CHAPTER - V

THE TEMPLE ARCHITECTURE, THE SCULPTURAL ART AND THE ICONOGRAPHY

THE TEMPLE ARCHITECTURE:-

Explorations carried out in the Banaskantha district, have not brought to light any structure that belongs to the period, prior to the 10th century A.D. The dynasties like the Maitrakas of Valabhi or the Gurjera-pratiharas might have contributed their share in the field of architecture also and monuments belonging to the earlier periods might have existed in the district, but due to natural calamities such as earthquakes\(^1\) and floods in the rivers\(^2\) and perhaps human vandalism, we do not get any trace of them. That, monuments belonging to the period prior to the accession of the Solankis in power might have existed in the district which has been aptly proved by the presence of loose sculptures, belonging to earlier periods which we find in the different parts of the district.\(^3\) Needless to say that, these sculptures adorned the monuments which once existed in the district.

Previous work:-

Burgess and Cousens carried out the architectural survey in the district between 1886 A.D. and 1889-90 A.D. and brought to light representative type of monuments—the triple shrine at Kasara\(^4\) (taluka Kankerej) (fig. 11), the Bavan-Dhavaja temple at Sarotra\(^5\) (taluka Palanpur) (fig. 14) and the Stepwell at Roho (taluka Palanpur).\(^6\) The learned surveyors also explored sites
like Bhiladi, Mudetha and Khemana (all in the Deesa taluka of the district), but they did not come across any standing monuments, although these places were important centres of Jainism. About Bhiladi, Mudetha and Khemana Burgess and Cousens write, "at all the three villages, there were old marble temples about 40 years ago but in 1890 A.D. Mr. Cousens found that the Bhiladi temple has not only been raised to the ground but its foundations have been dug out and all materials carried away to be converted into lime. The same fate has befallen the old shrines in the neighbouring villages of Mudetha and Khemana where a few forgotten fragments lying near the pits out of which these temples had been rooted, were sufficient to show that the architecture was that of the same high class that once adorned Chandravati."

It seems that the learned surveyors did not have the knowledge of the presence of the temples of Malavara Mahadeva at Padan (fig. 1-1) and Kapalesavara Mahadeva at Vav (fig. 5-1), (both in the Vav taluka of the Banaskantha district).

During the explorations carried out by the writer in the district, he located a monument at Vav in a fairly good state of preservation. The temple provides good data for the study of iconography and sculptural art of the mediaeval period. Besides this, he located the dilapidated temples and ruins of temples at the following places:

(9) Dungarpura (taluka Palanpur).

Godani also carried out his search for the monuments in the district, and located a very important temple namely that of the Mulesvara Mahadeva temple at Padan, \(^{11}\) (fig. 11), a bordering village standing on the edge of the runn of Kutch in the Vav taluka of the Banaskantha district.

**Important features of the temple architecture in the Banaskantha district:**

The temple architecture in the Banaskantha district belongs to the Western zone of the Nagara School of temple architecture, which prevailed in the region between the Himalayas and the Vindhayas. The Western zone comprised of Rajasthan (with all its sub-divisions such as Maru Mandala, Arbuda Mandala, Sapadalaks and Medapata) and Gujarat.

As stated in the earlier pages of this work, during the explorations carried out in the district, no temple belonging to the pre-Solanki period (like that of the Roda temple complex in the Sabarkantha district), has been discovered. The monuments which have been discovered so far, belong to the mediaeval period II. The mediaeval temple architecture of Gujarat is designated as the Solanki architecture after the Solankis of Patan-Arhuilwada (942-1298 A.D.). It may be mentioned that, many rulers of the Solanki dynasty, were highly interested in art and culture, and extended all help for their development. In the inscriptions and chronicles belonging to Solanki period, it is mentioned that by the patronage of the princes as well as citizens; lakes, wells and reservoirs called sara, vapi, Kupa
and tadaga were built.* It was during the rule of the Solankis that the temple architecture reached its zenith. It is worthy to be noted that not only the kings and the queens were the patrons of art in this period, but the ministers and governors also, perhaps more, extended all moral and material help for the development of art and culture in this region. It is hardly necessary to mention that all these activities got momentum because of the royal and the ministerial support. Also, the man in the street contributed quite significantly for the development of art and culture. Every member of the society contributed for the erection of temples in this region. S.K. Saraswati rightly observes, "the entire community was identified with the artistic movements of the day." It is because of these spontaneous efforts, the semi-arid area of to-day, boomed with great architectural and other cultural activities.

How did the Solanki style originate? It may be said that Solanki style was in the process of evolution prior to the accession of the Solanki kings to the political arena of Gujarat. There are controversies regarding the origin* of the Solanki style. Henry Cousens, although he has studied the Solanki temples in greater details, but surprisingly does not say anything about its origin. He observes, "The origin of the Solanki style and with it that of north and central India, of the same period, which is akin to it, is a question requiring much thought and study, but is a subject too lengthy to be discussed here."
H.D. Sankalia sees the origin of the Solanki style in the Solanki monuments such as at Visalvada, Bileswara, Sutrapada, Than, Kadawer, Kinnerkheda, Sonkansari and Pasthar. While S.K. Saraswati does not agree with Sankalia. He says, "Architectonically though not geographically the two groups (pre-Solanki and Solanki) stand apart and represent two distinct conceptions. In the fundamentals of designs and form, there is hardly any common link between the two.

While Dhanki believes that, "the Solanki monuments are the products of the Indian school and not of any intrusive elements either from the east or the west, Rajasthan or Central India; for, the earliest Pratihara monuments in the latter provinces differ in number of points from Gujarat examples. At the same time the latter cannot be derived from the late Maitraka monuments such as that of Sutrapada or Pachtar in Saurashtra, which seem to be older by about two generations than the temples at Roda," Dhanki further says that, "Within its own regional limits, the state's architectural style was not quite homogeneous but showed two parallel though kindred traditions. From Gupta period itself the tradition in northern together with central Gujarat differed from the one that was current in Gujarat." Dhanki sees the origin of the Solanki style in the monuments located at Lakroda and Roda. He states, "It is these old shrines in northern Gujarat, the products par-excellence of superior tradition that are the true progenitors of the Solanki monuments of Gujarat."
Dhanthi has very ably shown in his work, phase by phase, the evolution of the Solanki temples in Gujarat.

Characteristics of the temple architecture of the Banaskantha District:

The study of the temple architecture of the Banaskantha district has revealed the following characteristics:

(1) The Ground Plan:

In plan, the temple architecture of the Banaskantha district consists of the following:

(i) Sanctum Sanctorium or the Garbhagriha
(ii) The vestibule or the Anatarala
(iii) The pillared hall or the Gudha Mandapa.

In the larger examples, a torana is found in front of the assembly hall or the Gudhamandapa.

The plans of the Jain temples situated in the district are basically the same. But in addition to it, on either side of the temple, corridors with niches are provided. These niches contain icons of Jain tirthankars.

Besides the corridors, the Jain temples in the district contain sabhamandapa or the rangamandapa. While the Jain temples at Kumbharia (except one) in the Danta taluka possess the navachowki also.

(2) Elevation:

In elevation the temple architecture in the district consists of the following:

The temple stands on a high plinth or basement, the surface of which forms the floor of the building. The plinth is
composed of a series of mouldings and string courses, plain or ornamented. In case of the ornamented mouldings, an order is followed as per the specifications given in the Vastusastras, the lowest being the grasapatti, over this is a Gajapitha or elephant fronts, then comes the asvathara and finally on the top is the narathara or human beings.

Above the plinth is a second division, the mandovara. It comprises of a vertical wall facement for the sculptures. The exterior walls are broken up by vertical chases projected and recessed alternately which are carried into the elevation producing marvellous effect of light and shade. The last, the varnada usually consists of a cornice or double cornice extended in the form of a sloping eve (chaju) in the frontal part.

Above the varnada, rises the curvilinar sikhara surmounting the sanctum cella and a low pyramidal roof, comprising of diminishing horizontal courses covering the mandapa hall. The sikhara over the temple has clusters of angasikharas (urushringas) round its body, each a replica of the main sikhara. These angasikharas are emphatic in expression. The roof of the mandapa also reproduces a similar motif in repeating of rooflets in tiers also.

Interior of the temple:

The interior architectural style of the temple in the Banaskantha district, like other parts of Gujarat, is peristyler, as the groups of beautifully carved pillars form an essential part of the content. All these parts are arranged geometrically leaving an octagonal nave in the center of the main hall.
While outside this, they are so spaced so as to constitute the aisles.

The shafts of the pillars are divided horizontally in different decorative zones. The upper part of the pillars is less in diameter than the lower, so that they diminish by stages, to finish in a bracket capital. In an octagonal area of the nave, the pillars have an affic or dwarf pillars also bearing the bracket capitals. The space thus created between the upper and the lower sīras, is filled up by inclined struts, each carrying an image. These images, generally consist of apasaras, carved in bold relief. These dwarf pillars with an architrave above, while raising the height of the nave, support the dome.

Except the gārbhagriha and the innermost passages, all the interior parts of the temple are highly carved.

With this architectural background in view, an attempt has been made in the following lines to discuss the individual characteristics of each extant monument available in the district and also extinct monuments records of which are available. Attempt has also been made to study them in relation to other monuments available in the State, and thus to assess the contribution of the district in the field of architecture.

The following are the temples discussed in this work:

(The temples are discussed in a chronological order)

(1) Mulesvara Mahadeva Temple, at Stylistically datable to the last decade of the 10th century A.D. (taluka Vav), (fig. 1:1) Padan.
(2) Kapalesvara Mahadeva temple at Vav, (taluka Vav), (fig. 51)
The temple is totally renovated but the sculptural art found on the jangha indicates that it might have been finished in the early 11th century A.D.

(3) Mahavira temple at Kumbharia, (taluka Danta), (fig. 11)
Very securely dated, on the basis of inscription, to 1064 A.D. (Bhimdeva Solanki period).

(4) Santinatha temple at Kumbharia, (taluka Danta), (fig. 11)
Securely dated to 1082 A.D. (Karnadeva Solanki period)

(5) Parsvanatha temple at Kumbharia, (taluka Danta), (fig. 11)
Securely dated on the basis of inscription to 1105 A.D. (Siddharaj Solanki Period).

(6) Neminatha temple at Kumbharia, (taluka Danta), (fig. 12)
Stylistically belongs to the Siddharaja Period (1094-1144 A.D.)

(7) The Triple shrine at Kasara, (taluka Kankarej), (fig. 11)
Totally disappeared and no trace of the monument is available. Only photographic record is available. Stylistically datable to the 12th century A.D.

(8) Kumbhesvara temple at Kumbharia, (taluka Danta), (fig. 11, 21)
Stylistically dated to the 12th century A.D.

(9) Sambhavanatha temple at Kumbharia, (taluka Danta), (fig. 1, 21)
Stylistically datable to the early Vaghela period.

(10) Bavan Dhavaja temple at Sarotra, (taluka Palanpur), (figs 11, 2)
No trace of the temple is available. Only photographic record is available. Stylistically dated to the 13th century A.D.

Mulesvara Mahadeva temple at Padan, (taluka Vav), (fig. 1, 1)

As seen above, the foundation of the temple building activity in the Banaskantha district, was laid during the regime of Mulraj Solanki, the founder of the Solanki dynasty in
Gujarat. The temple is dedicated to Mulesvara Mahadeva and was erected at Padan in the Vav taluka, during the closing years of his reign.

Padan is a small village situated on the edge of the desert of Kutch, and is at a distance of 12 km. to the west of Vav, the taluka headquarters. Padan can be approached from Vav by road only.

The Siva temple at Padan, is named after Mullraj (942-995 A.D.) the founder of the Solanki dynasty in Gujarat. The Prabandha Chintamani, which gives the detailed information about the temple building activities of the Solanki kings, pays due tribute to Mullraj for building many temples in Gujarat. At Kantakot in Kutch, the temple known as Khokharadera is said to have been built by Mullarajdeva, during the final years of his reign. At Madali near Jhinghunwada, he built a temple also named after him-Mulesvara Mahadeva. As per the inscription the temple was built in the year 987 A.D. At Vadnagara also, he built a large temple of Hatkesvara Mahadeva. At Padan, in the Vav taluka of Banaskantha district, although we do not get any inscriptional evidence regarding the temple that it was built by Mullaraj Solanki, but the temple style suggests that, it was constructed during the closing years of the rule of Mullarajdeva.

The temple of Mulesvara Mahadeva at Padan (fig. 13) consists of a latina shrine with a completely rebuilt porth. It stands on a socle which is well moulded and proportionate
but plain. Though less heavily moulded, the socle may be conveniently compared with the socle of the temple of Harischandra-ki-chori at Shamalaji (the temple of Harischandra-ki-chori is two hundred years earlier). The Kumbha of the vedibandha shows blown up half lotus on Karna and bhadra, and ardharatha on pratiratha and uparatha.

The mandovara is also simply treated and is divided into two parts by a plain medial band. The lower part on the back karnas possesses sculptures of Vyalas and erotics.

There are three niches in the three mandovara walls and they house three identical sculptures of eight armed Siva. (fig. 2.1). In one of the sculptures, Uma is shown seated on the lap of Mahesvara. The Udgama is triangular and of the type generally found on the temple of late 10th century A.D. The mandovara is topped by a plain band, a single stratum of cornice and astrayal.

The temple is surmounted by a sikhara of the latina type (fig. 3), which may be compared with the latina sikhara of the Muni Bawa temple at Than, and the temple of Harichandrak-ki-chori at Samalaji.

The porch of the temple has been rebuilt. The dwarf pillars are having the vase and foliage carvings which may be compared with similar pillars of Khokhara dera at Kanthakot. The temple style indicates that it could be dated to the last decade of the 10th century A.D. This has been supported by the sculptural art found on the temple.

Solanki style was gradually being perfected. We did not
have any monument in the Banaskantha district belonging to Chamunda-Durlabhraj period. (997 to 1024 A.D.) although it was once believed that the triple shrine at Kasara (Kankarej taluka) belonged to the 1st quarter of the 11th century A.D., i.e. contemporary to the Sunak temple. But subsequent studies of the architectural style of the temple indicate that, it cannot be that old and should belong to the Siddharaj period (1094-1144 A.D.).

But during the explorations carried out by the author in the district, a very important temple has been located at Vav, a small town and the taluka headquarters. The temple is situated in the western side of the town Vav at a distance of about 3 kms. and is popularly known among the local people as Kapaleswara Mahadeva or Kapasia Mahadeva or Kapilesvar Mahadeva temple. (fig.51,52). The monument at present is not in a good state of preservation and seems to have been drastically renovated sometime in the late mediaeval period. The sikhara and the mandapa of the temple are no more now.

Kapaleswara Mahadeva temple faces east and the pitha of the temple seems to have been buried in the ground. The vedibandha of the mandovara is simple but the janagha has magnificent sculptures of early 11th century A.D. Grasa-pattika of the temple is carved very powerfully.

The niches in the western, southern and the northern walls contain magnificent images of Brahmah, Lakulisa and Vishnu respectively. It may be noted that very few images of Lakulisa and Vishnu shown in ardhaparyanka have been found in Gujarat.
so far. Architecture of the Kapalesvara Mahadeva temple does not attract our attention but it is very important from the viewpoint of the study of the early Solanki art. The discovery of the temple has filled up the gap in the temple architecture which once existed in the district.

With the accession of Bhimadeva I to the throne (1022-66 A.D.), the Solanki style reached to its zenith. The plinth mouldings became more elaborate, bold and beautiful and we find introduction of two new mouldings, the Gajathara and the Narathara. The Jingha carvings become more elaborate than the earlier examples. The sikhara has now more number of uruh-sringas. The roof of the mandapa is now covered by samvarana.

During the Bhimadeva period (1022-66 A.D.) number of temples at various places were erected. Among them may be mentioned the great temple of Surya at Modhera, Khamalai temple at Dhinoj, Adinath temple at Mt. Abu, Achalesvara and Jagannath temples also at Mt. Abu, and the Limboj Mata temple at Delmal. But the last and perhaps most magnificent temple that was erected during this period, was the Mahavin temple at Kumbharia (Danta taluka).

Kumbharia, a small village in the Danta taluka of the Banaskantha district, is situated at a distance of 3 kms. from Ambaji, the celebrated holy shrine of the Hindus. Kumbharia can be approached by bus from Ambaji.

Kumbharia is well known throughout the country for its magnificent Jain temple complex. The Jain temple complex at Kumbharia consists of five temples erected within a range of
175 years. It was once believed that all the temples of Jain group belonged to one period and were built by Vimal Shah, who also built the famous temple of Vimal Vasahi at Mt. Abu. But the study of the architecture of each temple and inscriptions recovered from them have shown that, each temple was erected at different times.

As stated earlier, the earliest temple that was erected at Kumbharia, and the temple which followed the Kesava Mahadeva temple at Vav in the Banaskantha district, was the Mahavira temple at Kumbharia (fig. 1.1). As per the inscription, it was built during the time of Bhimdeva I who ruled between 1022 A.D. to 1066 A.D.

The Mahavira temple (fig. 11) at Kumbharia, stands on a large jagati and faces north. In plan (fig. — ) Mahavira temple resembles much with the Vimal Vasahi temple built by Vimal Shah at Mt. Abu, and consists of the garbhagriha, the gudhamandapa, the navachowki or the trikamandapa and the rangamandapa. There are eight devakulikas on either side of the rangamandapa. On either side of the front of the rangamandapa, there are three niches and a valanaka.

The gudhamandapa of the temple has three entrances one being in the navachowki and the other in the east and west respectively. At the end of the rows of eight devakulikas, on either side of rangamandapa, the prakara starts. The prakara encloses the remaining part of the jagati. The temple is thus totally sealed from one side. The prakara has two entrances one in the
east and another in the west. These two entrances exist coaxially with the eastern and the western gateways of the gudhamandapa. Near the eastern entrance of the prakara, there is a small shrine.

The sikhara of the temple is pyramidal in shape and is surmounted by urushringas. The gudhamandapa of the temple has samvarana.

Very few scholars have taken notice of the marvellous carvings which exist in the temple. The carvings in the Mahavira temple may surpass the carvings in the Vimal Vasahi temple, at Mt. Abu. Dhamki has given the graphic idea of the interior carving of the temple. He says, "The interior of the temple is very carefully finished and in matter of proportions, unified conception and touch of intimacy, surpass the Vimal Vasahi temple at Mt. Abu. The trikamandapa is incomparable for its delicate beauty; its petit appearance is almost pearl-like; its proportion nowhere excelled. The central ceilings in the trikamandapa are masterpieces of their class." 34

It has also been found that one of the ceilings in the Navachowki has the resemblance with the Chatuski of the Nilsanatha Mahadeva temple at Sunak, the masterpiece of the temple architecture in Gujarat.

Regarding the age of the temple, it may be said that, it is clearly dated. An inscription found on the pedestal of the principal image of Mahavira in the garbha griha says that the image was installed in Samvat 1118 (A.D. 1064). Therefore, the temple belongs to the 2nd half of the 11th century A.D.
Karnadeva (A.D. 1056-94) succeeded Bhimadeva. Like his father he was also a great patron of architecture. Also at his command were erected a number of temples such as those of Kamesvara, Jayantidevi and Kocharaba at Asapali near Ahmedabad. At Modhera, he built a fine reservoir called Karnasagara.

Although, the architecture style followed during the period was mainly the continuance of the earlier one, however we find a few characteristics which are conspicuous.

The remarkable feature which have attracted our attention is the sculptural art practiced in the period. Study of sculptural art found on various temples of this period indicates that the art has become complicated and ornamented. It has also been found that proportions of the body are also not duly maintained. Considering this, we might say that sculptural art was on its gradual decline.

Another feature which has been marked is that the niches on the bhadras of the temples of the period are deeply cut and dwarf pillars in the rangamandapas do not have variety of motifs as we find in earlier examples. All the same, this period has also contributed quite significantly to the field of temple architecture.

Many important temples were built during this period. Among them many be mentioned Devi temple at Delmal, the famous Nilkantha Mahadeva temple at Sunak and Dudhesvara Mahadeva temple at Madrapur in the Kheralu taluka of the Mehasana district.

Along with these monuments were built Santinath temple at Kumbharia (Danta taluka), in which local marble was lavishly
used in the construction (fig. 1, 2).

The temple of Santinath is identical in plan and in general arrangement with that of the Mahavira temple standing nearby and discussed above (fig. 1, 1).

The temple of Santinath stands on a large jagati. In plan (fig. 1) it consists of the garbhagriha, the gudhamandapa, the navachakki or trikamandapa and the rangamandapa. The temple is having eight devakulikas, each in the east and in the west and four niches in front flanking either side of the rangamandapa entrance. Thus there are 24 niches in total. In the Mahavira temple, the navachoki has three chatuskis and a pragriva while the temple in question has six chatuskis.

The gudhamandapa has three entrances, one as usual being in the navachakki, while the eastern and the western entrances of the gudhamandapa have been connected with the eastern and the western entrances of the jagati, by pillared corridors having roofs. This arrangement prevents the light and air from coming into the gudhamandapa and, therefore, we find that the gudhamandapa in this temple is darker than the gudhamandapa of the Mahavira temple. In the south-east corner of the jagati, there is a small shrine, which houses Chaturmukha Nandiswaradivipa. The shrine has two entrances, one in the north and another in the west.

The sikhara of the temple is pyramidal in shape and is surrounded by 21 urushringas. The gudhamandapa has a samvarana, which in comparison with the Mahavira temple, is simple.
The navachowki of the temple has an exquisitely carved ceiling which has much similarity with the Mahavira temple. The ceiling in the bays between the devakulikas and the rangamandapa is divided into square boxes containing detailed carving work. On the whole, it is found that sculptural art executed in this temple, is of inferior quality to that of the Mahavira temple. The inscription found on the pedestal of the images which are installed in the temple are dated to 1082 A.D.

Karnadeva was succeeded by his illustrious son Siddharaj Solanki. Siddharaj ruled for a period of fifty years from 1094 A.D. to 1144 A.D. During his rule the glory of Gujarat reached its zenith and Gujarat was at its peak both culturally and politically. It was the period of greatest activity in the temple architecture. The temples erected during this period not only exceeded in number, but many of them were huge also. Contemporary records inform us that Siddharaj Jayasinh himself was responsible for building number of great temples. Among them may be mentioned Rudramahalaya at Siddhapur, temple at Vadnagar, Rajavihara at Pattan Anhilwada, Siddhavihara at Siddhapur. Besides this, monuments were also erected by his mother Mayanalladevi and minister Udayana.

The architectural style followed during the period was more or less like the preceding one. Architectural canons were more strictly and religiously followed. The artist did not take any liberty with the accepted principles of the Vastusastras. The jalaka work on the sikhara becomes more complicated and monotonous. The pillars of the rangamandapa also have more details.
We see free use of marble and artist took no opportunity to leave any space uncarved. We also see variety of motifs.

The sculptural art found on the monuments shows more deterioration and figure becomes more angular and stiff. We do not find former force, vigour, and serenity. It is marked that during the period importance was given to the human figures and naturalistic and geometric designs were pushed back.

The Banaskantha district gets the honour of having the first temple built during the period of Sidharaj-Solanki. The temple is a Jain temple, which is situated at Kumbharia, dedicated to Parsvanatha (fig. 1, 11).

The temple of Parsvanatha at Kumbharia is a handsome edifice and in plan (fig. 1) it is different from those of Mahavira and the Santinatha temples. The temple stands on a jagati. In plan it consists of the garbhagriha, the gudhamandapa, the navachowki and the rangamandapa. Added to this, temple has a nalamandapa also. The nalamandapa is above the stairway. The temple has nine devakulikas, each on the eastern and the western sides of the rangamandapa and three on the either side of the entrance of the mandapa. Unlike the former two, the jagati as well as the gudhamandapa do not have the entrances on the eastern side. Although the temple can be entered by the stairway from the northern side, which would lead to the rangamandapa, the entrance is closed for the daily use and can be entered from the western gate of the jagati. The navachowki is also on the same plan as in the Mahavira temple.
Two pillars situated in front of the rangamandapa and the navachowki are very beautifully carved. Similarly two pillars of the central devakalikas are also exquisitely carved. The two frontal pillars of the navachowki support a highly ornate torana. The ceiling in front of the central devakulika, is highly carved. The temple may be dated to A.D.1105 on the basis of the dated inscription found in the temple.

Another temple built during the rule of Siddharaja Jaya-singh in the Banaskantha district, was the temple of Neminatha at Kumbharā (fig. 12). The temple of Neminatha is larger than the other three temples discussed earlier.

The temple of Neminatha stands on a pitha, which is highly decorated (fig. 13). In plan the temple consists of the sanctum, the gudhamanda-pa, the navachowki and the rangamandapa. The navachowki of this temple has great resemblance with the navachowki of the Vimal Vasahi temple at Mt. Abu. Like the three earlier temples, two central pillars of the navachowki have been utilized to support the ceiling of rangamandapa. This particular feature is conspicuous by its absence at Mt. Abu. The rangamandapa of the temple is different from the other three temples discussed earlier. It is two-storeyed and imposing.

The pillars of the rangamandapa, the navachowki and the nalamandapa are highly carved and have great resemblance with the pillars of the Vimal Vasahi temple at Mt. Abu. Ceiling in the rangamandapa is beautiful and has much in common with similar ceiling in the Parsvanatha temple at Kumbharā.
The sikhara of the sikhara is totally renovated. Architecture and the sculptural wealth indicate that the temple was built during the rule of Siddharaj Solanki.

The third temple which was constructed in the Banaskantha district during the time of Siddharaj Solanki, was the triple shrine at Kasara (fig. 11). The village Kasara is a small village in the Kankarej taluka of the Banaskantha district. The village Kasara, which is situated at a distance of 15 kms. from Sihori, the taluka headquarters can be approached by road.

The triple shrine at Kasara, (fig. 11) is a good example of the 'tripurushapraśad' depicting the characteristics of the mediaeval temple architecture of Siddharaj Solanki period. Burgess and Cousens visited Kasara and studied the temple during their architectural survey in the North-Gujarat. The temple was at that time in a dilapidated condition. About the triple shrine at Kasara they wrote, "The front porch which formed the entrance from the eastern side has entirely disappeared and the whole building which was profusely carved with sculptures has been badly injured." They further say that, "It has been-------and has since been used as a cattle shed." About the material of which the temple was built they write, "the red and grey sandstone of which the temple was wholly built, is of brittle texture and this rendered it more liable to injury." Like the Bavan Dhavaja temple at Sarotra we do not find any trace of the temple. All the components of which the temple was built, have been carried away, by the people for various purposes.
The *tripurushaprasad* at Kasara, consisted of a central rangamandapa (fig. 11), which faced the east. Round the rangamandapa, on its north, west and south, were the three shrines (fig. 11) dedicated to three divinities namely Vishnu, Siva and Brahma respectively.

The Rangamandapa of the *tripurushaprasad* was not of great size (fig. 13). It measured only 3½ mts. square. The hall had 12 pillars which stood on the low screen which enclosed it. The hall had a dome resting on an octagon rising in concentric circles of plain leaf mouldings. A lotus pendant hanged from the middle of the central dome.

The pillars, both free-standing and in walls, were richly carved. The pillared style resembled much with the pillars of the Nilkantha Mahadeva temple at Sunak.

The lower part of the dwarf pillars supporting the roof was square and plain but the upper part had first an abacus carved with beautiful scroll designs. Afterwards the shaft becomes octagonal, the lower half decorated with horizontal bands and lozenges, intersected at each face of the octagon by a vertically hanging leaf. Above the carving was a kirtimukha.

The niches on the bhadras were crowned by ilikavalanas. Each shrine had individual characters with regard to figure sculptures (fig. .). The shrines did not have sculptures of all gods and goddesses as we find in other temples. The figures in the principal niches corresponded to those of the doorways. The niches of the Siva shrine contained the figures of Mahakala, Bhairava and Mahishasura-mardani, while the doorframe of the
same shrine was sculptured with Ganesa, and Siva in his various forms. The garbagriha contained linga. The niches of the Vishnu shrine contained the sculptures of Laxmi-Narayana on Garuda, Trivikrama, Varah etc. The niches of the shrine dedicated to Brahma had the figures of Brahma with Sarasvati and standing Brahmani.

Each shrine had pyramidal sikhara (fig. 11), surrounded by uruhsringas and surmounted by a small amlaka and a Kalasa. The rangamandapa had the samvarana (fig. 11) which may be compared with the temple at Viramgam, and small shrines situated behind Rudramahalaya at Siddhapur.

There are controversies regarding the date of the temple. Burgess dates the temple to the 10th century A.D. He states, "The Kasara and that of Sunak are of the same period, and they can scarcely differ in age by more than fifty years from Delmal and Modhera temples." They further state that, "the curves of the sikhara are much the same as that of Sunak temple and the arrangement of the plan and roof of the mandapa are quite the same." Percy Brown agrees with Burgess and Cousens and dates the temple to the 10th century A.D.

While Dharuki does not agree with both the above scholars and dates the temple to the 12th century A.D. Dhanki says, "The observation needs deeper investigation. The Siva temple at Sunak, is about a century older than the Kasara temple, in as much as the sculptures and other decorative details of the former are far superior and endowed with a flavour of the 11th century A.D. The curves of the sikhara in both the cases also differ. At Kasara,
they are more accentuated. The jalaka work on the sikhara at Kasara is also inferior."

From the photographic records of Burgess it is seen that, the sculptural art on the temple is of inferior quality to the sculptural art on the temple at Sunak. The sculptural art found on the triple shrine at Kasara, shows more angularity and stiffness. Facial expressions are also not appealing. Sculptural art has great resemblance with the sculptural art belonging to the Siddharaj period. Moreover, samvaranas on the roof of the rangamandapa are of the type, found on the temples of the 12th century A.D. The Udgamas are similar to those found on the temple of Neminath at Kumbharia. Considering the above, date given Dhanki is more convincing and the triple shrine may be dated to the 12th century A.D.

Kumarpala (1144-74 A.D.) succeeded Siddharaj Solanki. Like his predecessor, he was also the greatest builder of temples of his age. He not only erected the Brahmanical temples but also erected number of Jain temples. Among the temples which Kumarpala erected were Kumarpalesvara temple at Pattan Anhilwada and temples at Girnar, Satrunjaya and Prabhasa in Saurashtra, Abu and Khambhat.

The earlier architectural traditions continued during the time of Kumarpala. But the quality of sculptural art was gradually deteriorating further. Sculptures were becoming more and more angular and stiff. Facial features were losing their charm. In a way, art was not appealing. The study indicates that both the floral and geometrical designs were gradually
disappearing and more importance was given to human figures. Field work in the district has brought to light a monument belonging to the Kumarpala period.

Just behind the Jain temple complex at Kumbharia (taluka Danta), an important Hindu temple is found. The temple is locally known as the Kumbhesvara Mahadeva temple. The temple is not in a good state of preservation.

In plan the Kumbhesvara Mahadeva temple consists of the garbhagriha, the antarala, and the mandapa. The sikhara of the garbhagriha and the samprana of the mandapa have disappeared. The mandapa may be compared with the mandapas of the Nilkantha Mahadeva temple at Sunak and the triple shrine at Kasara.

The basement as well as the jangha of the temple, are embellished with beautiful sculptures. These sculptures provide good data for the study of the sculptural art of the 12th century A.D. Architectural style of the temple and the sculptural art, indicate that the monument belongs to the 12th century A.D.

Kumarapala was succeeded by Ajayapala, Mulraj II and Bhim II respectively. But no architectural activities took place in the district during the period. But the period that followed immediately, the early Vaghela period is very important from the viewpoint of architecture. The contribution of the two minister-brothers Vastupala and Tejpala, to the architectural field will be remembered for ever. At their commands were erected number of temples at various places in North Gujarat and Saurashtra and present day Rajasthan. Among them may be mentioned temples at Satrunjaya, Girnar, Dholka, Pattan-Anhilwad, Junagadh, Tharad and Abu.
The architectural style followed during the period becomes more complicated and religious texts were followed more strictly and with greater zeal. Sculptures were carved out with great delicacy and were given metallic finish. We find variety in ceiling designs. Introduction of the serpentine torana is an important feature of this period.

Two temples were erected in the Banaskantha district during this period. One was the Sambhavanatha temple at Kumbharia (taluka Danta) (fig. 21) and another was the Bavan Dhavaja temple at Sarotra (taluka Palanpur) (fig. 11).

Sambhavanatha temple at Kumbharia (taluka Danta) is simpler in plan and in look than that of the other Jain temples situated at Kumbharia and discovered earlier. Sambhavanatha temple consists of the garbhagriha, the ghadhamandapa, with two lateral porches and the rangamandapa. The temple is enclosed in by a prakara.

The carving on the door frame of the ghadhamandapa and the miniature lattice work on the sikhera, resemble much to the Tejapala temple at Abu. The projection in the Prakara against the porches of the ghadhamandapa indicates that the temple was erected in the early Vaghela period.

The Bavan Dhavaja temple was situated at Sarotra, a village to the north of Palanpur, in the Palanpur taluka of the Banaskantha district. The village, being a station on the Delhi-Ahmedabad rail route of the western railway, can be approached by train from Palanpur.
It may be noted that no trace of the magnificent Bavan-Dhavaja temple is found now and it has totally disappeared. Whatever information we get about this temple, is through the photographic records left by Burgess and Cousens.47

The Bavan-Dhavaja temple at Sarotra, was a representative type of monument in the district, belonging to the Vaghela period of Gujarat. The temple was known as Bavan-Dhavaja temple, as it had fifty-two devakulikas, accommodated in the corridors of the temple.

Abu region is well known for its marble mines through the ages. The village Sarotra is not far from Abu and, therefore, material for the construction of the temple, was procured from the Abu region.

The main temple stood in the rectangular court, measuring 19 mts. x 25 mts., and was facing the north (fig. 11). In plan it was identical with several other contemporary Jain temples such as the Bhadraswara temple in Kutch,48 the Neminath temple on the Mt. Girnar and the Vimala Vasahi temple at the Mt. Abu. It consisted of the sanctum, the gudhamandapa, the rangamandapa and 52 surrounding devakulikas in the corridors. All the components of the temple were very carefully planned and integrated.

The entire temple stood on a jagati. It was approached by nine steps under the projecting proeh. On either side of the principal entrance, were niches. The niches were not approached from the front but like other niches from the corridors. On the north-eastern side of the entrance, stood a small structure-umbrella (fig. 11), erected perhaps for the devotees, for their
rest and shade or perhaps for musicians.

The rangamandapa of the temple was roofed by a dome, which stood on an octagon of lintels, placed over the pillars. The ceiling of the rangamandapa, had usual courses. Four steps in three divisions led us as in the Luna Vasahi temple at Mt. Abu, to the gudhamandapa in front of the cella.

The roof of the gudhamandapa stood on eight pillars. In between the gudhamandapa and the cella was the entrance.

The devakulikas along the corridors were built entirely of brick and mortar. The pillars of the temple resembled more with the contemporary pillars in the Jain temples of the area.

The sculptures on the mandovara consisted of different gods and goddesses and figures of musicians.

Stylistically, the Bavan-Dhavaja temple at Sarotra, may be dated to the Vaghela period of Gujarat.

Besides the monuments discussed in the preceding pages of this thesis, ruins of temples belonging to the Solanki period have also been found at various places in the Banaskantha district. All these ruins are lying either scattered and uncared for or they are embedded in the new constructions. These ruins give us fairly good idea about the richness of the architectural activities in the Banaskantha district.

The following are the important sites which have yielded the evidences of the dilapidated temples and the ruins of the temples:

**Dungarpura: (taluka Palanpur)**

In the north-eastern side of the village, a small temple of Siva has been discovered. The temple stands on the right bank of
the small stream. It is partly made of bricks and partly of white marble and faces the west.

In plan the temple consists of a square sanctum, a small mandapa and a porch. The sanctum has a rectangular entrance measuring 150 cms. x 90 cms. The doorframe is of marble and is highly carved. The sanctum is made of bricks.

The mandapa which is open on three sides rests on square simple pillars. The pillars have square capitals on them. The ceiling of the mandapa is plain, but on the right side a marble panel showing horse riders has been found (fig. - ). The sikhara of the temple does not exist now.

Above the entrance, an inscription carved in shallow manner has been discovered. The inscription is highly debased, but the year in which it was inscribed could be read. It is Samvat 1288 corresponding to 1202 A.D. This might probably the date of the temple, too.

Hathidera: (taluka Palanpur)

On the right bank of the nameless river, on which the village Hathidera is situated, a site of an old temple belonging to the Solanki period has been discovered. On the site of the old temple a new temple has been erected. Sculptures contemporary with the old temple are embedded in the walls of the new structure. The ruins of the old temple are buried in the ground. Style of the sculpture and the nature of the ruins indicate that the earlier temple might have been built in the 12th century A.D.
Terwada: (taluka Deesa)

On the habitation mound, situated to the eastern side of the village, ruins of the temple have been discovered. The ruins in marble consist of beams, shafts of pillars and the capitals. It seems that bricks were extensively used for the construction of the temple.

Among the ruins of the temple, some sculptures in marble have also been discovered. These sculptures consist of Ganesa and the dancing female figures. The study of the architectural remains and the art style of sculptures indicate that the temple might have been built sometime in the 14th century A.D.

Chaniyana: (taluka Vadgam)

In the eastern side of the village, ruins of temple, probably of Siva, have been discovered. The area where these ruins are lying, is full of brickbats. These ruins consist of shafts of pillars, capitals of pillars, beams etc. and are carved out of white marble. Among the ruins, some badly mutilated and highly defaced sculptures have also been found. The style of the architectural ruins and the art style of sculptures indicate that the temple might have been built during the 11th half of the 13th century A.D.

Parkhadi: (taluka Vadgam)

On the habitation mound, situated in the eastern side of the village, ruins of the temple have been discovered. These ruins are of sandstone and consist of mutilated pillars, capitals and beams etc.
A new structure has been erected on the site of the old temple. But the nature of the ruins indicate that they might belong to the mediaeval period II.

Godhada: (taluka Danta)

Ruins of probably a Siva temple have been discovered in the western side of the village. Ruins which are lying scattered, are of white marble and consist of shafts, capitals, beams etc. Among the ruins, an inscribed marble sculpture of Ganesa, has also been discovered. As per the inscriptions the sculptures belongs to the 15th century A.D.

Study of the ruins indicates that they belong to the 15th century A.D. The dating has been supported by the inscription found on the sculpture of Ganesa.

Dungarasan: (taluka Kankarej)

Ruins of temple have been found near the local primary school and they consist of beams, capitals and shafts of pillars. All these are carved out of white marble. The ruins do not have any carving on them. Nature of the ruins indicates that the temple might have been constructed during the mediaeval period II.

The above discussions have revealed a very forceful personality of the Banaskantha district, from the viewpoint of the temple architecture. Needless to say that the district contains some handsome monuments, which throw good deal of light, on the temple architecture of Gujarat.

It may be noted that the Solanki style of the temple architecture in Gujarat, was the synthesis of the indigenous elements
which were already in existence and the elements adopted from the neighbouring region of Rajasthan. Southern Rajasthan formed part of Solanki kingdom (Abu region) was the part of the Banaskantha district till 1956 A.D.) and, therefore, good deal of cultural contacts were in existence between the two regions. This factor had tremendous influence on the evolution of the temple architecture in Gujarat and Rajasthan. It may be noted that the architectural style, which we find in the pre-Solanki period in Gujarat was also having many features which we find in the early temples in Rajasthan. Because of the close proximity and because of common political currents, Gujarat and Rajasthan have been able to evoke a common architectural tradition which may be termed as the Western Indian School of Temple Architecture. In evolving the Western Indian School of Temple Architecture, the district of Banaskantha indeed has played a very significant role.
THE SCULPTURAL ART:-

It is true indeed, that the archaeological field work in the Banaskantha district has not brought to light any architectural monument belonging to the pre-Solanki period. But the efforts have proved very fruitful with regard to the discovery of sculptures. A series of field works carried out in the district have not only brought to light sculptures of great artistic merits belonging to the period from 6th to 10th century A.D. but also helped to trace those belonging to Solanki and later periods. A study of these sculptures throws good deal of light on the contribution of the Banaskantha district to the field of sculptural art. The discovery of these sculptures has given a distinct personality to the Banaskantha district in the field of art. It may be noted that, some of the sculptures discovered during the field work, particularly a set of saptamatrikas discovered at Vadaval, have been held in high esteem and have been acknowledged as the masterpieces of the Indian art.1

Previous work:-

Although good deal of work has been done in the field of the study of the sculptural art in Gujarat by eminent scholars like U.P. Shah, R.N. Mehta, H. Goetz, M.R. Majmudar and others, the sculptural art of the Banaskantha district, had not been explored much. It may be due to the fact that field work and data collection was a desideratum. Under these conditions the contribution of the Banaskantha district, to the study of sculptural art was not available.
Burgess and Cousens carried out their historic architectural survey in the district in the late 80s of the last century and brought to light several important monuments of the Solanki architecture of Gujarat. While studying the architectural style of monuments in the Banaskantha, they made a passing reference to the sculptural art, which formed the part of architecture. They observed in general that, "the roofs of the mandapas—the interiors were richly ornamented with carved mouldings upon each layer of the structure, which completely masked the joints of the masonry and gave to the whole the appearance of one sculptured mass." They further write, "the most prominent characteristics of these temples is the profuse decoration with sculptures that cover them, and which is distributed on a definite plan. The sculptures were to some extent, limited to certain sets of pattern which were used over and over again; and variety produced by occasional omissions or by rearrangement, provided for in the sastras." While discussing the nature of sculptural art they further write, "While their floride and arabesque designs are executed with an amount of skill and invention that is simply astonishing, their figure sculpture is of very mediocre value. In the representation of human form the head and the trunk are often passable, but the legs and the arms are generally weak and wanting in muscle. This defect has been commented upon by different authors and variously ascribed to the physical characteristics of the race and to the over laying of the limbs with richly carved ornaments. To them we may refer and need not
discuss the question at length; art for itself was not a pursuit that attracted the mind of the Hindu and his sculpture was too conventional to be true to ideal types in nature. 

The comments point out the view of the 19th century Art criticism which held the natural representation in high esteem and did not look at it from creative, ornamental and religious-philosophic compulsions. The explorations by the author began yielding dividends in the discovery of early sculptures. The saptamatrika group from Koteshvar that was discovered by him, was brought to the Baroda Museum under his advice. The group was published by Dr. J.P. Shah in the Bulletin of the Museum and Picture Gallery, Baroda. It may be noted that the matrika sculptures discovered from Koteshvar are very important from the viewpoint of the study of the sculptural art, with special reference to the study of the spread of the 'School of Ancient West' which prevailed in the late 6th and early 7th centuries A.D., founded by Sringadhara of Maru (Marwar), who was an accomplished artist and a painter and referred to by the Tibetan historian Taranath (1608 A.D.).

During his several field-trips in the district, the author has been able to locate remarkable pieces of stone and bronze sculptures which throw good deal of light on the Gupta, the post-Gupta, the mediaeval period I and the mediaeval period II sculptural art of the region.

Common features of the sculptural art in the Banaskantha district:

It is true that, during the field work good number of
sculptures in the district were located. But looking to the wide spread evidences, we should have received still more specimens of art. Besides the natural calamities, human vandalism seems to have been greatly responsible for the destruction of various important monuments (Kasara, Sarotra, Roho), with which sculptural art was associated. In this regard Burgess and Cousens observe, "But marble shrines have now almost disappeared, their material having been carried off to break for lime; nor is this vandalism of remote date but has been continued upto the present time. The temples were desecrated or overthrown by the Muslim invaders and in most cases they were left thenceforth to fall into ruin and ultimately became a quarry for materials to the Muhammadans and builders of later date." They further state, "But the greatest destruction of these shrines took place when Muhammadans first settled in Gujarat. They dismantled the temple wholesale and appropriated the material in constructing their first mosques." About the monuments at Bhiladi, Mudetha and Khemana they write, "At all these villages there were old marble temples about forty years ago, but in 1890 Mr. Cousens found that the Bhiladi temple had not only been razed to the ground but its foundations had been dug out and the whole of the material carted away to be converted into lime. The same fate has befallen the old shrines in the neighbouring village of Mudetha and Khemana where a few forgotten fragments lying near the pits out of which these temples had been rooted, were sufficient to show that the architecture was of that same high class that once adorned Chandravati."
Art is a religion in India. Examples of secular art are generally not seen. Similarly, the district of Banaskantha has not yielded any specimen of secular art. All the specimens which we get were associated with either Hinduism or Jainism. It may, therefore, be said that basically, sculptural art followed in the Banaskantha district, was a religious art.

Sculptural art in the Banaskantha district revolves round the human figure in the forms of gods and goddesses and their attendants. Needless to say that these figures were meant for worship by the devotees and the life depicted in these sculptures reflects probably the contemporary life of the day. It may be said that art depicted in these sculptures was not meant for art sake. In this regard U.P. Shah observes, "An image or a cult object chiefly of the mediaeval period obeyed a rigid formula, a fixed canon and has to fulfil its purpose of being an instrument of concentration and when it had done so it had practically fulfilled the purpose of its creation."  

Kramsch says, "As yantras, they belong to an 'applied art' where value is not connected with the artistic quality, it lies in the service which they render to the devotee during puja. The innumerable mediaeval images of Buddha, Vishnu, Uma-Maheswara and others are scarcely more than figure yantras."

Sculptural art, which we find on various monuments in the district, has covered large variety of motifs and subjects. In and on the monuments at Kumbharia, Sarotra, and Kasara we find narrative reliefs, scenes from the various religious books, depiction of legends, music and dance scenes, scenes of daily
life, sometimes maithuna couples, sculptures of variety of animals such as elephants, horses, deers etc., variety of musical instruments and various other subjects. In addition to these, floral and vegetal designs are also depicted in a masterly manner though that importance was not given as was given to the human figures, and many a times it has been pushed back. Moreover, in these temples, we find depiction of various abstract geometrical designs which are often repeated. All these aspects of art seem to have received equal importance from the artist.

Since sculptural art in the Banaskantha district formed part of architecture, we do not find sculptures in round. Whatever sculptures we get, are either carved in deep or shallow reliefs. Their background portions remain unfinished. It may be noted that sculptures discovered at Vadavali are carved in deep relief, almost in round (figs. 64 to 13).

Most of the sculptures in the Banaskantha district do not bear any inscriptions on them. It is observed that generally sculptures, which were associated with Jainism provide us information, with regard to their date of making. Therefore, in the absence of exact dating, based on epigraphy and palaeography, dating of sculptures is based on stylistic analysis.

From the viewpoint of study, sculptural art in the Banaskantha district, may be conveniently divided into the following periods.

I. Period I: The sculptures of the late Gupta period.

II. Period II: The sculptures belonging to the 'School of Ancient West.'
III. Period III: The sculptures belonging to the 'Maru-Gurjara style.'

IV. Period IV: The sculptures belonging to the Solanki period.

In the following pages characteristics of each of the above mentioned periods are discussed:

I. Period I: The sculptures of the late Gupta period:

Quite a good number of sculptures depicting the best classical traditions of Gupta art, are found from various parts of Gujarat. Among them the sculptures from Samalaji, Devanimori, Akota, and Abu have attracted the attention of many scholars.

Of all the regions in Gujarat, the district of Sabarkantha in North Gujarat, particularly Samalaji, Devanimori, and Idar areas have yielded maximum number of sculptures betraying the earlier traditions, and possibly some Gupta influences. Because of the geographical position, the Idar area might have come under the Gupta influence in art and culture as it is very close to Avanti-Malya region. It seems that after reaching Idar, the Gupta influence in art spread very rapidly and widely and seems to have travelled further westward, Saurashtra and through a north-westward route to Abu, Ambaji and further westward towards Srimal. Majority of sculptures belonging to the late Gupta period in Rajasthan and North Gujarat have been carved out of greenish or bluish schist, which might have been obtained from the Dungarpur area of Southern Rajasthan.

U.P. Shah says, "By Gupta art in the whole of India, North of Vindhyas, is generally meant the art which flourished
between A.D.318 to A.D.570, from the beginning of the reign of Chandragupta I to the fall of the Gupta empire and also up to the rule of Huna, Tormana and Mihirkula as well as imperial Guptas like Nrisimha Gupta, Kumargupta I, and Vishnu Gupta II.

While writing about the Gupta art, S.K. Sarasvati observes, "The pivot of Gupta sculptural art is the human figures—all animals and vegetal patterns are pushed altogether out of the narrative on the border or confined in their exclusiveness, carved with deep oblique cuts and rich vegetal scrolls exuberantly recoil on themselves in playful contrast of light and shade." S.K. Sarasvati further observes in this regard, "a deeper qualitatively meaningful transformation of the human figure takes place—-Since it is in youth that this inner movement of life finds its fullest expression, it is invariably youth that captures the imagination and engrosses the vision of the artist of this period. The body indeed seems to shine in smoothness and in almost transparent luminosity of texture -------. A largeness of conception endows the human figure with a mental and physical discipline that discards the earthiness of Mathura and sensuousness of Vengi and elevates it to a state of experience of either a subtle, spiritual or deeper rational or a sturdier and more vital existence. The face is lit up with experience which is 'wisdom' itself. While the eyes with dropping eye-lids, instead of looking out into the visible world, seems to look within where everything is at rest in contemplative conception."
About Gupta art V.S. Agrawal says, "Under the Gupta artists chisel, the stone became malleable as it were and was transformed into form of permanent beauty and grace."  

Sculptures depicting the above qualities of art namely the Gupta art, have been found from the Banaskantha district. Two Gana sculptures have been discovered, fixed together on the wall of a lonely well situated on the road between Ambaji and Koteshvar (taluka Danta) and are carved out from a block of a greenish schist. Both the sculptures are fairly damaged on the faces, however, they have preserved their artistic beauty and historical and cultural significance.

Both the sculptures (fig. 11) are shown seated with right legs-up. The figure on the left is a bit smaller with somewhat smaller head and headdress. The treatment of hair on both the figures is almost alike with locks of hair falling in tresses and reaching the shoulders as in the sculpture of Vasudeo and Devaki, found on the Gupta temple at Deogarh. Sculpture of Padmapanini, having similar hair style has been found from the excavation work of the garden area at Mandore (the ancient Manda Vyapura, five miles from Jodhpur). The sculpture, has now been preserved in the Sardar Museum at Jodhpur. While discussing the hair style of the sculpture R.C. Agrawal writes, "Most noteworthy is the wig-like hair dress of the deity. This type of hair dress, as is well known, was much favoured by the artists of the Gupta period. Similar hair style is also quite often seen in the terracotta art of the Gupta age." The faces of both the
sculptures are big: one is oblong while the other is roundish. They have many points of similarity with the sculptures on the temple at Bhumara. Both the sculptures may again be compared from the viewpoint of hair style with the sculpture of sage Udumbara from Samalaji, sculpture of Devaki, Yaksa from Bhilmal. Both the hands of the figure on the left are mutilated, while the figure on the right has kept both hands on knee. The left hand of this latter figure, probably carries a cup which is partly mutilated. The attribute of the right hand is not clear. Both the figures are wearing beaded bajubandhas on both the hands. Similar ornaments are found on the sculptures from Samalaji, Koteshwar, Abu, and Devanimori. The ears show heavy kundalas. Similar type of kundalas are found on the sculptures of Dwarfs at Samalaji, now kept in the Museum and Picture Gallery, Baroda. This tradition continued in the latter period, also, because similar type of kundalas are found on the sculptures of subsequent periods. Both the figures are having around their neck a torque and an ekawali. There is a long vanamala, the middle part of which is hanging between two legs and both the ends of which are falling on the respective arms.

The figure on the left probably represents a Yaksha or Kubera, while the other may be Kubera, but since the attributes are missing, it is difficult to identify. Both the sculptures may represent ganas also.

The sculptures are in the best classical tradition of Gupta age and may belong to the 6th century A.D. if not to the end of the 5th century A.D.
The sculptural art of Period II:-

The sculptures of "The School of Ancient West":-

An eminent art historian wrote as far back as 1960 that, "It is hoped that more material from Gujarat, Saurashtra and Rajasthan and Western Malwa will be brought to light in order to enable us to study the Gupta art (in Western and Central India) as well as "The School of Ancient West" in their proper perspective." Because of the work carried out by different scholars, remarkable specimens of sculptures depicting the classical Gupta art idiom and sculptures belonging to the late Gupta period, what is generally identified in Western India as the "School of Ancient West", which was in vogue during the rule of king Sila identified with the Mastrakas under Siladitya, alias Dharmaditya between 580-90 and 610 A.D. have been found from different parts of Gujarat. Discovery of art specimens thus made, has proved beyond doubt that classical Gupta art traditions, had much say in the sculptural art activity in this region, particularly in the areas nearing Rajasthan and Malwa, North Gujarat. Needless to say that we find regional variations and differences in styles.

As said earlier, Banaskantha district has yielded remarkable specimens of post Gupta art. Evidences thus discovered would undoubtedly prove of substantial importance and throw light on the history and culture of the region and particularly on the richness of the "School of Ancient West" or the "Old Western School", started by Sringadhara of Marudesa in the court of king Sila. U.P. Shah has shown very ably that it was
Maitraka king Siladitya of Valabhi and not Siladitya Harsavardhana, in whose court Sringadhara, the father of the "School of Ancient West" obtained the court patronage.

Taranath referred to the "School of Ancient West", in the following words, "in the time of king Sila lived an especially skilful delineator of gods, born in Marwar, named Sringadhara, he left behind him his paintings and other marble pieces like those produced by Yaksas. Those who followed his lead were called the 'Old Western School'."

About the 'School of Ancient West' Dr. U.P. Shah writes, "my researches suggest that examples of this school are spread over the West Coast from Marwar in the north upto river Tapti in the South. Billmala was an ancient cultural and political centre, another big centre was Valabhi. Sringadhara, born in Marudesa, lived in the court of either Billamala or Valabhi or worked in both the centres. King Siladitya I alias Dharma-
ditya, the Maitraka king of Valabhi, is datable to the latter half of the 6th century A.D. and is known as the greatest patron of learning. Siladitya of the dynasty of the Guhilats of Mewad, datable almost to the same age as Siladitya I of Valabhi, are not identical."

About the spread of the 'School of Ancient West' Stella Kramrisch writes, "the Western School is supposed to have flourished in three ramifications, one of which lies to the West of a line beginning from Delhi and drawn through Ajmer southward to the river Tapti and as some of the best known monuments lie..."
in Gujarat, it may be called Gujarati. The second ramification, extending eastward to this line, up to another that may be drawn through Bharatpur and parallel to this line, was called 'Rajput'.

The third ramification according to the same writer, although it intermingled with branches of local origin, extends to another parallel line that may be called 'Central India', although not according to the present division of the province.\(^{35}\)

Sculptures depicting the art tradition of the 'School of Ancient West' have been found from the Central and Southern Gujarat and, therefore, observation made by Kramrisch is correct.

The chief characteristics of the 'School of Ancient West', are rather face rather squarish, peculiar folds on the centre of the Dhoti - and on one of the legs; the three peaked mukuta; heavy legs and figures are decorated with beaded ornaments and heavy elaborate coiffur.

Sculptures from Koteshwar:

A group of five matrika sculptures, along with the sculptures of Ganesa and Siva Vinapani, was discovered by the author during the field work. All the sculptures have been collected by the authorities of the Museum and Picture Gallery, Baroda, and are now on show in the Archaeological section of that museum. The sculptures are carved out of green schist, a popular raw material in the times of the Gurjara-pratiharas, which was\(^{36}\)vogue in that period. All the sculptures are in the best traditions of the 'School of Ancient West' and may be dated to the close of the 6th century A.D.
The sculptures are described as under:-

The sculpture of Matrika Vaishnavi: (fig. 2-1)

The sculpture of Matrika Vaishnavi is shown seated on a small stool or asana. She has four arms, in which she carries gôda in the upper left hand and cakra in the upper right. While the lower left arm holds the child, and tries to suckle her with the lower right hand. The matrika is wearing a long vanamala, the lower end of which is hanging in a loop between the two legs. The face is little worn out and the neck has a mauktika mala. The goddess is wearing beaded bajubandhas, beaded kankana and keyura. Also, noteworthy are the kungalas in the ear lobes. The goddess is wearing a cap-like crown. Similar type of crowns are found on the sculpture of Vishnu from Bhilamalla, Narayana or Vishvarupa from Samalaji and the small head from Samalaji, Vishnu from Tenna (Surat District). The figure has a broad forehead, big closed eyes as if she is engrossed in feeding the baby and has small thick lower lip. The face is charming. All these features may be compared with the sculptures from Samalaji and Roda, the matrika sculptures from Jagannath temple at Mt. Abu, sculptures from Kalayanpura, Jagat, Amjcura, Kejara, Bansi.

Matrika Mîndris: (fig. 4-1)

This sculpture is almost like the sculpture of Vaishnavi described above. Here also, the matrika is shown seated on a small stool or asana. She has four hands. The upper right hand has Vajra (thunderbolt) while the corresponding left hand carries gôda. With the lower left hand she holds the child. With the
lower left hand she holds the child. With the lower left hand she fondly prevents the child from touching the kundalas. All the ornaments are similar to those found on the sculpture of Vaishnavi. It seems that this sculpture was carved out by the same artist who made the sculpture of Vaishnavi. Her vahana elephant is shown by the side of the left leg of the matrika. The sculpture may be compared to the sculptures found from Sama-la ji, Devanimor, and matrika sculptures found from Jagannath temple at Abu, Kalayam pura, Jagat and Amjara in Rajasthan.

Matrika Brahmani: (fig. 32)

Matrika Brahmani is beautifully shown in a seated posture to be seen from little right side. The figure has three heads with elaborate jata. Near the right leg is the vahana swan, by the side of which is shown a child.

The figure has two hands. The symbols carried in the two hands could not be identified. The figure is having similar type of ornaments as are found on the sculptures found from North Gujarat and Rajasthan.

Matrika Varahi: (fig. 22)

This is one of the powerful images found in the region. It is a four armed figure and is shown seated on an asana or a small stool, with the left leg bent and the right leg little raised. The figure is shown with stresses of hair, arranged in several steps, falling on the shoulders. She carries the child with the lower right hand. The child has curly hair which undoubtedly shows the Gupta tradition. The matrika carries gada in her upper right hand and chakra in the upper left and conch
in the lower left. She also wears similar type of ornaments girdle and vanamala. She wears urudam, with a beautiful circular pendent which may be compared with similar ornament from Samalaji.

Matrika Chamunda: (fig. 4-2)

Chamunda is shown seated with upright legs. Chamunda is shown skeleton-like with ghastly face. She wears a long garland of heads, carries a cup in the lower right arm. Attribute in the upper left hand is not clear. She drinks the blood with the lower left hand. A human body is shown below the left leg. This may be compared with similar sculptures found from North Gujarat and Rajasthan.

Matrika Ganesa: (fig. 5-1)

This is one of the finest specimens so far found in Gujarat. The figure of Ganesa is shown seated in lalit pose with one foot tucked up and resting on a cushion. The figure has four hands. In the upper right hand he carries a rosary while in the corresponding left hand he carries axe; the lower left hand is shown picking up the sweat balls. The lower right hand is mutilated. On the lower right hand he wears a beaded bajubandha while on the corresponding left hand he wears a mudrax bajubandha. He also wears an ekavali of pearls or beads; a sarpa yajnopavita and a yogapatta. One end of the scarf shown in one corner by the side of the left foot. The style of ornaments, facial features, and general modelling suggests a good deal of similarity with the Samalaji sculptures and sculptures from Abu, Delwada and other sites in southern and
western Rajasthan.

**Vinarani Siva**: (fig. 31)

Siva is shown in the lalit pose, playing vina. It is a four-armed figure. In the upper right hand he carries trident while the corresponding left carries snake. With the lower hands he holds vina which he is shown playing. The sculpture is very soberly ornamented, with beautiful beaded ekavali, big circular kundalas, beaded bajubandhas and jata on the head. The lower garment is diaphanous. The figure has three eyes. A lock of hair is shown falling on the right shoulder. The bull his vahana, is shown below the left leg. This sculpture may be compared with sculptures having similar theme found from North Gujarat and Rajasthan.

From the above, it is seen that sculptures discovered from Koteshvar are important from the artistic point of view. Stylistically, they may be dated to the 1st phase of the 'School of Ancient West' in the Banaskantha district.

Karl Khandalawala, while referring the 'School of Ancient West' says, "as far back as 1949, before the Akota hoard of bronzes had been discovered, he was the first to draw attention to the fact that the pindavada bronzes, cast by Sivanaga in 687 A.D., probably represented the last works of a 'School of Ancient West' and the 'masterpieces' of this school were represented by the works such as the Samalaji sculptures from Idar State. If we accept this version of Khandalawala, we are led to believe that 'School of Ancient West' might be working in its full swing in the middle of the 7th century A.D."
Now remarkable sculptures suggesting those peak years of the working of the 'School of Ancient West' have been located in the Banaskantha district.

While the author was carrying out his second season's field work in the hilly regions around Ambaji, he discovered a beautiful sculpture of Sakti-Ganasa from the temple of Santi-natha at Kumbharia. It is very aptly pointed out herebefore in this thesis that Kumbharia contains a very important material of the Jain pantheon.

Sakti-Ganasa discovered at Kumbharia is of Ucchista variety and is carved out of green schist. Because of the application of the oil on its surface by the worshippers, the sculpture looks black in colour. In this sculpture, Ganasa is shown seated on cushion in lalitasana with face slightly turned towards the right. His appearance is terrific. Sakti is shown seated with great ease on the right thigh of Ganasa. Ganasa has four-hands. In the upper right hand he carries a lotus flower while the corresponding left hand carries an axe. With the lower right hand he embraces his Sakti, while with the corresponding left hand he is holding his broken danta. His elbow however rests on the head of a sitting attendant. One tusk is broken in keeping with his traditional name ekadanta. In the middle of the torso of Ganasa, is shown a chest band. The yagnopavita is not found. The serpent is shown in the form of a girdle. The elephant god is wearing typical beaded bajubandha, kankans and keyur. Similar type of ornaments are found on the sculptures at Samalaji, Devanimori, and on Siva-Parvati.
sculpture from Karvan, sculptures from Delwada, Amjara, Jagat, and many other places in Rajasthan. To the left of Ganesa, down below, is shown an attendant, sitting with bowl full of sweat balls. Similar figure of attendant is found on the sculpture of Ganesa found at Koteshwar. A beautiful ornamental fillet adorns the head. Remarkably, the elephant headed god is shown with natural creases on the trunk, particularly at the end nearing the face. On the back of the figure is shown beautiful beaded prabhavali. Similar type of prabhavali is found on all the sculptures belonging to the set of Saptamatrikas found at Vadaval and sculptures found at Samalaji and sculptures found at Amjara, Jagat in Rajasthan.

Sakti is shown seated with great ease on the right thigh of Ganesa. She is depicted as extremely beautiful woman with legs hanging. Her face is squarish with a beautiful headdress and a well knitted bun on the head. She wears the heavy, round kundalas and is shown keeping the left hand on the right shoulder of Ganesa. Like Ganesa, she is also shown decked with beaded bajubandhas and is wearing a beaded ekavali in the neck. She is also wearing upper garment, the end of which is shown passing on the elbows of the right hand, which is in akimbo. The sculpture is very realistically carved out in as much as the leg of Ganesa is shown slightly bent because of the weight of seated Sakti. The sculpture under discussion represents the hey-day of the 'School of Ancient West'; and may be considered as one of the masterpieces found in Gujarat.
The village of Vadaval (taluka Deesa) has yielded some of the magnificent specimens of Art of India. In all, twelve sculptures have been located in a modern tin roofed structure that stands on a small mound, situated in the north-western side of the village. All the twelve sculptures may be divided into three groups on stylistic grounds. Group one consists of one sculpture of Parvati performing panchagni tapa. While the second group consists of seven matrikas, Vinapani Siva, Ganesa and Bhairava. The third group consists of two sculptures one of Surya and another of Vishnu. Stylistically the first group may be dated to the 1st half of the 7th century A.D. while the second group may be dated to the late 7th century A.D. or the early part of the 8th century A.D. The third group is late and belongs to the mediaeval period II.

It may be noted that, all the sculptures are carved out from marble, which might have been procured from Abu or Ambaji mines, where marble is available in great quantity. Of the three groups, sculptures belonging to groups No.1 and 2 are very important from the viewpoint of art and iconography and belong to the 'School of Ancient West' when it was at its culmination. Thus, the discovery of this set of sculptures have proved beyond doubt that the 'School of Ancient West' was not confined to the Dungarpur, Samalaji, Idar, Ambaji and areas in Rajasthan but had spread further in the west and had crossed the river Banas.

The discovery of the Matrika and other sculptures at Vadaval also puts aside the earlier ideas that sculptures under the master sculptures belonging to the 'School of Ancient West' were
carved at certain centres in Dungarpur-Ratanpur areas and later on were distributed in other parts of Rajasthan and Gujarat. U.P. Shah did not agree to this theory and further believed that besides Dungarpur and Ratanpur areas in Rajasthan, there were other centres also, such as Samalaji and Devanimori, where this art was also practised and sculptures were made. Needless to say that they might have brought the raw material from Dungarpur area. The discovery of the matrika sculptures at Yadaval has supported the view expressed by U.P. Shah. Now, it could be said that besides Dungarpur, Samalaji and Idar areas there were other centres where sculptures under the command of master artists were produced. Vadaval seems to be one of such centres. In addition to the set of the Saptamatrikas found at Vadaval, we have been able to discover another set of the Saptamatrikas and sculpture of Vinapani Siva at Vedanacha (taluka Palanpur) which is not far away from Vadaval. Vadaval was also situated on an ancient high way, one joining Sind with Gujarat and another joining Rajasthan and upper India with Brugukachha in Gujarat. Also Vadaval seems to be one of the important centres of tantric worship, as according to the belief the present temple of Siddhaswari Mata at old Deesa, was situated at Vadaval. Siddhaswari Mata is the Kula-devi of the Disa-Disaval bania community of Gujarat. It could, therefore, be said that sculptures discovered at Vadaval were produced at Vadaval only and we should not look for any other place for their origin.

It seems that in the earlier stages of the emergence of
the 'School of Ancient West', particularly in the Dungarpur, Idar, Samalaji areas green schist was lavishly used for carving out the pieces of art, as it was easily available in the Dungarpur area. As the area of the 'School of Ancient West' was extending towards the west, it was perhaps not very economical and easy to bring the raw material from the Dungarpur region and, therefore, artists practicing at Vadaval might have thought of introducing a new material suitable for sculptures. Their attention might have been drawn to the availability of marble in the Abu-Ambaji region and its suitability in carving the images. Considering this, sculptures of groups No.1 and 2 which are in white marble, and stylistically belonging to the hey day of the 'School of Ancient West' may be taken as the first pieces carved out in marble and, therefore, artists practicing at Vadaval may be considered pioneers for the introduction of the new material in the field of sculptural art in Gujarat. Needless to say that this material (marble), was found extremely suitable for carving out the art pieces and gradually it was used profusely and with the arrival of the Solankis to the political arena of Gujarat, it was the principal material used for almost all the important architectural and sculptural specimens in the region.

Another very remarkable feature with regard to the sculptures discovered at Vadaval, is that all the figures are shown standing in full stature. It may be seen that most of the Saptamatrika sculptures belonging to the post-Gupta and early medieval periods are generally shown seated. The Agamas also describe them as seated in their respective asanas. Motherly aspects
of matrikas have been fully evolved and all mother goddesses (except two) carry a child on their lap or in their arms and are shown fondling them.

It may further be noted that no sculpture discovered at Vadaval bears inscribed date or inscription, and, therefore, they must be dated on the basis of style. Various types of beaded ornaments, extremely pleasing facial expressions, beautifully combed curly hair tied in a bun and decorated with beautiful gems and jewels, transparent clinging drapery, perfect modeling and beaded Prabhavali, suggest that they are not much later than numerous sculptures found in Gujarat and Rajasthan and could, on the beginning of the 8th century A.D., therefore, be dated to the 2nd half of the 7th century A.D. The sculpture of Parvati, performing panchagni tapa, could be dated to the first half of the 7th century A.D. on the stylistic grounds.

Sculptures discovered at Vadaval are described as under:-

Ganapati (fig. 6-1)

Ganapati is shown standing in abhanga and is two-armed. The left elbow is resting on the head of a standing male attendant. The right arm is kartari haste and is probably holding a flower. The figure is shown wearing a necklet, the chest bend, part of which is descending across the belly, beaded armlets, beaded wristlets and anklets. Similar type of ornaments are found on the sculptures found from Kotyarka, Samalaji, Mahudi, Tintoi, Delwada, Koteswar in Gujarat and sculptures from Ambaneri, (Raj.) Dungarpur, Kalayanpur, Devangana, Amjara, Nagam. He wears a tight loin cloth and an uttarya. One tusk of the trunk is
shown broken. His vahana, the mouse, is shown to the proper right of the image and it is looking upward. Like other sculptures belonging to this period, this sculpture is also very beautifully modelled.

Brahmani: (size: 102 cms. x 34 cms.) fig. 94

The figure is shown standing in sambhanga and has four arms. The two upper arms carry ladle (Srúk) and a water jug (kamandalu) respectively. The lower right arm is in varada mudra. She is holding the child by the lower left arm. She has three heads and each head is adorned with jata makuta. The figure is beautifully ornamented with earrings, a beaded necklet, a pearl necklace (urudam), beaded armlets and anklets. The drapery comprises of a lower garment coming down to the anklets. The upper garment is lying in curved and folded layer across the knees and upper ends rest around the elbows. A female attendant is shown to her right and her vahana, the goose, is shown to the left. The facial expressions are nice. From the viewpoint of art, the figure has much similarity with sculptures found in Northern Gujarat and Rajasthan, referred to elsewhere.

Mahesvari: (size: 95 cms. x 37 cms., figs. 61)

This is the unique and one of the most beautiful sculptures of the group. Mahesvari is shown as a very young woman, standing in abhanga and has two arms which are unfortunately mutilated. Her hair is very beautifully combed and tied in a bun at the back and decorated with pearl strands and other gold ornaments. The figure is wearing patra and makara kundalas in the right and left ears respectively. The matrika also wears
a necklet, a pearl necklace, bracelets and anklets, which are like the other sculptures of the group and sculptures found in North Gujarat and Rajasthan. The lower hands are broken and a danda stretching across the belly carries a corpse. The position of two arms clearly shows that the two arms must have held the danda. She has a jackal as her vahana. She is nude. Whole modelling of the sculpture is superb and facial expressions are extremely beautiful. The sculpture has a beaded prabhavali.

**Kaumari**: (size: 96 cms. x 35 cms., figs. 9:1)

Kaumari has two arms and is shown in sambhanga pose. She wears the same ornaments as are being put on by Brahmani and Mahesvari. The hair style is beautiful and is just like the hair style of the matrika Mahesvari. The hair style has much in common with the sculptures of matrika found at Tanesava. The right arm carries spear while the left arm holds the diminutive cock. The matrika is having a peacock as her vahana. Modelling of the sculpture is extremely fine and facial expressions are nice. The sculpture has a beaded prabhavali.

**Vinapani Siva**: (Size: 99 cms. x 36 cms., figs. 12:1)

The standing figure of Siva has four hands. The upper right arm holds a trident and the corresponding left holds a cobra, while with the lower hands he carries a vina. Siva wears a jatamakuta, patra and makara kundalas, a necklet, armlets, bracelets, and anklets and a long garland of cobra. The dress comprises of a lower garment covering the entire lower body up to the ankle and tied at the waist in a loop by the upper garment.
Her vahana the bull, is shown at the back and an attendant is shown with folded arms standing to the right. The sculpture has a beaded prabhavali. Modelling of the entire sculpture is beautiful. The sculpture may be compared with the similar sculptures of Vinapani Siva found at Tintoiford, Kotesvaram, Devangana, etc.

Indrani: (Size: 95 mm. x 40 cms., figs. 7-1)

This figure of Indrani may also be considered as one of the most handsome specimens of Indian art. The matrika is shown crossed legged stance with a child held on the right side of the body and she is shown playing with the child. She wears similar ornaments like that of the sculptures of Kaumari, Mahesvari, and Brahmani of this group, and may be compared with the sculptures discovered from Rajasthan and Gujarat. The upper garment is shown in a little different manner. It ends in a plated array. This arrangement of drapery was needed to show the rhythmic movement. The upper right arm holds a flower and the corresponding left holds a thunderbolt. The child stretches its left hand to reach and grasp the flower held by the mother. A crouching elephant, her vahana, is shown at the base below the standing figure. The hair style is similar to that of the sculpture of Mahesvari. The matrika is shown as if she is engrossed fondling the child. The sculpture has a beaded prabhavali.

Varahi: (Size: 96 cms. x 37 cms., figs. 10)

It is one of the most beautiful sculptures of Indian art. The matrika is shown standing and holding the child with the
lower two arms. The upper right arm does not contain anything while the corresponding left holds the hem of the upper garment. The hair is curly and is very neatly combed. This figure is also very beautifully ornamented with a necklet, bracelets, armlets, and anklets etc. The female attendant is standing at the base to the right of the figure, with a raised hand and with that hand is holding the right foot of the child. Her vahana, the buffalo, is also shown at the back. On the waist, there is a beautiful girdle with hanging uradam. Entire modelling of the sculpture is beautiful and facial expressions are depicted in an extremely nice manner. From the viewpoint of drapery the sculpture has close affinities with the sculpture of female bust found at Amjara in Rajasthan.

*Vaishnavi:* (fig. 6-2)

Matrika Vaishnavi is shown cross legged and she is in tribhanga pose. The figure is having four hands. The upper right arm holds gada while the corresponding left hand holds cakra. The lower left hand is holding a child who tries to reach and catch the earings of the mother. A female attendant is shown at the base on the right. The figure has similar ornaments as are found on other sculptures of the group. The hair style has much in common with the hair style found on the sculptures of Kaumari and Mahesvari.

*Chamunda:* (Size: 96 cms. x 37 cms., fig. 11-1)

Matrika Chamunda is shown as a four armed figure in sambhanga. She is depicted ferocious with emaciated ribbed chest, the prominent spine and neck, the pendulous skinny breasts,
the sunken eyes, the cavernous abdomen and the bony body. The figure has a jata makuta which is tied with nagabandha. She wears a necklet and a girdle of snakes and a necklace of skulls. She is standing over a corpse. Her vahana, the jackal stands nearby. The left arm is held at the shoulder level and is shown licking the blood.

**Bhairava** (Size: 100 cms. x 32 cms., fig. 12)

The figure of Bhairava is four-handed. The figure has a cadaverous face, a shrunken neck, a ribbed chest and a bony body. He wears a girdle of a snake and is shown standing on a corpse. His vahana, a howling jackal, is shown near the left leg. Both the hands of the figure are mutilated.

It has already been pointed out that the sculpture of Parvati performing panchagni tapa has also been found along with the sculptures discussed above. This sculpture is also carved out of white marble. It is described as under.

Parvati is shown in sambhanga pose with feet firmly planted on the ground. She is having four arms. In the upper right arm she carries a Siva linga on a lotus stalk and in the corresponding left she carries the diminutive—Ganesa on a staff with crooked end. The lower right hand is in Varada and the left holds kamandalu. The drapery clings to the body. The end of the upper garment rests on the elbows of the two hands. She wears a necklace and a jata makuta. Since the figure represents Parvati performing panchagni tapas, the four fire altars are shown on the sides. Two attendants—one male and another female, are shown standing with fleyed legs and with folded hands.
Her vehicle an iguana is shown on the padmapitha. Parvati is shown in deep meditation. The prabhavali shows the navagraha heads. Its art style suggests that the sculpture could be dated to the first half of the 7th century A.D.

It is quite possible that some scholars might hesitate to date these sculptures to the late 7th century A.D., because of the presence of urudam passing between the two breasts and reaching down the navel, and an urusutra coming out from the girdle. But a look at sculptures from Samalaji, Tintoi, Mahudi, Karvan, Akota, Zalawad and sculptures from Rajasthan would indicate that the beginning of having long urudam, and urusutra was made long back. Only these features are shown very sharply in these sculptures.

Vedncha (taluka Palanpur) has yielded seven sculptures which again may be considered as the masterpieces of the Indian art. All the sculptures are of white marble. They represent matrika Brahmani, Kaumari, Mahesvari, Varahi, Indrani and Vinadhari Siva. Along with these, sculpture of Mahismardăni has also been found. Two of the sculptures namely that of Kaumari and Mahismardăni are very badly mutilated. Lower portion of the sculpture of Kaumari is missing. Although slightly late, from the viewpoint of art style, all the sculptures have close affinity with those of Vadaval, Delwada, Koteshvar, and sculptures of the similar theme discovered from Rajasthan belonging to the 'School of Ancient West' and may be dated to the late 7th century A.D. or the beginning of the 8th century A.D.
The sculptures are discussed as under:

Brahmani: (Size: 60 cms. x 30 cms., Fig. 17-1)

It is a four armed figure and is shown sitting in lalit on an inverted lotus asana. The matrika has three heads with elaborate jata, which is a noteworthy feature, the modelling of which seems to be very popular because we find similar sculptures elsewhere also. The child is shown sitting on the lap with raised right hand. She holds the child with her left hand. The child is shown in a mischievous posture as it (child) tries to run away while the matrika tries to hold her. The goddess holds a ladle, in her upper right hand while in the corresponding left hand she carries The lower right hand is raised, the palm of which is damaged. The figure is adorned with beaded ekavali; beaded urudam, passing between the two protuberances of the breast and reaching up to the navel, beaded bajubandha and kundalas. The goddess wears tight transparent lower garment, which is tied to the waist with a plain girdle. The protuberances of breast of the figure are damaged. Beaded prabhavali of the sculpture is damaged. Her vahana, the swan, is shown at the back on the base. Modelling of the entire sculpture is extremely beautiful.

Chamunda: (Size: 60 cms. x 30 cms., fig. 19-1)

Matrika Chamunda is also a four-handed figure shown seated in lalit over a corpse (pretansana). She is terrific but dynamic. In her upper right hand she carries trident, while the upper left arm is held at the shoulder level and little finger is at the lip, expressing the eerie pleasure of the goddess. The upper
left arm, which is bent, has also held near the elbow, the human skull on a stalk. While the lower left hand carries a cup (of wine or blood). She is wearing a long garland of heads which passes through both the hands near the elbows. The figure is adorned with jatamakuta. She is shown with atiriktanga or emaciated ribbed chest, the prominent spine and neck, the pendulous skinny breasts, the sunken eyes and the bony body. Artistically the sculpture is beautiful.

Maheshwari: (Size: 60 cms. x 30 cms., fig. 16-1)

This is again one of the beautiful images found in Gujarat. It is a four armed figure shown seated in lalit on her vahana the bull. She carries child on her left thigh, which is raised. The upper right arm carries trident while the corresponding left carries cobra. The lower right hand is in abhaya and carries perhaps rosary. While, with the lower left hand she holds the child. The face of the child is mutilated.

The figure is adorned with a jatamakuta, a beaded ekavali, a beaded urudam which passes between the two breasts and reaches below the navel, kundalas, beaded bajubandha, kankana and kavyura. One of the breasts of the figure is damaged. The sculpture has a beaded prabhavali. Facial expressions are depicted in a beautiful manner, and has a pleasing smile. The drapery is similar to that of the sculptures of Brahmani and Kaumari. The entire modelling of the sculpture is very beautiful.

Kaumari: Size: 60 cms. x 30 cms., fig. 16-2)

At the first glance the sculpture may look little late but
detailed study indicates that it is of the same period and belongs to the same group. A little inferior artistic approach indicates that it might have been carved out by the artist possessing less artistic ability.

It is a two handed figure shown seated in the lalit pose. The right arm is mutilated while the left arm holds the child.

The figure is having identical ornaments like those found on the sculptures of Brahmani, Mahesvari. Her head is adorned with a conical makuta. Like other sculptures, she puts on thin clinging lower garment which is tied at the waist. The upper garment is also thin, one end of which is plitted and is taken on the back and passes through the elbow of the left hand. The matrika shows deep satisfaction on the face.

Indrani: (fig. 20-1)

This is a badly mutilated sculpture and only lower portion is available. The torso is missing.

Like other matrikas, Indrani is also shown seated in the lalit pose on her vahana, the elephant. On the left thigh is shown seated mutilated figure of the child. The sculpture might have looked like the other sculptures belonging to the group.

Varahi: (Size: 60 cms. x 30 cms., fig. 15-1)

It is a four-armed figure shown seated in the lalit pose, on her vahana the buffalo. The upper right hand of the matrika carries a gada, while the corresponding left hand carries danda. The lower right hand is mutilated, while with the lower left hand she holds the child sitting on the left leg, which is bent from the knee.
The figure is decked with a long beaded mala passing between the two protuberances of breast and reaching the navel, a beaded bajubandha, a kankana and a keyur.

The face of the matrika is full of vigour. However, it is beautiful. The stresses of hair are arranged in several strips falling on her shoulders and are fastened with chords at intervals. The face is decorated with mani makuta. A beautiful beaded string is fastened on the head. The right breast of the figure is damaged.

Vinapani Siva: (Size: 60 cms. x 30 cms., fig. 14:1)

This is again a very beautiful sculpture of Indian art and is very well preserved. The figure of Siva is shown seated in the lalit pose on his vahana, the bull. The figure is four handed. The upper right hand carries a trident while the corresponding left carries a cobra. While with lower hands he is holding a veena or lute. The figure is thus a vinadhari Vrishavahana Siva.

The figure is adorned with a jatamakuta, a patra and makara kundalas, a beaded ekavali, a beaded bajubandha, a kankana and a keyur. Like other sculptures, the figure wears a transparent clinging drapery. The facial expressions are such as if Siva is engrossed in playing the veena.

Mahismarddani: (fig. 18:1)

It is also a beautiful sculpture but badly mutilated into two parts. The goddess has four hands. The upper right hand, which is raised, carries a sword, while the other three arms are mutilated.
The hair is beautifully dressed, tied in a big bun. The figure is decked with a beaded ekavali, a beaded urumala passing between the two plumb protuberances of breasts and reaching up to the navel, a beaded bajubandha, big kundalas, a beaded kankana and keyur. The girdle is three stringed and coral like loops are shown hanging on the thigh and in the middle of the legs.

The facial expressions are nicely depicted. Although the sculpture is mutilated, it has still maintained its value. Overall modelling of the sculpture is superb.

It would be seen from the above description that all sculptures located as Vedancha, are very important from the viewpoint of art. The beautiful jata found on the sculptures of Brahmani, Maheśvarī and Vinadhari Siva is derived from earlier traditions and may be compared with the jata found on the head of three faced Siva found from Roda, Vinadhari Siva from Vadaval, Parvati from Vadaval, Brahmi from Vadaval, Chamunda from Samalaji and Siva from Karvan. The head-dress of Chamunda may be conveniently compared with the head-dress found on the sculptures of Chamunda and Bhairava from Vadaval, Roda, Delwada, Koteswar, and Kalyanpura (Rajasthan).

General modelling of three heads and facial expressions found on the sculptures of Brahmi may be compared with similar features found on the sculptures of Brahmi found at Vadaval, Koteswar. Transparent clinging drapery may be compared with similar drapery found on the sculptures discovered at Vadaval, Delwada, and Dwarapala from Roda and several other sculptures.
found from North Gujarat and sculptures from the Southern and South-Eastern Rajasthan. The sculptures discovered at Vedencha are also very well ornamented and similar ornaments are found on the sculptures at Vadaval, Samalaji, Tintoi, Roda, Kapuri, Amjara, Kalayanapura. General modelling of all the sculptures is beautiful and has general resemblance with sculptures found at Vadaval and several other sculptures found from Roda, Samalaji, Devanimori, Tintoi, Delwada and sculptures from Devangana, Kalayanapura, and from several other sites in Rajasthan.

Discovery of this important group of sculptures throws light on the widespread nature of the 'School of Ancient West'. Considering the general modelling of sculptures, nature of ornaments, drapery, facial features, it seems that they have close resemblances with the sculptures found at Vadaval. Detailed study of sculptures of group No.1 and 2 discovered at Vadaval and sculptures discovered at Vedencha have led us to believe that they must have been carved out in the same workshop by the artists following the similar art tradition and that workshop was at Vadaval. This has also been proved by the raw material—marble—used in the making of sculptures.

Considering these factors the sculptures discovered at Vedencha may be dated stylistically to the late 7th century A.D. or to the beginning of the 8th century A.D.

From the Jain temple of Parsvanatha at Tharad (taluka Tharad) one beautiful sculpture of matrika Vaishnavi, in white marble, has been discovered. The image is still worshipped and is identified by the local people as a Jain goddess.
Matrika Vaishnavi (95 cms. x 35 cms. fig. 21:1) is shown in tribhanga pose and in crossed legged stance. She is four-handed. The upper hands hold gada (mace) and cakra (discus), the weapons of Vishnu her consort; while with the lower left hand, she holds a child; and, with the corresponding right hand she restrains the mischievous behaviour of the child, who is trying to reach and pull the earring of the mother. She wears kundalas (bracelet), kankanas (armlets) and urusutra with round pendant at the end, which passes between two plump protuberances of breast and reaches up to the navel.

The drapery on the figure consists of a thin lower garment reaching down to the ankles, the end of which passes near the elbow of the bent right hand. The head is having decorated kirita-makuta. On the left hand side there is shown a garuda, the vahana of her consort, standing in tribhanga and slightly looking up. Garuda has put his right hand on the thigh and has gracefully given a mild bent to the whole body. While, on the left is shown an attendant looking at the matrika with the left hand up. The figure is beautifully carved and has a beaded prabhavali at the back.

It may be noted that almost identical sculpture of matrika Vaishnavi has been discovered from Vadaval. In the matrika sculptures discovered at Vadaval, the vahana of the goddess is missing and instead of kirita makuta, the figure is having neatly combed hair tied into a bun. Expressions on the face of the image in question are not like those marked on the sculpture discovered at Vadaval.
The sculpture of Matrika Vaisnavi discovered at Tharad depicts the late phase of the 'School of Ancient West' started by Sringadhara and referred to by Taranath. Stylistically, the sculpture belongs to the late 8th century or the beginning of the 9th century A.D.

**Sculptural art of Period III:**

We do not get the sculpture of later dates any more depicting the art of the 'School of Ancient West' in the district and probably the school seems to have come to an end by the beginning of the 9th century A.D. From the second half of the 9th century A.D. we get the sculptures depicting Western idiom more prominently in northern Gujarat and Rajasthan (most probably because of the Gurjara-pratihara political overlordship) and, therefore, the art followed in the 9th and 10th century A.D. and little more, in the beginning of the 11th century A.D., both in Rajasthan and Northern Gujarat, have close affinity. This phenomenon of common cultural tradition, is not only found in the field of sculptural art but has also been marked in the field of literature and architecture also. U.P. Shah says, "Regional variations apart, a common cultural heritage binds together all parts of Rajasthan and Gujarat." This common cultural heritage in the fields of literature, architecture and sculpture has been identified by the scholars as the "Maru-Gurjara" style.

The main characteristic of the art of the period is the artists' emphasis on curves. Many a times the figures are depicted with limbs having good deal of stiffening. Since, in a way it was the continuation of earlier art, therefore, we
still find beautiful modelling of sculptures and expressions on the face.

The sculpture of Vishnu from Hathidera:-

One of the excellent specimens of Maru-Gurjara style has been found from Hathidera (taluka Palanpur). It is a four-handed sculpture of standing Vishnu (fig. 11) carved out from green schist. The sculpture is badly mutilated and the portion below the knees is missing. Also, again, the whole sculpture is broken into two parts. The upper right hand of the figure holds gada (mace) while the corresponding left hand holds chakra. Both the lower hands are missing. Beautiful pearl necklaces and golden hansadi in the neck, elaborate bajubandha, kankana and kundalas are noteworthy. The crown attracts our attention. It is very high and bejewelled with many ornaments. Uru-jalaka coming out from the girdle is also interesting and beautiful. The scarf tied round the thigh is a typical feature of the 10th century A.D. The face is oval.

This sculpture of Vishnu has much in common with the similar figure kept in the Baroda Museum & Picture Gallery. The sculpture has much in common with the sculpture of Vishnu found from Becharaja also carved out from green schist. The ornaments on the figure may also be compared with the carving of the ornaments of Sarasvati from Pallu, Bikaner and Salabhanjika from Harsagiri. The high crown of the sculpture may be compared with the crown of Vishnu from Bhinmal, crown of Jivantswami from Akota, and crown of Vishnu or Narayan,
Visvarupa from Samalaji, crown of Vishnu from Devangana (Rajasthan). Stylistically the sculpture may be dated to the c.10th century A.D.

The Mulesvara Mahadeva temple at Padan (taluka Vav) is the earliest architectural monument in the district. The temple in question is not only important from the viewpoint of architecture but is also equally important from the viewpoint of sculptural art. Specimens of sculptural art found on and inside the temple (fig. 2:1, 3:34), although repeatedly white-washed, represent the best idiom of the 'Maru-Gurjara style!

Each bhadra niche of the temple contains sculpture of astabhuja Siva (fig. 2:1), which is important from the viewpoint of art and iconography. The rest of the outer surface of the temple is plain. While inside of the temple we find beautiful sculptures belonging to Saivism. It seems that while renovating the temple old sculptures have been refixed on either side of the garbhagriha in the niches. The panchasakha door frame of the garbhagriha is embellished with beautiful saivite sculptures.

Three sculptures found on each of the three Bhadra niches of the temple of Mulesvara Mahadeva require further discussion. All the three sculptures are very forceful and very important from the aesthetic point of view. All the three sculptures are of eight handed Siva. One of the sculptures shows Parvati on his lap. In this sculpture Siva is shown in ardhaparyamaka pose. His four right arms carry respectively rosary, cognisance not clear, lotus stalk, and trident. The left arms carry naga,
khatavanga, cognisance not clear, and kamandalu. His vahana nandi is sitting near the bent left leg. The head carries high jatamukuta and ears show patra and makara kundalas. The figure is wearing beaded ekavali, beaded kankana, expressions on the face are depicted in a beautiful manner. These sculptures may be considered as masterpieces of the 10th century A.D.

Another unique sculpture of the period under discussion has been discovered from the compound of the same temple of Mulesvara Mahadeva at Padan. It is a sculpture of Ganesa (32' x 2') (fig. 22) in marble. Ganesa, in this sculpture is shown as Vinayaka standing in tribhanga and having four hands. The upper left hand carries a padma and the lower left carries a bowl full of modakas. The upper right hand is kartari-hasta, and holds his broken danta. He wears an ornamental necklace and over it a beautiful chain of precious stones, ornamented armlets, corrugated wristlets, beaded double string anklets and a girdle having uru-jalaka decorated with pearls. The head is wearing a karanda mukuta and also a simple jewelled band encircling his head. On the chest there is thrown a serpent in the form of yagropavita. He wears a tight loin cloth and an uttariya. The unusual feature of the figure is a highly decorated belt which runs round the shoulder and the back, and covers the belly. Sculpture of Ganesa having belt of the bell running round the shoulder has been found at Khajuraho. 

It is possible that the present Ganesa sculpture was destined to serve as a door keeper?

On either side of Ganesa are shown a male and female attendants holding a fruit or a mutilated jar (?) in the right and
left hand respectively. Both the attendant figures are well
ornamented with necklets, pearl necklaces, armlets and wristlets.
The hair of the female attendant is neatly combed and tied into
a bun at the back and is decorated. The present sculpture is
not only iconographically distinct but may also be considered
as one of the most handsome pieces of the 10th century A.D.
found in Western India.

Another important sculpture belonging to the 10th century
A.D. has been discovered at the village Samarda (taluka Palanpur).
It is a female sculpture (fig. 14) thickly covered with lime
because of repeated white washing. It is carved out from green
schist. The figure in the sculpture is shown standing in tri-
bhanga and is two-handed. The figure is bedecked with ornaments.
The head has a neatly combed hair tied into a beautiful bun.
The sculpture is important from the viewpoint of art and stylis-
tically it may be dated to c.10th century A.D.

Another sculpture has also been discovered at Samarda.
It is the sculpture of Parvati shown seated in the lalit pose.
Nature of ornaments, hair style and such other features suggest
that the sculpture may be dated to the 10th century A.D.

The Sculptural Art of Period IV:

The Rastrakuta king Indra III led an expedition in A.D.
963 against the Gurjara-pratihara of Kanauj and gave a shatter-
ing blow, perhaps, was responsible for the destruction of the
mighty Gurjara-pratihara empire. But the winning final stroke
was given to the Pratiharas by the Chandela ruler Dhanga. Thus,
a power vacuum was created. To fill up this power vacuum, and
in the absence of the strong central regime, many provincial powers started sprouting up. Among them may be mentioned the Paramars of Malwa, the Chalukyas of Gujarat and the Kalchuris of Central India.

The emergence of provincial powers had great impacts on the cultures of the regions. Sculptural art in Gujarat and Rajasthan started getting a new treatment, although its roots were firmly fixed in the earlier art tradition. U.P. Shah says, "The female forms of Gujarat and Rajasthan dating from 10th century A.D. have been derived from the excellent forms of the preceding three centuries, typical specimens of which are available in the set of matrikas of Vadaval of late 7th century A.D." All the same, narrow regional peculiarities started coming up. It should be noted that because of the wholesale destruction of monuments, during the repeated invasions of the Muslims, the sculptural art in the district was also destroyed.

The Solankis ruled in Gujarat for a period of about 350 years. As it is pointed out earlier, it was a period of great creative art and, therefore, the contribution of the Solankis in the field of art will not be easily forgotten.

The Solankis started expanding their jurisdiction and many parts of Rajasthan and Gujarat came under their sway. This gave them an opportunity for the intermingling of many factors. Dhanki says, "Migration of people from the closer tracts of Rajasthan to Gujarat and particularly to Anhilwad-pattan began from the days of Mulraj himself. Clear evidences are available from Bhimdeva times. Along with the Brahmins and Jains (Pragvatas)
and Srimalis from Bhinnamal and Osvals from Osia, probably the architects and sculptors seeking jobs under the patronage of the princes as well as the Jain merchants might have migrated from these centres to Gujarat. Their art commingled with the indigenous art of Gujarat and produced a synthetic style which characterised with the features of both, but smoothly harmonised and organically integrated. It is this style, out of a perfect symbiosis with Rajasthan that became the standard style for the whole of Gujarat in subsequent centuries."

Characteristics of the Solanki Period sculptural art:

Sculptures belonging to the 11th century A.D., have proportionately bigger heads, long pointed noses, smaller eyes and faces rather squarish. Male and female figures of this period have sharp and virgorous bend of body. The female figures still retain the charm and grace of those belonging to the Gurjara-prahitara period.

Another noteworthy feature of this period is the development of more curves (tribhanga poses), proportionate increase in ornaments. Although sculptures are beautiful to look at, proportions of different parts of the body are not duly maintained. Figures show longer legs and shorter torso.

It was marked in the sculptures of earlier period that in the female figures necklace was passing between the two protuberances of breasts and reaching either to the left or to the right up to sometimes below the navel. The necklace now falls on the breasts and two strings of beads are passing below the
chest on either side. The girdle, now, is more ornate and becomes complicated, and a little broad also. Number of decorations are added to it. Beautiful hair style found on earlier sculptures now gradually disappears.

Kapalesvara Mahadeva temple at Vav (fig. 51) and Mihavira and Sattanatha temples at Kumbharia, preserve with them beautiful sculptures showing the above qualities. In addition to this the temples at Kumbharia are embellished with beautiful carved ceilings having different designs and motifs (figs. 52, 53). Besides the above, number of sculptures belonging to the period have also been found from many parts of the Banaskantha district, (figs. 54, 55).

The sculptural art of the 12th century A.D.:-

The sculptural art in this period remains more or less the same. The individuality of most of the sculptures is lost. We do not find the former appearance in sculptures. Figures become more stiff and stereotyped and facial expressions become more of mechanical type. We find more of angularity on figure-sculptures. The vegetal geometric details lost charm and do not seem to possess life. It is observed that sculptural art becomes more mechanical and lifeless. In other words we find gradual stagnation in the depiction of the sculptural art.

It may be mentioned that number of loose sculptures have been found from the sites discovered in the Banaskantha district depicting the characteristics of the sculptural art of the period. But more than that temples such as Parsvanatha, and Neminatha at Kumbharia have also preserved with them sculptures of the
The sculptural art of the 13th century A.D.:-

Sculptural art followed in this period was more or less the same. It is still more stereotyped and angular. Figures are bedecked with more ornaments of variety of types. The necklaces have flattened beads. The vegetal, floral and geometrical motifs deteriorate further.

Sculptural art depicting the above features are found in the temple of Sambhavanatha at Kumbharā. Besides this number of metal and stone sculptures have been found in the district belonging to the period under discussion (fig. 5). Although the Muslims took over from the Vaghelas in the final years of the 13th century A.D. (1298 A.D.) scattered experiments were carried out in the production of the sculptural art. Sculptural art produced in this period-c. 14th century A.D.-is more or less of the same type. Again, the sculptures are bedecked with more ornaments of variety of types. Faces of the figures are expressionless. Figures depicted are stiff and still more angular. We clearly observe that sculptural art was gradually losing its importance and charm in the district.

Metal Sculptures:-

Banaskantha district has yielded remarkable metal sculptures, important from the viewpoint of art. These metal sculptures have been discovered from Tharaḍ (taluka Tharaḍ), Bhoral (taluka Tharaḍ), Khimāt (taluka Dhanera), Vav (taluka Vav) and Asara (taluka Vav). Most of the metal sculptures discovered are of Jain tirthankars, shown either seated or standing in Kayotasarga.
posture. Besides the images of tirthankars three images of matrika Ambika have also been found.

Of all the centres of Jainism in the district, the town Tharad—ancient Tharapadra—has yielded largest number of metal sculptures, about one hundred and fifty in total. All these images are preserved in one of the rooms on terrace of a Jain temple, dedicated to Parsvanatha situated in the heart of the Tharad town. These bronzes are under active worship and most of the images are dated (the dates vary from Samvat 1210 i.e. A.D. 1164 to Samvat 1514 i.e. A.D. 1457 and inscribed at the back. Many inscriptions found on the back of the images debased because of repeated washing and, therefore, could not be read.

Some of the images discovered provide us information about the name of the donor along with the name of the monk who performed the installation ceremony. These images range from 8 cms. to 90 cms. in height. Besides the above hoard of sculptures, a lotus shaped bronze and a remarkable image of Parsvanatha, in solid silver, have also been found from the same temple of Parsvanatha at Tharad. The silver image has a dedicatory inscription dated V.S. 1220 (1163 A.D.). As per the inscription the installation ceremony was performed by Hemchandasuri, one of the greatest Jain monks and scholiast of the age, who was a friend, philosopher and guide to Kumarapala, the famous Chalukyan ruler of Gujarat. All the images have been locally provided and Tharad seems to have been one of the centres where bronze casting was performed.

Bhoral is a well known centre of Jainism and about fifty
images have been found from the recently renovated Jain temple. Of the images found at Bhoral, two images of matrika Ambikadevi have been discussed in this work.

Khimat has yielded three inscribed metal images of tirthankaras. Because of the repeated washing of sculptures at the time of offering pooja, inscriptions have become defaced and have lost all sharpness and, therefore, could not be read.

Bronze sculptures from Tharad:

Tri-Tirthankara image of Parsvanatha, (48 cms. x 38 cms., fig. 11)

In this tri-tirthankara image (fig. 11) the central one is Parsvanatha. He is shown seated in the dhyanamudra in padmasana, on a cushion, resting on a rectangular seat. Parsvanatha has a canopy of seven snake hoods behind his head. Two tirthankaras shown standing on the sides cannot be identified. They have umbrellas over their heads. On the extreme ends, stand two female deities having four hands. The faces of these two female deities are much worn out, probably due to daily washing of the image for pooja. They have halos behind their heads.

The oblong beautiful halo behind each standing Jina covers the whole back and is of the size of the Jina. Similar feature has been found on a bronze found at Lilvadeva (Panchamahals) and discussed by U.P. Shah. The above feature is also common to the sculptures of eastern or Pala School of Art. The lower garments of both the standing Jinas with central hanging ends may be noted. On the right end of the pedestal, at the lower level, near the standing Jina, is sitting the attendant Yaksa carrying a citron and a money bag. On the corresponding left
is attendant Yaksi Ambika, carrying mango bunch and a child in her hands. The faces of both these figures are worn out.

The rectangular seat on which the cushion is placed is also carved out with beautiful designs. These carvings have much in common with similar carvings found on seats in the Jain temples of the mediaeval period. The expressions on the faces are nicely depicted. The figures have proportionately bigger heads, long pointed noses, small eyes and faces rather squarish. Both the female figures shown on the sides have still retain the charm found on earlier sculptures. True to the period, the figures have longer legs and shorter torso. Stylistically the bronze sculpture may belong to the 11th century A.D.

Images of standing Tirthankaras, (90 cms. x 41 cms., figs. 2-3) 0

These two bronzes which are identical in nature and size seem to be two component parts of a large composite the Tri-Tirthankara Jain bronze. The principal middle image is missing at present.

These almost similar Jinas are represented between the pillars with umbrellas over their heads. They are shown standing free in a meditative posture called Kayotsarga mudra. Both the sculptures of Jinas are beautifully modelled and the artist has tried to show them as divine figures. Like other sculptures, we find usnas and schematic hair on the heads.

The Jinas are wearing triple girdles with hangings which rest on their thighs. They are wearing lower garments having beautiful knitted central hanging in the middle.
On the right side of figure 2 and on the left side of figure 3 we find three divine musicians playing different musical instruments.

On the right side of figure 2 and on the left side of figure 3, are beautiful figures of camaradharas standing akimbo in tribhanga and shown attending upon the Jina. They are wearing stepped conical crowns on their heads. Similar type of mukutas are also found on the heads of chauri bearers represented in silver image of Parsvanatha (fig. 1-2), which according to inscription is dated to Samvat 1220. The chauri bearers are also wearing necklaces which go up to the navil, large round earrings and bajubandhas. The chauri-bearers also wear girdles with pearl hangings, which are almost similar to those of the Tirthankaras. They also wear scarfs (dupattas) on shoulders, ends of which go up to the ankle.

Just a little below and on either side of the Jina stand two unidentified goddesses in tribhanga with right hand in Varada mudra and a leaf shaped halo at the back. The mukutas worn by the goddesses are stepped and conical in nature and pearl necklaces pass between the two breasts. The bronzes are not inscribed.

Both the figures of the bronzes are shown stiff and the facial expressions have become more of mechanical type. The figures are more angular in look and the proportions of body are not duly maintained. Stylistically, they may be dated to c.12th century A.D.
This beautiful silver image of Parsvanatha is a solid silver cast and has a dedicatory inscription on the back, (fig. 13) dated in Samvat 1220 (A.D.1163). The inscription reads as follows:—Samvat 1220 Jyestha sudi 9ra sreyasetha-sri Sahan-dena Sri-Parswa-Pratima karita pratisthita prabhu Sri Hema-candra-surihih.

The installation ceremony of the image, according to the dedicatory inscription, was performed by Muni Sri Hemacandrasuri, who is mentioned in the dedicatory inscription of the image, might be the same historical figure who lived in the 12th century A.D., during the period of Siddharaja-Jayasimha the famous Caulukyan ruler. Muni Sri Hemacandrasuri was also a friend, philosopher and guide to Kumarapala Solanki, the successor of Siddharaja-Jayasimha.

The Jina Parsvanatha in this silver sculpture is shown in dhyana mudra, sitting on a beautiful large rectangular cushion, placed on a carved pedestal. The Jina is canopied by seven hoods of a cobra and an umbrella over it. The stella on the back is moon-shaped and is carved. Also carved elephants are shown, over the cobra hoods near the umbrella.

The Jina is flanked on either side by the chauri bearers with conical stepped mukutas on their heads. On the lower ends of the pedestal, on both the sides, are shown figures of unidentified goddesses. Lower left portion of the pedestal is damaged.
Images from Bhoral (taluka Tharad)

Both the images discovered from Bhoral are of the matrika Ambikadavi and have dedicatory inscriptions on the back. Both the dedicatory inscriptions, on account of repeated washing of the images at the time of offering pooja, have lost their sharpness and, therefore, are debased in nature. Images are mentioned as under:-

Ambika on lion:-

This metal sculpture of matrika Ambika may be considered as one of the beautiful sculptures so far discovered in Gujarat. The image has a dedicatory inscription on the back, part of which is highly damaged.

In this sculpture goddess Ambika is shown seated on a standing lion and she has four hands. The upper two hands hold lotuses, while with the lower left hand she holds a child, who is shown seated on the left lap. The lower right hand carries a citron. Ambika's face is squarish, a slightly big nose and a small chin. On the right of the devi is shown a standing attendant with a citron in the right hand.

The figure is adorned with urusutra, passing between the two protuberances of the breast, and going upto the navel. Besides urusutra, her neck is decked with a beautiful necklace (hara) which falls on her plump breast. Both the ears have patra kundalas and a girdle on the waist. On the head she wears a small stepped conical mukuta (crown). The eyes are inlaid and protruding.

The artist has tried to maintain the bodily proportions
and the facial features are nicely depicted.

The inscription on the back is read as follows:

As per the inscriptions the bronze is dated to V.S.1234 i.e. A.D.1238.

Ambika on lion, (14 cms. x 9 cms., fig. 61)

This sculpture is also of matrika Ambika and in execution it is not much different from that of the image of Ambika discussed above. Like the previous sculpture, it has also the dedicatory inscription which is also highly debased and, therefore, could not be read fully.

The goddess Ambika is shown seated on a standing lion. Unlike the previous sculpture she has two hands. With the right hand she holds a lotus and with the left hand she holds a child who is shown seated on the left leg.

The goddess wears a conical stepped mukuta (crown) on her head and a necklace (hara) which falls on her two breasts. Faces of both, the goddess and the child, are debased. The halo at the back is made of lotus petals. She wears patrakundals (ear-rings) in the ears. An attendant is shown standing on the right side of the matrika.

The inscription on the back is read as follows:

Though the inscription does not provide the date of installation of the image, the art-style indicates that it also belongs to the middle of the 13th century A.D.

Bronze in the form of Lotus; (figs. 54)

Besides the bronzes discussed above, another unique bronze, which has been discovered from the same temple, is in the form
of a lotus and represents different tirthankaras of the Jaina pantheon. The thalamus and the base of the bronze which is round in shape, are exquisitely carved. This bronze lotus is having eight petals, which once were tied with the thalamus with a little thick wire. Three of the petals are still attached to the main body of the bronze while five have been separated and are lying loose. One of the lotus petals is mutilated at the top, while two other petals are much debased because of the repeated washing of the sculpture for worship.

Each petal of the bronze lotus (fig. 51) bears on the inside, an image of a tirthankara, shown seated on lotus in a meditative posture, with umbrella on the head. The principal figure of the Jain tirthankara once placed in the middle of the bronze lotus, on a carved thalamus, is unfortunately missing at present. Three perforations to keep the principal deity in position could still be seen. The tirthankara images carved on the petals of the bronze lotus are having their respective cognisances at the bottom, and the name of each tirthankara is inscribed at the top. Probably this bronze was so constructed that it could be opened and closed at will.

Bronze in the form of lotus in the Jaina pantheon is not common and perhaps the present specimen is the only one found in the country. It seems that the whole idea of making the bronze in the form of lotus and enclosing the principal deity within the lotus, surrounded by other tirthankaras, has been adopted from Buddhism. Almost similar type of the bronze lotuses have been preserved in the two leading museums of
the country. Of the two bronze lotuses, one is in the Indian Museum, Calcutta, while the other is in the Museum and Picture Gallery, Baroda.

The Indian Museum bronze of Vajratara is in the form of lotus and represents the complete mandala with all the attendant deities. It is also so constructed that it can be opened and closed at will. The petals are eight in number and each bears an image of an attendant deity.

While the bronze of Vajratara, which is in the Museum and Picture Gallery, Baroda, is also in the form of lotus and represents the complete mandala with all the attendant deities. Considering the art style of the above bronze, it seems that it might have been acquired from Nepal and it has been broadly dated somewhere between 12th century A.D. to c. 16th century A.D. Presently also, it has been displayed in the Nepalese Gallery of the Museum and Picture Gallery, Baroda.

With regard to the age of the bronze, in the form of lotus found from Tharad, it may be said that it is not clearly dated. But palaeography of the inscriptions indicates that it might belong to the 16th century A.D.
THE ICONOGRAPHY:

Like sculptural art the study of the iconography of the various images found in the Banaskantha district, is in its infancy. Author has brought to light several icons which are important from the viewpoint of iconography. Images of Saiva, the Vaisnava and the Sakt a discovered from the Banaskantha district have been discussed below:-

Ganesa:-

Ganesa occupies a very important position in the Saivite pantheon. Among the variety of icons found in the district, some rare images of Ganesa have also been found.

During the field work carried out in the Banaskantha district, in all twenty two images of Ganesa have been located. They are discovered from Lorwada, Vahara, Vadaval (fig. 61 ), Juna Deesa, all in the Deesa taluka; Gadhada, Koteswar, Ghoda, Kumbharia (fig. 1-2 ), in the Danta taluka; Kakar in the Kankrej taluka; Palanpur, Balamam (fig. 2-1 ), Kar Sarodra (fig. 13 ) and Mumanvasa in the Palanpur taluka; Chaniyana, Ghodiyal, Nargarpara and Changa in the Vadgam taluka and Padan (fig. 2-2 ) in the Vav taluka.

Of the twenty two images discovered in the district, thirteen images, are in seated pose; while nine images are in standing posture. With regard to the raw material, it may be said that 15 are marble images, five are sandstone images, one image is of black stone while two images are in green schist.

The seated images:-

The thirteen images of Ganesa shown seated have been six
discovered in the district. They are discovered from Lorwada, Vahara, Deesa, and Kumbharia in the Deesa taluka, Gadhada, Koteshvar (fig. 5-1), Ghoda and Kumbharia (fig. 12) in the Danta taluka, Kakar in the Kankaraj taluka and Palanpur in the Palanpur taluka.

In all the seated images of Ganesa, figures are shown seated and are usually four-handed. While in the image from Sarotra, the figure is having two hands only. Many a times the images are met with mutilated hands and if they are intact they carry usual cognisances such as rosary, axe, bowl full of sweet-balls, danta, etc.

Among the seated images, images discovered from Koteshvar (fig. 5-1) and Kumbharia (fig. 12) are very important from the iconographic point of view.

The image from Koteshvar (fig. 5-1) is made of schist, in which the figure is shown seated in lalit pose, with one foot tucked up and resting on a cushion. In the right and left upper hands, Ganesa carries the rosary and axe respectively, while his lower right hand rests on a bowl of sweet balls, held by the attendant standing beside him. The lower left hand is mutilated.

While the image of Ganesa discovered from Kumbharia is unique. It is an image of Sakti-Ganesa of Ucchista variety (fig. 12). It is carved out of green schist and is found from the Shantinatha temple at Kumbharia. The image is still worshipped.

In this icon, Ganesa is shown seated on cushion in lalita-
-sana posture with face slightly turned towards the right and is shown in a terrific form. Sakti is shown seated on the right thigh of Ganesa. Ganesa is having four hands. In the upper right hand, he carried a lotus flower; while the corresponding left hand carries an axe. With the lower right hand, he embraces his Sakti, while with the corresponding left hand he is holding his broken danta. One tusk is broken in keeping with his traditional name Ekdanta. In the middle of the torso of Ganesa is shown a chest bend. The Yajnopavita is not found. The serpent is shown in the form of girdle. On the left below there is shown an attendant, sitting with bowl full of sweet-balls. Sakti is shown seated with great ease on the thigh of the right leg of Ganesa, who is shown seated in lalitasana. She is depicted as extremely beautiful woman as per description given in the Uttara-Kamikayama. She is shown keeping the left hand on the right shoulder of Ganesa. Moreover, generally, the trunk of elephant god is shown turned towards the left and only in rare cases icons with trunk turned towards the right. In the present sculpture, the trunk is turned towards the right and Sakti-Ganesa is of uchchist variety. Uchchista Ganesa is worshipped by the devotees with a view to achieving their various desired objects and the god is considered to be the great giver of boons.

Iconographically the image may be considered as unique among the image of Ganesa found in Gujarat and Rajasthan.

The standing images of Ganesa:

Nine images of Ganesa, shown standing have been discovered
in the district. They are found from Vadaval (fig. 6.1) and Juna Deesa (fig. - ) in the Deesa taluka; Balaram (fig. 2.1) and Mumanvasa in the Palanpur taluka; Chaniyana, Godhiyal, Nagarpura and Changa in the Vadgam taluka and Padan (fig. 2.2) in the Vav taluka.

All the images except one are four armed figures while one which is discovered from Vadaval (fig. 6.1) is a two armed figure.

The icon of Ganesa from Vadaval (fig. 6.1) is represented in abhanga with the left elbow resting on the head of a standing male attendant. The right arm is kartari-haste and is probably holding a flower. One tusk of the figure is broken. His vahana mouse is shown to the proper right of the image and is looking up. Iconographically the sculpture may be compared to the Samalaji Ganesa.

The standing image of Ganesa discovered from Padan is also the unique image as it is very important from the iconographic point of view. The figure is shown standing in tribhanga and it has four hands. The upper left hand carries padma and the lower left hand carries a bowl full of modakas. The upper right hand is kartari-haste and holds his broken danta. On the chest there is thrown a serpent in the form of yajnopavita. The unusual feature in this image is a highly decorated belt which runs round the shoulder and the back and covers the belly. It is possible that the image under discussion was designed to serve as a door keeper?

On either side of Ganesa male and female attendants are
shown holding fruit or water jar (?) in the right and left hands respectively.

Rest of the images of standing Ganesa are of usual type, shown either in dwibhanga or tribhanga and carry with them usual cognisances.

The Siva images:

In all forty images of Siva, from Vithodar, Jerda, Bhachalwa, and Vadaval, 4 Panchatal all in the Deesa taluka; Jetwas, Koteshvar, Hathidera, Asmapur, Baludera, Thuri, Aval, Papar, Vedencha, Gona, Mumanwasa, Bhutedi in the Palanpur taluka; Varahi and Korda in the Santalpur taluka; Mokhesvar, Varnavada, Ghodiyal in the Vadgam taluka; and Padan in the Vav taluka.

Of the forty images of Siva discovered, in the Banaskantha district, three are of Vānapani Siva, three are of Astabhuj Siva, one is a Kalyansundara murti, twenty six are of Uma-Mahesvara and seven are of standing Siva.

The standing Siva:

Seven icons of Siva, represented standing, have been discovered in the Banaskantha district. These images are discovered at Pachatal in the Deesa taluka; Gona, Mumanwasa and Bhutedi in the Palanpur taluka and Korda in the Santalpur taluka.

In all the seven icons the figures are shown standing and four-handed. The hands carry usual cognisances such as trident, rosary, conch and serpent. Mount, the bull is usually shown.
The Yinanani Siva:-

The Yinapani Siva images have been discovered from Koteshvar (Danta), Vadaval (taluka Deesa) and Yedencha (taluka Palanpur) and they are associated with the icons of Saptamatrikas. The discovery of Siva image along with those of Saptamatrika groups at Koteshvar, Vadaval and Yedencha suggests the role played by the Goddess in Andhakasura Vadha. We find association of Siva with Saptamatrikas discovered at Ellora and Mandore, where Siva is shown dancing. It may be noted that in Chlæ (Kutch) temple we find Yinapani Siva along with the Saptamatrikas. Vinapani Siva image has also been discovered from Masar. Dancing Siva with Veena is seen with Saptamatrika panel at Aflaneri. Siva as Vinadhara is found on the Dharmaraja Ratha at Mahabalipuram.

Of the three images of Yinapani Siva, one from Koteshvar (fig. 3') is carved out of schist, popular raw material of the period, while remaining two (Vadaval and Yedencha) are carved out of white marble, perhaps then recently introduced new material in the area.

In the images of Yinapani Siva from Koteshvar and Yedencha, figures are shown seated in lalit pose and are having four hands. While in the image discovered at Vadaval, the figure of standing Siva has four hands.

In all the three images, the upper two hands (right and left) carry trident and cobra respectively. While with the lower two hands Siva plays veena or lute. In all the three images Siva is shown engrossed in playing veena. The jata of Koteshvar
image has much affinity with that of Samalaji Siva. All the three images have general iconographical affinity with several such images discovered from Rajasthan (Amjara, Devangana and Badoli) and other parts of India.

The Astabhuja Siva:

Three images of the Astabhuja Siva (fig. 2.1) have been discovered in each three mandowara niches of the Mulesvara Mahadeva temple at Padan (taluka Vav). All the three icons are of identical type, except in one case, where Parvati is shown seated on the lap of Siva.

The figures in these images are shown seated in ardha-paryanka posture. They are having eight hands. The hands carry trident, lotus stalk, cobra, khatavanga and water jar. Other three cognisances are not clear. Nandi, the vahana of Siva is shown below by the side. It is one of the rarest forms of Siva, hitherto found in Gujarat.

Kalyansundaramurti:

One beautiful Kalyansundaramurti image is found at the village Pepar (taluka Pa-lanpur).

In this image, Siva is shown standing firmly on the ground and Parvati is shown standing to his left. Both the figures are shown standing before the fire altar. Siva figure is adorned with Jatamakuta. This image is important from the iconographic point of view and may be compared with images found from Ratanpur in the Bilaspur district of Madhya Pradesh,12 Elephant13 and Ellora.14
Uma-Mahesvaras:-

Twenty six icons of Uma-Mahesvara have been discovered from the Banaskantha district. They are discovered from Vithodar, Jerda and Bhachalwa in the Deesa taluka; Jetwas and Koteshwar in the Danta taluka; Sarotra, Khunia, Rumbhasan, Hathidera, Asmapur, Baludaro, Thuri, Aval, Pepar in the Palanpur taluka; Varahi in the Santalpur taluka; Mokheswar, Varavada, Ghodiyal in the Vadham taluka. In all the images, Mahesvara is shown seated in lalitasana. On the left thigh of Mahesvara is shown seated Uma. Uma, the consort, is embraced by Mahesvara by the left hand.

In all the images Mahesvara is represented with four arms holding usual ayudhas. Nandi, the vahana of Siva, is usually shown.

Bhairava:-

In whole of the district of Banaskantha, only one icon of Bhairava has been discovered. This icon of Bhairava has been found from Vadaval (taluka Deesa). It is found among the matrika images. It may be noted that Bhairava in the association with Saptamatrikas has not been found in Gujarat. At Vadaval, pretasana and howling jackals are also associated with Bhairava.

References show that Bhairava is a puranic god, who becomes a common feature in the post-Gupta period. 'The Siva-Purana' describes him as 'purnarupa' or complete form of lord Siva. Bhairava might have been associated with the Pasupata cult, which gave rise to the extreme Siva sects like Kapalikas and Kalkamukhas.
Some of the earlier examples of Bhairavas come from Ahichchhatra, Sirpur and Ellora. From late Gupta period onwards, Bhairava appears more frequently in Hindu iconography. The Vadaval image of Bhairava (fig. 121), discovered along with Saptamatrikas, is executed in marble and is a four armed figure. All the arms of the figure are mutilated. The figure is shown with a cadaverous face, shrunken neck, ribbed chest and a bony body. He wears girdle of snake and is shown standing on a pretasana. His mount, howling jackal rearing on his hind feet. Pretasana and howling jackals are associated with Bhairava found at Ellora.

Gana or Kubera?

Two Gana(?) images have been found fitted together on the wall of a lonely well situated on the road between Ambaji and Koteshvar. Both the images are fairly damaged on the faces. They are shown seated with upright legs. Both the hands of the figure on the left are mutilated while the figure on the right has kept both hands on knees. The left hand of the latter figure probably carries a cup which is partly mutilated. The attribute of the right hand is not clear. There is a long vanamala the middle part of which is hanging between the two legs. The figure on the left probably represents a Yaksha while the other may be Kubera; but since the attributes are missing it is difficult to identify. Both the icons may represent Gana also.

The Vaisnava images:-

Vishnu-

Considering the number of Vishnu images discovered in the
district, it may be said that Vishnu worship was fairly widespread in the area. The earliest image of Vishnu, discovered in the district, belongs to c.10th century A.D. and is carved out from green schist.

In all forty-four images of Vishnu have been discovered in the district during the field work. They are discovered at Vadaval, Vithodar, Mota-Kapara, Jakol, Sotabla, Moti-Garnal and Nana-Kapara, in the Deesa taluka; Koteshvar and Zarivav in the Danta taluka; Kurchawada, Ranpura and Paswar in the Dhanera taluka; Hathidara, Baludaro, Amirghad, Sarotra, Jagana, Bhgal, Mumanvasa, Chekhala, Chadotar, Gangava in the Palanpur taluka; Korda in the Santalpur taluka; Sabhar Vasna, Nanosana, Vansol, Karnala, Nagarpara and Changa in the Vadgam taluka.

Of the forty-four images of Vishnu discovered in the district, thirty-five are carved out in marble, three in sandstone, two in black stone and one in green schist. One image is covered up with red oxide and, therefore, material could not be detected. Among the images discovered, in twenty-five images, the figures of Vishnu are shown standing, in six images the figures are shown sitting in three images the figures are shown reclining and ten images are badly mutilated.

Study of the Vishnu images has indicated that standing or seated variety carries usual cognisances such as sankha, chakra, gada, and padma. Sometimes lower right hand is shown in varada pose and a small lotus is shown in it or sometimes rosary is shown in it.

The image of Vishnu discovered from Hathidara (fig. 11)
is a beautiful example of 10th century A.D. (Maru-Gurjara style). In this image, the figure is shown standing and it has four hands. The two lower hands are mutilated. The upper right arm carries a gada while the corresponding left arm carries a chakra. Vishnu is wearing the kirit-mukuta. On the top of the image are shown Brahma and Siva. Iconographically the image may be compared with similar type of image discovered from Becharaja in north Gujarat. Becharaja image is also carved out in green schist.

The Vadavali image of Vishnu (fig. 132) is found along with the sculptures of Saptamatrikas although is much later in date. It is a standing image in marble having four hands. The upper right hand carries a mace, while the upper left hand carries a disc. The lower right hand is in varada pose and possibly a small lotus is shown in it. Lower left hand carries a conch. The Ayuddhā purushas are seen carrying a conch and a disc. Their female counterparts carry a gada and a padma. This is a very popular form of Vishnu, which according to Devata murti-Prakarana (Ch.V.V.11) and Rupamandana (Ch.III,V.15) represents the Trivikarma form of Vishnu.

The Anantasayi Vishnu images are found from Nana-Kapara (taluka Deesa) Mota Kapara (taluka Deesa), and Sabhar-Bhakhari (taluka Vadgam). Of the three, two are marble images while one image is carved out in sandstone. In all images, figure of Vishnu carries in the right hand a gada, and in the left hands a cakra and a sankha. From its navel, lotus rises on which sits Brahma. Lakshmi, his consort, is also shown. The god
reclines on a hooded serpent.

The image of Vishnu from Balaram, Vansol are securely dated by inscriptions to Samvat 1387 i.e. A.D.1231 and Samvat 1287 i.e. A.D.1231 A.D. respectively.

Varaha:-

Two images of Varaha have been discovered from the district. Both the images are discovered from Pepar in the Palanpur taluka and are carved out in sandstone.

In both the images, figures are shown standing having four hands. In one of the hands, Varaha carries a mace. Other attributes are not clear. Both the images are badly mutilated.

The Saktas:images:-

Parvati:-

Five images of Parvati, the consort of Siva, have been found from the Banaskantha district. These images are discovered at Vadaval (fig. 13) in the Deesa taluka; Koteswar (fig.33) in the Danta taluka; Sarotra and Dama in the Palanpur taluka and Korda in the Santalpur taluka. All the five images are in marble.

Of the five images, four images represent Parvati performing 'panchagnitapas', while in one image the figure is shown standing.

Of the four images discovered, in which Parvati is represented performing 'panchagnitapas', image discovered from Vadaval is important. In this image, the figure is shown standing in samabhanga and is having four hands. Upper right hand carries Siva linga on a lotus stalk, while the lower right hand is in varada hasta. Upper left hand carries diminutive ganesa on a
staff, while the lower left hand is mutilated. Her vahana iguano (Godha) is shown on the padmapitha.

The image wears the jatamakuta. The four fire altars are shown at the lower part on the side pilaster. The eyes of the goddess are shown closed as she is performing tapas. The prabhvali of the image has navagraha heads.

The image depicting the above theme has been discovered at Mathura. But this is perhaps the earliest (early 7th century) form of Parvati performing panchagni tapas, discovered in Gujarat. Although we find images of the same theme from Ro$23 Karvan, etc. but they are later examples.

Images of Parvati performing panchagni tapas, discovered from Sarotra, Korda and Koteshvar carry the same attributes with them and they belong to the mediaeval period II.

While in the image of Parvati discovered from Dama, the figure is shown standing and is six-handed. Of the six hands, two are mutilated. One of the hands has a mirror, while the other has a dagger. The other ayudhas are not clear.

Kaumari:-

Two beautiful images of Kaumari have been discovered from the Banaskantha district. Of the two images, one is discovered from Vadaval (taluka Deesa) while the other is discovered from Vedancha (taluka Palanpur). It is noteworthy that both the images are associated with the Saptamatrika image and they are in marble.

The image of Kaumari from Vadaval (fig. 91) is a two armed figure shown standing in samabhanga pose and represents a very
beautiful lady. The right arm carries the spear while the left hand holds the cock, a distinctive feature of the Kartikeya. At the back is shown the mount peacock.

Images of Kaumari have been found from Samalaji, Amjara and Jagat. In all these images, Kaumari has been depicted as a lady of valour and courage, according to Devipurana. A marble image and the figure is shown seated in lalit, on the peacock. It is a two armed figure. The right arm which might have carried a spear, is mutilated, while the left arm which is partly mutilated, is holding a child, who is shown seated on her lap. This icon may be compared with the image of Kaumari, discovered from Vaishnava shrine at Delvara, Mt. Abu.

Mahishasura-marddani:

Considering the number of images of Mahishasura-marddani found in the area, it seems that the worship of this goddess was fairly widespread.

In all, twenty three images of Mahishasura-marddani have been discovered during the field work. They are discovered from Pachatal, Khunia, Kamoda in the Deesa taluka; Zari-vav in the Danta taluka; Satarwada and Rampura in the Dhanera taluka; Gona, Baludaro, Saklana, Varvadiya, Sasam, Delwada, Dharwada, Vedencha in the Palanpur taluka; Pilucha, Chaniyana and Ghodiyal in the Vadgam taluka. Of the twenty three images discovered, eighteen are in marble, three are in sandstone, and two are in black stone.

The image of Mahishasura-marddani discovered at Vedencha, (fig. 16-2), is important from the iconographic point of view. At the same time, it is the earliest image of Mahishasura-marddani.
(8th century A.D.) discovered in the district. It is a four armed figure shown trampling upon the buffalo and her vahana, the lion attacks the buffalo from the hind part. The human buffalo form emerges from its neck. The goddess carries sword in the raised upper right hand, while the corresponding upper left hand is mutilated. The lower right and lower left hands are mutilated. The above image is mutilated.

In all other images, the goddess is shown in more or less similar manner and carries the usual ayudhas.

Chamunda:

The images of Chamunda are found from Koteshvar (taluka Danta) (fig. 4:5), Vadavali (taluka Deesa) (fig. 11:1) and Vedencha (fig. 19:1), Bhagal and Chadotar in the Palanpur taluka.

The image discovered from Koteshvar (fig. 4:2) has four hands. In the lower right hand, she carries a cup of wine or blood, while in the upper right hand, she carries a human head. The cognisance in the upper left hand cannot be identified while the lower left hand is at the shoulder level. This image may be compared with the Chamunda image found at Samalaji, Delwara, Kalyanpura and Devangana.

The image of Chamunda discovered from Vedencha (fig. 19:1), is in marble and the figure is depicted in the same ferocious manner. She is also shown seated over a pretasana. In the upper right arm, she carries trident while the upper left hand is at the shoulder level. The bent upper left hand, is holding the human skull fixed in a stalk. While with the lower left hand she is holding the bowl. She is shown macerated skeleton
in appearance—flesh dries up, bones shown through the skin, eyes sunken and abdomen contracted. She wears a mala of skulls. This figure may be compared with the Chamunda image from Samalaji, Delwara, Kalyanpura and Devangana.

The image of Chamunda (fig. 11) belonging to the Saptamatrika group, discovered at Vadaval, is made of marble and is shown standing. Unlike the usual representation of Chamunda, this figure is represented in less ferocious manner. It is a four armed figure, shown standing in Samabhanga, with ribbed chest, the prominent spine and neck, the pendulous skinny breasts, the sunken eyes, the cavernous abdomen and the bony body. The jatamakuta is tied up with a nagabandha. She is wearing a skull necklace running right below the knees. Of the four hands, only two are intact. The left is held at the shoulder level and little finger is put on the top. She is standing on a corpse. The mount howling jackal stands nearly.

Comparable images of Chamunda have been found from Samalaji, Ellora etc.

The images found from Bhagal and Chadotar are also carved on white marble and the figures are shown seated. The above icons are mutilated.

**Vaishnavi:**

Three images of Vaishnavi have been found from the Banas-kantha district. Of the three, two (Koteshwar and Vadaval) (figs. 28, 29) are associated with Saptamatrika images, while one is found from the Parsvanath temple at Tharad (fig. 1*)
The last image is still worshipped and is taken up as a Jain goddess. Koteshvar image of Vaishnavi, is in green schist while the other two are in marble.

The image from Koteshvar (fig. 2:1) is shown seated on a small stool with her left leg slightly tucked-up. She has four hands. The upper right hand carries a gada (mace) while the corresponding upper left hand carries a chakra. With the lower left hand she holds the child, whom she tries to feed with the lower right hand. She wears the vanamala. Iconographically, the sculpture may be compared with the Vaishnavi image from Devanagana (although it is a late image) and with an image from Deiwara.

The images discovered from Vadaval (fig. 6:2) and Tharad (fig. 2:1) are shown standing in tribhanga poses, in the cross legged stance. Both the images in their upper right hands carry a gada (mace) while in their upper left hands carry a chakra. With the lower left hands both the figures carry a child. With the lower left hands both the figures are shown restraining the mischievous behaviour of children. Both the images have common attributes, with the similar theme. In none of the images the mount garuda is shown.

Varahi:

Three images of Varahi have been discovered in the district, each one from Koteshvar (taluka Danta)(fig. 2:2), Vadaval (Daluka Deesa)(fig. 1:2) and Vedencha (taluka Palanpur)(fig. 1:5:1). Koteshvar image is carved out in green schist while Vadaval and Vedencha images are carved out in marble.
The Koteshvar image of Varahi, is a four handed figure and is shown seated on a cushion. The upper right hand carries a gada while the corresponding left hand carries a chakra. Lower left arm carries a sankha. Iconographically, the image may be compared with the image of Varahi discovered from Vaishnava shrine at Delwara, Mt. Abu. 33

The image of Varahi discovered from Vadaval (fig. 6-2 ) is very important from the viewpoint of iconography. It may be noted that Varahi figures are usually depicted with a fierce face while in the Vadaval image the figure is shown in a mild and gracious mood. It is a four handed figure, shown standing with the cross legged stance. The upper right hand is free while the corresponding left hand holds the hem of the uttaraiya. With the lower two hands she holds the child. As specified in the Agamas, the matrika has a buffalo as her mount. While Varahi image from Samalaji has a boar as her mount.

The Varahi image discovered from Vedencha is shown in lalit on a buffalo, her mount. She has four hands. The upper right hand carries a gada while the corresponding left arm carries a club. The lower right hand is mutilated, whereas, with the lower right arm she holds the child, who is shown seated on the lap. Iconographically the image has much in common with the images found in North Gujarat and Rajasthan.

Brahmani:-

The Banaskantha district has yielded three images of the matrika Brahmani. They are discovered from Koteshwar (taluka Danta)(fig. 31 ); Vadaval (taluka Deesa)(fig.9-11 ) and
Vedanča (taluka Palanpur) (fig. 17). Image discovered from Koteshvar is made in green schist, while the other two images are made of marble. It should be mentioned that images discovered from Koteshvar and Vedanča are shown seated while the image discovered from Vadaval is shown standing. Koteshvar image of Brahmanī has two hands while the images from Vadaval and Vedanča have four hands.

Brahmanī from Koteshvar carries indistinct cognisances in her two upper hands and has three heads with an elaborate jata. Her vehicle is shown by the side of her left leg. To the left of the vehicle is shown a child. Iconographically the image may be compared with the image of Brahmanī preserved in the compound of the Vasisthashram on Mt. Abu.

The image of Brahmanī discovered from Vadaval carries a ladle (sruk) in the upper right hand and water jar (Kamandalu) in her lower left hand. The lower right hand is in varada pose, while the lower left hand holds a child. The figure has three heads, each adorned with a jatamakuta. The vehicle is shown to the left of the image.

The image of Brahmanī from Vedanča is a three-headed figure. The upper right arm carries a ladle (sruk), while the corresponding left hand carries the attribute which could not be identified. The lower right hand is in abhaya pose, while the lower left hand holds a child seated on her lap. Her vahana the swan is shown at the back.

Sitala:-

Two images of Sitala, both carved out from sandstone
have been discovered from Pepar in the Palanpur taluka and Kodram in the Vadgam taluka. The figure in the image from Pepar is shown seated while in that of Kodram she is shown standing, having two hands. Images are badly mutilated but the vahana ass is very clear.

**Ganga:**

Only one icon of the river goddess Ganga, has been found from the district. The image is found from Hathidara in the Palanpur taluka. It is in marble.

The standing figure of Ganga has four hands. All the hands are mutilated. The vahana makara is very clear.

**Ambica:**

One badly mutilated icon of Ambica, in marble, has been found from Mota Kapara, in the Deesa taluka of the Banaskantha district. The figure in the image is shown seated. It is having four hands but all are mutilated. The lion is prominently shown as her vahana.

**Indra:**

Only one image of Indra has been discovered in the Banaskantha district. It is discovered from Ghodiyal in the Vadgam taluka. The image is in marble and is having four hands. The upper right hand is in varada pose and holds an akshayamala while the corresponding left hand carries a kamandalu. The lower right hand carries an akesha while the lower left hand carries a vajra. His mount elephant is shown by the side.

**Agni:**

One beautiful image of Agni is discovered from Dama in
the Deesa taluka. It is a four handed figure, shown standing. One of the hands is mutilated. The figure is maustached. Agni carries in his upper right hand the flames of fire (jvalas) and a trighula in the upper left hand. The lower right hand is mutilated, while the lower left hand carries an akshyamala. The image belongs to the Solanki period.

Grahas:-

Surya:-

Six images of Surya have been found during the exploration in the Banaskantha district. They are discovered from Nesda and Vadaval in the Deesa taluka; Kunchawada in the Dhanera taluka; Paswadar in the Palanpur taluka; Mamudpur in the Vadgam taluka and Zalor-no-Ghad in the Palanpur taluka. Of the six images, five are in marble while one is in sandstone.

The image discovered from Zalor-no-Ghad is a beautiful 10th century piece and is carved out in sandstone. The figure of Surya in this image is shown seated driving the seven-horsed chariot.

While another beautiful image is discovered from Nesda in the Deesa taluka. It is a two handed figure shown driving the chariot drawn by seven horses. Both the hands carry the full bloomed lotuses. The attendants below, on the right, is Pingala and on the left is Danda. It is one of the most handsome pieces found in Gujerat.

While the figure of Surya in the image discovered from Kunchawada, (taluks Dhanera), is shown standing driving the chariot dragged by seven horses. The lower portion of image
is mutilated. All the four hands of the figure are also mutilated. The image belongs to the c.12th century A.D.

The image of Surya discovered from Parswadar in the Palanpur taluka, is a two handed figure shown standing driving a chariot. The figure wears high boots. The two hands carry the full bloomed lotuses.

The image of Surya discovered from Vadaval (fig.1.1) is c.11th century Icon. This image has been found along with the sculpture of Saptamatrikas, Vinadhari Siva, Bhairava, Vishnu and Parvati.

In this image the figure is shown seated in sampada posture. The figure of Surya has two hands which carry two full bloomed lotuses. Surya wears long boots. Chhaya and Rajni are shown standing at the ends. The attendants near the legs are Danda and Pinygala. This image of Surya, iconographically, may be compared with the images found on the jangha of the Sun temple at Modhera.

In addition to the above icon of Brahma has also been found from the Banaskantha district. They are mentioned as under:

**Brahma:**

In total six images of Brahma have been discovered from the area. They are discovered from Rampura and Paswar in the Dhanera taluka; Koteswar (fig. — ) in the Danta taluka; Changra in the Palanpur taluka and Korda in the Santalpur taluka.

All the images discovered are in marble. Of the six, in five images figure of Brahma is shown standing while in one
image and two hands of another figure discovered from Rampura, in the Dhanera taluka, are mutilated. While one hand of the image discovered from Paswar (taluka Dhanera) is mutilated. Wherever the hands are present, the upper right hand carries a sruk, the lower right hand carries an aksayamala, the upper left hand carries a bunch of kusa grass and the lower right hand carries a kalasa. All the figures in the images have three heads.

In the image discovered from Koteshwar, the figure is shown in sampada posture and is having three heads and four hands. The upper right hand carries a sruk, while the corresponding left carries a pustaka. The lower right hand is in varada and carries a rosary, while the lower left arm carries a kamandalu.

JAIN ICONOGRAPHY:-

Like Hindu iconography the scant study of the iconography of the Jain images, available in the Banaskantha district is made. During the author's explorations in the Banaskantha district, some remarkable specimens, both in metal and in stone, throwing light on the Jain iconography have been brought to light. The Jain images, important from the viewpoint of iconography, have been discussed below:-

The stone images which have been discovered in the district are of various tirthankaras. These tirthankaras are either shown seated in padmasana, in dhyanamudra, or standing in kayotsarga posture.
Tirthankaras:-

Risabhanatha or Adinatha:-

Five images of Risabhanatha or Adinatha have been found from the Banaskantha district. Of the five images, two have been discovered from Bhoral (taluka Tharad) and one from Dhanera (taluka Dhanera), Vedencha and Jagana (both in the Palanpur taluka).

Images discovered at Bhoral:-

Two images of Risabhanatha have been discovered at Bhoral. Of the two images one is carved out in marble while the other is carved out in yellowish marble. In both the images the figures are shown seated in padmasana in dhyanamudra. Both the images have a bull as their lanchchhana.

The image of Risabhanatha discovered from Dhanera, is carved out in slightly bluish marble and the figure is represented in padmasana in dhyanamudra. The image is remarkable as the head of the tirthankara is bent forward and is shown a little funny. Risabhanatha has a bull as his lanchchhana. The image is securely dated to Samvat 1203 i.e. A.D.1147.

The image discovered from Vedencha:-

The image discovered from Vedencha is made of white marble and the figure is shown standing in kayotsarga pose. The tirthankara has a bull as his lanchchhana. The image is securely dated to Samvat 1262 i.e. A.D.1206.

The image discovered from Jagana:-

The image discovered from Jagana, is also made of white marble and the figure is shown seated in padmasana in dhyanamudra. The tirthankara has a bull as his lanchchhana. The
image is safely dated to Samvat 1152 i.e. A.D.1096.

Ajtinsatha:-

Five images of Ajitinsatha have been discovered from the Banaskantha district. These images are discovered from Bhoral (taluka Tharad); Dharera (taluka Dharera) and Kidotar (taluka Palanpur). In all the images the figures are seated in Padmasana dhyanamudra and an elephant is shown as the lanchchhana.

The image discovered from Bhoral is securely dated to Samvat 1452 i.e. A.D.1396. While the image discovered from Dharera is dated to Samvat 1203 i.e. A.D.1147.

Sambhavanatha:-

One image of Sambhavanatha is discovered from the district. The above image is discovered from Bhoral (taluka Tharad) and is carved out in marble. The figure in the image is shown in dhyanamudra and is seated in padmasana and is having a horse as the lanchchhana. It is securely dated to Samvat 1452 i.e. A.D.1396.

Suparsvanatha:-

The image of Suparsvanatha is discovered from Bhoral (taluka Tharad). The figure in the image is shown seated in dhyanamudra. The tirthankara has a swastika padmasana and is having a horse as his lanchchhana.

Chandraprabhu:-

Three images of the tirthankara Chandraprabhu have been discovered from the Banaskantha district. Of the three, two are discovered from Bhoral, while one is discovered from Dharera. Of the three images, two are in white marble while one
is in green marble.

In all the three images, the figures are shown seated in padmasana, in dhyanamudra and are having a crescent as their lanchchhanas. The image discovered from Dhanera has been securely dated to Samvat 15----(could not be read).

**Suvidhinatha:**

Only one image of Suvidhinatha has been discovered from the district. The above image has been discovered from Bhoral (taluka Tharad) and is carved out in white marble. The figure in this image is shown seated in padmasana, dhyanamudra and has a makara as his lanchchhana.

**Sitalnatha:**

The Sitalnatha image has been discovered from Bhoral (taluka Tharad). The image is in white marble and the figure is shown in padmasana, in dhyanamudra with a horse as the lanchchhana.

**Shantinatha:**

In all nine images of tirthankara Shantinatha has been discovered from the district. It is worthy to note that all the nine images have been discovered from Bhoral (taluka Tharad). Of the nine images seven images are in white marble, while two images are in yellow marble. In all the nine images the tirthankaras are shown in padmasana, dhyanamudra with a deer as the lanchchhana. Of the images, four are securely dated to Samvat 1452, i.e. A.D.1396; Samvat 1454 i.e. A.D.1398, Samvat 1462 i.e. A.D.1406 and Samwat 1468 i.e. A.D.1412 respectively.
Kuntunatha:-

The image of Kuntunatha is discovered from Bhoral (taluka Tharad). The image is made of white marble and the figure is shown seated in padmasana in dhyanamudra. The tirthankara is having goat as his lanchchhana. The image is securely dated to Samvat 1468 i.e. A.D.1412.

Aranatha:-

Two images of Aranatha have been discovered, each from Bhoral (taluka Tharad) and Bamanoj (taluka Danta), in the Banaskantha district. Both the images are in white marble.

In the image discovered from Bhoral, the tirthankara is shown seated in padmasana in dhyanamudra and has a fish as his lanchchhana.

While the figure in the image discovered from Bamanoj is shown standing in the kayotsarga pose. The tirthankara is flanked by other tirthankaras shown on the two sides. The fish is shown as the lanchchhana of the tirthankara.

Neminatha:-

Two images of Neminatha have been discovered from the Banaskantha district. Both the images have been discovered from Bhoral (taluka Tharad) and are shown seated in padmasana in dhyanamudra. The tirthankara is having tree as the lanchchhana. Of the two, one image is securely dated to Samvat 1462 i.e. A.D.1306.

Parsvanatha:-

Three images of Parsvanatha, each from Bhoral (taluka Tharad), Bhiladi (taluka Deesa) and Dhanera (taluka Dhanera),
have been discovered in the Banaskantha district. All the three images are in marble and the figures are shown seated in padmasana, with coils of cobra-hoods rising from behind and making a canopy of seven hoods over the head. The tirthankara has a snake as the lanchchhana.

The image discovered from Bhoral is securely dated to Samvat 1468 i.e. A.D.1412 while the image discovered from Dhanera is datable to Samvat 15---- (inscription could not be read).

Mahavira:--

In all, eight images of Mahavira have been discovered from the district. These images are discovered from Mudetha (taluka Deesa), Chadotar and Vedemsha (taluka Palanpur) and Bhoral (taluka Tharad).

Images discovered from Mudetha:--

Two images have been discovered from Mudetha. Both the images are made in marble and the figures are shown standing in the kayotsarga posture with a lion as the lanchchhana. On each side of the figure, are shown miniature figures of the tirthankaras and the figures of animals.

The images discovered from Bhoral:--

Four images of Mahavira have been discovered from Bhoral. In all the four images the figures are shown seated in padmasana, in dhyanamudra, with a lion as the lanchchhana. One of the images is securely dated to Samvat 1478 i.e.1422 A.D.
The image discovered from Chadotar:

The image discovered from Chadotar is in marble and the figure is shown seated in padmasana, dhyanamudra with a lion as the lanchchhana.

Image discovered from Vedench:

The image discovered from Vedench is in white marble and the figure is shown standing in the kayotsarga posture, with attendants on each side. None of the figures is damaged. The image is securely dated to Samvat 1262 i.e. A.D.1206.

In addition to the above images, thirty other images of tirthankaras have also been discovered. In the absence of the required lanchchhanas they could not be identified. These images are discovered from Dhanera (taluka Dhanera), Khimat (taluka Dhanera), Bhoral (taluka Tharad), Paladi and Bhiladi (taluka Deesa). It may be noted that images are in marble and the tirthankaras are shown seated in padmasana in dhyanamudra.

Of the three images discovered from Dhanera, two are securely dated to Samvat 1203 i.e. A.D.1147 and 15---(inscription is debased and therefore could not be fully read).

The four images discovered from Khimat are of thirthankaras and are securely dated in Samvat 1252 i.e. A.D.1296, Samvat 1290 i.e. A.D.1234, Samvat 1309 i.e. 1253 and Samvat 1334 i.e. A.D. 1278.

The metal icons:

The district of Banaskantha has yielded remarkable metal icons—bronzes, important from the viewpoint of iconography. These images have been discovered from Tharad, 35 (taluka Tharad),
Bhoral (taluka Tharad), Khimat (taluka Dhanera), Vav (taluka Vav) and Asara (taluka Vav). Most of the images are of Jain tirthankars shown either seated or standing, in kayotsarga posture. In addition to the above images, one beautiful bronze lotus had also been discovered. All the metal images belong to the Svetambara sect of Jainism.

Of all the centres of Jainism in the district, Tharad (taluka Tharad)- ancient Tharapadra has yielded the largest number of metal images, about one hundred and fifty. All these images are preserved in one of the rooms on the terrace of a Jain temple dedicated to Parsvanatha, situated in the heart of the Tharad town. At present these bronzes are under active worship and most of the images are dated (the dates vary from Samvat 1220 i.e. A.D.1163 to Samvat 1514 i.e. A.D.1457 and inscribed at the back (although many inscriptions are debased because of repeated washing and therefore could not be read).

Some of the images discovered, provide us information about the name of the donor along with name of the monk who performed the installation ceremony. They range from 8 cms. to 90 cms. in height. Besides the above hoard, a lotus shaped bronze and a remarkable image of Parsvanatha in solid silver, (fig.51 ) have also been found from the same temple of Parsvanatha at Tharad. The silver image of Parsvanatha has a dedicatory inscription dated in Samvat 1220 i.e. A.D.1163 A.D. and as per the inscription the installation ceremony was performed by Hemchandrasuri, one of the greatest Jain monks and scholiast of the age, who was a friend, philosopher and guide.
to Kumarapala, the famous Chaulukyan ruler of Gujarat. All the images seem to have been locally produced and Tharad seems to have been one of the centres where bronze casting flourished.

Bhoral is a well known centre of Jainism and about fifty images have been found from the recently renovated Jain temple. Of the images found at Bhoral two images of matrika Ambikadevi (fig. 6:1,7:1) have been discussed elsewhere in this thesis.

Khimat (taluka Dhanera) has yielded three inscribed metal images of tirthankaras. Because of repeated washing of sculptures at the time of offering pooja, inscriptions have become debased and have lost all sharpness and, therefore, could not be read.

Of the hundred and fifty bronzes found at Tharad, five, including the solid silver images of Parsvanatha, are selected for discussion, after having considered their iconographic importance, dedicatory inscriptions and the size. They are as follows:

The Tri-Tirthankara image of Parsvanatha (size: 48 cms. x 38 cms.)

In this tritirthankara image (fig. 11) the central one is Parsvanatha. He is shown seated on padmasana and in dhyana-mudra, on a cushion resting on a rectangular seat. Parsvanatha has a canopy of seven snake hoods behind his head. The tirthankaras shown standing on two sides cannot be identified. They have umbrellas over their heads. On the extreme ends stand two female deities, each one with four hands. The faces of these two female deities are much worn out, probably due to daily washing of the image for pooja. They have haloes behind their
heads.

The oblong beautiful halo behind each standing Jina covers the whole back and is of the size of the Jina. Similar feature has been found on a bronze found at Lilvadeva (panchamahals) and discussed by U.P. Shah. The above feature is also common to sculptures of the Eastern or the Pala school of art. The lower garments of both the standing Jinas with central hanging ends may be noted. On the right end of the pedestal, at the lower level, near the standing Jina, is sitting the attendant Yaksa carrying citron and a money bag. On the corresponding left is the attendant, Yaksi Ambika, carrying a mango bunch holding a child in her hands. The faces of both these figures are worn out. No inscription is found on the bronze.

The images of Standing Tirthankaras, (30 cms. x 41 cms.).

These two bronzes (figs. 2-1, 2-2) which are identical in nature and size, seem to be two component parts of one large composite, the Tri-Tirthankara Jain bronze. The principal middle image (mulanayaka) is missing at present.

These two almost similar Jinas are represented between two pillars with umbrella over their heads. They are shown standing free in a meditative posture technically called Kayotsarga mudra. The Srivasta marks are being prominently shown on the chest. Like other sculptures we find schematic hair on the head.

The Jinas are wearing lower garments having beautifully knitted central hanging in the middle.

On the right side of figure 1 and on the left side of
we find three divine musician playing on different musical instruments.

On the right side of fig. 1 and on the left side of fig. 2 are beautiful figures of camaradharas standing akimbo in tirbanga and shown attending upon the Jina. They are wearing stepped conical crowns on their heads.

Just a little below and on either side of the Jinas, stand two unidentified goddesses in tribhanga with right hand in the varadamudra and the left shaped halo at the back. These bronzes are not inscribed.

The image of Parsvanatha in Silver, (20 cms. x 13 cms. fig. 1.2)

This beautiful silver image of Parsvanatha is a solid silver cast and has a dedicatory inscription on the back, dated in Samvat 1220 i.e. A.D.1163. The inscription reads as follows:-

Samvat 1220 Jyestha sudi 9ra sreyasetha-sri Sahadena Sri-Parsva-Pratima karita pratisthata prabhu Sri Hemacandra-suribhih.

The installation ceremony of the image, according to the dedicatory inscription, was performed by Muni Hemacandrasuri. It is quite possible that, Muni Sri Hemacandrasuri, who is mentioned in the dedicatory inscription of the image, might be the same historical figure who lived in the 12th century A.D. during the period of Siddharaja Jayasimha and Kumarapala. Muni Sri Hemachandrasuri was also a friend, philosopher and guide to Kumarapala Solanki, the successor of Siddharaja Jayasimha.

The Jina Parsvanatha in this silver sculpture, is shown in dhyana-mudra, sitting on a beautiful large rectangular
cushion, placed on a carved pedestal. The Jina in canopied by seven hoods of cobra and an umbrella over it. The stella on the back is moon shaped and is carved. Also carved elephants are shown, over the cobra hoods, near the umbrella.

The Jina is flanked on either side by caurī-bearers with conical stepped mukutas on their heads. On the lower ends of the pedestal, on both the sides, are shown figures of unidentified goddesses.

The unidentified tīrthānkarā's discovered at Khimat:

Three bronze images of tīrthānkarās have been discovered in the Jaina temple at Khimat. In all the three images, the figures are shown seated in padmasana, in dhyanamudra. The principal figure of Jina is surrounded on all the four sides by the figures of Jinas and the figures of animals such as that of the lion and the elephant.

It may be noted that all the three images are inscribed. Although the inscriptions, because of repeated washing of images for pooja, have become debased and, therefore, could not be read. But years in which they were installed could be read. They are Samvat 1281 and 1283 i.e. A.D. 1225 and 1227 respectively.

In one of the dedicatory inscriptions, it is mentioned that the image was installed at Siddhapur, which was the cultural emporium in the days of the Solankis.

The matrika Ambika Devi:

Two bronze images of the Matrika Ambikadevi have been discovered at Bhoral. Both the images have dedicatory inscriptions at the back. Both the dedicatory inscriptions, on
account of repeated washing of the image at the time of offering pooja, have lost their sharpness, and therefore they are debased in nature. However attempt was made to read the scattered letters but no complete meaning could be built up. It should be noted that one of the images (fig. 7) has given us the year in which it was installed while the other (fig. 6) does not provide the exact year of its installation. Both the images are described as under:-

Ambika-on-lion; (Size: 14 cms. x 9 cms., fig. 7).

This metal sculpture of the matrika Ambikadevi may be considered as one of the most beautiful sculptures discovered in Gujarat. As stated above, the image has a dedicatory inscription on the back (fig. 7.2) which is highly debased.

In this image the goddess Ambika is shown seated on a standing lion and she has four hands. The upper two hands hold lotuses while with the lower left hand she holds a child, who is shown seated on the left lap. The lower right hand carries a citron. On the right hand of the devi, is shown a standing attendant, with citron in the right hand. The icon was installed in the Samvat 1294 i.e. A.D.1238.

Ambika-on-lion; (Size: 14 cms. x 9 cms., fig. 6).

This sculpture is also of matrika Ambika and in execution it is not much different from that of the image of Ambika discussed above. Like the previous image, it has also the dedicatory inscription, which is also highly debased and, therefore, it could not be read fully.
The goddess Ambika is shown seated on a standing lion. The figure has two hands. With the right hand she holds a lotus and with the left hand she holds a child who, is shown seated on the left lap.

**Bronze in the form of lotus:** (figs. 5)

Besides the bronzes discussed above, another unique bronze, which has been discovered from the temple of Parsvanatha at Tharad, is in the form of a lotus and represents different tirthankaras of the Jain pantheon. This bronze, lotus is having eight petals, which once were tied with the thalamus with a little thick wire. Three of the petals are still attached to the main body of the bronze while five have been separated and are lying loose. One of the lotus petals is mutilated at the top, while two other petals are much debased, because of the repeated washing of the sculpture for worship.

Each petal of the bronze lotus (fig. 5) bears on the side an image of tirthankara, shown seated on a lotus in a meditative posture, with umbrella on the head. The principal figure of the Jain tirthankara once placed in the middle of the bronze lotus, on a carved thalamas, is unfortunately missing at present. Three perforations, to keep the principal deity in position, could still be seen. The tirthankara images carved on the petals of the bronze lotus, are having their respective cognizances at the bottom and the name of each tirthankara is inscribed on the top. Probably this bronze was so constructed that it could be opened and closed whenever necessary.
The following are the inscriptions and the tirthankaras represented on the petals of the bronze lotus (fig. 51).

(1) The inscriptions and the tirthankaras shown on the petals attached to the body of the bronze:
   i) Sri deva
      Mala(i)natha
      Cognizance of the image is not clear. The inscription might be referring to Mallinatha.
   ii) Sri su
      pa sva pa
      pra
      Cognizance of the image is not clear. The inscription refers to Suparsvanatha.
   iii) Sri Cade (Chandra)
      pra bha na
      Cognizance of the image is not clear. The inscription refers to Candraprabha.

(2) The inscriptions and the Tirthankaras shown on the petals (fig. — ) separated from the main body of the bronze lotus and lying loose:
   i) Sri su
      matanatha
   The inscription refers to Sumatinatha
   Cognizance: Goose.
   ii) Sri A
      di natha
   The inscription refers to Adinatha
   Cognizance: Bull
iii) Sri Abhibhūstamandana

The inscription refers to Abhinandanānathā.

Cognizance: Monkey.

iv) Sri Aja
tanatha

The inscription refers to Ajitānathā.

Cognizance: Elephant.

The bronze in the form of lotus in Jain pantheon is not common and perhaps the present specimen is the only one found in the country. It seems that the whole idea of making the bronze in the form of lotus and enclosing the principal deity within the lotus, surrounded by other tirthankarās, has been adopted from Buddhism. Almost the similar type of bronze lotuses have been preserved in the two leading museums of the country. Of the two bronze lotuses, one is in the Indian Museum, Calcutta, while the other is in the Museum and Picture Gallery, Baroda.

The Indian Museum bronze of Vajratāra is in the form of lotus and represents the complete mandala with all the attendant deities. It is also so constructed that it can be closed and opened at will. The petals are eight in number and each bears an image of attendant deity.

While the bronze of Vajratāra which is in the Museum and Picture Gallery, Baroda, is also in the form of lotus and represents the complete mandala with all the attendant deities.