CHAPTER - IV.

CULTURES OF THE BANASKANTHA DISTRICT:-

In the preceding chapter the author described quite a large number of sites, discovered by him during his field work, which was distributed over a number of seasons, in the Banaskantha district. Discovery of these sites has brought to light material evidences belonging to the periods right from the Late Stone Age upto the Mediaeval period II.

In the following pages evidences belonging to each culture, brought to light in the district, have been discussed with a view to assessing the contribution of the Banaskantha district, in the development of the human cultures in the country. It may be mentioned that an effort has also been made to assess the contacts which the different cultures discovered in the district, had with the neighbouring regions and with the country. Efforts have also been made to put into proper perspective, the different cultures discovered in the district, by co-relating them, with those discovered in other parts of the country.

PRE-HISTORIC CULTURES:-

Practically, nothing was known about the position of the pre-historic cultures in the Banaskantha district, before the commencement of the explorations by the writer. Because of the explorations carried out during the last fifteen years a satisfactory picture has emerged.¹

During the explorations, although all efforts have been made in order to locate the presence of the early and the middle
stone age sites, but they have not yielded any result. It may be mentioned that no evidences of the early stone age have been found in the Banaskantha district. With regard to the middle stone age, it may be mentioned that only one solitary example of scraper on core has been found from the loose gravels lying in the river bed, near the dam site at Dantiwada, in the Dhanera taluka (fig. 41, 51) of the Banaskantha district. Except this, no other evidence is forthcoming.

It may further be mentioned that evidences belonging to the late stone age in the Banaskantha district, are fairly clear. Because of the series of field work carried out, a satisfactory picture, throwing light on the late stone age phase of the human history, has been prepared. On the bases of the evidences discovered, the late stone age culture of the district can be correlated to the similar cultures found in other parts of Gujarat.

The most important discovery which has been made during the exploration, is the location of the Rock Shelter of the granitic rock at Amirghad in the Palanpur taluka of the Banaskantha district. The discovery of the rock shelter throws light on the life history of the late stone age man. This is perhaps, the second series of rock shelters of its kind, belonging to the late stone age discovered in Gujarat, as the first one was discovered by Sonawane in the Panchmahals district of the Gujarat State.

Previous work:-

In the middle of 50's of the present century, S.N. Chowdhary, of the Department of Archaeology of the M.S. University of Baroda had taken up the project of uncovering the archaeological
personality of the Banaskantha district. Under this project he carried out field work on both the banks of the river Banas around Deesa, the headquarters of the Deesa taluka of the Banaskantha district. As a result of these explorations Chowdhary was able to locate sites on the river Banas near Deesa, yielding microlithic stone tools.³ No further information is forthcoming with regard to Chowdhary's field work and also about the nature of the material discovered. Later on, Chowdhary, for one reason or the other, left the project and hence further work was suspended, till the author took it up.

Jagatpati Joshi's work in the Banaskantha district:

Jagatpati Joshi of the Archaeological Survey of India, before commencing his work in the Kutch area, explored hurriedly the bordering talukas of the district namely the Radhanpur and the Santalpur talukas.⁴ In addition to the early historic and the mediaeval period sites, he could locate a few sites yielding the late stone age tools. These sites are Anguria, Barala, Mahadevano-Timbo, Ratan Tekri, Thesaria all in the Santalpur taluka of the district. With regard to Joshi's field work and about the nature of the material, no information is forthcoming. It is surprising that no drawings or the photographs of the material discovered, are published.

Exploration carried out in the Banaskantha district and the nature of the Late Stone Age sites and the material discovered:

Geographically, the Banaskantha district forms part of northern Gujarat. Topography of the Banaskantha district (areas towards west of the Banas river) is more or less like the
topography of the nearby area such as Mehsana. Lot of wind activity takes place round the year and, therefore, we find the presence of the loessic deposits. These deposits are composed of extremely fine material brought by the wind. All these wind deposits, wherever they were met with, were very carefully examined and surprisingly no tool belonging to the late stone age was discovered. It is quite possible that microlithic stone tools, might have been buried deep into the soil and covered up by the material brought by the recent wind activity and, therefore, they could not be located during the field work. Dr. Hegde of the Department of Archaeology, the M.S. University of Baroda, informs the author that, he has been able to locate late stone age tools from the dunes found in the areas to the east of Palanpur.

All the river systems in the Banaskantha district—the Banas, the Sarasvati and the Balaram were very carefully examined and explored in order to find out the evidences of the stone age cultures. But except the river Banas, no other river system has yielded any evidence of the stone age culture.

Explorations were carried out on both the banks of the river Banas, right from where the river Banas enters the Banaskantha district—Dabhela up to Radhanpur. Geologically also the area up to Deesa is very important as we find the presence of the semi-precious raw material needed for manufacturing the late stone age tools. As a result of these explorations a chain of microlithic sites have been located on both the banks of the river Banas from Dabhela to Juna Deesa and Vadaval. Beyond that, we do not get evidences of the late stone age culture. It may
be due to the fact that, the area was covered up with thick forests and, therefore, was not perhaps found very suitable for habitation.

It may be mentioned that the late stone age tools which have been discovered during the field work, have been found lying on the top of the river sections, from the loessic deposits. It may also be mentioned that, the microlithic stone tools have also been discovered little away from the banks of the river Banas.

Microlithic stone tools (fig. 273) discovered from the Banas Valley are made from the semi-previously raw material like chert, chalcedony, agate, jasper, quartz etc. Man using the microlithic stone tools had not to go much far in search of the raw material, as it was available in plenty in the vicinity. These late stone age tools consist of fluted cores, cores, flakes, blades, scrapers on flake, hollow scrapers etc. Study of cores indicates that platforms were very carefully prepared and flakes were taken out. Some of the tools show good evidences of retouching. We find no evidence of tools having geometric shapes.

It may also be mentioned that no tool discovered from the Banas Valley is rolled, therefore, there must have been local settlements of late stone age man. This has been proved by the location of the rock shelter at Amirgadh, a town situated on the left bank of the river Banas. The late stone age tools are not associated with any pottery.

The following ones are the representative types of tools of the late stone age discovered from the Banas valley.
Cores from the Banas Valley-(figs. v-f )
(1) A chunk of chert from which a few flakes were removed and then the material was rejected.
(2) A fluted well used core of agate.

Scrapers from the Banas Valley-
(1) A side scraper on a small chunk of cherty jasper.
(2) A small scraper on a nodule of chert.
(3) A side scraper on a flake of chert.
(4) A side-cum-hollow scraper on a trimmed flake of cherty jasper. On one side the evidences of side scraper exist.

Besides these, number of flakes were also collected from the Banas Valley.

Late stone age 'Rock shelter':-

One of the most important discoveries that has been made during the explorations carried out in the Banaskantha district, is the location of the rock shelter at Amirgadh. Amirgadh, a small town in the Palanpur taluka of the district, is situated at a distance of 35 kms. to the north of Palanpur and can be approached by rail as well as by road from Palanpur. The town Amirgadh is situated in the picturesque Banas Valley and the entire landscape around the town is beautiful. On the back of the rock shelter and on the other side of the river Banas are the Aravalli ranges, the presence of which adds to the entire beauty of the landscape.

In the western side of the town Amirgadh and on the left bank of the river Banas, a rock shelter has been located (figss 31 ).
The entire rock shelter is a granitic hill. As a matter of fact there are two rock hills (of which one is a rock shelter and the other is a simple small hill) one big and other a small one. The bigger one (which is a rock shelter) is known as 'Raja Tekri' (fig. 91), while the other which is nearly 100 mts. away in the north is known as 'Rani Tekri'.

The hill which is known locally as 'Raja Tekri' and which is actually the rock shelter, is about 40 mts. high from the ground level. It is horse-shoe in shape. There are three openings in the rock shelter—one in the south, the other is in the north while the third one is in the east. The two rock shelters which are in the east and the north respectively are like the caves. While the third one, identified as a rock shelter in the true sense of the term, has a projection of nearly 3 mts. and is 4 mts. high from the ground level. It has an opening of nearly 5 mts. The entire appearance of the rock shelter shows that prehistoric man was having a good sense of selecting the site for the use of his daily activities.

The northern and the eastern openings are simple and may not be considered as very significant as they might have been used by the late stone age man as 'shelters' only. The southern opening was very important for the late stone age man. It was a place where, perhaps, he might be sitting with his group in order to manufacture the tools as we find flakes, cores, blades, fluted cores in good number on the ground of the shelter (fig. 91). It appears that this rock shelter had been used continuously since the time of the late stone age up to the mediæval period II. Because we find the
inscription in red ochre belonging to the medieval period II, on the wall of it. (fig. 11:1)

The lithic assemblage found underneath the rock shelter and around it, are the late stone age tools. Typologically the tools are similar to those found on both the banks of the Banas river. These tools consists of cores, fluted cores, flakes, blades, scrapers made on chert, chalcedony, agate, and jasper. Basically the tools are non-geometric in nature. No pottery is found along with the tools.

Considering the nature of the material found, it can be said that the rock shelter was being used by the late stone age man. Banas Valley late stone age tools, looking to the types may be dated to 3000 B.C. (on the bases of the Rangpur evidences) and, therefore, tools found underneath the rock shelter and around it, may also be dated to 3000 B.C. Rock shelter and the lithic assemblage found at Amirgadh, may be compared with similar rock shelters and the lithic assemblages found at Tarsang (Gujarat) and Adamgarh (M.P.).

Cores found from around the rock shelter:-(fig. 7:1)

(1) A chunk of chert from which a few flakes were taken out.
(2) A large chunk of agate, from which a few flakes were taken out.
(3) A core of chert with primary trimming and rejected due to its bad material.

From the rock shelter surroundings, besides the cores, flakes of agate, chert and carnelian were collected.
Discussion:

It may be noted that the author has not found any tool from the sand dunes. All the tools collected have been found from the loessic soil, deposited on both the banks of the river Banas. No tools have been found from the river sections. We find the total absence of tools having geometric shapes. Also, we do not find any pottery associated with microliths.

Now the late stone age tools have been found also from other parts of Gujarat. Therefore, the presence of the late stone age man is found everywhere. Late stone age tools have been located in the Dang area of South Gujarat, from the Narmada and the Tapti estuaries, Sabarmati, from the Vishvamitri Valley, Orsang Valley, Mahi, Karjan, Vatrak and number of sites in Saurashtra and Kutch.

The date of microliths, unassociated with pottery cannot be stated with any certainty. At Rangpur similar type of late stone age tools are dated to 3000 B.C., as they are found below the barren layer of silt separating the microlithic culture from the Harappan deposit. At Baroda they are dated earlier than 500 B.C., as they are found below the barren layer, over which lies the deposit yielding the early historic culture. Late Stone Age tools discovered from the Banas Valley may also be dated to c.3000 B.C., on the bases of the evidences provided by Rangpur.

It may be mentioned that microlithic stone tools discovered from the Banas Valley have much in common with similar material found on the other side of the Aravallis, in the rocky plains of Mewar and in the Valleys of Banas and its tributaries. The
site which has been recently excavated is Bajor, situated on the Kothari river in the Bhilwara district. The first phase of the Late Stone Age period is dated by C14 to 4480 $\pm$ 200 B.C., whereas the lower limit is 2500 B.C. Could we co-relate the Late Stone Age culture discovered in the Banas Valley (North Gujarat) with the Late Stone Age culture found in Rajasthan and date it to the same period as that of Bajör in Rajasthan?

**Chalcolithic culture**

Before the commencement of the present archaeological field work in the Banaskantha district, no attempt had been made by the scholars to assess the position of the area during the Chalcolithic-Protohistoric period, although the area was separated from Sind by a small desert of Kutch, which of course, was crossable. Needless to say that one of the objectives in undertaking the present field work was to investigate into the part played by the area (the Banaskantha district) during the Chalcolithic-Protohistoric period. After the discovery of the Harappan, the late Harappan and the post-Harappan cultures in Saurashtra, Kutch and the main land of Gujarat, during the last two and a half decades, it was rightly realised that the Harappans might have penetrated into the north Gujarat area also and might have marched further into the main land of Gujarat. As said elsewhere in this work, the importance of the area from the viewpoint of Chalcolithic-Protohistoric investigation, was much enhanced after Jagatpati Joshi's explorations in the northern, north-eastern and the eastern areas in Kutch, followed by the large scale excavations at Surkotada, situated at a distance of 12 kms. north-east of
Adesar in district Kutch, Gujarat. The efforts of the author proved very fruitful and an important Chalcolithic site, 'Amasari-no-Tekro' (fig. 11, 18), was located at Zekada, a village in the Santalpur taluka of the Banaskantha district. The evidences yielded by the site at Zekada have not only proved that the area came under the direct influence of the Harappan culture but also that it was perhaps a meeting place of four Chalcolithic cultures namely, the Harappan, which might have come from Sind after crossing the small desert of Kutch bordering the Tharparkar area of lower Sind. The Harappans might have also entered the present Banaskantha area in their further march from Surkotada, in Kutch which Joshi thinks, "was a garrison complex to control the eastward movement of the Harappans." The lustrous red ware culture which might have come from Rangpur in Saurashtra, the black-and-red ware culture which might have come either from south-eastern Rajasthan or from Saurashtra (Rangpur, Lothal), the Prabhas ware culture which might have come from coastal areas of Saurashtra. It is extremely interesting to note that the site, 'Amasari-no-Tekro', has also yielded the 'Reserved Slip' ware, which doubtless, pushes the antiquity of the site to a considerable extent and equates Zekada with Lothal A, Surkotada IA, with the earliest level at Mohenjodero. The Reserved Slip ware has been found in the Sargonid levels at Brak, Ur, Kish and T. Jidie.

Previous work:-

Jagatpati Joshi, while commencing his explorations in the
Kutch region passed through the Banaskantha district, and reached Kutch after crossing the small desert of Kutch, near Santalpur. He also, perhaps, suspected the presence of the Harappan sites in this border district of Gujarat State, and therefore thought of tapping the very nearby areas in the Santalpur and the Radhanpur talukas of the Banaskantha district. Although he did not find any chalcolithic assemblage during the explorations but could locate microlithic, early historic, historic, and mediaeval sites. Because of the non-availability of the sites yielding the Harappan elements in the bordering areas of the Banaskantha district, he entered Kutch after crossing the small desert of Kutch at Santalpur and started exploring the Kutch area. Needless to say that, his efforts proved very fruitful and he located number of sites betraying the Harappan and late Harappan influences. Among these sites, Surkotada is an important and extensive site, which later on was excavated very systematically by the explorer himself.

It may be noted that, besides the site Amasari-no-Tekro, located at Zekada in the Santalpur taluka of the Banaskantha district, a very shallow site was located by the writer at Bhoral in the Tharad taluka of the Banaskantha district. The site at Bhoral, has yielded a pottery which, typologically, seems to be late Harappan in date.

The site Amasari-no-Tekro at Zekada:—an assessment

The site Amasari-no-Tekro at Zekada (23° 40' N. and 71° 20' East) is situated at a distance of 6½ kms. to the north of Varahi, the headquarters of the Santalpur taluka. The site proper is one
and half km. away to the north-east of the village. The village of Zekada can be approached by Kachcha road from Varahi, a railway station on the Palanpur-Gandhidham rail route of the Western railway. Varahi can also be approached by bus from Palanpur, as it is a bus stoppage on the highway joining Kutch and north-Gujarat.

The surrounding area of the site is a sandy plain and almost treeless, although we find some vegetation consisting of cactus, babul and pilu trees. The area has scanty agriculture. Just three kms. away in the west from Zekada, we find red lateritic soil which gives reddish to brownish colour to the entire area. Over this lateritic soil, we find vast deposits of the outcrop of semi-precious minerals such as chalcedony, chert, agate, jasper, quartz etc.

The mound Amasari-no-Tekro at Zekada has an average height of 4 to 5 mts. and is higher on the eastern side and lower on the western side, and has a depression in the middle. The total area occupied by the mound might be approximately 1000 sq.mts. (50 x 20 mts.). The western and the southern ends of the mound are damaged due to the removal of earth, in order to construct the embankment of the nearby tank, during the time of scarcity.

Amasari-no-Tekro at Zekada has yielded (surface collections only) many interesting evidences which throw a flood of light on the Harappan, the late Harappan, and the post Harappan cultures of Gujarat. These evidences comprise of typical pottery, both painted and unpainted, terracotta cakes, and chert blades. In addition to the above microliths comprising of cores, flakes and
fluted cores have also been found during the explorations at the site.

The evidences explored at the site Amasari-no-Tekro at Zekada have been discussed in greater detail in the following lines:

The Ceramic industry:

The ceramic industry available at Zekada may be conveniently divided, typologically into the following:
(1) The pottery, typologically belonging to the Harappan culture.
(2) The pottery, typologically belonging to the late Harappan culture.
(3) The pottery, typologically belonging to the post Harappan culture.
(4) The Black-and-red ware both painted and unpainted.

The Black ware (a variant of Black-and-red ware)

Now the pottery, typologically belonging to each of the above periods, may again be classified according to types into the following:

The following are the types found in the Harappan ware:

I. Red ware:
(1) Black-on-red ware (fig. 5a)
(2) A deep red slipped ware of waxy touch (fig. 5b)
(3) Thick sturdy red ware (fig. 5c)
(4) Polychrome red ware (fig. 5d)
(5) Black-on-dull red ware (fig. 5e)
(6) Coarse red ware (fabric I) (fig. 5f)
(7) Coarse red ware (fabric II) (fig. 5g)
(8) Coarse red ware (fabric III) (fig. 3.2)
(9) Red slipped ware (fig. 3.2)
(10) Coarse sturdy red ware (fig. 3.2)
(11) Red ware (fig. 3.2)

II. Cream slipped ware:
(1) Cream slipped ware (fig. 5.2)
(2) Painted cream slipped ware (fig. 5.2)

III. Buff ware:
Greenish buff ware (fig. 5.2)

IV. Chocolate ware:
(1) Black-on-Chocolate ware (fig. 5.2)
(2) Chocolate ware (fig. 5.2)

V. White ware:
Thick sturdy white ware (fig. 5.2)

VI. Bi-chrome ware (fig. 3.2)
VII. Brown ware (fig. 5.2)
VIII. Reserved slip ware (fig. 5.2)

The following are the main characteristics and the detailed descriptions of the shapes, available in each pottery type, typologically belonging to the Harappan culture.

It may be mentioned that the shapes available in the ceramic industry typologically belonging to the Harappan culture, have not been described as per the types mentioned earlier, but have been discussed as a whole.

IA. Black-on-red ware: (fig. 5.1)

This is a typical Harappan pottery found on all the Harappan sites in Gujarat, Sind, Rajasthan, Punjab and U.P. This is a
sturdy ware of very 'superior' fabric. It is kiln pink in colour in the section and on the surface. The ware is made of extremely fine levigated clay and is very well fired. The surface is smooth and the paintings are carried out in black over the kiln pink background.

Not many sherds of this ware have been found during exploration. Only one sherd of probably high narrow necked jar has been found. Paintings are carried out in black over the kiln pink background.

Description:

IA1, Sherd of probably high narrow necked jar. Sturdy and is made of 'superior' fabric. It is kiln pink in colour in the section and on the surface. Made of fine levigated clay, the paintings consisting of horizontal bands are uniformly drawn and distributed on the kiln pink surface. (fig. 51)

IB, A deep red-slipped ware of waxy touch. (fig. 51)

The ware is brick red in colour and is thick as well as thin in section. It is made of fine levigated clay and is well fired. The vessels are treated with deep red slip which gives them a waxy look. The ware is represented by convex sided bowl with featureless rim, small jar with beaded rim, miniature jar with straight sides and bulbous at the base, shallow sturdy dish, narrow mouthed jar, and basin.

Descriptions:

IBi, Convex sided bowl with featureless rim. It is treated with deep red slip and has a waxy look. External surface
is weathered while the inner surface has preserved the slip. IB2*, Small jar with concave sides and with carination and bulbous body. It is treated with deep red slip and has a waxy look. External surface is well preserved with red slip.

IB3, Jar with small sides and bulbous at the base.

IB4, Shallow sturdy dish, with raised edge, upper side treated with well preserved deep slip.

IB5, Narrow mouthed jar with bevelled rim. Both the sides are well treated with deep red slip.

IB6, Basin with flat rim and thick convex sides.

IB7, Goblet with footed base. Red slip could be seen at places.

IB8, Jar with broad flaring rim and thick in section.

IB9, Concical base of a jar.

IC. Thick sturdy dull red ware:-(F. 5)

It is a red ware of superior fabric, well levigated, well fired and thick in section. The shapes consist of dish-on-stand, jar with flaring rim, and basin.

Descriptions:-

IC1, Basin with everted bevelled rim and bulbous body.

IC2, Variant of IC1 with rounded rim.

IC3, Jar with slightly everted broad rim.

IC4, Basin with wide mouth, thick walls and nail headed rim.

IC5, Base of a dish-on-stand.

IC6, Basin with wide mouth and internally projected sloping rim.
IC7, Basin with everted rim.
IC8, Base of a dish-on-stand
IC9, Wide mouthed jar with flaring rim.
IC10, Top portion of a steam of a dish-on-stand.

ID. **Polychrome red ware**:- (fig.52)

The ware has a dull red surface, and paintings are carried out in brown, black and white. Occasionally the vessels are treated with black, brown and white slip also. The designs consist of two horizontal bands filled with vertical strokes. Gap in between the vertical strokes is filled in with white. Also, the sherds are having 'V' designs. Fabric is coarse and gritty.

Descriptions:-

ID1, Thick sturdy jar with outturned rim. Paintings consisting of horizontal and vertical lines are carried out in black over the dull red surface. Gap between the vertical strokes are filled in with white. Fabric is coarse and gritty.

ID2, Miniature jar with bulbous body and everted rim, painted in brown over the dull red surface. Paintings consisting of horizontal bands joined with vertical strokes, are filled in with white.

ID3, Jar with outturned rim. Paintings are carved out in black over the red surface. Designs consist of round geometrical designs. Also, gap in between the round designs is filled in with white.

ID4, Sherd of a thick sturdy vessel, painted in white, over the red slipped surface. Paintings consist of semi-circular designs.
ID5, Sherd with surface treated with two colours—brown and black.
Over the black surface horizontal bands are drawn in white, sturdy and made up of coarse fabric.

ID6, Wide mouthed jar, with flaring rim and bulbous body.
Exterior rim portion is painted with horizontal bands with two thick horizontal lines. These two horizontal lines are joined with vertical strokes and thus small squares are produced. Squares are filled in with white.

ID7, Sherd with brown surface, painted with white wavy and straight horizontal bands.

ID8, Thick sturdy sherd with 'V' carried out in brown over the white surface (brown-on-white).

ID9, Sherd with medium thickness with oblique strokes, carried out in brown, over the white creamy surface.

IE, Black-on-dull red ware: (fig. 51)
The ware has a dull red surface and paintings are carried out with horizontal bands, in black and brown. The vessels are made of well levigated clay, well fired and thin in section. The shapes consist of jar with bulbous body and narrow mouthed high necked jar.

Descriptions:-

IE1, Jar with sharply outturned rim and bulbous body. Painted with horizontal bands in brown over the dull red surface.

IE2, Narrow mouthed high necked jar with beaded rim. Painted on the rim with horizontal thick band in black over the red surface. Also on the neck horizontal bands are drawn in black over the red.
IE3, Sherd painted in black, with thick horizontal bands and vertical strokes, on the dull red surface.

IE4, Sherd painted in black with horizontal bands.

IE5, Sherd painted in black with horizontal bands.

IF. Cream slipped ware:— (fig. 52)

It is named as cream slipped ware because of the cream colour of the surface and core of vessels. Fabric is fine and it (ware) is thin in section. Vessels are painted in black with naturalistic and geometric designs, over the creamy surface, which is sometimes pinkish in nature also. The shapes consist of bowl, convex sided bowl and miniature pot with flaring rim.

Descriptions:

IF1, Miniature pot with flaring rim and bulbous body. Made of fine levigated clay it is thin in section. Exterior surface of the pot and the interior of the rim, are painted in brown with interlocked rectangular designs, vertical strokes, and horizontal bands over pink background.

IF2, Sherd of a cream ware, with paintings carried out in black over cream surface. Paintings consist of semicircular bands and chequered designs.

IF3, Miniature bowl, thin in section and slightly in turned featureless rim. It is having fine fabric and is of well levigated clay. Paintings are carried out in brownish black over the creamy surface. Paintings consist of thin vertical lines intersected by thin horizontal bands.

IF4, Sherd of a pot in cream ware, painted with chequered and arch designs and horizontal bands in brownish black over
the creasy background.

IP5, Convex sided pot with slightly everted rim. Painted on the exterior, near the rim with thick band in brownish black.

IG, Greenish buff ware: (fig. 5.2)

Pottery is greenish buff in colour and is made of well levigated clay, which is very well fired. Vessels are thick as well as thin in section. Paintings consisting of horizontal bands with shades, are carried out in brownish black, over the greenish buff surface. Shapes consist of dish-on-stand, etc.

Descriptions:

IG1, Sherd, greenish buff ware, thin in section, painted with horizontal bands, in brownish black. Above the upper horizontal bands probably tail of an animal (Bull?) is painted.

IG2, Sherd of a greenish buff ware, thick in section, painted with horizontal band with shade in brownish black.

IG3, Stand of a dish-on-stand, thick in section, and greenish-buff in colour.

IH, Brown slipped ware: (fig. 5.1)

The ware has a bright brown surface and is made of 'superior' fabric, thin in section, well levigated and well fired. The ware is represented by narrow necked miniature jar and other types of jars.

Descriptions:

IH1, Narrow necked miniature jar, with slightly everted rim. The vessel is made of 'superior' fabric and has a bright brown slip.
I\(\text{H}2\), Jar with beaded rim and is made of fine fabric and has a brown slip.

II. Painted cream slipped ware: (fabric II) (fig. 5.2)

The ware has a creamy surface and treated with slip. It is painted in black, with stylised designs over the creamy surface. The ware is having thin section which is grey in colour. Only one example - a small sherd is found during the field work, and hence the shapes could not be determined.

DESCRIPTION:-

III, Sherd of a small pot with cream slipped surface. Painted with rows of stylized flying birds in black. The ware is having thin section which is greyish in nature.

I\(\text{J}\). Black-on-chocolate ware: - (fig. 5.2)

The ware is made of finest clay which is well levigated and well fired. It is treated with chocolate slip and is having a thick buffish section. The ware is represented by convex sided bowl with featureless rim. Paintings consist of thick horizontal band, in black. Only two examples of this ware have been discovered during the field work.

DESCRIPTIONS:-

I\(\text{J}\)1, Convex sided bowl with featureless rim. Internally and externally painted on the rim edge with thick horizontal bands in black, over the chocolate surface.

I\(\text{J}\)2, Sherd painted with three horizontal bands in black over the chocolate surface.
IK. Chocolate ware: (Fig. 5a)

It is named as chocolate ware, because the outer surface of the ware is treated with thick chocolate slip, which in some cases has disappeared at places and the surface has a buffish look. The ware is made of fine clay, which is well levigated, and well fired, and is thin as well as thick in section. The ware is represented by jar, convex sided bowl, vessel having ring base.

Descriptions:

IK1, Ring footed base of a big sturdy jar. Outer slip has disappeared and has a buffish look. Buffish in section.

IL. Reserved slip ware: (fig. 5a)

It is made of well levigated clay, well fired and is thin in section. Painted in black and brown, over the dark-grey and pinkish surface with horizontal bands. The shapes could not be determined as no example with rim portion is found, during the field work.

Descriptions:

IL1, Sherd of a Reserved slip ware, thin in section. Painted in black over the dark grey surface, with uniform horizontal bands.

IL2, Sherd of a Reserved slip ware, thin in section. Painted in brown over the light pinkish surface, with uniform horizontal bands.

IL3, Sherd of probably narrow mouthed jar. Painted in brown over the light pinkish surface, with uniform horizontal bands.
IL4, Sherd of a Reserved slip ware, thin in section. Painted in black over the dark grey surface with uniform horizontal bands.

IM. **Thick sturdy white ware:**

It is so named because it is thick and sturdy. The ware has a white surface and so also in section. Sometimes it is painted in brown, with thin horizontal band. The ware is made of fine levigated clay and is well fired.

(The Pot sherds are rimless and therefore drawings are not prepared).

IN. **Coarse red ware: (fig. 3.2)**

Fabric of this ware is coarse in nature and is having a granulated texture. The vessels are sturdy but the clay is not well levigated and in some of the cases mixture of sand could be seen. Sand was used perhaps as a cementing material. The vessels are devoid of any paintings.

Descriptions:

IN1, Storage jar, sturdy, with slightly out turned rim. Coarse texture and particles of sand could be seen. Inner surface was applied with slip but has been pill ed off. Exterior is slipless.

IN2, Bulbous jar with flaring rim, thin in section, coarse texture and particles of sand are seen. The ware is devoid of any slip. On the exterior double lined triangular designs are engraved.

IN3, Thick sturdy jar with slightly out turned. Coarse in texture and well fired.
IN4, Variant of 3 with out turned rim.
IN5, Jar of medium size, with beaded rim and bulbous body.
IN6, Thick sturdy jar with out turned beaked rim. Coarse in texture.

IO. **Bichrome ware**: (fig. 8-2)

It is so named because the ware is painted in dull chocolate and light brown and black over the pinkish-creamy surface. They were is sturdy, is made of fine clay, which is well levigated and well fired. The ware is represented by goblet, etc.

Description:
IO1. Sherd painted with horizontal band in black.

IP. **Plain Grey ware**: (fig. 8-2)

At Zekada grey ware of well levigated clay and well fired, has also been found.

Description:
IP1. Base of a pot.

IQ. **Red Slipped ware**: (fig. 9-2)

Another very important pottery which has been found at Zekada is the weathered red-slipped ware. Because of weathering red slip is pilled off and the surface has became rough. In one example inner side is well preserved and is painted in black. The ware is represented by jars, bowls, and ring footed vase.

Description:
IQ1. Jar with collared rim and bulbous body. Near the neck on the exterior two bands are drawn in black over the red surface. Outer and inner surfaces have become rough on account of weathering.
I'Q2, Convex sided bowl with featureless rim. Outer surface has become rough on account of weathering. Inner surface is well preserved and is painted with horizontal bands in black.

I'Q3, Ring footed base of probably a jar. Sturdy and thick in section. Both the surfaces (inner and outer) have become rough on account of weathering.

IR. Coarse red-ware: (Fabric I) (fig. 8-2)

Fabric of this pottery is coarse and is having granulated texture. Although the ware is sturdy but the clay is not well levigated. Vessels are not painted but they are having applique and incised designs. Designs consist of parallel bands, chevrons, criss-crosses, group of short strokes, finger nail incisions, and rope designs. The ware is represented by jars.

Descriptions:

IR1, Sturdy jar in red ware, thick in section, and coarse in fabric. Exterior surface has incised strokes carved by nail.

IR2, Jar with flaring rim in red ware, thin in section and coarse in fabric. Exterior surface has incised nail strokes.

IR3, Sherd of a pot in red ware, with deep incised designs carried out uniformly with some sharp instrument, perhaps to give idea of a leaf.

IR4, Sherd of a pot in dull red ware with incised and applique designs. Applique design is found in the middle of the pot which gives idea of a carfination. The applied
Cartination has rope designs, carried out by nail. Above this, are shown incised triangles.

IR5, Sherd of a pot in dull red ware, coarse fabric with incised horizontal and vertical strokes.

IR6, Sherd of a pot, coarse in fabric, decorated with incised 'V' designs and applique rope designs.

IR7, Sherd of a pot in red ware, coarse sandy fabric. Decorated with heavy horizontal incised designs.

IR8, Sherd of a pot in red ware, coarse gritty fabric, having incised horizontal and oblique strokes.

IR9, Sherd of a storage jar, in red ware, coarse gritty fabric, with horizontal and vertical strokes, producing rectangular designs.

IR10, Sherd of a pot in red ware, with deep incised criss-cross designs.

IR11, Sherd of a pot in red ware, coarse gritty fabric with applique rope designs and incised 'X' designs.

IR12, Sherd of a sturdy storage jar in red ware, coarse gritty fabric, with applique rope designs.

IR13, Sherd of a sturdy storage jar in red ware. Coarse gritty fabric with applique incised designs.

13. **Sturdy Brownish ware: (fig. 91)**

It is both in coarse and medium fabrics. Fabric which is medium, is well levigated and does not have any impurities and a slip is applied. Fabric which is coarse, is not well levigated and is gritty. The same is represented by storage jar, bowl, and dish.
**Descriptions**:

**IS1**, Sturdy storage jar with projected rim. It is medium in fabric. Vessel was applied with brownish slip which at places is pilled off.

**IS2**, Bowl with a flaring rim, small neck, and carrinated shoulder. Medium fabric. Exterior is painted with wavy lines near carination in black over the red. Also two horizontal bands are drawn on the rim.


**IT**. Coarse red ware: (fabric II) (fig. 91)

The ware is coarse in nature and is not made of good levigated clay. It (the ware) was meant for rough use. The pottery is sturdy in nature and is well fired. The ware is represented by storage jars.

**Descriptions**:

**IT1**, Storage jar, sturdy, in thick coarse fabric, with a wide mouth and flaring rim and bulbous body. Dull red in colour.

**IT2**, Variant of 1 with incised designs on the exterior and medium in thickness.

**IT3**, Jar, sturdy, medium in thickness, with an outturned rim and dull red in fabric.

**IU**. Red ware: (fig. 91, 121)

It is red in colour and the fabric is medium to coarse. Ochre wash is common, but sometimes slip is also found. The ware is represented by dish-on-stand, storage jar, convex sided bowl etc.
**Descriptions:**

IU1, Deep sturdy dish of a dish-on-stand, having slip with sharp flaring rim.

IU2, Thick sturdy stand of a dish-on-stand, in coarse fabric, but with smooth surface treated with red slip.

IU3, Jar in gritty ware with flaring rim and franged shoulder. Red wash faintly visible.

IU4, Variant of 3.

IU5, Jar in coarse gritty brick-red fabric, with outturned rim and bulbous body.

IU6, Small jar of thin sturdy fabric with a beaded rim and high neck.

IU7, Jar with flaring rim and bulbous body. Sturdy, medium fabric.

IU8, Variant of 7 but having coarse gritty and sandy fabric.

IU9, Variant of 7 with smooth brick red surface and medium fabric.

IU10, Variant of 7 with more bulbous body and coarse, gritty and sandy fabric, thick in section.

IU11, Jar with flaring rim and bulbous body.

IU12, Bowl with out turned rim, thick in section and coarse in fabric.

IU13, Small jar, in coarse fabric with slightly flaring rim.

IU14, Variant of 13.

IU15, Bowl with beaded rim and convex sides. Internally on the rim painted with black band on the red surface.
IU16, Bowl with flaring rim and sharply carinated shoulder. Externally painted on the neck with thick black band. Internally painted on the rim with thick band in black.

IU17, Variant of 16, thicker in section.

IU18, Bowl, internally painted on the rim with black band, thick in section and treated with slip.

IU19, Variant of 18, thicker in section.

IU20, Variant of 17, thin in section.

IU21, Bowl with slightly inturned thick rim and concave sides.

IU22, Variant of 16 with more of carination.

IU23, Bowl with slightly out-turned beaked rim.

IV. Coarse sturdy red ware: (fig.122)

It is a ware of coarse fabric. The ware is well fired and is thick as well as thin in section. The shapes consist of storage jar, dish and bowl.

Descriptions:

IV1, Bowl with concave featureless rim.

IV2, Base of a dish-on-stand.

IV3, Bowl with ring base.

IV4, Bowl with featureless rim.

IV5, Jar with slightly everted rim and bulbous body.

IV6, Narrow mouthed jar with out-turned rim.

IV7, Base of a bowl on stand.

IV8, Jar with out-turned rim and bulbous body.
II. The following are the types found in the late Harappan culture:

IIA. Red ware: (fig. 12-2)

IIB. Painted dull red ware: (fig. 12-2)

IIC. Painted red ware: (fig. 12-4)

IID. Brownish red ware: (fig. 13)

The following are the main characteristics and the detailed descriptions of shapes available in each pottery type, typologically belonging to the late Harappan cultures:

IIA. Red ware: (fig. 12-2)

The clay used for making the vessel is of not a good quality, and is also not well levigated. The fabric is medium in nature. The exterior surface is applied with wash and is dull. The vessels are painted in black with horizontal bands. The ware is represented by convex sided miniature bowl and jar with flaring rim.

Descriptions:

IIA1. Convex sided bowl. Painted in black over the dull red surface with horizontal bands on the exterior.

IIA2. Sherd of a convex sided bowl, with carination on the neck painted on the exterior in black over the dull red surface with horizontal bands.

IIA3. Jar with flaring rim and concave sides with red wash.

IIB. Painted dull red ware: (fig. 12-2)

The ware is of medium fabric and the clay is well levigated. Paintings are carried out in black over the dull red surface and
and consist of horizontal bands. The ware is represented by bowls and jars.

**Descriptions:**

IIB1, Sherd of a bowl with concave sides. Externally painted in black over the dull red surface, with round bands.

IIB2, Variant of I.

IIB3, A sherd of jar with bulbous body. Externally painted in black on the dull red surface with horizontal bands.

IIB4, Jar with out-turned beaded rim. Painted on the exterior with horizontal bands in black over the red surface.

IIB5, A sherd of a stem of dish-on-stand. Painted on the exterior with black bands.

IIB6, Jar with beaded rim and bulbous body. Externally painted with horizontal bands.

IIC. Painted red ware: (fig. 124, 125)

The vessels are made of well levigated clay and are well fired. Paintings are carried out in black and brown over the light red surface. The ware is represented by jars and bowls.

**Descriptions:**

IIC1, Sturdy jar with slightly everted rim. Painted externally in brown.

IIC2, Jar with projected rim. Painted externally in black with horizontal bands.

IIC3, Bowl with slightly everted rim and convex sides.

IIC4, High necked jar with slightly projected rim. Painted externally near the rim with horizontal bands.
IIC5, Jar with beaded rim. Internally painted on the rim in brown with horizontal bands.

IIC6, Base of a dish-on-stand. Painted on the exterior of the base with black horizontal band.

IIC7, Sherd painted in black with wavy designs in black.

IIC8, Sherd of a sturdy jar painted on the exterior in brown over the light red surface.

IID. Brownish red ware; (fig. 13) 

A ware

It is in medium fabric and is of well levigated clay. The ware is represented by bowls, dishes etc.

Descriptions:

IID1, Bowl with flaring rim and short neck. Slip at places has pilled off. Painted internally on the rim with vertical lines in dark brown.

IID2, Shallow dish with projected rim and carinated shoulder. Painted internally with black band.

IID3, Dish of a dish-on-stand, with projected rim.

IID4, Deep dish with projected rim. Externally and internally painted in black with horizontal bands.

IIE. Bichrome ware; (fig. 13)

The ware is made of medium fabric and the clay is well levigated. Paintings are carried out on both the sides in deep red and black over the dull red surface. Paintings consist of the horizontal bands. The ware is represented by bowls.
Descriptions:

IIIE1. Bowl with featureless rim and convex sides. Perhaps it was having round base. Outside surface is painted in deep red over the dull red surface with horizontal bands. Near the base, internally, is painted in black over the dull red with horizontal bands.

IIIE2. Sherd of a pot with dull red surface. Paintings are carried out in black and deep red and consists of horizontal bands.

The following are the shapes belonging to the red ware (IIA) which are illustrated but were not mentioned while describing the ware:

IIIA4. Jar with flaring rim and bulbous body.

IIIA5. Jar with flaring rim, narrow mouth and bulbous body.

III. The following are the types found in the Post-Harappan culture:

IIIA. Lustrous red ware: (fig. 132)

IIIB. Coarse red ware: (not illustrated)

IIIC. Brown ware: (fig. 141)

IIID. Prabhas ware: (fig. 141)

The following are the main characteristics and the detailed descriptions of shapes available in each pottery type, typologically, belonging to the Post-Harappan culture:

IIIA. Lustrous red ware: (fig. 132)

Another very important ceramic industry which has been discovered at Zekada is the well known Lustrous red ware of
Rangpur III type. The pottery is having a lustrous surface produced by the application of red slip when it was leather hard. Generally the fabric of the lustrous red ware is rather gritty.

Evidences collected at Zekada show that as at Rangpur, paintings executed are generally confined to the upper part of the pot. The designs consist of linear, geometric and naturalistic motifs. The ware is represented by bowls, jars, high necked jar with paintings carried out in black over the lustrous red surface in geometrical and naturalistic designs.

**Descriptions:**

IIIA1, Bowl with an everted rim and concave sides mildly carinated shoulder with rounded base. Plain lustrous red exterior, internally painted on the rim in black with a band over the deep red lustrous surface.

IIIA2, Bowl with slightly everted rim. Painted on the exterior with horizontal bands in black over the red surface. Internally also painted on the rim with horizontal band and oblique dotted line.

IIIA3, Bowl, with a everted rim and sharp carinated shoulder with rounded base. Painted on the exterior with the horizontal thick bands in black over the lustrous red surface, one near the rim and another near the carination. In between the two bands a square is drawn filled with horizontal and vertical lines, thereby producing small squares.
IIIA4, Bowl having lustrous red surface with slightly everted rim, a short neck and blunt carinated shoulder. Thick in section and sturdy. Painted on the rim with thick bands in black over the red surface.

IIIA5, Bowl with flaring rim and carinated shoulder. Internally painted with horizontal bands filled in with vertical strokes.

IIIA6, Variant of IIIA5.

IIIA7, Bowl with everted rim and carinated shoulder.

IIIA8, Bowl with slightly everted rim, mildly carinated at the neck. Painted in black, over the lustrous red surface, on the rim with horizontal bands. Sturdy ware.

IIIA9, Base of a dish-on-stand. Painted on the exterior with horizontal bands.

IIIA10, Jar with beaded rim. Painted externally on the neck with horizontal band.

IIIA11, Rim of a wide mouthed pot. Top of the rim is painted in black over the lustrous surface with vertical strokes.

IIIA12, Jar with high neck and beaded rim. Painted on the exterior with horizontal bands on the neck and the rim in black over the lustrous red surface. Internally also painted in black over the deep red surface with horizontal bands.

IIIA13, Jar with high neck and beaked rim. Painted on the exterior and the interior with horizontal bands.
IIIa14, Variant of IIIa13. Painted internally with horizontal bands.

IIIa15, Jar with flaring rim and carinated shoulder. Broad rim is painted in black with triangular designs.

IIIa16, Jar with sharp out-turned broad rim. Broad portion of the rim is painted in black over the red surface with thick oblique strokes.

IIIa17, Bowl with beaded rim and thick in section.

IIIa18, Jar with a short flaring rim, externally painted in black with horizontal bands over a light red surface.

IIIa19, Bowl with slightly everted rim and concave shoulder. Exterior of the bowl has lustrous red surface.

IIIa20, Jar with high neck and flaring rim and having lustrous red surface.

IIIa21, Jar with flaring rim and thick in section.

IIIa22, Jar with inturned rim, painted in black internally and externally over the red surface. The painted design on the exterior seems to be of a boat.

IIIa23, Jar with out-turned rim and high neck.

IIIa24, Bowl with slightly everted rim and carinated shoulder. Painted internally on the rim in black over the lustrous red surface.

IIIa25, Jar with bulbous body and beaded rim. Painted externally and internally with horizontal bands in black over the red surface.
III A26, Jar with flaring rim. Painted externally with thick horizontal band in black over the red surface.

III A27, Bowl, painted internally on the rim with horizontal band in black over the red surface.

III A28, Jar with beaded rim. Internally, on the top is painted with thick horizontal bands over the deep red surface.

III A29, Sherd of a bowl having lustrous body. Externally painted with horizontal bands in black, over a lustrous red surface.

III A30, Sherd externally painted in black over a red surface with horizontal bands and semi-circular designs.

III A31, Sherd of a bulbous pot. Painted externally with oval designs in black over the red surface.

III A32, A sherd painted in black with vertical and horizontal lines thereby producing small squares.

III A33, Sherd painted in black over the red surface. The design consists of a fish.

III A34, Sherd painted in black over red with criss-cross designs.

III B. Coarse red ware:

The coarse red ware was meant for rough use. On examining the fabric it is found that the clay used for making the pots is not very well levigated. The vessels are sometimes having red slip also. In this type one gets both plain and painted varieties. Paintings are confined to the upper portion of the pots and consist of horizontal bands and vertical lines. Considering the shapes, fabric and the designs the ware seems to be the associated ware of the lustrous red ware. Similar ware
has also been found at Rangpur in Period IIC and III.

IIIC. Brown ware: (fig. [4:1])

It is a ware having medium fabric. It seems that mica was used in order to bring silvery lustrous surface. In this type vessels without lustre have also been found. The vessels are painted in deep black over the brownish surface. The ware is represented by bowls.

Descriptions:

IIIC1, Convex sided bowl, painted in black with horizontal bands.

IIIC2, Sherd of a pot painted in black with horizontal bands in black.

IIIC3, Bowl with featureless rim, painted on the exterior in black with horizontal bands.

IIID. Prabhas ware: (fig. [4:1])

Fabric of this ware is fine and it is well fired. Painted externally on the rim with vertical lines and horizontal bands on pinkish orange surface.

Descriptions:

IIID1, Sturdy bowl with internally projected beaked rim.

Painted on the rim with vertical lines and horizontal bands on pinkish orange slip.

IIID2, Variant of IIID1.

IV. The following are the types found in the Black-and-red ware, both painted and unpainted:

BUFF1, White painted black-and-red ware (fabric I) (Fig. [5:1])
BMF2, White painted black-and-red ware (fabric II) (fig. 14)
BMF3, Coarse black-and-red ware, (fig. 15)
BM Black ware, a variant of black-and-red ware.

The following are the main characteristics and the detailed descriptions of the shapes available in the black-and-red ware and the black ware:

BMF1, Black-and-red ware: (fig. 14, 15)

Another very important pottery type which has been found at Zekada is the black-and-red ware. As elsewhere the pottery was produced by inverted firing technique. It may be noted that three types of fabrics, fine, medium and coarse have been noticed at Zekada. Paintings consisting of semi-circular designs and dotted lines are carried out in white and in light black and are confined to the interior only. The following are the characteristics and shapes of each fabric found at Zekada:

BMF1, (fig. 14)

Fabric I of this ware is fine, well levigated and vessels give a metallic ring. Vessels are finely burnished and are painted in white or light black over the black surface and the paintings are confined to the interior only. The ware is represented by bowl etc.

Descriptions:

BMF11, Bowl with featureless rim and convex body with carinated shoulder. Painted internally on the rim and the neck in light black with vertical strokes.
BWFI2, Bowl internally painted in white over black with semi-circular designs.

BWFI3, Sherd internally painted in white over black with semi-circular designs and long vertical strokes.

BWFI,(fig. 14: )

Fabric II in the black-and-red ware is medium in nature. Exterior surface of the vessel is dull. Sometimes the vessels are painted internally in white and in light black, over the black surface. The ware is represented mainly by bowls.

Descriptions:-(fig. 14: )

BWFI1, Bowl with featureless rim and straight shoulder. Painted internally in light black over the greyish surface with strokes.

BWFI2, Variant of BWFI1.

BWFI3, Variant of BWFI2.

BWFI4, Bowl with everted rim and concavo-convex profile and sharp carinated shoulder.

BWFI5, Variant of BWFI4.

BWFI6, Bowl with everted rim and slightly convex shoulder.

BWFI,(fig. 14: )

Fabric III in black-and-red ware is coarse in nature. The vessels are thick, sturdy and devoid of any painting. The vessels were meant for common use. The ware is mainly represented by bowls.

Descriptions: -

BWFI1, Bowl with collared rim and straight shoulder.
BIFIII2, Bowl with featureless rim and concavo-convex shoulder.

BIFIII3, Variant of BIFIII2.

BIFIII4, Variant of BIFII2.

BIFIII5, Variant of BIFIII2, with outside surface slightly brownish in colour due to firing.

BIFIII6, Bowl with featureless rim and with mild carination on the shoulder.

BIFIII7, Bowl with everted rim and sharply carinated shoulder.

BIFIII8, Convex sided bowl.

BIFIII9, Sherd of a bowl with carinated shoulder.

BW, Black ware, a variant of black-and red ware, (fig. )

Descriptions:

BW1, Convex sided bowl with featureless rim. Painted internally in light black.

BW2, Convexo-convex bowl with slightly everted rim.

Other antiquities found during the exploration at the site Amasari-no-Tekro at Zakada:

Besides the above ceramic assemblage, Amasari-no-Tekro at Zekada has also yielded terracotta cakes of various types. Needless to say that, this is one of the important features of the Harappan culture and are normally present at all the Harappan sites. During exploration, round, oval, triangular cakes and ovoid balls with finger marks have been discovered. We don not yet know for what purposes they were used.

Amasari-no-Tekro has also yielded parallel sided blades of
chert. These blades were produced by adopting the technique which is known as the crested-ridge technique. One beautiful specimen of core, on which crested guiding ridge technique was adopted, has been found during the exploration. This specimen indicates how the technique was adopted. This consisted of an elaborate preparation of core, steep horizontal flaking from two sides, alternately to produce a crested ridge, with a series of weak points to help the removal of a long pilot blade vertically. Thereafter, a long parallel sided blade could be removed from the core on a mass scale.

In addition to this Zekada has also yielded cores, fluted cores, blades, flakes and scrapers on flakes in chert, chalcedony, jasper and such other semi-precious material. Raw material required for manufacturing the appendage was obtained from the nearby area, where it is available in plenty. Of course, the nodules available were very small in size. This might be one of the reasons why we do not get bigger flakes at Zekada. Kutch Harappan sites also yield similar types of smaller sizes of blades. While the blades which we get at Mohenjodero, Harappa, Lothal and Kalibangan are bigger in size.

From Amasari-no-Tekro at Zekada cores and flakes have been obtained. Out of four cores that were collected, one belongs to the created ridge types and others are fluted small cores. Their details are as follows:

(1) A core with two crested ridges and three clear flutings. A part of the cortex is seen on the back side. The platform for punch-rest was prepared by taking a few flakes across
the stone. The material of the core is chalcedony.

(2) A small sub-conical fluted core of agate. Part of the cortex is left at the back. Its platform for punch-rest is prepared by taking few flakes across it. It is an over worked core.

(3) A small cylindrical core of agate. The flutings indicate that the inner material was not very good and hence it was rejected. Its punch-rest was made by taking a few flakes. Small flakes taken out from the side probably indicated the weakness of the material on that side.

(4) A short core of agate. flakes are removed from two sides of the core, but from one side of punch-rest only. Besides these, six asymmetrical small flakes of chert and jesper were collected.

Discussion:

It would be seen from the above cultural assemblage explored at the site Amasari-no-Tekro at Zekada, that we are dealing with one of the important sites found so far in North Gujarat. Needless to say that Amasari-no-Tekro is a Harappan site; which also was occupied by the late-Harappan and post-Harappan people. Almost all the Harappan pottery types, which normally a Harappan site yields (except the perforated ware) have been found from Amasari-no-Tekro. The site has also yielded some of the pottery types (the reserved slip ware and the black painted pinkish ware), which throw considerable light on the cultural contacts with the neighbouring regions and with the regions beyond the frontiers
of the country. Further, the discovery of the Harappan site on the other side of the desert of Kutch in the east, in the northern Gujarat area, throws light on the movement of the Harappans and their migration in the interior of Gujarat.

The pottery industry typologically belonging to the Harappan culture is generally made of superior clay which is well levigated, wheel turned, well fired, thick as well as thin in section, and sturdy. We get both the varieties, painted as well as unpainted. The shapes encountered are goblet, dish-on-stand, storage jar, basin, bowl, jar with bulbous body, and miniature jars etc.

The site has yielded typical Harappan black-on-red ware (fig. 51) represented by narrow necked jar painted with horizontal bands in black over the flame red background. The fabric and the paintings may be compared with similar type of pottery found from Lothal A, Surkotada IA, Mohenjodera, Harappa, Rojadi IA, Rangpur IIA, and from other mature Harappan sites in Gujarat, Punjab, U.P., and Rajasthan. Undoubtedly, it is a deluxe ware, which throws light on the artistic sense and the high taste of the people. Without doubt, the discovery of this ware at Amasari-no-Tekro pushes back the antiquity of the site to the mature Harappan culture.

Amasari-no-Tekro has also yielded a deep red slipped ware of waxy touch (fig. 51) (so named by Joshi, Surkotada IA) represented by convex sided bowls, small jars, miniature jars, dishes and narrow mouthed jars which could be compared with similar ware found in Surkotada IA, and Rangpur IIA. The discovery of this ware at Zekada, has taken the antiquity of the
site to the mature Harappan culture.

The thick sturdy dull red ware (fig. 51) discovered at Zekada, throws flood of light on the extension of the Harappan culture towards the south-east. The ware is represented by dish-on-stand, jar with flaring rim and basin. This pottery may be conveniently compared with similar type of pottery found from almost all Harappan sites in Gujarat, Saurashtra, Kutch, Rajasthan, Punjab and U.P.

The polychrome red ware (fig. 52) represented by sturdy jar, miniature jar, wide mouthed jar with paintings carried out in brown, black and white over the dull red surface is again an important ware, belonging to the mature Harappan culture. Occasionally, the vessels are treated with black, brown and white slip also. Pottery of similar drawings and paintings have been found from Surkotada IA and Rangpur IIB.

The black-on-dull red ware (fig. 52) represented by jar with bulbous body and narrow mouthed jar, painted in black and brown with horizontal bands, have much in common with the designs found on the Reserved slip ware. This pottery type may be equated with Surkotada IA, Lothal IA, and Rangpur IIA.

The weathered red slipped ware (fig. 52) discovered at Zekada is another very important pottery throwing light on the extension of the Harappan culture. This ware is represented by jars, bowls, and ring footed vases. This ware may be compared with the ware found at Lothal in A, at Surkotada in IA, a Rangpur in IIA, and at Kaliangan in IIA.
The coarse red ware (fig. 9, fabric I) represented by jars etc. have granulated texture. Vessels are not painted but are having applique and incised designs. These designs consist of parallel bands, Chavrons, criss-crossed, group of short strokes, and finger nail incisions and rope designs. The designs have much in common with the designs found on the coarse red ware found at Bajor,\textsuperscript{27} in Rajasthan in period II, Surkotada IC and Rangpur IIC.

The coarse red ware (fabric II, fig. 9) is another Harappan ware found at Zekada. The fabric of this ware is coarse in nature and is having granulated texture. The vessels are sturdy but the clay is not well levigated and in some cases mixture of sand could be seen. The ware is represented by storage jars, The pottery has been found from Surkotada in IB, and Rangpur IIB, Lothal and at number of sites in Gujarat, Kutch and Saurashtra.

The coarse sturdy red ware (fig. 9,\textsuperscript{22}) is another type of pottery which throws good deal of light on the Harappan culture. The pottery is represented by storage jars, dishes and bowls. The ware may be equated with the ware found in Lothal A, Surkotada IA, Rangpur IIA and other Harappan sites in Gujarat, Saurashtra, Kutch and Rajasthan.

The red ware (fig. 9,\textsuperscript{12}) treated commonly with ochre wash and also occasionally with red slip has also been found from Zekada. This ware is represented by dish-on-stand, storage jars, and convex sided bowls. This is a mature Harappan pottery and may be equated with the ware found in Surkotada IA.
The cream slipped ware (fig. 5.2) is another very important pottery type belonging to the mature Harappan culture found at Amasari-no-Tekro at Zekada. It is termed as cream slipped ware because of the cream colour of the surface and core of the vessels. The fabric is fine and it is thin in section. Vessels are painted in black with naturalistic and geometric designs, over the creamy surface which is sometimes pinkish in nature also. The ware is represented by bowl, convex-sided bowl, and miniature pot. This ware may be compared with similar ware found in period A at Lothal, Surkotada IA, and IB.

Painted cream slipped ware (fabric II, fig. 5.2) is another important pottery typologically belonging to the mature Harappan culture. It is painted in black with stylised flying birds over the creamy surface. The ware is having thin section which is grey in colour. During the exploration at the site only one example—a small sherd is found and hence the shapes could not be determined. This is again a deluxe ware of superior fabric and pushes back the antiquity of the site. The type is reported from Amri and some other sites in Baluchistan, sites from Kutch (Surkotada IA) and Lothal A. Does the presence of this pottery show contact with the neighbouring country?

Greenish buff ware (fig. 5.1) has also been found from Zekada. The ware is greenish buff in colour and is made of well levigated clay. Paintings consisting of horizontal bands with shades are carried out in brownish-black over greenish buff surface. The ware is represented by dish-on-stand. This is a variant of the cream slipped ware found at Zekada. The same
ware has also been found during the exploration at Kerasi in the Rapar taluka in Kutch and at Surkotada in IA, and IB, Lothal A, Rangpur IIa.

Another very important ware which has been found from Zekada is the black-on-chocolate ware (fig. 54). It depicts the finest fabric and is treated with chocolate slip and is having a thick buffish section. The ware is represented by convex sided bowl with featureless rim. Painting consists of thick horizontal band in black. Only one of this ware has been found during the field work. The ware is of finest quality and occurs at many Harappan sites, such as in Lothal A, Surkotada etc. The very presence of this ware pushes back the antiquity of the site to the Indus Valley period.

Another ware (fig. 54) is also named as chocolate ware as it is treated with thick chocolate slip. It is also made out of superior clay and is represented by jar, convex-sided bowl, vase with ring foot etc. This ware, typologically may be compared with similar type found from Lothal A, and other Harappan sites in Kutch, Saurashtra and Gujarat.

White ware (fig. — ) having fine fabric and pure white surface is another pottery which attracts our attention. This ware is sometimes painted in brown with thin horizontal band and is represented by probably storage jars. This is perhaps a new ware which we do not get anywhere else? Nature and fabric indicate that it is a Harappan ware.

The Bidrome ware (fig. 54) painted in dull chocolate and light brown and black over the pinkish creamy surface is
another important ware found at Zekada. The ware is sturdy and is made of fine clay. The ware is represented by goblet. The ware may be conveniently compared typologically with the wares encountered in Lothal A, and at Surkotada in IA.

Brown slipped ware (fig. 51) is also a mature Harappan pottery. It has a brown surface and is made of superior fabric. It is thin in section and well fired, and is represented by narrow necked miniature jar and other types of jars. This is certainly a deluxe ware and may be equated with the similar type found at Lothal in A.

The above are the wares typologically belonging to the mature Harappan culture. But the Harappans did not leave the site after their hey days were over, but continued to stay on at the site perhaps remembering their good old days. The decadence in culture could be seen reflected in pottery. Pottery industry typologically belonging to the late Harappan culture, has an inferior type of fabric although we do not find much change in shapes. Also, we do not find that good quality and variety in paintings which are now confined to only simple linear designs. It may be said that we find the general absence of sophistication on pottery. The fabric and the type may be compared with the vessels found in Lothal B, Rangpur IIB and C and Surkotada IB.

We find at the site, brownish ware (fig. 131), having medium fabric and represented by bowls, dishes etc. This ware may be compared with similar type found in Rangpur IIB, Lothal B and Surkotada IB.

Bichrome red ware (fig. 131) painted both internally and
externally and represented by bowls, is another late Harappan ware, found at Zekada. Again, the ware may be compared with the pottery having similar shapes found in Rangpur IIB, Lothal B and Surkotada IB and other sites in South Gujarat, Kutch and Saurashtra.

Painted red ware (fig. 2) made of well levigated clay and paintings carried out in black and brown over the light red surface and represented by jars, is another ware, typologically belonging to the late Harappan culture.

Red ware (fig. 3), the fabric of which is medium in nature and represented by convex sided miniature bowls and jars with flaring rim and painted in black with horizontal bands, is another late Harappan pottery found at Zekada.

Habitation continued at the site Amasari-no-Tekro at Zekada in the post-Harappan period. Like Rangpur III this shows the continuation of the occupation at the site. Post-Harappan culture at Zekada has been represented by the well known lustrous red ware, coarse red ware, the brownish ware and the prabhas ware.

It may be noted that lustrous red ware (fig. 4) has been collected in large number. In this ware we get both the painted and the plain varieties. As at Rangpur, the paintings are confined to the upper part of the pots. The designs consist of both linear, geometric and naturalistic. The ware is represented by bowls, jars, highnecked jara with paintings carried out in black over the lustrous red surface. Considering the shapes of the lustrous red ware, it seems that it was not the introduction of any new culture but the continuation of the earlier culture in a modified form and thus we find continuous habitation at the site.
right from the Harappan culture. Thereafter the site seems to have been abandoned as we do not find any evidences of the later culture.

During the exploration of the site at Zekada, Brownish Ware (fig. 1) has also been found. In this ware, mica was used in order to get silvery lustrous surface. In this type, vessels without lustre have also been found. The vessels are painted in deep black over the brownish surface. The ware is represented by bowls. Typologically this ware may belong to the post-Harappan culture.

Prabhas ware (fig. 1) encountered at Zekada is another important post-Harappan pottery. The ware has a good fabric and is painted externally on the rim with vertical lines and horizontal bands on pinkish orange slip. The ware is represented by its well known bowl.

Zekada has also yielded the well known black-and-red ware in three fabrics. Fabric I (fig. 1) of this ware is fine, well levigated and vessels give metallic ring. Vessels are also finely burnished and are painted in white or light black over the black surface. It may be noted that paintings are confined to the interior only. This fabric is represented by bowls with everted rim and carinated shoulder. While fabric II (fig. 1) is medium in nature. Exterior surface of the vessel is dull. Sometimes the vessels are painted in white and in light dark over a dark surface. It is also represented mainly by bowls.

While the fabric III (fig. 1) of this ware is coarse in nature and the vessels were meant for common use. The ware is
represented by bowls.

Black-and-red ware has also been found at Surkotada in period IC. Joshi has also divided this ware into two—the painted variety and the unpainted variety. The shapes in black-and-red ware encountered at Zekada are like the shapes found at Surkotada. It may be noted that like Lothal and Rangpur the paintings are confined to the interior only, and the ware is not decorated from outside. It could, therefore, be said that along with the lustrous red ware the influence of the black-and-red ware might have come to Zekada from Rangpur?

Reserved slip ware (fig. 52) found at Zekada pushes back the antiquity of the site. This ware has been found from the lower levels at Mohenjodero and in period IA at Surkotada and from the Sargonaid level at Brak, Ur, Kish and Jidie.

The discovery of the painted cream slipped ware at Zekada, is also significant from the viewpoint of the contact with neighbouring countries.

Amasari-no-Tekro at Zekada has also yielded important antiquities which throw good deal of light on the Harappan culture. These antiquities consist of the terracotta cakes, parallel sided blades and tools which we know as the microliths.

Terracotta cakes (fig. 151) are one of the important characteristics of the Harappan culture and are normally present at all the Harappan sites. During exploration round, oval, triangular cakes and ovoid balls with deep finger marks have been found. These terracotta cakes are well fired and are also present at all
the Harappan sites in Gujarat, Saurashtra, Kutch, Rajasthan, Punjab and U.P.

At Zekada, parallel sided blades on chert were produced by adopting the technique which is known as the 'crested guiding ridge technique'. The blades are smaller in nature and have much similarity with similar material found at Kutch Harappan sites.

Cores, fluted cores, blades, flakes and scrapers on flaked are also encountered at the Amasari-no-Tekro at Zekada. (fig. 31) During the exploration, it was also found out from where the raw material required was obtained. Raw material required was obtained from the nearby area, where it is available in plenty. Of course the nodules available are very small in size. This might be one of the reasons why we do not get large size blades at Zekada.

The above is the position at the Amasari-no-Tekro at Zekada. It is true that we have not excavated the site and we have depended on the typological studies only. In future, after carrying out excavations, the above typological comparative studies could be tested. Although, the site is not so vast as that of Surkotada, but the surface finds suggest that it is a miniature 'Surkotada'. Almost all the cultural assemblage that we get at Surkotada we get at Zekada. It is really surprising to note that no site in Kutch has yielded the post-Harappan lustrous red ware and the habitation at Surkotada comes to an end with the Harappans. How this has happened we do not know.
While Zekada, very significantly has preserved the evidences of the post-Harappan culture represented by the lustrous red ware and the prabhas ware.

The pottery characteristics suggest that the influences of the white painted black-and-red ware, might have come from Saurashtra side along with the lustrous red ware. Also, we cannot discard the possibility of its coming from the southeastern Rajasthan side. It is also possible that lustrous red ware which we get at Ahar might have reached there via Zekada? Zekada also seems to be the terminal of the prabhas ware.

It may, therefore, be seen that Amasari-no-Tekro at Zekada occupies very important position in the study of archaeological researches in the country. It is a site where we find the presence of the Harappan, the late Harappan and the post-Harappan cultures of Gujarat, coastal Saurashtra and Kutch. Zekada did receive the influences but did not keep confine to it, but passed them on to others. That is how lustrous red ware could reach to south-eastern Rajasthan.

Discovery of the Harappan culture at Zekada, has further strengthened the views of Joshi that, the Harappan culture entered Kutch and Saurashtra by a land route. As said elsewhere, that the Harappan culture could have reached Zekada from the Tharparkar area of lower Sind or via Kutch from Surkotada. In any case, it reached by the land route. The Harappan culture might have been extended in the interior of north-Gujarat. Further exploration in the untouched regions would
throw good deal of light on this problem.

Since there is good deal of conformity between the cultural assemblages encountered at Zekada and Surkotada, and since Surkotada has been dated by C14 from 2300 to 1752 B.C., the Harappan and the late-Harappan cultures could also be tentatively dated, if not to the same date, to little later from c. 2100 B.C. to 1500 B.C. While the post-Harappan culture encountered at Zekada, may tentatively be dated from c. 1500 B.C. to c. 1200 B.C.

Chalcolithic site at Bhoral:

Extremely shallow site has been found at Bhoral, a village in the Tharad taluka of the Banaskantha district. The site is situated very near to the village in the north-west. The cultural deposit at the site is not much.

During the exploration at the site ceramic industry which has been found is having matt surface and the paintings are carried out in black with horizontal uniform lines. The fabric of the pottery is medium in nature. Potsherds discovered at the site are too small and therefore, the shape could not be determined. Typologically, the ware seems to be late-Harappan another in date. Besides the above ware has also been collected during the field work at the site which typologically seems to be early historic in date.

The above is the picture drawn of the Chalcolithic—Protohistoric period in the district. The picture is extremely important and interesting. The evidences explored at the sites very surely suggest that the district came under the direct
influence of the great Harappan culture. It not only came under the influence but also preserved the culture in one way or the other for a period of about ten centuries. The district might have played its own role in spreading this culture further in the north Gujarat area. This could only be confirmed, if we find out some sites further into the interior, yielding the Harappan and the late-Harappan evidences.

**EARLY HISTORIC CULTURE**:

One of the objectives in undertaking the present field work in the Banaskantha district was to investigate into the nature of the early historic culture, as no adequate data was forthcoming for the period. As a result of this field work, four early historic sites—Benap (taluka Vav), Juna Deesa (taluka Deesa) and Bhalal and Tharad (taluka Tharad) were located.

Jagatpati Joshi, during his explorations in the Santalpur and the Radhanpur talukas of the district, located 12 sites yielding the ceramic industry (as per Joshi 'Veasi' ware), typologically belonging to the early historic period. Early historic sites discovered by Joshi are Bakutra I, Bakutra II, Borli-no-Ghod, Chandal-Ghod, Datrana, Manthar, Santalpur, Sidhada, Vallara, and Varahi are in the Santalpur taluka and Juna-Ghod and Kunesela in the Radhanpur taluka of the district. No information with regard to the early historic sites discovered in the above two talukas by Joshi, is forthcoming. No photographs or drawings are available. Joshi says, "Painted red ware obtained from these sites is akin to that obtained from
Characteristics of the Early Historic Culture in the Banaskantha district:

During the explorations, no antiquity except the pottery is found from all the above sites. The ceramic industry yielded by the sites consists of the pottery with black designs on a red slipped surface. The ware has a coarse fabric and is represented by small as well as big bulbous vessels. This ware seems to be a variant of the Vasai ware.

Another ware which typologically belongs to the early historic period is the black-on-red ware. This ware has much affinity with the pottery found at Vadnagar in North Gujarat. It has medium to coarse fabric and is represented by big bulbous vessels.

Benap: (fig. 11)

Benap, a small village in the Vav taluka and which is said according to legends an old busy port, is situated at a distance of 3 kms. to the east of Suigam, a bordering village in the Banaskantha district. Suigam can be approached by bus from Falanpur.

The present village Benap itself is situated on a very high mound, the northern part of which is exposed. The cultural deposit at the site might approximately be 10 mts.

The ceramic industry yielded by the site consists of the painted pottery with black designs on the red slipped surface. The ware has a coarse fabric and is represented by small as
Another site which has yielded early historic pottery is Juna Deesa, a considerably big town situated on the left bank of the river Banas, in the Deesa taluka of the Banas-kantha district. The town of Juna Deesa is situated at a distance of about 6 kms. to the south of Nava Deesa, and can be approached by bus from Nava Deesa, which is connected by bus as well as by train with Palanpur.

The town of Juna Deesa itself is situated on a mound which seems to be of considerable antiquity. The ancient habitation, situated on the river Banas, has yielded the ceramic industry, typologically belonging to the early historic period. Typologically, the pottery is similar to that found at Benap. (fig. 31)

Bhoral: (fig. 31)

The site discovered at Bhoral (taluka Tharad) besides yielding the evidences of the chalcolithic culture, has also yielded the evidences of the early historic culture. Early historic culture at Bhoral is represented by the painted pottery with black designs on the red slipped surface. Typologically the pottery is similar to that of found at Benap.

Tharad:

Another site which has yielded evidences of the early historic culture is Tharad, the headquarters of the Tharad taluka of the district.
The town of Tharad is situated on a high ancient mound, part of which is exposed on the western side, while rest of the portion is occupied by the present habitation.

The site has yielded plain red ware having slip which is appears to be important from the viewpoint of fabric and shape. (fig. 23 ). The pottery typologically might belongs to the early historic period.

Descriptions of the shapes of pottery: (fig. 31 )

(1) Bulbous pot with flaring rim, painted internally on the rim in black over the red surface, with vertical lines and horizontal bands. Coarse in fabric.

(2) Bulbous pot with flaring beaked rim. Painted on the rim, with thick as well as thin horizontal bands in black over the red slipped surface. Coarse in fabric.

(3), (4) & (5) Variants of (2)

(6) Fragment of the neck of a pot. Externally painted in black over the red with horizontal band. Internally also is painted in black over the red with horizontal and vertical lines.

(7) Bulbous pot with projected rim. Painted externally on the neck with horizontal bands in black over the red surface. Internally, the rim is smoky in colour. Coarse in fabric.

(8) A variant of (7)

(9) Base of a bowl in red ware.

(10) Sherd of a pot, painted in black with horizontal bands on the red surface.

(11) A variant of (10).

Discussion:

It is seen from the above that the cultural assemblage belonging to the early historic period consists only of pottery. Basically speaking two pottery types have been encountered from the sites. One of the pottery types consists of the ware with
black designs on the red slipped surface. It is having coarse fabric. The designs executed on the pottery consists of vertical lines and horizontal bands. Identical type of pottery (having the same designs and same fabric) has been found from Vasai, Lakhabawal II and Amra II in Saurashtra. This pottery has been identified as the 'Vasai Ware'. This Vasai Ware seems to be the variant of the Rangmahal ware of the early historic period.

Another pottery type which has been found is the black-on-red ware with medium to coarse fabric. This ware has much affinity with the pottery found at Vadnagar in North Gujarat from the levels yielding the early historic evidences.

From the above it could be seen that Banaskantha has yielded very important evidences throwing light on the early historic culture. On the bases of these evidences, we can link up the early historic sites found in the Banaskantha district, on one hand, with early historic sites in Saurashtra and on the other with Vadnagar (Vadnagar I) in North Gujarat.

**Mediaeval culture:**

Remarkable art pieces belonging to the mediaeval periods (mediaeval Period I and mediaeval period II) have been found during the series of explorations carried out in the district. In the late 80\(^{th}\) of the last century, the architectural antiquities belonging to the mediaeval period II were discovered and studied by scholars like Burgess and Cousens. Dhanki, Godani and the author also discovered mediaeval period II temples and ruins of temples hitherto unknown in the district.
Because of these efforts, a forceful mediaeval period personality of the district has emerged. As a matter of fact in the field of mediaeval art and architecture, the contribution of the Banaskantha district, needless to say, is outstanding, perhaps, in the country.

It may be mentioned that during the various exploratory tours, a good number of sites yielding the mediaeval period II ceramic industry have been discovered but the author did not locate sites yielding the ceramic industry belonging to the mediaeval period I. As has been seen in the chapter dealing with 'Explorations in the Banaskantha district' some of the mediaeval period II habitation sites had occupied considerably large area, while many of them had occupied areas smaller in nature. Indeed, the ceramic industry yielded by them, are more or less of the same types. As a matter of fact, the study of the ceramic industry belonging to the mediaeval period II indicates good deal of uniformity among the cultures of the different areas of the district. To a limited extent, quiet political conditions and advancement in communication system, might perhaps be responsible for the uniformity in cultures.

Besides the mediaeval period II sites discovered by the author, Jagatpati Joshi also explored the Radhanpur and Santalpur talukas of the district, and discovered twelve sites yielding the mediaeval period II antiquities. It may be noted that, some of the sites which Joshi claims to discover had already been visited by the author previously, during his various
exploratory tours in the Radhanpur and Santalpur talukas.

Study of the ceramic industry yielded by the mediaeval period II sites show that people, then mainly used the red ware, grey ware and the black ware, the fabrics of which were medium to coarse. The vessels were without any painting although sometimes we come across with applique and incised decorations on the vessels. We find total absence of the sophisticated wares. The 'Mediaeval painted ware' which we find at many sites in the phases belonging to the mediaeval period, such as in Vadnagar III, Nagara IV, Baroda V, is totally absent here.

The ceramic industry encountered from the mediaeval period II sites in the Banaskantha district is represented by small and big jars, pots (Ghada, Matalu, Handi); lids, bowls (Kodiyu), Kundu and Vadko), spouted vessels for the storage of Ghee, small pots (Kuladi). These shapes are also found at Nagara, Vadnagar and Baroda.

Besides the above ceramic industry, beautiful glazed ware, which we identify as Muslim glazed ware or the Mediaeval glazed ware, has also been found from the sites belonging to the mediaeval period II, such as Samarda, Juna Deesa, Amirgha. The presence of this ware indicates the influence of the Muslim culture in the district.

Mediaeval glazed ware found in the district shows white, blue or green glaze over the coarse red ware. The designs are executed in black, or brown colours and consist of horizontal and vertical lines, chequered designs, and wavy lines etc. The shapes encountered are mainly bowls with featureless rim,
and dishes. Mehta has studied the pottery very critically. He observes, "This is highly characteristic pottery with blue, green or white glaze over a red ware. It has been found in a number of excavations in India and outside the country. The general consensus of opinion about its date is that it is not found in the layers that could be ascribed to a period earlier than 10th century A.D.* In Gujarat this ware was obtained from the excavations at Baroda, Akota. At Adilabad it is found from the deposits ascribed to 13th-14th centuries A.D. It is also found from many other sites in India in the deposits of the Muslim period. Taking all these evidences into consideration, the deposits from which this ware was obtained, were ascribed to a period not earlier than the 16th or 15th century A.D." On the basis of this ware the sites yielding the glazed ware in the district could be co-related with Nagara IV, Baroda V and Adilabad and Akota.

Descriptions of the shapes in the Red Wares:  (Fig. 32)

(1) A storage jar with straight rim and bulbous body. Coarse in fabric.

(2) A wide mouthed pot with broad rim and a ridge near the shoulder. Coarse in fabric.


(9) A bowl with collered rim and bulging near the neck. Coarse in fabric.
(12) A small bowl with disc base, sloping sides and broad rim with grooves outside. Coarse in fabric.
(13) A fragment of a pot with applique rope design near the rim. Coarse in fabric.

Grey Wares — (Figs. 3:1, 3:2)
(1) A neck of a wide mouthed pot with beaked rim and grooves near the neck.
(2) A neck of a bulbous pot with out-turned rim.
(3) A Handi with sharp carination on the middle of the belly and round base.
(4) A wide mouthed pot with flat excurved rim, with two grooves on exterior.
(5) A bowl with incurved broad rim.
(6) A fragment of a storage jar with beaked rim.
(7) A fragment of a wide mouthed pot with broad out-turned rim.
(8) A fragment of a pot with beaked rim. Deep triangular designs are incised on the exterior of the rim.
(9) A fragment of a wide mouthed pot (probably Handi) with slightly out-turned rim.
(10) A wide mouthed pot with short neck and slightly out-turned rim.

(11) A fragment of a small pot with beaked rim.

(12) A fragment of a pot with flaring rim.

(13) A fragment of a pot with sharply out-turned rim. Ridge is found near the neck.

(14) A fragment of a pot with beaked rim. Groove is found on the rim.

(15) A fragment of Handi with flaring rim.

(16) A fragment of probably handi with out-turned rim.

(17) A pot with lip for storing ghee.

(18) A narrow mouthed miniature pot (Ghada-type) with high neck and bulbous body.

Medieval Glazed Ware: (fig. 6:1)

(1) A fragment of a dish with brown horizontal bands drawn on a glazed white background. A thick band in pale green is also drawn in between the two brown bands.

(2) A fragment of a dish with chequered designs drawn in brown over a glazed white background. On border, a band in pale green is drawn.

(3) A bowl with featureless rim. Stylized designs are drawn in brown over greenish brownish surface. Also round lines in brown over pale green background are also seen.

(4) Sherd of a glazed ware, painted in brown over the pale white background with round lines and serpentine designs.

(5) Sherd of a glazed ware, painted in black over the white surface with square designs and vertical and horizontal lines.
(6) Round base of a glazed ware.

(7) Sherd of a glazed ware. Painted in brown over the white background with horizontal lines.

(8) Sherd of a glazed ware, painted in brown over the white background, with horizontal line.

(9) Sherd of a glazed ware, painted in brown over the white surface with chain designs.