtained from the layers of Medieaval Period I from Timbarva.

Silver and lead are also represented by coins and discovered as surface finds.

Glass objects.

Bangles and beads of glass have been discovered from the layers of early historic period II and mediaeval period, at Akota and Baroda. A small cubic bottle of devitrified glass, with stylized arabasque, obtained, as surface find from Karvan is similar to the phials from Egypt under the Fatimid dynasty. It was not known in the later period in that country as they were replaced by thin enamelled glass. Similar glass bottles, probably, were not manufactured in India. It is very likely, therefore, that this bottle was imported in Gujarat from Egypt when the use of such luxuries was curbed there during the later years of caliph al-Mustansir (A.D.1036-94) especially after A.D. 1065. It is highly probable that this bottle might have been imported in Gujarat in the later part of the 11th century A.D.

1 Ibid.
2 Ibid.