PART III

CHAPTER I

THE MEDIEVAL TEMPLE

The period generally called the medieval in India extends from the ninth to the fourteenth century, following the decline of the Gupta dynasty, and the dismemberment of Harsa's empire in the seventh century. It ends with the Muslim conquests.¹

During this time the country was divided into a number of kingdoms, each trying to outdo the others in the display of its luxury, the splendour of its buildings and the renown of its scholars. The most outstanding legacy of the greatness of this age are the temples many of which are still in tact. Among the multitude of Gods and fantastic beings which crowd their walls are found some of the masterpieces in the Indian sculpture.²

The temple building and worshipping divinity in the form of an image is a later development (i.e. later than the vedic times) of the religious instinct of the Indians, who seem to have substituted temple building for the sacrificial rites of their forefathers.

¹ - "Hindu Medieval Sculpture" Preface by Siva Sarana. p. 1
² - "Hindu Medieval Sculpture" Preface by Siva Sarana. p. 1

* - Image worship and temple building became a part of the Hindu religion at a later stage when the fusion between the indigenous prevedic culture and vedic culture had taken place.
"Let him who wishes to enter the worlds which are reached by sacrificial offerings and the performance of religious obligations, (Istapūrta), build a temple to the gods, by doing which he attains both the results of sacrifice and the performance of religious obligations. (By S.L.V.2)¹

The Hindu temple is built with the fervour of devotion (Bhakti) as a work of offering and pious liberality in order to secure for the builder, a place in heaven which means a high level of inward realization and to increase the religious merit of his near relatives.

If we examine the history of the building or repairs of any of the existing temples we shall find sufficient evidence proving this fact that the donors who spent their money either for building a new temple, or for making additions to an existing temple or for repairing an old delapidated temple, were all actuated by a single motive. That motive was to earn spiritual benefit either for themselves or for their near relatives.

"The Yajamāna, the Sacrificer, is the donor of the temple; his sacramental person transformed by his sacrificial and other offerings is transferred to heaven."² Thus temple building or repairing or adding some portions or parts to the existing building of a temple becomes a religious duty of the rich, and

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¹ - "The Hindu Temple" by St. Kramrish. p.139.
² - Ibid. p.139.
an ambition of those who could afford it. Those who could not build a temple satisfied themselves by repairing the existing ones, or by adding a Mandapa or a few pillars to the existing shrines.

Some of the many words used as synonyms of the temple used in literature and the Purāṇas are Prāśāda, Devagṛham, Devāyatanam, Devalaya, Devakulam, Mandiram, Bhavanam, Sthānam, Vesman, etc. These words contain roughly the same connotation, "A seat and house of God is the temple by most of its names".¹ Thus "the temple is the personal dwelling place of the god, who lives there in human fashion in a statue or a symbol. The priest's function is to provide for the god's daily life; to wake Him with music, bathe Him, make Him offerings for His meals, and pleasure Him in all sorts of ways, mainly by reciting litanies, hymns and psalms. The priest also is an indispensable intermediary between the God and His worshipper, the sacred and the profane. The worshipper brings his homage and offerings and the priest renders them acceptable to the God, and in the last resort accepts them himself."²

It is God's personal dwelling place and the God stays there in the fashion of a mortal being. As such in its simplest form, it is a simple cell usually square in shape with one entrance. This innermost sanctuary of a temple is

¹ - "Hindu Temple" by St. Kramrish. p.138.
² - Preface to "Indian Temples" by Sylvain Levi. p.vii.
called the Garbhagrha and is the holy of the holies, and the most essential part of the temples. It consists of thick walls and roof forming a dark cubical chamber entered through a door with a more or less elaborate frame. The inner walls are plain and undecorated. The door is the only source of light and ventilation.

The Garbhagrha is placed on a raised plinth or terrace which is called the Pitha. It is composed of a series of horizontal mouldings, and string courses of varying projections and heights. Besides the geometrical and floral designs, friezes of Asvathara, Gajathara, Kārtimukha, and Narathara are found. Figs. 35 and 36 show the Narathara and the Gajathara of the Sun temple at Modherā. The Narathara of the Śiva temple at Kuṭbhāriā though small, shows many figs. engaged in a variety of worldly activities. The frieze of Kārtimukha is also called Garāspatti and that of Narathara is called the Rājasenā. Fig. 36 shows the pitha of the Ajitanātha temple with a frieze of Garāspatti.

Often this substructure is wider in surface area than the floor of the Garbhagrha so that it accommodates a Pradakṣiṇamārga, a path of circumambulation around the Garbhagrha. Thus the wall rising on the outer edges of the extended Pitha encloses within it a Pradakṣiṇamārga formed between the walls of the cell and the outer wall. An example of such a Pradakṣiṇamārga can be seen at Modhera or Tārānā. Fig. 31 shows an image of the sun in the Pradakṣiṇamārga at Modhera.
The walls proper, beginning with the end of the Pītha and ending with either the cornice or Chaju or beginning of the Sikhara, of the medieval temple from outside are called the Mahādvāra. The Mahādvāra is supported on the basement or Pītha, and is richly decorated. Figures 4 to 14 show parts of the Mahādvāra of the Sun temple at Modherā while figs. 99 to 101 show parts of the Mahādvāra at Tārāṅgā. This position of the vertical wall of the temple is reserved entirely for the sculptures and has all the attributes of a wide frieze. This portion is covered with bas relief images of deities and saints in niches and on face of the wall. This belt is carried right round the building. The Ajitanāṭha temple and the temples at Kumābhāri are good examples of an elaborate mahādvāra.

The multitude of divine figures stationed on the outer wall may be Gods, Nāgas, Sārdulas, Apsaras, Sursundarīs, Mithunas, or certain specific images of lesser Gods. Each such type of surrounding divinities is repeated in many varieties of posture and movement on the walls of the temple. Repetition and symmetrical response are the rule in the horizontal and also in the vertical, so that the mind of the devotee becomes moved afresh by the beauties of the divine and its graces at each angle, assured of its boons and of fearlessness... The Mudrās-Varada, Abhaya—convey the two latter meanings and are the indispensable gestures of the divine image.”
Though the Garbhagrha, with the Pitha, Manḍovara, and the Pradaksināmārga be considered a fit abode for the divinity, "the temple with its high super-structure is the ultimate and generally accepted form. Sikharā of which the meaning is a "Mountain Peak" designates particularly the structure of the N. Indian Prāśāda."¹ The term has been established in the texts of architecture and refers to the super-structure of the Garbhagrha of the temples under review. It is the most conspicuous and the most indispensable part of the exterior part of the Prāśāda. The towering superstructure, the Sikharā, begins its vertical ascent from the cornice or Chaju of the Garbhagrha and rises in stepped slanting curves up to the uppermost part of the Sikharā. This ascent is decorated with various devices and mouldings but in the main they harmonise with the mouldings of the base and the Manḍovara, so as to form one single - unbroken architectural form from the base up to the top of the Vimāna.

It is, however, in the treatment of the Sikharā, which surmounts the shrine that these western temples are the most distinctive, as this spire is no longer one simple member, but a group of members, being surmounted by a system of turrets, or these features being symmetrically arranged, each a replica in miniature of the large central structure and each in such high relief as to be semidetached or almost in the

round. The Sikhara of the Ajitanātha temple (Fig. 97) is the best example among the monuments under review.

At the end of the slanting walls of the Sikhara is the Āmalaka, the last stone member forming the end of the Sikhara walls. It is also called Āmalasīlā or Āmalsarī. It is a flat fluted millshaped member usually at the summit of an Indo-Aryan type of Sikhara or spire. Above this and no longer a part of it is the finial called Stūpikā which is proportionately related to the body. So as to form one whole tower.

The Garbhagrha is the cavern residence, of the divine in the mountain in the form of the Sikhara. But besides the Vimāna proper, Mandapas-pillared halls are found in front of the Garbhagrha. Such a hall is actually a pavilion for the assembly of those paying their devotion to the divine symbol of Garbhagrha. In its simplest form, a shrine may have one such pillared hall in front of the Garbhagrha either as a joint structure or separate from it. When joined to the cell it formed an intermediate chamber or vestibule called the Antarāla or Ante-chamber which when big enough and pillared is described as the Gudhamandapa. These halls are variously decorated both inside and outside. The form of the interior decoration consists of sculptured pillars, capitals and Kuṃbhis,

1 - "Indian Architecture" (Buddhist and Hindu) By Percy Brown p. 140

Toranas, and images of Vidyādharas etc., images of Yaksas and Kinnaras and Vidyādharas in niches. The different forms of decoration and the general design of temples is independent of the cult to which the shrine is dedicated. The master builder that is the Sthapati and the Salāta were just artisans and not 'artist priests'. "The building of temple in India was not done by priests trained in the art but entirely by the hand of lay artisans, professional masons by heredity known as Silvāta or Salāta."¹ They represented, if anything, accumulated experience and developed traditions of temple building in this part of India.

Some of the texts of 'Silpa Sāstra' give detailed instructions regarding the decoration of temples. There is an attempt to include all the Lokapraṇavr̥tti in the temple decoration. The chief Sthapati had injunction of the Sāstra to show the four Purusārthas and also to represent the different Rāsas. Dr. R. Shama Sāstry in his paper, "Significance of temple architecture" says that in the sculptures of some of the temples we see a systematic delineation of all the four fold human pursuits. The temple car is divided into four parts. The lowest section shows the temple car being borne by the thousands hoods of Sesānāga showing the Dharmapurusārtha; above this we find scenes of marriage, sports, fights -

¹ - "Indian Architecture" (Buddhist and Hindu Periods) by Percy Brown.
representing the Arthapurusatha. In the third section there
are amorous couples, dancers, musicians and persons engaged
in similar activity representing the Kāmapurusārtha; the
highest section has images of the Rais, Siddhas and the Yogis
representing the Moksapurusārtha.

On the outside, the area of the walls repeats the archi-
tectural motives and moulding of the base and the walls of the
Garbhagṛha. Sometimes, there are only low walls about half the
size of the pillars surmounted by the seat with a back slanting
outside called the Kaksāsana. Dwarf pillars rise above the -
Kaksāsana and support the ceiling. Fig. 7 and 12 and 13 show
the Kaksāsana and dwarf pillars at Modherā.

The Mandapa is known by several names, such as Sabhā-
mandapa, Raṅgamandapa, Nrtyamandapa etc., but throughout the
meaning remains that it is an assembly hall where devotees
might gather for any activity connected with the propitiation
of the god either everyday or on special festival days. The
names suggest that music, dance, drama formed a regular part
of the temple service. "The calendar then is full of festi-
vals which are the occasions for fairs and pilgrimages. Man's
innate love for travel is all time causing pious tourists to
set out on Indian roads more attracted than intimidated by -
great distances."2

1 - Proceedings of the transactions of the Seventh Oriental
Conference (1933) p.781-2.

2 - Preface to "Indian Temple" by Sylvain Levi. p.vii.
Thus, the Sabhāmandapa was actually a meeting place of people from different places representing different tastes and different cultures. Mostly the assembly hall was a joint-structure with the main temple but sometimes as in the Sun temple at Modhera the Sabhāmandapa was a separate structure.

The medieval temple was not simply an orthodox religious place as we find it today. It was probably the only centre of the cultural activity of the community. In those quiet days, unaffected by the mad rush of our own times, the temple was the central place of recreation. Of course the deity sat solemnly in the Garbhagrha, but under the pretext of propitiating the enshrined god, the dancers and musicians entertained the group of devotees. The temple was the community theatre where dramas and Bhavai (folk dramas) were performed; it was a place of fairs, of celebration of national and religious events; it was a place where the newlyweds went for asking the divine blessing; it was also, perhaps, the rendezvous of the young lovers. Assemblies for discussions were also held there. Thus it would not be out of place to consider the medieval temple as a cultural centre of the community. It is quite natural that whatever was best in the life of the people might find representation there either in the form of plastic arts on the walls, pillars and ceilings or in the form of religious practices attached to the temple. And the Sabhāmandapa was the focus of all this activity.
The Sabhāmandapa is usually covered with a roof formed by a dome or a Sikhara smaller in size than the main Sikhara. The Sabhāmandapa was entered from one or more sides and in many cases porches were formed, as at Tāraṅgā, by extension of the ground floor covered by a canopy or roof supported by pillars. (Fig. 97)

Thus a fully developed medieval temple in its ground plan consisted of a Garbha-griha with or without a Pradaksinā-marga, a Gudhamandapa, a Sabhāmandapa, and porches on front or on the sides of the Mandapa. In its vertical plan, it consisted of the Pītha, and Mandovara, with separate Sikharas of Gārbhagrha and the halls. Fig. 98-97 shows the high spire of Garbhagrha and low dome of Sabhāmandapa.

Sometimes, the whole of this temple was placed in an enclosed compound formed by a wall or open verandahs going all round the shrines. In some of the Jain temples, small shrines of Tīrthaṅkaras are found around the main temple. Fig. 96 shows the Bhamati of the Jain temple at Delvāda. But this is not a common characteristic of the medieval temple; either its presence or its absence cannot be considered as indicative of the probable cult of the enshrined image. For example the Vimala vasāhi and the Luṇavasāhi have such a Jagati or Bhamati round the main shrine; and there are images of Tīrthaṅkaras in the small cells in this Bhamati. But the temple of Ajita-nātha at Tāraṅgā stands all above in the centre of a big square yard without any Jagati around the main shrine.
for smaller cells and images. The Śiva temple of Acañesvara is enclosed in a compound with a verandah on all sides.

The ground plans of the two famous temples - Vimala Vasahi and the Lūna Vasahi - are more elaborate. The Vimala Vasahi has a garbhagrha, a gūḍhamandapa, a nava-cokī, a raṅgamandapa, a mukhamandapa, a hastisāla and a bhamati. The Lūna Vasahi has all these except the Mukhamandapa and a cha cokī instead of nava cokī. (See plans opposite page 24 of Foreward. "Holy Ābu" by Muni Śrī Jayantvijayaji.)

The temples themselves as they stand to-day are centres of religious activity only but this was not the case during the middle age. Of course the propitiation of the enshrined deity was of the main importance yet, there were other motives with which the visitors thronged the mandapas of a medieval temple. For example:

Śraddhāḥ punyavidhītsaya ěṣu rūgārāhīrecchhaya
daksah śilpaśādṛksaya kuvapusah saubhāgyasaya
Kṣīnārthā dhanakāmyaya rasajusah saṅgītakasraddhaya
Bhrtyaḥ prabhāvalipsayaṃ tamabhīto yatrasate saṁtattam. 1

Translation:- Here is the Kumāravihāra temple where people continuously assemble; the devoted for the desire of religious merit, those suffering from serious ailments for being cured from the disease, the experts (in arts) for seeing the fine

1 - "Śrī Kumāravihāra Sataka" by Rāmcandra V.71.
arts of architecture and sculpture, the ugly ones for beauty, those who have lost their money for getting wealth, those fond of Rāgas for the sake of Saṅgītaka (i.e. public entertainment consisting of songs attended with music and dancing) and the servants in the hope of promotion.

Similarly in the next verse we get a reference to the other activities connected with a temple.

Translation:— Here is the Kumārvihāra temple wherein the image of the God is made of gold, the pillars are made of white marble, the Statuette has free (caṅcala) bangles, the theatre is the acme of things worth seeing, here is the assembly hall. Moreover, having fashioned this picture gallery, as if of a king, the sight of which is a wonder among the three worlds, the chief architect seems to have rested finally.

These contemporary references to the temple and temple practice help us to understand the importance which the temple enjoyed in cultural life of the people during the medieval age.

1 - "Śrī Kumārvihāra Sataka" by Raśacandra. V.72.
CHAPTER II

ARCHITECTURE.

Right from the time of Mularaja, the founder of the Solanki dynasty, who started building the great temple of Siva at Siddhapur known as the Rudramahālaya, down to the great king Kumārapāla who built several Śiva and Jain temples in Gujarāt and Saurāstra we have a tradition as also the actual remains which testify to the great building activity in these centuries patronised by the Royal Princes as well as merchants and the Saṅghas.

But all authors who treat of Indian Architecture notice, and are embarrassed by the fact, that each style when it first comes to our knowledge is full grown and complete. The earliest specimens betray no signs of tentative efforts, and in no case it is possible to trace the progressive evolution of a given style from rude beginning. The extensive destruction of ancient monuments, especially those built of brick, no doubt supplies a partial explanation. The more fundamental explanation is to be found in the assumption that all Indian styles are derived from prototypes constructed in timber-wood and other perishable materials.¹

The earliest temple in the area under review is the temple

¹ - "Fine Art in India and Ceylon" by Vincent Smith. p.113.
of Ṭdināṭha at Delvāda built by Vimalaśā. The Sun temple at Modherā and the temple of Nemināṭha at Kuṭbharia belong to the same time and hence they also should be considered as specimens of the early style. Yet none of these temples show any signs of being immature. They all represent a tradition which, when we find it expressed in the specimens before us, is fully grown.

Usually the Śikhara or the spire is the chief indication of the style. But the temples do not show any identity in the shape of the Śikharas. It has been previously observed that the most important group of temples is at Delvāda. But as the visitor approaches this city of temples, Delvāda, he would be grossly disappointed as he views the masterpieces of the Solanki art from a distance. Probably, he is an art student and acquainted with art criticism and the literature of the middle ages and expects to find a group of high spires rising in the sky as if to obstruct the very path of the sun. The spires here are not very high or in the usual style of the western architecture. They are small, short and not much decorated.

There is a tradition about the origin of the Arbuda Mountain, which tells us that this mountain is placed on the back of a Nāga named Arbuda who periodically changes his sides during slumber. This causes earthquakes. The earthquake is a fact but the explanation belongs to mythology.¹ But the

¹ - "Acalagadha" by Śrī Jayantavijayaji. p.9.
fact remains that the builders at Deivaḍā did certainly know that a high spire would be a risky erection in a place disturbed by occasional earthquakes. Here then is an instance where the architectural style is modified due to consideration of local factors.

The sikharas and domes at Modherā have fallen down. Nothing remains, neither Śikhara of the cell nor the dome of the sabhā-māndapā nor of the Gūḍhā-māndapā. (Figs.16 and 17) Scholars and experts of architectural styles have given their expert opinion that, when whole this temple must have had a high spire. But we shall not rely merely on opinions. The ruins at Modherā afford sufficient evidence regarding the shape of the spires of these temples. In the kunda in front of the temple there are several small shrines for different deities. These shrines are identical and repeat the same shape as is associated with the accepted idea of the temples on this side during the Solanki period. See figs.41 and 42.

Considering the sikharas alone, we might sum up that this style is characterised by the bulging steeple with curvilinear vertical ribs, placed on the sanctuary and frequently reproduced on the other parts of the building. Miniature repetitions of the form are often used with good effect as decorations of the steeples themselves.¹

¹ - "Fine Art in India and Ceylon" by Vincent Smith p.114.
At four corners of the Sūrya Kunda there are four smaller shrines than the main temple but fairly bigger than the other many shrines in the kunda. e.g. Fig. 41. These shrines have a spire of brick-work and though contemporary with the main temple they represent a stage of development between the wooden thatched temple and the all-stone temple. These temples represent in essence a stage prior to the highly ornate and decorative temple standing just near it. The smaller shrines also are miniature temples of the style current in Gujarat and their spires are smaller because the shrines are on a small scale, the proportion remaining the same.

The ruins and the fragments of the carved stones of the now dispoiled Sahasralinga lake at Pātan tell the same story. The carving, the size, the shape etc. go to prove that the temples on the bank of the Royal lake were not different from the temples on the bank of the Sūrya Kunda.

The spire of the temple at Tarāṅga has escaped the ravages both of time and of the iconoclastic zeal of the Muslim invaders, and the result is that in the Ajitanātha temple we have the most perfect specimen of the temple art which reached its zenith in the reign of Kumārapāla. Fig. 97. There are similar sikharas at Kuumbhārī both of the Jain temples and of the Siva temple.

We may also note the evidence of the sculptures inside the temples as to what was the idea of the sculptor regarding the essential shape of a temple of this period. There is plenty of
material to assist us here. It appears that the motif of the spire of a temple was often used as a decoration. In cell No. 19 of Luna Vasahi at Delvada there is a panel representation of the story of Asvāvabodha which shows a spire, representing in essence the sculptor’s idea of a temple. (Plate 46. "Holy Abu" by Muni Śrī Jayantvijayaji)

Another characteristic of the architectural style current during the period of these monuments is the ornate pillared halls. Figs. 57 and 58 give an idea of the pillared halls at Delvada. A beautiful variation of the Āryavarta or the Indo-Āryan style found in Rajputana and Gujarat is characterized by a free use of columns, carved with all the imaginable richness, strut brackets and exquisite marble ceilings with cusped pendants. Figs. 18 to 30 show the richness of carving on the pillars at Modhera. Similarly Figs. 60 to 65 show the richness of carving on the pillars at Delvada. Figs. 77 to 86 are examples of exquisite marble ceilings. By an unfortunate error Fergusson described this Western or Gujarati style as the "Jain style". In reality it has no concern with any special kind of religion, and is Jain merely because Jains were the biggest patrons.¹

Two temples at Mount Ābu — the one of Vimalasā and the other of Tajapāla — are famous as unsurpassed models in this

¹ — "Fine Art in India and Ceylon" by Vincent Smith. p.116.
wonderful style. The richness of ornamentation on the pillars of the temples at Kuṭbhāri also has been noted. The pillared halls of the gūdhamandapa and the sabbāmandapa of the Sun temple at Modhēra also belong to this style and are richly decorated with sculptures.

The temple of Ajitanātha is different in this respect. The ornamental decoration on the pillars is described previously and is very limited. The pillars impress us by their mass rather than by their carving. The ceiling also is a simple dome. The massive pillars on the porches can be seen in Fig.98.

Still however, when all the available facts are taken into consideration it remains almost settled that in Gujarat a particularly ornate and florid school of architecture sprang up under the patronage of the Solanki kings. A characteristic example of this style is the temple of Sun at Modhēra, but the medieval Hindu architecture finds its highest expression in the Jain temples that crown the summits of mount Ābu.

Apart from the temples themselves, there is one very interesting sculpture in the ceiling of the 9th cell of Lūnā Vasahī. (Plate 39 "Holy Ābu" by Muni Śrī Jayantvijayaji) The sculptor has represented the city of Dvārakā and his idea of the City is represented by several high spires rising into

1 - "Fine Art in India and Ceylon" by Vincent Smith. p.116.
2 - "India" by H.G.Rawlison. p.216.
the sky. There are four such spires similar to one another and are sculptured in the style current in Gujarat during the Solanki period. This small corner of the ceiling almost helps us to understand what Pāñan must have been during its golden days, and we can easily imagine the sky-line crowded by spires and flag-staffs of the many temples. This panel helps us to understand the sculptor's idea of an important city.

An open big porch in front of the Raṅgamandapa and attached to it shows in the ceiling, an elaborate representation in relief of the fight between Bharata and Bāhubalī, the two sons of Rasbhanātha, the first Tīrthaṅkara.¹ In this sculpture there is an attempt to represent the two cities of Ayodhyā and Taksasila. The two cities are separated by a creeper which symbolically represents the landscape. Fig.45-A shows the two cities by symbolically depicting one building for each city. Unlike the panel described above i.e. panel showing Dvārakā this representation gives us some idea of the buildings of the city — buildings which were meant for residential purposes. From this sculpture of the battle between Bharata and Bāhubalī we get some idea of the buildings, their shapes, their storeys and their terraces. The buildings represented here seem to have five floors and the pillars seem to be very important in the construction. The representation is symbolic and should be judged with caution; still however, it is clear from this relief that multi-storeyed buildings must have been common in the cities. The sculptures here show five floors and each

¹ — "Holy Ābu" by Muni Śrī Jayantavijayaji p.56.
succeeding floor from the ground floor is smaller in surface area. Their construction is mainly dependant on the strong pillars supporting the ceilings or canopies. This sculpture further gives evidence of flat roofs and of terraces. The artist has taken pains to depict the pillars and the capitals in an ornate style.

In Dr. Pandyā's Abhyāsagrha at Pāñan, there is a big marble base capital with an inscription on it. From the inscription we learn that this carved marble piece must have belonged to the residential palace of the Minister Soma of Siddharāja. Moreover, in the temple of Kālakā Matā, at Pāñan there are two pillars which appear to have belonged the residence of the family of Vastupāla and his ancestors. Both these pillars bear inscriptions of V.S.1284 and the script is similar to the one on the base capital referred above.

Further evidence regarding secular architectural construction is found in the ceiling on the left of the Raṅgamandapa of Līna Vasahī which represents the story of the birth of Lord Kṛṣṇa. Mother Devakī is represented here in a jail surrounded by three walls having twelve gates (Plate 37 "Holy Ābu" by Muni Śrī Jayantvijayaji) which help us to have some idea of the gates in those days. Similarly, sculpture of a gateway is also found in the ceiling in front cell No.11 in Līna Vasahī depicting the life story of Lord Neminātha. The gateway here is similar to the twelve gateways depicted in the sculpture described above. Fig.51. In the ceiling of Līna Vasahī on the right hand side
there is a representation of the palace of Vasudeva, his horse-stable, hastisāla etc. This palace is multi-storeyed but has a difference in the structure of the roofs. Fig. 50. Here the roofs are square pyramidal formed by tiers of diminishing dimensions placed one above the other. This form of roof structure is also found.canopying the dome of the mandapas in front of the main spire. The gateway, here, is not much different from the gateway previously described.

In the ceiling in front of cell No. 14 in Lūna Vasahī, there is an unidentified relief sculpture. This plaque includes two more representations of palaces of kings. The first is in the first line from bottom of the panel and shows the side view. It has three floors, some part of the palace is walled while the front portion appears to be a pillared hall with a flat ceiling, half walls with slanting seats and dwarf pillars. Another structure in the third line is different in appearance and probably represents the front view of the building. It is built on a high plinth, which appears to be made up of tiers. Possibly these are the flights of steps going round the whole of the frontage of the building. It has also three floors; the ground floor is the biggest and the third is less than the half of the ground plan. Pillars support the floors; on the top there is a pyramidal roof. Fig. 53.

The palace of Rājimati has a terrace and probably the bride is watching the procession from the terrace. Fig. 51. This sculpture shows the life of Neminātha.
Hastisālā and asvasālā appear to be a regular part of the palace establishment of the kings. The inference is not based purely on the presence of hastisālās in the temples. But in the reliefs in the ceilings we have several representations of the same. For example, in Lūnavasahī in the ceiling depicting the life of Neminātha (Fig.51,52) we see a hastisālā as well as an asvasālā near the palace of Rājimati.

The most interesting single sculpture for the study of the architecture etc. of a king's palace is in Lūna Vasahī which shows a king sitting under a Chatra (Fig.50), on a Siśhāśana, and attended by guards and warders. Besides stables of horses and elephants, the king's palace etc. are also carved.¹ (Fig.50) This panel shows the palace of king Vāsudeva. The stepped pyramidal roofs of the two storeyed building, (to the left of the gateway) with a figure looking out of the window in each storey and an open pavilion on the ground floor; one separate roof of the pavilion and one of the second storey of the building may be noted. To the right of the building is a gate consisting of two massive towers (āṭṭālaka) and capped by barrel vaulted roofs. Two garlands decorate the gateway. One wing of the gateway is pushed open.²

¹ - "Holy Ābu" by Muni Śrī Jayantvijayají. p.120.
² - Ibid. p.120. Foot-note 1.
In all religious places great importance is given to water reservoirs. Water forms such an essential part of the religious and economic life of the Indian people that tanks, conduits, sluices and wells are common in all parts, but none of these have been more artistically treated than in Gujarat. Even such utilitarian objects as water gates of the reservoirs become in the hands of these craftsmen pleasing works of art, as shown by one of the sluices of the Khān Sarovara tank at Pāṭan, with its elegant Vase-and-foliage pillars of the eleventh century.

It was, however, in a special type of public well that developed in western India that the Salīṭa or stone-mason expressed himself most favourably, for some of these Wāvs have a marked architectural character. It consists of a cylindrical draw-well, one side of which is open down to the water-level as it is approached by flights of steps descending an inclined passage... Such structural arrangements provided an excellent opportunity for ornamental treatment. A few instances of the Wāvs of the Hindu period survive, which show that this system of well-construction matured at a comparatively early date, that of the Rāṇī Wāv at Pāṭan, built about 1050 A.D., being the largest and the most sumptuous of its kind.¹

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¹ "Indian Architecture" by Percy Brown. p.146.
If Rāni Wāv is the largest and the most sumptuous step-well of the period, perhaps the Sūrya Kunda at Modherā is the most elaborate & highly perfected type of water reservoir. (Fig. 41). It also helps us to imagine what the Sahasralinga lake would have looked like. The structure of the Kunda and the now excavated ruins of the Sahasralinga lake give us fair testimony to conclude that the descriptions of the great lake are not merely the result of a highly poetic imagination but are based on local observation of a fact of life.
CHAPTER - III

SCULPTURE

A conspicuous feature of these temples of the middle ages is their decorative sculpture. The temples are veritable treasure houses of different types of sculptures. The decoration is both outside as well as inside the temples. These temples under review, though they belong to different centuries belong to the same age. The most important feature, of course, is the sculptures of gods and goddesses. But the artist has employed his skill in depicting other subjects as well, though they serve only as auxiliaries to the religious themes. For convenience of study, we shall consider the sculptures of these temples under the following five categories:-

(i) Natural scenery
(ii) Floral and geometrical designs
(iii) Animals and birds
(iv) Human figures
(v) Portrait sculptures

Natural scenery: It must be admitted at the outset that the sculptors of these temples have paid comparatively less attention to the depiction of the natural scenery. The depiction of natural scenes cannot find as much scope in the art of sculpture as it would find in painting. There are no scenes of forests, hills, valleys, rivers etc. and wherever they are to be depicted, they are only symbolically suggested by a tree or a fish or a few lines suggesting water. Natural scenery is
suggestively depicted in connection with some of the representations of scenes from the life of deities. Sometimes there are representations of mythological stories also. For example both at Delvāda and at Kuṃbhāriā, there are sculptures depicting the legend of Samadī Vihārā. (Plate No.46 "Holy Ābu" by Muni Śrī Jayantvijayaji) There we find a hunter supposed to be hunting a kite in a forest, but there is no attempt at any degree of realistic depiction of the landscape. Together with the same legend is the story of a princess being rowed in a small inland boat over a river. The river has been very scrappily delineated by a few curved lines and the boat is placed in it as if miraculously supported on the surface of the water. Of course the sculptor has shown the water animals to indicate the river. Similar in style and technique is the seascape of Dvārakā (Plate No.39 "Holy Ābu" by Muni Śrī Jayantvijayaji) where four ships are shown as anchored. Here also, the channel and the sea are shown by a few curved lines and the water animals are shown in between them. The same remark has to be made about the scene depicting the life of Lord Kṛṣṇa and the episode of Kaliyamardana (Fig.46). The small creeper sculptured in between the representations of Takṣaśilā and Ayodhyā is symbolic of a forest dividing the two cities (Fig.45A). At Modherā there are scenes from the Rāmāyana but none of them is represented with any landscape of any substantial merit as its background.

Trees bearing flowers and fruits are sculptured almost
everywhere, wherever necessary, but almost invariably they are depicted in a rather indifferent manner. Whether the scene is a depiction of some episode connected with the life of a Tīrthaṅkara or Lord Kṛṣṇa, the landscape is conspicuous by its totally artificial character. Even a casual observer would feel that the leaves, buds, flowers, and fruits could have been sculptured in a more naturalistic and effective manner if the artist had so chosen. Tree in the middle of Fig. 88 or the tree in Fig. 45 where Bharat and Bāhubali are standing after the war (i.e., the side opposite the one showing houses of Ayodhyā and Takṣaṣṭilā) will illustrate the remark.

**Floral and geometrical designs:** In contrast with the highly artificial and conventionalized depiction of natural scenery, it may be safely stated that the sculptures under review are highly artistic in lineal, geometrical and floral patterns.

Decorative motifs are almost everywhere, - in niches, on pillars, in ceilings - bearing indubitable testimony of the almost infinitely patient craftsmanship of the Salāta of the middle ages. The two niches at Deīvādā, known traditionally as the gokhs of Deīrāṇī and Jethāṇī (Figs. 89 & 90) are beyond description for the sheer fineness of the lineal patterns, the depth of carving and the fineness of surface polish. These - have been deservedly much praised and almost bear testimony
to the legend regarding the mode of payment to the Salāṭas.*

The same perfection of creating lineal patterns is also seen on the facets of pillars in Lūnavasāhī temple. (Plates 33, 43 "Holy Ābu" by Muni Śrī Jayantvijayaji) Geometrical designs—square, rectangular and circular, together with combinations of these as well as floral designs adorn the ceiling of the Jain temples at Devādā and Kuśbhārī and the Sun temple at Modherā. (Figs. 33 and 81 to 86). Some of these designs are flat but others are done in different levels, that is the different layers of the designs are at varying depths of vision. The stylistic perfection, both of arrangements of shapes as also of the artistic repetition of pattern completely satisfies the aesthetic sense.

Floral patterns are also everywhere. The lotus seems to have been the most favourite and wherever space permitted—there is a lotus, either of the single petal variety as pure decoration or the multi-petal half-blossomed pendent hanging from the ceiling. The most exquisite specimen of this multi-petaled half-opened lotus suspended as a pendent from the middle of the ceiling is found in the Raigamandapa of the Vimalavasāhī. This has been an object of great praise from all who have seen it and has been praised for the fineness of

* It is said that much of the sculpture was produced by scraping the marble away and that the masons were paid an equal weight of silver for the marble dust so removed.
the craftsmanship. The ornamental pendant in the dome of the Rāhgamandapa of Lūna Vasahī (Fig. 54) has also received unreserved appreciation from art critics.

Our point for consideration is that this pendant was not an isolated achievement of a particularly gifted craftsman but the expression of a growing tradition which reached this perfection. There are other pendants of similar designs and workmanship in the ceiling of smaller cells of these temples as also in the ceilings of Kuṁbhārīkā. The main ceilings of the halls at Modherā have fallen down (Figs. 16 and 17) but it is believed by experts that there must have been an elegant pendant adorning each of the ceilings of the Sun temple also. The parts of the concentric friezes that remain give reason to believe in the hypothesis.

Another interesting floro-geometrical design seems to have reached perfection about this time. This has been described as "Kubada nu' silpa". Such decoration is found at Deivādā, Modherā and also at Pāṭan. It is also found outside Gujarat, for example, at Rānakapura. This sculpture is sometimes described as a symbol of the Kalpa Vrksa. All curves seem to originate from a point at one end and go rhythmically up, and branch out in similar curves to fill up the whole circle.

Figs. 19 and 20 show the shafts of the pillars at Modherā. Above the human figures, we can see leaf and foliage patterns,
which in spite of the age of the temple and its ruined condition, give evidence of high degree of artistry.

With the floral patterns must be mentioned two more figures most frequently found in the sculptures under review. They are the Patrakalasa and the Makaramukha. Both are very elegantly done and show high merit and patient workmanship. The motif is repeated and it might be argued that the task here is much easier, because once the original design is carefully planned and executed, the others of the same series have to be imitated. Nevertheless, it demands patient attention to details and a sureness of the chisel and the hammer.

Animals and birds:—Sculptures of animals and birds appear in the different places of these temples. They have been introduced in their appropriate places either as vehicles of gods and goddesses or as auxiliaries in depicting some scenes either from the life of deities or of the donors or in some other cases, purely as auspicious decoration.

Elephant is the most conspicuous almost everywhere. We see heads of elephants in the gajathara which is a frieze—exclusively depicting the elephants. We see them as vehicles of donors or purely as decoration in several places. The elephant also appears in scenes depicting the Hastisalā or in the Jain legends representing the elephant as a character in the story. Varying degrees of crudeness and perfection are observed. For example the elephants in the gajathara of the
sun temple at Modherā are rather crude and heavy, while those in the Hastisālas at Deivādā are highly polished and elegant. The elephant sculpture, at its best is a fine evidence which shows that the medieval artist was capable of rising to the heights of realistic art whenever he chose to do the same. (Plate No.48 "Holy Ābu", by Muni Śrī Jayantavijayaji).

Just as the elephant is conspicuous in the temples of Deivādā and Kūmbhāriā, the lion attracts our attention in the temple of Ajitanātha at Tāraṅgā. The lion is sculptured abundantly at Tāraṅgā on the temple and outside it in several standing poses, but the representation is rather stereotyped and represents rather a formula instead of an observed anatomy or pose of the lord of the forest. In the sculpture of Nṛsiṁhāvatāra in the ceiling at Deivādā, (Fig.47) there is a portrayal of the lion face of lord Viṣṇu. But here the artist has failed to depict either the ferocity associated with the episode or the anatomy of the lion’s head. Generally speaking the lion figures in our sculptures are only as a decorative motif. Fig.80 shows lion as the vehicle of Goddess Aṃbikā.

The three buffaloes standing sculptured in the round, in black stone at the foot of Acalagadha mountain are the only life size representation of this animal. King Dharāvarṣa is standing on one side and the sculpture represents that he has shot an arrow from his mighty bow which has gone through the bodies of these three buffaloes. A hole is shown on the
body of the animals but there is no movement or any sign of pain or agony due to the wound. We may say that though the sculptures show a fairly good anatomy of the buffalo they are not realistic specimens of the sculptures of a wounded animal.

Horses are abundantly sculptured in these temples. There are friezes of Āṣvatharas, and Āsvāsalās showing horses in the stables. Figs. 50 & 51 show horses in stables. There are horses shown as being ridden during war and peace and in processions. There is a fair amount of realism both in the depiction of the anatomy and the movements of these horses. But the same remark cannot uniformly apply to all the sculptures. When the horses appear as a matter of course in a big panel having very insignificant part in the story depicted, inadequate attention seems to have been devoted to their carving. They do not constitute first rate specimens of sculptures. But wherever, the horse is important, for example in the representation of the story of the Āṣvāvabodha, the artist has taken care to represent the horse in a realistic way.

There are also sculptures of rampant horses, yoked to chariots (Figs. 24, 52), horses in a stately march during the procession and horses in scenes of war (Fig. 45) and hunting. A wide variety of poses is depicted. Sometimes they are illustrated as shown prancing in profile and their spirited action is on the whole well represented.

The bull is always present wherever there is a sculpture
of Lord Śiva. The bull figures as the vehicle of Lord Śiva. There is a nice statue of brass bull in the Acalesvara Mahādeva on the Mount Abu. (Fig.93) In the Śiva temple at Kuṁbharīa also there is a Nandi-bull in front of the Śivalīlga. At Kotesvara, about two miles away from Kuṁbharīa there are sculptures of bulls. The bull before Lord Śiva is always sculptured in the sitting position and is more an iconographical emblem rather than a lively realistic bull. Two bullocks or oxen seem to have been yoked to the bullock-cart in the Samavasarana of Vimala Vasahī. But the figures are too small and too inartistically done to deserve to be considered as artistic sculptures.

Monkeys are prominently carved on the pillars of the Sun temple at Modherā. These sculptures have been open to weather effect for a long time. Still however, from their present condition we can say that the sculptures are heavy and crude. It needs also to be mentioned that some of the monkeys show an attempt on the part of the sculptor, to represent the sprightly and mischievous spirit of the monkey.

The snake is associated with some of the gods of the Hindu pantheon. A full sized seven hooded cobra forms the bed of Śesā Śayī Visnu. Such a sculpture is found in the Kunda in front of the Sun temple at Modherā. There are also hoods of Nāgas canopying some unidentified deities outside, in the niche of the sun temple at Modherā. At Deśa in Vimala Vasahī, in front of the ceiling of cell No.29, there is a relief depicting Lord Kṛṣṇa overpowering in Kālīnāga. Fig.46. In the sculptu
are depicted the Nāga king as well as the seven Nāga queens. The king as well as his queens have trunks of Cobras and bodies of human beings above the waist. The Cobra body is shown in coils in a circular pattern, while the human part is represented as praying to Lord Kṛṣṇa for mercy. In both these sculptures the Cobra is represented as a mythical semi-divine being which has no counterpart of his existence in real life.

The mouse is the most insignificant animal and figures in these sculptures as vehicle of Śrī Gāṇeṣa. A mouse is sculptured near the Gāṇeṣa Mūrti on the right hand side of the entrance at Tāraṅgā.

Birds appear as pure decorative motives, as vehicles of gods and goddesses and as auxiliaries in the depiction of the various legends sculptured in these temples. The most interesting and artistic is the row of swans going round the ceiling in the dome in the temples of Delvādā; for example at Vimala Vasahi in the ceiling near the entrance door there is a Hamsathara (Plate 25 "Holy Ābu" Muni Śrī Jayantavijayaji) a frieze of swans. The swans here are represented in different activities and the frieze goes round the whole circle. The different movements have been successfully portrayed and though some criticism of crudeness might apply to individuals figures, the whole frieze is of excellent workmanship.

The kite is represented in the relief representation of the Samadīvihāra, both at Delvādā and Kuṃbhārīa. Here the
kite is the centre of interest and the composition of the figures in the panel concentrates our attention to it. This panel is a good example of composition. The composition as a whole is impressive and artistic but the same cannot be said about the realism of the figure of the kite as such. It is not so realistic or vivid but serves only the purpose of illustrating the legend.

Birds which appear on the Samavasarana serve the purpose of contributing to the total effect that even birds and animals attended the religious sermons of the Tirthamkaras, but have no artistic appeal for us as pure art forms.

Human Figures:-- The sculpture of human figures in these temples represents the real problem of any judgement being pronounced regarding their plastic qualities. Everywhere, at all possible places, there are sculptures of men and women busy about their daily life – going to temples, worshipping gods, goddesses or saints, going in processions, playing, singing, dancing, love-making, fighting, hunting or at war. And these innumerable human figures present before us specimens from the crudest and the remotely recognizable human forms to the most exquisitely carved specimens of individuals sculptures in rhythmic and elegant anatomical curves as would delight even a connoisseur of pure art for art’s sake. Figs. 55 and 56 should serve as illustrations of the best examples. On the other hand, there are panels depicting life stories of Tirthamkaras, or incidents from mythology, which have plenty of human figures
in them. Most of these figures are just identical doll-like repetition of the elements of the human forms. It must be admitted that the long range view of these uniform figures produces a pleasant effect even by the uniformity of individual forms. But the aim of the artist in these panels is not to show individual figures but the effect of the panel as a whole. As such he seems to have succeeded fairly well in his aim. (Fig.87,88.)

Only thing we notice is that the sculptor has not exploited fully the possibility of art creation offered by his subject matter. For example at Modherā on a pillar we see a human figure lifting a whole elephant, (Fig.25) but no attempt is made by the artist to show either the strain of the effort on the face or the anatomical forms of the sinewy hands, chest and legs. Some of the female figures on the pillars at Modherā (Fig.22) do show a marked effort at creating artistic forms.

The artist could bring in his groups sufficient variety of pose and modelling whenever he chose to do the same. For instance, the four groups of musicians and dancers illustrated in figures 67 to 70 including the dancers shown in Figs.71 to 76, show a wide variety of pose illustrative of the rhythmic dance movements. The artist has not spared labour in delineating these forms and has been successful to a great extent. Each individual figurine here is an expression of conscious artistry.
But by far the most artistic creations are the sculptures of individual figures sometimes on pillars, sometime on bracket capitals and sometimes in niches. (Figs. 55, 56 and 59 to 66). Many illustration of such figures can be found almost everywhere. These figures represent the stage of perfection reached in this type of sculptures. Some of the dieties outside on the wall of the Garbhagṛha of the Sun temple of Modherā are also exquisite art forms. (Figs. 4 to 9 etc.)

The skill of human sculptures was not confined to fairer forms only. At Modherā in rough sandstone, we have some sculptures of the rustic figures. Figure No. 19 shows the sculpture of a rustic in his loin cloth with a skull cap over his head, done in a realistic manner. His spherical protruding belly left open by his low girt dhoti, his heavy rather short hands, the placing of his legs and the quiet placid self-assurance of the expression of this rather corpulent man show the great skill of the artist. On the same pillar and on other pillars in the same hall are couples and groups engaged in various amorous sports which show great skill of the artist in modelling and composition. (Figs. 19 to 21 etc.) The frieze outside the Ajitānātha temple at Tāraṅgā has many human sculptures, (Figs. 99 to 101) but the hand of the innovator, plastering up these figures, has made it impossible to recognise the original contours.

On a pillar at Modherā (Fig. 18) there is a sculpture, probably of the Mother Goddess Kālī in her angry mood. It is
a good specimen of forceful portrayal.

**Portrait Sculpture:** - Regarding the study of portrait sculptures we must admit at the outset that no judgement regarding its excellence or otherwise can be pronounced unless we have some other source with which we can compare the portrait sculpture. The following are some of the sculptures duly identified and dated in the temples under review or situated very near them.

Minister Vimala.

" Vastupāla.

" Tejapāla.

Śrī Cāmpāla-devī.

" Lalitā-devī.

" Vejalahā-devī.

" Anupamā-devī.

Ācārya Udayaprābha Sūri.

" Vijayasena Sūri.

etc. etc.
The portrait sculpture in the Jain temples at Delvada depicts the donors and some members of their families. (Figs. 48 and 95). It also depicts the Jain munies who presided over the ceremonies at the time of Sthāpanā. At Acalesvara, the statue of Dhāravarsa is raised in commemoration of his great physical strength. (Fig. 94) The brass statue of Durāsā Adhā in Acalesvara Mahādeva is in memory of the donor. (Fig. 93) The statue of Vanarāja and his minister Asaka at Pāṭan aim to perpetuate the memory of the founder of the Cāvaḍā dynasty who also was a great patron of the Jain religion. (Plate XIV. "Archaeology and Ancient Indian History.")

The question to be considered while assessing the merits of any portrait sculpture, is whether these statues resemble the likeness of the person whom they try to represent. The degree of excellence would be directly proportionate to the similarity between the person and his portrait sculpture. We have no method of judging these sculptures because we have no other source of comparing the likenesses of these sculptures unless the dead themselves were to return and help us in our inquiry.

But the case is not so very hopeless; at least in some respect these sculptures do offer a clue in our inquiry. For example, if we look intently at the shape of the skull and jaw bones etc. of Vimalasā, Vastupāla, Tejapāla and the members of their families, we shall find that all of them have low skulls and the round face is gradually narrowing down form-
ing an approximately triangular shape with the chin as the apex. Fig. 48 shows Vastupāla and his wife Anupamādevī. Fig. 95 shows Vastupāla and his two wives Lalitādevī and Vejaladevī. In spite of the variations of height of the figures, the face repeats the same outline. This similarity of the face can be traced even to the faces of the Jain sūries. The chest, the hands and the legs also appear similarly formed as if repeating some preconceived formula rather than likenesses of individuals. The way of holding the flower garland (or the purse) also is the same. And therefore, in spite of small variations in height and differences in details of dress and ornaments, we come to conclude that the sculptures do not aim at representing any particular human being but the sculptor's idea of a human form. At Koṭesvara, approximately two miles to the east of Kuṃbhāriā, I saw a stray sculpture of a patron very much similar to the sculpture of Tejpāla and Vastupāla but smaller in size.

Very different in style and execution is the statue of Dharāvarṣa at the foot of the Acalagadha mountain. (Fig. 94) The king, here, is not standing for a pose or just praying, but he is represented wielding his mighty bow, having just discharged a strong arrow which has pierced through the three big buffaloes standing in front of him. His pose is emphatic and forceful. The position of his legs and hands is artistically managed and his head is poised concentrated on his victims. It is a realistic and story telling sculpture. The artist has
most certainly succeeded in his effort of representing a mighty warrior in the act of discharging an arrow. But the question still remains whether the sculptured face of the statue resembles the face of the King Dhārāvārsa. We have no means of ascertaining.

The statue of Vanarāja at Pātan is done in a quiet relaxed pose. "There is inherently nothing impossible in the belief that the statue under notice was set up in his memory. That it is a royal figure is clear. The ornamental aura at the back of the head would show that he was deified... The umbrella bearer on the right side would indicate that it stands for a royal personage. The yajnopavīta in the form of a chain means that he was a warrior. The pose of right hand shows command, "¹ The inscription near it helps us to know that the statue represents Vanarāja; but the primary question still remains unsettled.

Western scholars are of the opinion that portrait sculpture was not known to ancient India. Owing to this belief the images which are representations of historical personages are treated as imaginary.² From our review of the sculptures it appears that there is some truth regarding the later part of the above remark; but the reason need not be traced to the total inability of the Indian artist to create a likeness in

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¹ - "Archaeology and Ancient Indian History" by Dr. Hirananda Sastri. p. 31
² - Ibid. p. 29.
marble with the aid of his chisel and his hammer. Actually most of the sculptures were done after a considerable lapse of time after the death of the patrons concerned. The artists who created such enormous and varied wealth of artistic forms cannot be imagined as totally incapable of copying a human form.

The literary evidence in this respect is decisive. The "Pratimā Nāṭaka" shows that there was one Valhalla or Pratimagrha in Ayodhyā where portraits of Ikṣvāku kings were kept. Bharata when he returned from his maternal uncle after the death of his father Dasaratha was taken into this Valhalla and finding an image of Dasaratha there, was very much astonished, for he was not aware what had happened. This would show that not only ordinary figures but exact life-like portraits were made in ancient India.

It would be relevant here to refer to paintings of the period whether some of the tendencies in the art of sculpture are found there.

The feature of the artist's utter neglect of the opportunity of a forceful and realistic delineation of the landscape can be seen in the paintings of the period also. Plate 79, Fig.198, "Jain Miniature Paintings from Western India" by Moti Chandra shows the Sābaramati river, a banyan tree on the other

1 - "Archaeology and Ancient Indian History" by Dr. Hīrānanda Śāstri. p.29.
bank, a cobra etc. Obviously the artist is trying to depict the landscape on the bank of the river, but the picture represents the different objects in an artificial and roughly symbolic way. The river is shown by two lines as banks and a few lines in between to show the waves. Of course the water animals are there. The tree also is shown by a trunk and a round with crude leaves in it. Similarly, Plate 57, Fig. 169, "Jain Miniature Paintings from Western India" by Moti Chandra, shows a monk seated near a tank which is shown by a roughly round figure in blue, with a few lines to indicate the waves, with three birds and a full-blown lotus in between, miraculously supported on the waves of the tank. Instances like these can be multiplied to argue the most obvious that whatever criticism applies to sculpture holds equally good for the paintings of the period.

Similarly, the excellence in depicting decorative patterns can be seen in the miniature paintings of the period also. Plate 44, Figs. 137-138 of the "Jain Miniature Paintings from Western India" shows decorative borders from stray leaves of "Kalpa-Sūtra", which are excellent specimens of minute work where colour and pattern have united to satisfy even the most fastidious aesthetic taste.

Regarding animals and human beings it may be stated that the paintings appear to be more stereotyped and standardised than the sculptures.
CHAPTER - IV

DANCING

After describing the sculpture in the last chapter I now propose to discuss in this chapter the art of dancing as depicted in these sculptures. The two arts — sculpture and dancing — have, no doubt, different media, and different modes of artistic appeal. Sculpture is a static art of space, in three dimensions, and is imitative or representative in its character. Like all representative arts, its subject matter would be as wide as anything that can be represented in three dimensions. Thus dancing also forms the subject matter of sculpture.

The depiction of dance poses in sculpture, possibly in Indian tradition, has had a special significance. Any one who has studied temple sculpture in any part of India, even casually, would be impressed by the fact that the proportion of images standing in normal position is comparatively very small to that of images in poses suggestive of movements, mostly dance movements.

This association of sculpture with dancing was noted by the author of the "Visnudharmottara" purāna written probably at the end of the Gupta period, in the 7th Century A.D. Therein it is stated that one cannot understand the "Citra-

1 — Citrasūtram na jñāṇāti yastu samyān nārādhīpa
Pratimālaksanam vēttum na śākyantena karhicit.
Vīnasātu nṛtyāśastrāṇa citrasūtram sudurvidam.
Translation: — O king, he who does not thoroughly know the science of Citra, can never understand the art of sculpture. The Science of Citra is, in fact, very difficult without the knowledge of the science of nṛtya.
"Śāstra" without knowing the "Nṛtyaśāstra". 'Citra' here includes both painting as well as sculpture.

This tradition of recognizing close association and interdependence of the art of dancing and sculpture seems to have continued during the Solanki period. The two arts seem to have so closely interpenetrated and interpreted each other that the self same sculptures were presumed to be capable of teaching both dancing and sculpture. In fact "Śrī Kumāravīhāra Śataka" which is our very important contemporary literary source for understanding the medieval temple of Gujarat, tells us in so many words that one who observes the sculptures in the temple of Kumāravīhāra becomes a nāṭyavidāḥ, that is a man proficient in dancing and acting. He also says that the observation of the self-same statues in different poses might help others to become Silpīs, that is men proficient in the art of sculpture and architecture. For example, the poet says,

Nānāhastakasālinaḥ kvacidapi kvāpi trilokijana
Stutyākāravirajinīḥ kvacidatha vyalolatādankinīḥ
Dṛṣṭvā yatra bhavanti ratnaghatitāh pāncālikāḥ prāraṇinah
Kecīṃnāṭyavidāḥ amaragrahabhṛtaḥ kecitpare silpinaḥ...... ¹

Translation:— (Here is the Kumāravīhāra temple wherein) there are Statuettes studded with jewels, some of which present various poses with hands, others belong to the three worlds, others look graceful in the pose of worship, and still other have dangling ear-rings, seeing which (i.e.statuettes) some persons become proficient in dance and drama (nāṭya), others become amorous and still others become sculptors.

¹—"Śrī Kumāravīhāra Śataka" by Rāmacandra. p.14 v.No.13
This verse gives us an idea of the richness of artistry in a medieval temple as observed and interpreted by a contemporary poet. If we take the facts into consideration we can easily infer that the figures in the medieval temple of Gujarat were made in accordance with the then known Silpa-śāstra as well as Nātyaśāstra. So it would be quite appropriate to gather information about dancing from the sculpture under review, which might assist us to arrive at some idea of the state of dancing during the time when these monuments were being built.

There is however, an initial difficulty. Dancing is a dynam time art, primarily based upon rhythm, that is tāla and laya. This part of dancing cannot be represented in sculpture. What can be represented would be the static poses or reductions of some movements to static poses. So it would be very difficult to get a real comprehensive idea of the dance varieties from what is depicted in sculpture.

The edition of "Nātyaśāstra" of Bharata Muni Vol.I. published in the Gaekwad's Oriental Series has given illustrations of the Sthānas, Karanas and Aṅgahāras of the fourth Adhyāya by giving sketches of the sculptures of the temples at Cidambaram in South India. This has been possible because the relevant verses of Nātyaśāstra are found inscribed there. In the absence of any similar aid for the identification of sculptures of dance poses with technically recognised forms, it is a very difficult and hazardous, if not an impossible task, because it would be
impossible to say which particular part of a dance item has been chosen for depiction, because there would be similar movements in different varieties of dance.

Our difficulty has been further increased by the almost infinite variety of dance poses in the profusion of artistry of the temples.

A favourite theme in sculpture is the disposition of the limbs in different dance postures. In the sculptures under review, there are dance postures of individuals as well as groups of these dancers which form never ending pleasing motifs of architecture. In the halls of the temples under our review there are individual figures as well as groups of dancers representing several poses of dance and drama. There are human figures as well as divine and semi-divine beings offering interminable homage to the enshrined deities by their dance, drama and music. Such sculptures are conspicuous by their large numbers particularly in the halls of Deśā, Kuṣhāri and Modherā. The sculptures of dancers at Tāraṅgā are mainly in the frieze which goes all round the outer wall of the main temple; and here too it appears that the figures are individual dancers rather than any group of dancers acting as one unit. In the ceiling domes, on lintals, and on pillars, we see dancers exhibiting various poses and mudrās by their hands. Figs. 56 and 59 to 66 are only a very few examples of the innumerable figurines which seem to be dexterously executing some dance movement. These and similar figurines might serve
as a vivid and expressive commentary on dance poses and movements. Fig. 68 shows a group of twelve dancing girls dancing on the two sides of a Goddess who also seems to be participating in the group dance. Two figures on the two sides of the Goddess seem to perform the dance movement with a camara in their hands. The figure on the extreme right has a small drum and accompanies the dance movement while playing on her drum.

Fig. 69, also, shows a group of twelve dancing girls dancing on the two sides of a goddess. But all similarities end here. There are at least three camara-bearers and three other dancers who have small drums with them. The whole group seems to have been engaged in a rhythmic dance movement.

The two panels representing group dances do not give us any clue regarding the arrangement of groups.

Fig. 70 shows 32 statuettes which appear to be performing specific dance movements. Enlarged photographs of some of these statuettes are given as Figs. 71 to 76 to facilitate further study and identification, if possible, of these poses.

Thus Figs. 68 to 70 illustrate three groups of dancers from the temples at Delvada and are reproduced here as examples of elaborate and fairly detailed delineation of groups of dancers, which might help us in our inquiry regarding the state

1 - "Anganaḥ haranam sthānāt sthānāntaranayanaṃ adgahāraḥ Sthirahastādirdvātrīmādabhēdaḥ." "Abhidhāna cintāmanī" p. 118 by Hemacandra. It appears that there were at least thirty two movements.
of the art of dancing known to the people of the Solanki age when these temples were being built.

From our literary source of "Śrī Kumāravīhāra Śataka" we have learnt that the sculpture in the Kumāravīhāra temple was in accordance with the Śilpa Śāstra so as to be able to give lessons in dancing to the visitors. Our point of inquiry is whether the sculpture of Deivādā and Kumbhāriā also can serve the same purpose. That is whether it is possible for the visitor to these temples to learn something about the technique of dancing from these sculptures. It would not be very hazardous to infer that the sculptures of the dancers represent some particular pose of Nṛtta and the figures were supposed to have been executed in accordance with the tennets of the silpaśāstra.

In the above referred "Kumāravīhāra Śataka" there is a reference to a sculpture of a Nṛtyācārya and a dancer who was expounding the excellance of the dance by showing different expressions with the accompaniment of song and instrumental music. This shows that during the time when these temples were built there was a regular science of dance and expert teachers capable of teaching the same.

But still the question remains as to what are the postures which are illustrated in these sculptures.

1 - "Śrī Kumāravīhāra Śataka" by Rāmacandra. V.61.
Let us examine the biggest series of dancing girls sculptured between the concentric circles in the dome in the Mandapa in Lunavasahī (Figs. 70 to 76). Here we see a number of small figurines sculptured in different poses. At first sight two possible hypotheses suggest themselves to us. Either the figurines illustrate different positions of a dance sequence, that is the figures sculptured here show different positions of only one dancer during a dance performance. Or the figures represent a group of dancers* and musicians engaged in a dance and the sculpture before us represents one moment only of the dance sequence, all the individuals engaged in the dance as forming coordinating parts of an organic whole.

The first hypothesis can be rejected rather summarily. The dresses of the figures vary to some extent. Moreover they carry different musical instruments. In some cases the dancer has a baby on her waist while in the act of dancing. These details help us to arrive at a prima facie conclusion that the artist is not attempting to represent only one dancer through various poses of a single dance sequence. Besides, if the poses represented a series of movements there would be at least some perceptible stages showing the course of movement in adjacent statues. This being not the case we conclude that the figures under reference are not different

* - Can we call this "Hallīsakam"? "Mandalena tu yad nṛttam Strīnām hallīsakam hi tat" Abidhana Cintāmani" by Hemacandra. p. 117.
poses of the same person. The same criticism can be applied to most of the figures on the outer wall of the temple of Ajitanātha at Tārahgā. (Figs. 99 to 101)

The second hypothesis is equally untenable. The proposition of group dancing would presuppose some form of uniformity either of pose or of movement in the members of the group under reference. The thirty two figs. forming the group of the dancers fail to show any form of uniformity or repetition of pattern either in the arrangement of the group or in the movement of the limbs. Secondly, even in the various groups illustrated here it is not possible to find out any recurrent idea of uniformly arranged musical instruments and dancers. From these and similar considerations I am inclined to believe that though the groups illustrated sprightly and vivacious movements as also a wide variety of the posing of hands and legs it is very doubtful that these groups as represented here are trying to show a single moment in a dance sequence.

Nevertheless we must presume that the sculptors had Śāstrika injunctions, traditionally known to them and fairly recognizable to the contemporary mind. All these poses so exquisitely done cannot but be representations of something which was traditional and recognisable to the public who throned the nātyamahaṅdira of the medieval age. If an average modern temple-goer cannot understand or explain these series and poses to-day, it is probably due to his individual incapacity because he does not know the nṛtya or nātya śāstra
known to the people for whom the temple was originally built. Though the figures may not represent the various stages of one dance sequence or one moment in a whole dance it might be quite possible that each figure might, quite independent of the other adjacent figures on its sides and neighbourhood, present some well-known scientific, and recognisable pose to the visitor if he is so inclined and initiated into the art of dancing. He might profit and delight himself to find illustrations of the poses which he had learnt and which he had practiced before his nṛtyācārya.

In order to pursue this hypothesis and to try to understand explain and name some of the images reviewed by me, I consulted Smt. Mrnalini Sarabhī and her associates. They were able to give me the following information regarding fig. No. 56.

In figure No. 56 the Sthanakam is Brahmasthanakam, because the dancer stands on one leg and has lifted the other leg and brought it near the knee of the standing leg. The Karanyāsa is the Kāraṁbhakaranyāsa. According to this Karanyāsa the hands must be on one side and must move on both the sides the left as well as the right. The Čāriabheda is the Apasyandita which means the movement of repeating the same pose alternately.

The above interpretation and momenculture of the poses is done in terms of South Indian tradition. Whether this tradition was followed in Gujarat in the Solanki age or not, we cannot say, without authoritative publication of Saṅgīta.
texts of Gujarat in the Solanki age. One may, however, say that before the advent of the Islamic rule, the art of music and dancing was probably not much different in the North and the South of India. However, that may be, it would be necessary to study the Saṅgīta texts of Gujarat of that age and with their help try to understand the dance items depicted in these sculptures. This, however, is not possible in the present state of our knowledge, particularly when so few works on Saṅgīta from Gujarat are as yet published.

Moreover, one must not suppose that only the Śāstrika poses were the subject matter of the sculptures. In fact the 'desya', that is the folk dances must have also formed their subject matter. This we can easily see from Fig.No.75 and similar others which show a woman accompanying a dance movement with her baby on her waist. On seeing this and similar figures one is almost tempted to infer that some of the groups in the sculptures may be just groups of people out on a pilgrimage or on a festival day, showing extempore rhythmic movement of hands and legs to the tune of the Mrdaṅga and other musical instruments of the troup. But this is only guess.

In view of the above remarks, it becomes necessary for the present to be content by putting on record a few photographs of statuettes and figurines which suggest dance movements, and to await further investigation by scholars regarding the identification and nomenclature of dance items as known to the people of the Solanki Period.
CHAPTER V

Musical Instruments

Music - vocal as well as instrumental - and dancing formed a regular part of the temple service as well as in the life of the middle ages much more than they are to-day in Gujarat. Not only that but the chief architect also tried his best to represent in his temple decoration the celestial musicians like the Gandharvas, the Kinnaras, and the Vidyādharas. Apart from these semi-divine beings there are sculptures of dancers and musicians almost everywhere in the temples under review. There are relief decorations representing scenes of dancing and drama. No drama could have been considered complete or successful without the musical instruments. In "Nātyaśāstra" there is a reference to this belief.

Vādye ca gīte ca hi suprayukte nātyaprayogo na vipattimeti.¹

This super abundance of the presence of musicians and dancers in temples represents a feature of the regular life of those times. The musicians formed an indispensable part of the King's retinue. In peace time or in war the music was always present wherever the king was. Yün Chwang refers to "Sounding of drums and blowing horns, playing on flutes and harps".² In Bāna there is reference to the Snāna Bhavana,

¹ - "Nātyaśāstra" by Śrī Bharatamuni. p.650.
² - "Life in the Gupta Age" by Dr. Saletore. p.454-55.
"When the time for the king's bath came, straight away there arose a blare of trumpets sounded for bathing.....accompanied by the din of song, lute, flute, drum, cymbals and tabor resounding shrilly in diverse tones, mingled with the uproar of a multitude of bards."¹

If there was ceremonial music at the time of the king's bath it is natural to believe that the daily routine of the king was punctuated by different types of music accompanying his different activities.

Music marks the beginning of an army march. "As soon as the drum was struck the military band began to play. There was a loud blare of the five musical instruments--- Paṭaha, Nāndīka, Guṇjā, Kāhala and Saṃkha."²

In the "Nātyasāstra" there is a reference to musical instruments to be played on different occasions.

Utsava caiva yāna ca nrpānam maṅgalesu ca
Subhakalyāṇayoge ca vivāhakarane tathā ..........18

........... utpanne saṅgrāme suddhasaṃkule
Idrṣesu ca kāryeṣu sarvatodyāni vādayet .................19³

But the more important source relevant to our inquiry is the "Dvāṣraya Kāvyā" by Hemacandra. 'Sri Rāmalal Chunilal

¹ - "Nātyasāstra" by Bharatamuni. p.608-9.
² - "Harsacarita" a cultural study, by V.S. Agrawala p.140
³ - "Nātyasāstra" by Sri Bharatamuni. p.609.
Modi has collected cultural data available from this epic. He has collected reference to the Bherī, Dhakā, Ānaka, Saśkha, and Viṇā.¹

The literary evidence cited above will go to prove that since the very earliest times music and musical instruments have been very common in India. Music like all other arts is a cultural activity and prospers more during peaceful time of economic affluence. In Gujarat, the Solanki period was one such period of security and prosperity, and shows a continuation of the cultural activities of the Golden Age of the Guptas.

It is archaeology that presents us a faithful picture of the glory of music in India. Music as one of the five arts was a hobby, and there was practically no nāgaraka who was not acquainted with this, one of the foremost branches of the Vaihārikasīlpas or arts of amusements as the Rāmāyaṇa styles then. Some of the musical instruments of ancient India which were in vogue in the early centuries of the Christian era have now disappeared.²

The monuments of the Solanki period under review have sufficient evidence for us to arrive at conclusions regarding the size, shape and the mode of handling etc. of some of the musical instruments in vogue during the period.

¹ - "Madhyakālina Gujarātani Sāmājika Sthitī."
² - "Memoirs of the Archaeological Survey of India" No.73 by C.Sivaramamurti. p.77.
Since very ancient time tradition in India recognises four types of musical instruments. For example in "Natya-sastra" we have:

Tataḥ caiva vanaddhaṁ ca ghanam susirameva ca
Caturvidham tu vijñeyamātodyam laksanānvitam...Ch.28 v.1.

This classification seems to have remained the same in the Solanki period because in "Abhidhānacintāmanī" by Hemacandra we have,

Tataḥ vīṇā prabhṛtikāṁ tāla prabhṛtikāṁ ghanam
Vāṁśādikāṁ tu susiraṁ ānaddhāṁ murajādikām.....Ch.2 V.200-201

According to the above authorities the four classes of musical instruments are the Ghana, Susira, Tata and Avanaddha. The Kāmsyatāla is Ghana; Vāṁśa is Susira; Vīṇā is Tata and Paṭaha is Avanaddha. The sculptures under review represent specimens of all these classes.

On a pillar in the Sabhāmandapa of the Sun temple at Modhera there is a man with a solid disc in his hand which he holds from a small string like fixture hanging from his left hand. In his right hand he holds a slightly curved gong like-rod for striking on the disc. These musical instruments should belong to the Ghana type of musical instruments where music is produced by striking a metal disc with another metal.

1 - "Natyaśāstra" by Śrī Bharatamuni. p.429-30.
2 - "Abhidhānacintāmanī" by Hemacandra. p.119-120.
rod. Probably the metal must be some alloy like bronze because the Sanskrit word Kaṃsyatāla gives an indication that since ancient times these metals were known and used for musical purposes.

Another instrument to note in the Ghana class is very similar to the Gujarati Manjirās as we have in modern times. A dancing girl has to units of this musical instrument in both her hands; she is in a pose which indicates that she is giving tāla to the musical orchestra regulating the dance movement of the group. The instrument is made up of two separate metal units of a conical cup-like shape, with slightly flattened rims. Figs. 56 and 71 (extreme left) show this instrument. (See also Plate 28. "Holy Ābu" by Muni Śrī Jayantavijayaji)

Similar musical instrument is found in the sculpture of a figure playing the Kaṃsyatāla at Koṇārka in Orissa. The sculpture belongs to the thirteenth century. The English word Cymbals is nearest to a Sanskrit word Kaṃsyatāla.

A simpler variation of the same instrument is the one with conical appearance. It is slightly smaller in size but in essence it is very similar to the one described above.

Both these instruments have rope-like tussels at their narrower closed end to facilitate holding by the musician.

1 - "A Dictionary of South Indian Music and Musicians" volume 1. Plate V.
and for avoiding the muffled tone. These tussels must have been threaded into the instrument through a hole at the closed end. If we infer regarding the vertical size of these instruments we can say that the height would vary from two to three inches.

A third instrument appears to be in use by the dancers and the musicians. Here also the instrument is made up of a pair of saucer-like units made of metal and used for creating musical sound by striking the one unit against the other. The diameter must be approximately six inches while the vertical height might vary from one to two inches. The flattened rims are such broader. The grip is assured, I think, by a non-metallic flexible chord threaded through the centre and remaining outside at the convex end of the disc. The metal must be bronze. Probably the name of this instrument is Brahma tālam which is defined as "The pair of metallic cymbals larger than the ordinary variety.... the diameter of the Brahma tālam is about six inches." An illustration of the Brahma tālam is given in the Dictionary of south Indian music and musicians on Plate V opposite page 64. At Delvadā we have a dancing girl with such a musical instrument. (Plate 44, extreme right. "Holy Ābu" by Muni Śrī Jayantavijayaji)

1 - "A Dictionary of South Indian Music and Musicians"
Volume I by P. Sambamoorthy. P. 68.
The English word Cymbals covers all the three types of Ghana musical instruments described above. They are "Percussion instruments of bell-metal or brass belonging to the group of Ghana Vādyas. They consist of a pair of circular discs or concave plates and are struck together. It sometimes figures as an Upa tāla Vādyā."

The Kāmsyatāla or cymbals are often shown in the paintings. The instrument serves to mark the time scale which was connotated as much by tapping of hands as by the sounding of cymbals. Fig. 76-B shows a dancer connoting time scale with hands.

The Susira instruments are those vādyas which have holes in them and are capable of giving music by the control of the opening and closing of these holes. The material used for making these instruments may be either bamboo or reed or horn or a hollow metal pipe. The shape also may be uniformly cylindrical or tapering. If it is tapering it is narrower at the end meant for blowing. The shape may be curved or straight. If it is curved then usually it is tapering and the blowing is done from the narrower end.

Some of the musical instruments belonging to the Susira group are,

1 - "A Dictionary of South Indian Music and Musicians"
   Volume I by P.Sambamoorthy. p.68.
Saṅkhāyāsca vādyasya sūṣīrasya bhīḍa mataḥ

(Chapter VI - Vādyādhyāyāḥ.)

Saṅkha is the emblem of Lord Viṣṇu but it is also an important musical instrument of the natural type. It is one of the ancient wind instruments. It is represented in the Amarāvatī and Sanchi sculptures. The instrument is blown through a small hole made in the spiral on the top. It is used in temples, religious ceremonies and processions. The spiral end is sometimes provided with a mouth piece.

The other simple form of the Susīra group of instruments is the Bansī. The musicians in the group of dancers in figure No. 74 has a Bansī in her hands. From the placement of the fingers we can see that the pipe has been held and kept in place by the aid of eight fingers and the thumbs. All the ten are only in the half portion of the pipe. The lips of the musician are nearer the other end of the pipe. The musician girl, apparently, is producing musical sound by blowing through the hole at that end and controlling the musical tunes by manipulating the opening and the closing of the holes by her eight fingers. The end of the pipe at the lip-end must be totally closed to make musical sound possible. The pipe is uniformly

1 - "Saṅgītaratnākaraḥ" p.481.
cylindrical and may be either of reed or metal. Traditionally it may be held either to the right or the left of the musician's head. The diameter of the pipe appears to be approximately an inch; in any case it does not appear to be more than one and a half inch.

Similar horizontal pipes are seen in the paintings of the period. Pl.78, Fig.197 of the "Jain Miniature Paintings of Western India" by Moti Chandra shows two musicians playing on their horizontal pipes which appear to be similar in size, shape, mode of handling etc. to those observed in sculptures. Similarly Plate 67, Fig.182 in the same book shows a girl dancing to the tune and rhythm of cymbals and flute, both these instruments being similar to those observed in Sculptures.

The special mention of the diameter of the above pipe was necessary to emphasise the fact that there was a wide range of the sizes of this pipe which was played horizontally, because on a pillar in the Rangamandapa of Vimala Vasahî at Delvâdâ there is a pipe-player playing on a pipe exactly similar to the one described above. (Plate 28, "Holy Ābu" by Muni Śrī Jayantavijayaji.) But we have to note the difference in the size. This pipe is much more broad in diameter than the one previously described. It is nearly of the size of the musician's wrist and therefore we may infer that the diameter must be roughly two inches or more uniformly throughout. Both these types of pipes are played by blowing the wind from the lips kept slightly above the hole and not
directly in contact with it, but this one, being heavy as it appears from the mode of holing, might have been played by only four fingers.

The next variation is the pipe played by actually putting in in the mouth the one end of the pipe. Such a pipe is being played by the celestial musicians, that is Vidyādharas in the ceiling dome at Delvādā. Such a pipe is also seen in the Vimala Vasahī. The pipe is tapering and conical in shape, and the music is produced by blowing through the narrower end held between the lips. It is quite possible that some form of metal instrument serving as a mouth piece was fixed at the narrower end to create the necessary musical sound. The fingers as usual serve for the grip as well as for the manipulation of tunes. The length of this pipe appears to be approximately eighteen to twenty two inches, and the diameter at the outer broader end is roughly three inches. It is not possible to give the exact name for this instrument current during the Solanki period.

Next in order we shall consider the curved pipes, narrow at the blowing end and broad at the outer end. These correspond not so much to the musical instrument meant to produce the variation of seven basic sounds. But they correspond to the horn or the bugle capable of producing little variation of tone or pitch. Sound is, probably, not produced by simply blowing into the instrument but by vibrations of the lips while blowing as we do while blowing a conch shell. The -
material of this instrument is not easy to determine; either
it is metal throughout or it is a horn with a brazen sound box
at the blowing end. If it has a separate sound box fixed to
it, it may be called a Kāhala.

It is quite possible that some musicians played on the
Susīra instruments by keeping two in their mouth at the same
time. One Vidyādhara or kicaka in the Lūna Vasahi at Delīvāda
has two pipes in his mouth and is blowing in both of them at
the same time. (Plate 49. "Holy Ābu" by Muni Śrī Jayantvijayaji)
These pipes have small cup like shape at the outer end but this
appears more to be for decoration rather than for any essential
musical purpose.

Vīnā is the typical Tatavādyā. A Tatavādyā means, literally,
an instrument on which music is produced by the vibration of
the sound wires; For amplifying of this sound there is always
a gourd. The word Vīnā is used sometimes as a genus to indicate
all the different types of string instruments and sometimes to
denote a particular variety.

The whole body of the Lute, that is the whole body except
the strings, is called in Sanskrit Kolambaka.

Kāyāḥ kolambakastasyaḥ

The one end of the lute where the strings are tied and
which is covered with a hide or skin is called Upanāhah.

1 = "Abhidhānacintāmaṇīḥ" by Hemacandra. p.121. V.204
2 = Ibid. p.121. V.204.
The wooden gourd below the beam, covered with a hide and meant for deepening (Gāmbhiryārtham) the tunes is the Kakubhā or the Prasevakā. ¹

The small wooden piece at about the root of the lute which carries the strings and helps in tightening them is called the Kalikā or the Kunikā. ²

The lutes can be classified into two main classes according to the Śrīti and the Svara. Moreover the lutes can be further classified as Ekatantri, Tritantrikā, Citrā, Vīnā, Vipaṇcā, Mattakokilā, Alāpinī, Kinnarī, Pinākī etc. and several others. But it is not possible to identify the different types of lutes from the sculptures. Hence we can only describe a few as we see them sculptured.

The simplest and the most commonly found Tatavādyā i.e. Vīnā is the hands of the dancers and the musicians who crowd the ceilings of the temples at Delīyādā. From the sculpture in Fig.No.74, we can see that it is a musical instrument consisting of a gourd, a beam, and a course of string or strings on it. This instrument is played with finger tips, that is no bow is used. The dancer carries this instrument with both hands supporting the gourd on her left shoulder and carries it almost diagonally across her trunk so that the —

1 & 2 - "Abhidhānacintāmaṇīḥ" by Hemacandra. p.121. V.205.
3 - "Sangitaratnakarāḥ" p.480.

Tatām Vīnā dvidhā sā ca śrītisvaravivecanāt. Ch.VI. V.7.
other end of the instrument reaches up to about half way or a little lower on the thigh. It appears from the pose of her right hand's fingers that she is striking on the strings of the musical instrument. The placement of fingers of the left hand seems to indicate that she controls the length of the vibrating wire or wires by taking her hand up or down along the wire and pressing it on the beam of the instrument. The over-all length of the instrument appears to be about three feet.* The diameter of the gourd must be about six to seven inches. The beam appears to be about one and a half to the two inches in diameter. The weight of this lute must be fairly light because the dancing girl appears to be quite comfortable in her dance movement in spite of the weight of the instrument in her hand.

If the lute has only one string it may be called Ekatantri.

Citrā is a kind of Vīnā with seven strings.¹

Ālāpinī is a string instrument wherein the dandi or the finger board is made of bamboo.²

Plate 69, fig. 189 of the "Jain Miniature Paintings of Western India" by Moti Chandra represents two florists — one with a Vīnā and the other with cymbals. The cymbals are similar to those observed sculptures. The Vīnā is similar

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* — The approximate measurements given in this thesis are conjectures arrived at by comparing the objects relatively with the person nearest them.

1 — "A Dictionary of South Indian Music and Musicians. Volume 1" by P. Sambhamoorthy. p. 89.

2 — Ibid p. 12.
in all other respects to the Vīṇā in the hands of the dancing girls in sculptures, but the gourd here appears to be of a shape slightly different from the round. This, I think, is due to the angle of vision rather than a speciality of the particular musical instrument.

Next to the above mentioned simpler form of the Tatavādyā in the hands of the dancing girls, comes a slightly bigger and more complex musical instrument with two gourds, one at each end and connected by a beam joining the two gourds. In Vimala Vasāhī there is one such string instrument being played by a musician holding it vertically supporting one gourd on the shoulder. This instrument is being played with the finger tips, that is without the aid of a bow. From the size of the instrument we can say that it is an instrument with several strings fastened from end to end across the beam. The ends of the beam project beyond the gourds. At Modherā there is a sculpture of a similar musical instrument but in this the ends do not seem to project beyond the gourds but seem to terminate about the centre of the gourd. In both these cases the size of one of the gourds is smaller than the other. The smaller gourd is usually kept higher. On the lute in Vimala Vasāhī there appears to be a smaller circle inside the outer circle indicating the rim of the gourd. The sculptor is probably trying to show some paste applied on the leather covering of the gourd.
Another variation of this class of musical instruments is a slightly bigger lute with a gourd at one end and a square or rectangular box at the other end of the beam. The beam ends in this box at one end while it projects a little beyond the other end with the round gourd. This appears to be a multi-string instrument rather heavy in weight, big in size and meant to be played while sitting at one place. The box is meant for fixing the wire strings with a contrivance to tighten or loosen the rigidity of the strings, which ultimately controls the tunes of the musical instrument.

A third variation is a comparatively short string instrument, roughly rectangular in shape with slight variation in breadth. This instrument appears about eighteen to twenty inches in length and the breadth varies between four to six inches. It is meant to be played with a bow and most certainly it has many strings. The solidity of the lower end is indicative of the hollow sound-box-like gourd for amplifying the sound made by rubbing the bow over the wire strings.

There are several names of lutes common in Sanskrit literature, some of which are associated with the particular person who uses them. The names are generally derived mainly according to the number of strings on the instrument. The "Dvāsraya Kāśya" mentions only two varieties of the Vīṇā. They are the Ekatrantri and the Anekatantri having several strings.

1 - "Madhyakālin Gujarātānī Sāmājika Sthitī" by R.C.Modi.p.
The first corresponds to the Gujarāṭī word Ekatārō and we might refer to the sculpture of the dancing girl as an illustration of the single stringed Vɪṇā. The other two instruments described above correspond to the modern Sitāra and Vɪṇā both having many strings.

The fourth variety of the musical instrument is the Avanaddha type. It means a musical instrument bound on or tied with or covered with a hide or membrane. Some of the musical instruments of this class are,

Pataho mardalāscātha ḍudukā karaṭā ghatāh ... 12
Ghadaso dhavaso dhakkā kudukā kuduvā tathā
Raṅjā damaruko dakkā mandidakkā ca ḍakkulī ... 13
Sellukā jhallari bhānastrivalī dundubhistathā
Bherīniḥsānatumbakyo bhedāḥ syuravanaddhagāḥ...14

In war scenes, in scenes of marriage, in scenes of dancing and drama or even without any reason or context we see singers, dancers and musicians presenting their skill on a wide variety of drum-type instruments of many sizes and shapes.

Once again we shall begin to consider this drum-class of musical instruments with our favourite dancing, singing girls. We see them sling small drums either from their neck or from one of their shoulders. The drum itself comes as low as the centre of the body, roughly indicating its position slightly

1 - "Sangitaratnakara" Ch.VI p.481.
* - Among the folk instruments played in Gujarat of our times is one known as "Rāvanahattho". This word is certainly derived from "Rāvanahāsta" mentioned Hemacandra in "Abhidhānacintamanīḥ" p.119.
below the navel. The dancer herself accompanies the dance movement of the group to which she belongs, beating rhythmically on the two sides of her drum with her palm or fingers or both. The drums themselves are small in size and probably very light in weight. The length roughly appears to be twelve to fourteen inches, while the two sides appear to have a diameter of about six to seven inches. The two sides covered with membrane appear to have been kept in position by the aid of a rope or a chord or a leather strip, threading the two discs with each other and keeping them firmly stretched on the two open sides of the roughly cylindrical middle of the body of the drum. In the sculptures we can see the chord going from side to side forming parallelograms on the body of the drum. Fig.68 (extreme right) shows a small drum, probably tied round the waist. Fig.69 shows three drums of about the same size but with slight variation in shapes. Fig.61 shows a small drum of this type. Here we can very clearly see the mode of fixing the striking surfaces. Fig.71 also shows a drum.

The great popularity of the Mrdanga as an almost invariable and indispensable accompaniment of the dance movement is supported by a painting reproduced in Plate 77, fig.196 of the "Jain Miniature Paintings of Western India" by Moti Chandra. This painting shows a dancing girl performing nice dance poses accompanied by three musicians with drums, who also appear to be dancing. The actions of the dancing girl as well as the drummers have been successfully represented.
The drums shown in the picture, - their size, shape and the mode of tying round the waist and of playing upon the two sides are similar to those observed in sculptures representing similar scenes.

The form of making the Avanaddha instruments traditionally known in India from the very ancient time is summed up in - 

Nāṭyasāstra as under:-

Carmanā caavanaddhanstānmandaṅgāndussrāntathā
Tantrībhīḥ paṇavam caivamuhāpohavisāradah ........

The material used for making the main hollow drum may be either wood or iron. This is the view of the Nāṭyasāstra but it is not necessary to adhere to it rigidly because it is a long way from Bharatamuni to the times of Hemacandra, and possibly some other metal like brass also might have been used. The strings or the tantrīs referred above which kept the two sides in position served also another purpose of serving as a control of the tone or tune of the Avanaddha instrument. In Nāṭyasāstra there is a reference as under:-

Bherīpaṭahajhānjhābhīṣṭathā dundubhīṅḍimaṁ
Śaithīlyādyatatvacca svare gāmbhirayamisyate....

Incidentally this verse gives us a small list of some of the common instrument belonging to the drum group.

1 - "Nāṭyasāstra" by Bharatamuni. p.609.
2 - "Nāṭyasāstra" by Bharatamuni p.610.
The smallest instrument of this group is the Damaru. This appears either in the hand of some musicians or as an emblem of Lord Siva or some other deity. This is held in one hand, is about six to seven inches in length and three or three and a half inches in diameter at the sides. The length wise shape is observed in two variations. Either it is uniformly cylindrical as in Vimala vasahī or narrow in the middle to facilitate grip. The second type of Damaru is found sculptured at Modhera in the hand of a deity on the outer wall of the temple. Fig. 5.

The musical sound is produced by striking two grits fastened at each and which strike on the hide drums at the sides alternately due to the oscillating motion of the hand which holds the Damaru. The word Damaru seems to have onomatopoetic origin. Other words like Maddu, Dindim, Jhajhar, have similar origin.

In the bigger type of drums we have two specimens very similar to each other in every thing except in the shape of the middle hollow body. These drums are about twenty seven to thirty inches long and their hides are approximately eighteen inches in diameter. The making etc., the tying of the chords and the mode of controlling the pitch of the sound of the drum are similar to the other drums previously described, except that these drums are bigger in size. The two specimens we discuss in this paragraph have different shapes. The one is convex in its cylindrical body while the other is concave.
Both these drums are slung from the neck or the shoulder and seem to have been played with hands. Similar drums are seen in the sculptures of Sāncī. This type of drum is also seen almost in the same shape even at the present day.

The word Mrdāṅga appears to have been used in literature in two different senses. It might mean any instrument of the Avanaddha type. It might also mean a drum type of instrument of a particular shape. The word Mrdāṅga suggests to us one of the materials used for making the hollow body of the drum. It is quite possible that Mrdāṅgas were made of clay. During local inquiry it is found that clay bodies for drums were being made up to very recent times.

In the Sabhāmandapa of the Vimala vasahi there is a sculpture of a rather longer type of a drum. It is slightly angular in the middle. Its two sides are covered with hides which are proportionately much smaller than the drums described in the previous paragraphs. The size of this instrument is about thirty to thirty three inches long. Its hides are about six to eight inches in diameter. Similar drum is also seen at Modherā. This instrument seems to be very common and is abundantly referred to in literature also. On a closer examination it appears that the two sides may be of different sizes.

1 - Mrd means clay; and the word is derived from the Sanskrit word for clay.
There are three types of Mrda\-ngas described by Hemacandra - arucya, ilihgya and urdhavaka. Sri Sivaramamurthi has illustrated the three types by giving illustrations from carvings from Amaravati. It is not necessary to believe that these three names denoted special types of drums having special shapes particularly meant for being played in a particular way. Of course, the shape, size, weight etc. would determine the more convenient mode of handling, but this would never be exclusive. The same drum might be played in another posture also. Therefore I am inclined to believe that the names are derived from the mode of handling the instrument and not from any speciality regarding the shape or size thereof. The three names, therefore, should be treated as relative and not absolute. (Ref. p.154-A)

The most interesting specimen of the drum type of musical instruments is the one with four striking-surfaces. This instrument may be visualised if we imagine vertical intersection of two small Mrda\-ngas, with almost uniformly cylindrical bodies so as to form a shape similar to the Victoria cross. Such an instrument is found at the Raigamandapa of Vimala vaisahi as also in the ceiling of the salata's shrine at Delvada. The two temples were built at different times with a lapse of more than three centuries between them. This instrument is not in use at present in Gujarat but possibly it may have been quite common in the middle ages. The instrument is played with two hands.

1 - "Memoirs of the Archaeological Survey of India" No.73, by C.Sivaramamurthy. p.78.
Ankya, aśingya and urdhva drums from Amaravati - Sātavāhana, 2nd century A.D. Madras Govt, Museum, Madras.

1. Fig.14, reproduced from "Memoirs of the Archaeological Survey of India No. 73" p.78.
striking on two different surfaces. The hides and the strings are similar. The diameter of the hides is approximately nine inches and it is quite possible that there was some difference in the size of the striking surfaces.

The tune and pitch of the Avanaddha Vādyas depend on the area of the striking surface, the tension thereof and the nature of the material and shape of the hollow body. The hollow body works as a resounding box for the sound created by striking on the hides. The different instruments are different essentially only in the area of the striking surface. In this respect it is interesting to note the history of the origin of the Mrdaṅgas as given in the Nātyasāstra.

Once, on a stormy day, a sage went to a water-spot for fetching water. Heavy rain poured down and as the big rain drops fell on the lotus leaves of different sizes, a variety of drumming sound was created. The sage marked these sounds, went to his hermitage and prepared different hides of different sizes. Then, with the help of Visvakarmā he created the - different types of Mrdaṅgas.¹

It would be relevant here to study a few groups of musicians and to see whether they offer any clue regarding the popularity of any one type of musical over the other.

¹ "Nātyasāstra" by Bharatamuni. p.608-9.
Fig. 53, middle row, shows a group of five persons, all playing upon their musical instruments, apparently as part of service to the deity who appears to seated at the extreme left in the Fig. The middle one has cymbals, the two persons nearest her have drums and the two at the ends of the group have flutes. There is no one holding a lute.

Fig. 51, second row from the top, shows a marriage procession. There appear to be four musicians. The two nearest the elephant have drums, the next one appears to have cymbals, and one more, slightly higher seems to be blowing through a pipe.

Fig. 56 shows a dancing girl with cymbals, assisted in her dance by an attendant with a drum.

Fig. No. 36 shows the Narathara at Modherā, and even though the sculpture is much worn out, two drums and a flute can be easily seen.

Plate 28 ("Holy Ābu" by Muni Śrī Jayantavijayaji) shows a semidivine figure as seen on a pillar in the Radgamandapa of Vimala Vasahē. The figure has four hands, and plays upon a flute with two hands while the other two have cymbals. Two assistants assist in the musical orchestra with one drum each.

By these and similar considerations, would it be reasonable to infer whether the drum and the cymbal were more in vogue than the Vīnā?
CHAPTER VI

Ornaments.

Yuwan Chwang visited India in the time of Sri Harsa of Kanoja and he made some very significant remarks regarding the dress and ornaments of Indians. He says, "The dress and ornaments of the kings and the grandees are very extraordinary. Garlands and tiaras with precious stones are their head adornments and their bodies are adorned with rings, bracelets and necklaces. Wealthy mercantile people have only bracelets. They bore their ears."

If Yuwan Chwang had visited Gujarat during the reign of the Solanki kings, he would have recorded his observations in about the same words. The practice of decorating the human frame literally from head to foot, continued as before in Gujarat and there is ample evidence, both literary as well as sculptural, to give detailed ideas regarding the various ornaments in use during the middle ages in Gujarat and the probable shapes thereof.

The sculptures in the temples under review are richly decorated with plenty of ornaments. Probably, during the period there was a more common custom of putting on gold, silver and jewel ornaments than is current to-day. This is a common characteristic of both the types of sculpture - the divine as

1 - "Life in The Gupta Age" by Dr. Saletore p.427.
well as secular. The sculptures show a number of ornaments and help us to identify many of the ornaments we know of in literature.

In the Purānas and in Sanskrit literature, we get descriptions of human beings and deities decked with various types of ornaments. To-day it is very difficult to understand many of them. Aṁśabhadra, Bhedāgama, Mānasāra, Silpa-Sūtra, Padmasāhhitā and the Āgamas are some of the books wherein there are descriptions of the common ornaments found in Indian Sculpture. Some of the chief names are Mukuṭa, Kuṇḍala, Upagrīvā, Hāra, Hrīṇamālā, Skandhmālā, Udarbandh, Channavīra, Keyūra, Kaṭakvalaya, Aṅguli, Yajñopavīta, Kaṭisūtra, Uruddāma, Pādajālaka etc. etc.¹ A sketch is reproduced on page 158-A which gives an idea of the ornaments mentioned above and the place and mode of wearing them. These ornaments are found on the divine sculptures everywhere and have become a part of our Indian Iconography.

Ornaments were worn on the head, in ears, round the neck, on the upper arms, wrists, fingers, round the waist and on the ankles.

The ornaments worn on the head may have one of three probable positions. It may be either on the crest or in the backside in the braid or in the front side on the border of the hair line and the forehead. The head of men and women in

<table>
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<tr>
<th>Column</th>
<th>Item</th>
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<tbody>
<tr>
<td>A</td>
<td>Kuṇḍala.</td>
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<tr>
<td>B</td>
<td>Skandhāmālā.</td>
</tr>
<tr>
<td>C</td>
<td>Skandhāmālā.</td>
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<tr>
<td>D</td>
<td>Hrīṇamālā.</td>
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<tr>
<td>E</td>
<td>Keyūra.</td>
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<td>F</td>
<td>Channavīta</td>
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<td>G</td>
<td>Yajñopavīta.</td>
</tr>
<tr>
<td>H</td>
<td>Urūddāma.</td>
</tr>
<tr>
<td>I</td>
<td>Pādajālaka or Nūpura.</td>
</tr>
<tr>
<td>J</td>
<td>Mukuṭa.</td>
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<tr>
<td>K</td>
<td>Upagrīvā.</td>
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<tr>
<td>L</td>
<td>Hāra.</td>
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<tr>
<td>M</td>
<td>Kaṭakavalaya.</td>
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<tr>
<td>N</td>
<td>Udarbandhana.</td>
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<tr>
<td>O</td>
<td>Kaṭisūtra.</td>
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<tr>
<td>P</td>
<td>Kaṭakavalaya.</td>
</tr>
<tr>
<td>Q</td>
<td>Aṅguli.</td>
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</table>
the Hastisalā of Lūnasahā are covered with the upper garment. In the centre we see high elevation which, I think, is the attempt of the sculptor to represent the crest jewel covered underneath. The Sanskrit word for this ornament is Čūdāmanī. In Sanskrit literature the word has broad meaning and it has been defined in Šabda Kalpadruma as under:

Čūdāmanih (Čūdā Sirobhūsanaṁ mukūta Kiritādkāṁ tara Štitomāniḥ)

Siroratnam Čūḍāyāmagrabhāge Maṇiriva.

From this definition it might be inferred that the word Čūdāmanī can be used both as a separate jewel in itself or as a part of the Mukūta. The separate jewel may also be worn anywhere on the head. Outside the Hasti Salā of Vimala Vasahī, there are two statues one of a Śrāvaka and the other of a Śrāvikā. There is a jewel ornament on the heads of each of these patrons which can be described as Čūdāmanī.

Considering the head ornament, we find the much interesting as well as the most informative example in the statue of Suhadādevī which corresponds to the modern head ornament known as Dāmanī. Just near the edge of hair we see two lines of beads, most probably of pearls on both the sides of the parting and also along the parting in the hair. At the juncture also there is a jewel hanging on the forehead. It is a composite ornament worn along parting and the margin of hair. The Sanskrit word Dāma or Muktādāma, denotes such an ornament. "Maṇāoliāsa"
mentions an ornament called the Haṃsatilaka as a Yośiṣṭimantabhūsānam. From the description, it appears that Haṃsatilaka is probably the name of an ornament similar to the one worn by Sahādādevī.

Asvatthapatrasaṅkāśam suvarṇena vimisritam
Maṇikyavajrakhaṇḍamāyaśatāmaṃvaṃtikakāryaṃtaram 1099
Tetra muktāfalaḥ pārśve sāsakābhyaḥ virājitam 1100
Taṅhyāṁ bahirmaralābhaḥ nānāratnaḥ prakalpayet
Tadūrdhvaḥ vajramāṇikyamauktikaiḥ kṛtabandhanam 1101
Tadīḍaḥ hāṃsatilakaḥ yoṣiṣṭimantabhūsānam

Incidentally, these verses throw a flood of light on the great use of different types of jewels in use for setting them in different ornaments. It is not possible to determine the nature of jewels from the sculptures, still however the fact remains that most of the ornaments seem to have been heavily studded with different types of jewels. Such a data allows us sufficient grounds for presuming the existence of proficient workmen as also detailed and thorough knowledge of the art of testing and valuing various precious stones. King Bhoja has written a book entitled "Yukti - Kalpataru" which gives detailed instructions regarding testing and valuation of different jewels. Some of the jewels treated in this book are Vajra, Hīraka, Pravāla, Muktā, Indranīla, Pusparāga, Gomeda,

1 - "Mānsollāsa" of King Somesvara. (G.O.S.) p.95.
Kundala is the common name for the ear ornament. It has also been called in Mānsāra and other books as Tatāmka or Tādansaka; it has also been called by various names according to its shape or design as also the jewel and the material used in the making of it. Some of the names are Makarbhusana, Makarakundala, Patrakundala, Padmakundala, Ratnakundala, Sarpakundala, Simhakundala, Samkhapatra, Vrtakundala, Suvarnakundala etc.

Ear ornaments are worn in the sculptures mainly in the lower parts of the ear known as the lobe of the ear, and not on the upper round part. The commonest type of the ear ornaments observed in the sculptures under review are big-sized ear-rings and it is reasonable to believe that during the period this type of ear ornament was much popular and was in common use amongst the rich as well as the poor. The dancing girls at Delvāda or at Tārāṅgā or the figurines on the pillars at Modherā all show very big size kundalas in their ears. These ear-rings are common both among the men as well as the women. The statue of Dharāvarsā (Fig. 94) at the foot of Acalagadha mountain on the bank of the Mandākini kunda as well as the statue of Rājimati in the gūdhamaṇḍapa of Lūna Vasahī and also

1 - Extract for the Viṣaya-Sūcī of "Yukti-Kalpataru". by

King Bhoja.
the statues of the wives of the patrons show big size ear-rings.
The two Paricārikās standing at the foot of Śrī Rājimati also have the same type of ear ornaments. (Pl.45,30,31 "Holy Ābu" by Muni Śrī Jayantavijayaji) At Pātan, the statue of Vanarāja shows Kundalas of big size in the ears of the Cāvaḍā king. This shows the very wide popularity of the custom of wearing this type of ear ornament.

A careful observation will show two different modes of wearing this ornament. Either the ring is threaded through a hole in the lobes of the ear as seen in the statue of the Cāraṇa poet Durāśā Āḍhā (Fig.93) in the Acaḷesvara Mahādeva's temple or the whole ring is worn on the big whole of the ear lobes. The former mode presupposes that there must be some adjustment opening in the kundala.

Pl.53, fig.156 of the "Jain Miniature Paintings from Western India may be seen for the evidence of paintings regarding the ear ornament. It seems that large circular pearl ear-rings were worn both by men and women.

The ornament on the ear lobe is so common that it will be difficult to find any statue without this ornament. But at present some women wear ornaments on the upper part of the ear also. Such ornaments are not found easily and commonly in the sculptures examined by me, and therefore, it is reasonable to believe that the custom of wearing ornament on the upper part of the ear is of later origin. At Delvāḍā outside cell No.11,
there is a statue of a goddess wearing an ear ornament like this. The whole ornament is suspended from a small ring worn on the upper curved part of the ear and the remainder of the ornament is in the form of very small leaves in the form of arranged in three lines. But such or similar ornaments are not found commonly amongst the sculptures under review. And may be that the statue outside cell No.11 represents a new fashion that was coming into vogue about the time the sculptor was working at it. Dr. Moti Chandra supports this statement when he observes that "In the 14th century, however, women wore two rings, one in the lobe and the other on the top of the ear, Fig.55. 2 Fig.80, appended herewith shows Goddess Ambika with an ear-ornament on the upper curve of the ear.

In this connection, it is interesting to note the big size of the ornaments worn by the dancing girls everywhere, (For example Fig.56) particularly in the ceiling dome of the sabhamandapa at Devalue (Figs.67 to 76 etc.) One would wonder at the great inconvenience and pain these ornaments might be causing to the dancers and actors in a drama, because, if the ornaments were made of gold or silver, the heavy weight of the metal would be a great handicap in the free movement of the dancers and the actors. In the "Natyasastra" 1 there is a reference to the inconvenience caused by heavy ornaments.

1 - The "NATYASASTRA" by Sri Bharatmuni edited by Pandit Kedarnatha.

2 - "Jain Miniature Paintings from Western India" by Dr. Moti Chandra. p.127.
The learned author refers to it and says that heavy ornaments cause pain, perspiration and sometimes giddiness due to their weight. And therefore, the producers and the teachers should have imitation ornaments not heavy for the purposes of dance or drama.

Gurvābhāranaśanno hi caṃ kṛta punaḥ
v. 48

Gurubhāravāsannasyasvedo murchā praśāyate
Tasmāt na samyak ca kṛtam sauvaranam bhūsaṇam bhavet
v. 49

Jatupurnamparatnam tu aha khedajanaṇam bhavet
v. 50

N斯塔ḥ Suvarnaratnaistu mukuta bhusanāṇīva
v. 207

N斯塔mramayaiḥ patrairabhramaiḥ ranjitairapi
Bhandairathaih madhucchistaiḥ kāryāṇyabharaṇānī ca.
v. 210

We can say on the authority of the Natyasastra that it must have been also common custom either of wearing imitation ornaments or hollow ornaments of gold or silver filled with lac etc. to render them light in weight so as to be easily bearable during the performance of dance and drama. But Kundalas of big size are also worn by people other than actors dancers etc. Looking to the very big size of this ornament and the delicate part of the body on which it is worn it would not be easy to conceive them as being made of solid metal. Possibly it was a common custom to make them hollow and to fill them with

1 - "Natyasastra" p. 335. (Chapter 29)
2 - Ibid. p. 352.
lac. Even in the present times the same practice is widely common.

This general discussion regarding the use of such hollow ornaments, though started in connection with the heavy ear ornaments holds equally true for all other ornaments which are heavy and are likely to cause pain and inconvenience to the wearer. In this we may include the heavy bangles, the many threaded necklaces, heavy girdles as well as anklets.

Necklaces are worn on the neck and may be as long as coming down up to the navel. Some of the words used to indicate a necklace in general are Hāra, Mālā, Niśka, Hārayāsti etc. But if we examine the sculptures, all the different types of necklaces would fall into two distinct and well-defined classes, according to the length and flexibility of the ornament. The first class may be defined for convenience as the neck ornaments and the second may be called the Hāra, i.e. the necklace proper, meaning an ornament hanging down from the neck.

There are several words which give us the idea of the neck ornaments proper. These are Upagrīva, Graiveyaka, Grīvasūtra etc.

These words denote a neck-ornament which is a shorter type of necklace and is worn exactly on the neck or very near it. From the appearance in the sculpture, these are found to be comparatively less flexible and must be lying rather stiffly on the upper part of the chest. This ornament may be in the form of one line of metal with pendants hanging from
it, resembling Haṅsaḍī in use during present times or in
several thin bent bars. This is a type of shorter necklace
as shown very clearly in the sculpture. Figs. 55 and 56 show
shorter necklaces nearer the neckline, which should be included
in this class of the neck ornament. The Statue of Rājimati
shows similar neck ornament.

Similarly, the two wives of Vastupāla, also have both
type of necklaces. (Fig. 95). Lalitadevi has round,
coin-like pendants hanging from her neck ornaments and going
round the neck. Probably this is a Niska; which is always
a gold necklace. The shorter necklaces of Suhaḍadevi and
Gunadevi are simple and have no pendants. In one neck-ornament,
there are circular coin-like fixings on both the sides of the
central bar. Lūnadevi's necklace shows jewel fitting in place
of the central pendent. In one neck ornament there is an
engraving of the word "Śrī" (ษ) on the circular pendants.
The neck ornaments worn by Lalitadevi and Pratapadevi, have
such engravings of "Śrī". From the appearance of these neck-
laces, I have reason to believe that heavy metal - either gold
or silver - must have been used in the making of the originals.

The longer necklaces appear to be more flexible and
usually, go sufficiently low on the chest to mark them out
distinctly from the neck-ornament discussed above. Usually
they appear to have been made by threading beads together.
The number of strings as well as the number of the beads in
each string varies from sculpture to sculpture. Moreover,
it is not possible to determine from the sculptures, the material used in these necklaces but from appearance, it may be inferred that jewels or pearls or hollow beads made of metal were used by threading them together. The sculptures show rows of one-string ārās as well as multi-stringed ārās and if we have to determine the names of these different types, we shall have no recourse but to refer to authoritative contemporary literary sources. Hemacandra, in his Laxicon states that these necklaces can be of 14 different types according to the number of strings therein. Ityevam latā-bhedācturdasa ārā iti. The classification given by him is as under:

<table>
<thead>
<tr>
<th>NAMES</th>
<th>NUMBER OF STRINGS</th>
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<tbody>
<tr>
<td>Devacchandah</td>
<td>100</td>
</tr>
<tr>
<td>Vijayacchandah</td>
<td>504</td>
</tr>
<tr>
<td>Indracchandah</td>
<td>1008</td>
</tr>
<tr>
<td>Ārāh</td>
<td>108</td>
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<td>Rasmikalapah</td>
<td>54</td>
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<tr>
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<tr>
<td>Gucchah</td>
<td>32</td>
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<tr>
<td>Mārvah</td>
<td>16</td>
</tr>
<tr>
<td>Mandarah</td>
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</tr>
<tr>
<td>Gostanah</td>
<td>4</td>
</tr>
<tr>
<td>Gopucchah</td>
<td>2</td>
</tr>
</tbody>
</table>

1 - "Abhidhāṇcintāmaṇīḥ" by Hemacandra p.266-267.
If there were 27 beads in a necklace of one single line that necklace was known as a Naksatramalā, due to 27 denoting the number of the Nakṣatras.

Figs. 101 and 102, and many others in "Jain Miniature Paintgs from Western India" show the ekāvalī or the one-stinged Hāra. Moreover, both men and women seem to wear pearl necklaces made of either pearls or flat beads. They had one or more strands.

The statues of Vastupāla, Tejapāla and many others have this necklace which is longer than their beards, and is seen clearly beyond it. All of them have more than at least four lines and all have an ornament of a pendant. The pendant is not separate but seems to have been made up by taking the lines round the big central jewel. (Fig. 95) The pendant, however, is not a necessary or indispensible part of these necklaces because in many other sculptures the necklace is just hanging in elegant curves on the chest or dress of the wearer without being tugged by the weight at the bottom. (Fig. 94). Vanarāja also seems to have a hāra without a pendant. Śrī Aṃbiṅkā Devī’s image in Vimala Vasahī shows both the types of Hāras and both of them are without any pendants. The Sanskrit words for this Jewel coming at the end of a necklace are NĀYAKA or TĀRAĻA.1 In "Mānasollāsa" we get a reference of

1 - "Abhidhānakacintāmaṇīḥ" by Hemacandra, p. 263.
embellishing a necklace by means of a jewelled pendent, i.e. NĀYAKA.¹

Amarakosa defines Aradhahāra as a necklace with twelve strings which would mean that the Hāra must have at least as many as twenty four strings. No such sculptures are seen partly because the strings falling on one another were not repeated in the sculptures so as to facilitate counting. Still however, the fact remains that there were neck-ornaments of varying lengths and with several strings made up of beads either of metal or of jewels, and threaded together to make comfortably flexible hanging neck-ornaments. Obviously, the wearer would have a pendant and thus add a new grace to his already graceful necklace.

The statue of Vanaraśa at Pātan has a one string neck-ornament worn in a peculiar manner. The length of this ornament is about the same as of a normal Yajnopavīta; and the ornament is also worn in the same manner i.e. on one shoulder and under the other arm like the sacred thread of the Brahmins. The ornament seems to have been made up of small metal rings threaded into each other. This type of ornament is uncommon and its name also is not commonly known. But on the authority of Hemacandra we can call it Vaikaksam, because this correspond to the mode of wearing described by Hemacandra.¹

¹ - "Abhidhāncintāmanīḥ" by Hemacandra. p.264.
The boy in the lap of the Goddess in Fig. 80 shows the simplest girdle, or the kaṭisūtra, made of one string. The Goddess and her attendants have multi-stringed girdles. The Gods on the outer walls of the Sun temple at Modherā show many specimens of girdles decorated in a wide variety of ways with chains and small bells. Some of the Sanskrit names for the girdle are Kaṭisūtra, Mekhalā, Kalāpa, Rasana, Kaṅcī, etc. The Girdle of the Sun God (Fig. 32), deserves special notice. Probably the same is made to match the warlike corselet of the deity.

The sculptures of men as well as women show a wide-spread use of ornament for the upper arm. Āṅgada, Keyūra, Kaṭaka, Valaya etc. are the names of the ornaments worn on the upper arm higher above the elbow. In English the common name armlet defines in general all such ornaments. A study of the sculpture, under review helps us to notice atleast three well defined categories of the ornaments. Highly decorated ornaments appear mainly on both the hands of the divine sculptures.

In its simplest form it is a ring-ornament pushed in from the finger tips upwards, and taken high up above the elbow. This may be called a Kaṭaka corresponding to the Gujarati word Kaḍu current to-day. At the two ends of this Kaṭaka there may be some designs, the more popular and common appear to be the Makaramukha and the Simhavaktra. These designs have been in use even in our own time. Fig. 94 shows king Dhārāvaraśa having a ring type of armlet on his right
hand. A variation of this type of ornament can be found on both the hands of Rasīā Valam at Delvādā (Fig.91) where we can see a design of beads on the Kataka and at one place, usually on the front side an additional leaf-like fixture. These beads may be of the same metal or of inset jewels. The settings of the designs is similar to the design in some of the Kundalas. The statue of Vanarāja at Pātan also has round ring like armlet with designs of small beads on it. The leaf-like additional fixture can be clearly seen on the left hand.

Sometimes this solid type of armlet is in two or three lines. The statue of the minister Candapa has a Valaya in three lines, presumably made by bending a straight stick of some malleable metal, probably gold, taken round thrice. (Plate 32 "Holy Ābu" by Muni Śrī Jayantavijayaji)

The statue of Durāsā Ādhā in the temple of Acalesvara Mahādeva at Acalagadha has simple Valaya on both the hands. The words like Makaravalaya and Patravalaya denote the designs at the ends of the armlet.

Regarding Aṅgada and Keyūra it appears that the words have been used as synonyms. Hemacandra describes both these ornaments as the ornaments of the upper arms. But there must be some distinction regarding the shape and making of

1 - "Abhidhānacintāmanih" by Hemacandra p.267.
these two ornaments, because in Manasollasa on page 93 verse 77 we get a description of the different types of ornaments for the upper arm.

Moreover, in 'Natyasāstra' we get an indirect reference to the nature of an Aṅgada. The learned author divides all the ornaments into four classes as under.

1. Āvedya.........Kundalādi
2. Bandhaniya.....Srōnisūtra Aṅgadādi.
3. Praksepiya.....Nupurādi.
4. Āropyaka.......Hāra Hemasūtrādi

From the above two references it is clear that the Aṅgada is an ornament very flexible in nature which can be tied and loosened at will, and which may be made of beads or jewels threaded together with strings and made in the form of a net; the Keyūra presumably is in the form of a metal band, a plate like ornament having a design on it or studded with jewels which has strings of beads or pearls hanging from it. Thus the two types of ornaments are different and both these types are repeated in sculptures under review. But from the recurrence of the armlet and from a careful observation of the statues where they are found, I feel inclined to believe that during the time when these sculptures were created i.e. during the Solanki period, the more elaborate type of armlet, like the Keyūra or the Aṅgada was becoming a little out of fashion, and the simpler
forms of the armlet like the Kaṭakas and Valayas were still in use. The more elaborate types, however, are still found in the divine sculptures.

Regarding the armlet Dr. Moti Candra makes the following observation based on a study of the paintings. "They were worn both by men and women and were made either of pearls or flat beads. They were at times of elaborate workmanship."¹

It may however be noted at this stage that the ornaments on the images of gods are more elaborate compared to those on human figures. Are we to suppose from this difference that the ornaments with intricate and complicated designs were fancied by the artist as extraordinary things to be worn by the superhuman beings, and not something common amongst men?

The wrist has always an ornament. Both men and women wore bangles. Men, however, wore one or two Kaṭās, while some women covered their fore-arm with bangles (cudīs). The more common of course are the Kaṭaka and the Kaṅkaṇa. Both these are - simple ring ornaments worn by pushing them up from the finger tips.

In its simplest form this ornament is a round ring without any design or ornamentation on it. Such Kaṭakas are found almost everywhere. The men have such wrist ornaments. Women with

¹ - "Jain Miniature Paintings from Western India" by Dr. Moti Candra. p.127.
Kañkanas have ornamental designs on them, mostly on the upper surface some have triangular tapering designs. Such a design appears very common and is found to be recurring in many statues. Women did not confine their wrist ornaments to one bangle or two but in some cases their bangles are many and go high up even to the lower part of their elbow. Whenever there is such a series of bangles, their circumference is found in an ascending order, so that the bangle closest the wrist has the smallest circumference and this helps the wearer to keep the many bangles in their place one above the other in a series. Figs. 55 and 56 may be seen for study of this ornament. Usually there is a bigger Kañakaṇa or Kaṭaka close to the wrist and a series of bangles on the fore-arm. In these statues we see the two hands in two different positions, the size of the bangles is so carefully managed that the different bangles do not overrun one another.

This form of multi ornamentation of the fore-arm seems to have been very popular since the very earliest times. If we see the image of the bronze statue of the girl found from the excavation of Mohenjo-daro, we will see that the arm is covered with a series of bangles of varying sizes. This fashion is current throughout the historical times and in many sculptures separated by time and place, we see a renewed expression of the female mind decorating herself to the maximum by wearing numerous bangles all over her arm. The Yaksi of Didaraganja
of the second century B.C.\(^1\) and the Yakṣi from Culakota from
the stupa railing at Bharhut, also in the second century B.C.\(^2\)
have many bangles on the fore-arm. The statue of second century
A.D. found at Mathurā also has similar ornaments. The huntress
in wild dress examining her arrow also has similar bangles on
her fore-arm.\(^3\) This statue is from Mysore and is attributed to
the 12th century A.D. The fashion in recent times is also -
equally current. The Marawārī, Rabārī, and Rājaputānā women
to-day still put on ivory bangles covering the whole of their
arm. Looking to the origin of this type of ornaments and -
looking to the communities which still continue the fashion,
would it be possible to infer that this type of ornament has
its origin in the customs of the racial tribes, of pre-Aryan
days having affinities with the Indus Valley people?\(^9\)

A new type of ornament seems to be becoming fashionable
during the time among the rich and the elite. The most -
interesting is the statue of Lūṅadevī in the Lūpa Vasahī at
Delvādā. This statue represents all the three types of wrist
ornaments. The one nearest the palm is the Kaṁkaṇa; the -
ornaments on the aids nearer the elbow are plain bangles and
may be made of metal or of ivory. But in between these two
common and usually found ornaments we can see a plate ornament
having a design of squares on it shown by parallel lines on it.

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1 - Album of the exhibition of the Indian Art published by The
Dept. of Archaeology New Delhi, 1948. Plate 2:.

2 - Ibid. Plate 3.

3 - Ibid. Plate 17.
Obviously the ornaments seems to have been made from a sheet of metal bent round and soldered at the ends. This is an example of a new fashion appearing to be becoming popular just about this time, because such ornaments are not seen formerly in earlier sculptures. The marble statue of Sarasvati, the Goddess of Wisdom and learning found at Bikaner on Plate 1, and attributed to the 12th or the 13th century A.D., has also plate ornaments on both the arms near the wrist. The presence of three different types of ornaments on the fore-arm and the wrist of Lūṇadevī might give reason of the advent of a new fashion because the statue of Vejaladevī (Fig. 95) has similar ornament on her fore-arm but this is a full fledged big ornament having four square sections shown by parallel lines. This is about twice the size of the ornament on the hand of Lūṇadevī or on the hand of the goddess Sarasvati found at Bikaner. In our times the women of Mārwarā side put on such ornaments, but somehow in Gujarat these ornaments are not commonly used.

It is observed from the sculptures that rings were worn on all the fingers including the thumb. They were also worn on either hand. The word Ūrmikā, Angulīyaka etc. denote the ring in general. But several other names also seem to be common in contemporary Sanskrit literature, most of which signify some speciality regarding the shape or material of

1 - Album of the exhibition of the Indian Art published by The Dept. of Archaeology New Delhi, 1948, Plate 18.
the rings.\footnote{1} Still, however, one deserves notice. When a ring was marked with letters it was called An
gulimudra (Sā Sāksaraṅ ṣaṅgulimudra)\footnote{2}.

The ornaments on the ankle and on the palm of the leg fall into three distinct categories. The first is the circular, ringlike ornament worn on or very near the ankle. In shape etc. it is not different from the kaṭaka or the Kaṅkaṅa worn on the wrists. Such Katakas are found on the ankles of men as well as women. (Fig.48,95)

The second type of ankle ornament lies on the palm of the foot; it does not appear to be flexible. It is made by bending a metal rod, or a hollow pipe, in a shape so as to fit in with the contours of the foot. It seems to have been worn by pushing it up the heel and the fingers.

The third type is the one in the form of net, and hence flexible, and resting on the palm. This seems to be worn by taking it round the ankle and then fixing up the ends by a locking device. The dancing girl in Fig.23 seems to be putting on such an ornaments. If it is like a net it may be called a Pādajālaka

Some anklets show small trinkets (Ghugharīs) and would obviously make sound when the person moves. Such ornaments

1 - "Mānsollāsa" (G.O.S.) P.93-94, gives some of these names and the reasons for their origin.
2 - "Abhidhāncintāmanah" by Hemacandra p.268.
may be called Nūpura.

The Statue of Rājimati in the Lūna Vasahī shows the first and the second type, which are also seen on the legs of the dancing girl in Fig.56. The Goddess in Fig.80 has probably a Nūpura. The attendants in Fig.80 also show the custom of wearing two ornaments at the ankle.
CHAPTER VII

Hair Styles

The sculptures under review show many varieties of the custom of wearing hair. These varieties are seen in the hair on the head of men and women as also in the styles of keeping beards and mustaches by men of different degrees of social status.

The simplest mode of wearing hair on the head by men is to keep them as they grew. On two pillars in the halls of the Sun temple at Modherā, there are sculptures of Goddesses holding the head of their victims in their hands. Both these heads are held by the long hair on the top. Both these heads are supposed to be heads of Asuras or non-Aryans and from this it might be inferred that the medieval idea of the Asura was probably a person with long growing hair on his head.

The Brahmin Saints and monks who moved in a Kaupina kept their matted hair in a knot above their head slightly on one side.

The figures of religious mendicants on the outer wall of the Sun temple at Modherā also have long hair on their heads, but in this case the matted hair is tied up in a knot about the middle of the skull and is seen even from the front side. This mode of tying up hair is called Jatā. In iconography when the hair is so tied up as to resemble a Mukuṣṭa, the same is called a Jatā mukuṣṭa. The image of Brahmā (Fig. 14) on the outer wall of
the Sun temple at Modherā shows a Jatā mukūṭa.

But keeping long hair, as they naturally grew on the head does not seem a speciality either of the Asuras or of the mendicants. We have figures of other personages from the secular professions of the medieval ages where persons are shown with long hair. In this connection it would be interesting to see the hair styles in the Hastsālā at Vimala Vasahī. The patrons as well as the drivers of elephants have their hair tied up in braids at the back of their heads slightly above the neck line but lower enough to be seen outside the mukūṭa. But here the hair seem to have been worn in fashionable styles and might perhaps suggest the care taken in keeping them in fashionable modes. The sculptor also has taken care to depict some of the most easily recognizable hair styles among men. For example a patron has his mukūṭa on his head, but from the lower rim of the mukūṭa we can see well defined elegant straight lines converging into a bun-shaped braid. The lines suggest careful combing or brushing while the braids suggest a wide variety of fashion modes. A patron has the bunch of his hair instead and taken round to form the bun while another has part of his hair in the form of a bun while the remainder is plaited and placed round this bun in the centre forming a composite braid. In short, it appears that men kept long hair, as a matter of fashion and this fashion seems to have been common amongst most of the classes of the populace.

Long hair is shown among the divine sculptures also. Some
of the statues have long wavy hair falling loose on the neck or nape of the figure. There are other statues, which have the bunch of hair tied up and kept in a bunch at the back of the head. The image of the Yakṣa outside the eastern door of the Ajitānātha temple at Tāraṅgā (Fig. No. 101) has his hair kept in such a style.

The statues of Jain monks everywhere have clean shaven heads. For example the statues of Udayaprabhasūri and - Vijayasen Śūri show clean shaven heads (Pl. 32 "Holy Abu" by Muni Śrī Jayantavijayaji). This appears to have been the common practice of the Jain religion. The mode of removing hair is also represented among the sculptures. There are several representations from the lives of Jain monks and deities showing the religious ceremony known as the Pañcamuṣṭiloca or pricking out of the hair by hand. This is a part of the Jain religious tradition at the time of initiation. (Fig. 45)

A few figures of Buddha monks are also found among the sculptures under review. (Plate 22 "Archaeology and Ancient Indian History" by Dr. Hīrānanda Śāstri) There is hardly any doubt that the statue of the Goddess Tārā at Tāraṅgā represents the buddhist deity. Hence the monks represented round the main image are buddhists. The heads and faces of these monks also are clean shaven.

The long hair of women are usually tied up in buns, and braids which are not very tight but lie rather loosely on the
neck or even a little lower. On most occasions these braids appear to have been embellished with flowers or gems. There are sculptures with long hanging plaited hair and in several cases they seem to have been decorated with tussels.

The statue of Brahma has long flowing beard as it naturally grew. (Fig.14). The statues of brahminical Yatis, monks and Sadhus also have the same type of untrimmed uncut beards.

The gentry, the royalty and the rich people represent the current fashions of the day. The sculptures of Vimala, Vastupala, Tajapala and others a show a beard. But this one is not as it naturally grew but one which is cut and trimmed to confirm to a specific pattern or design. Part of the beard from the cheeks on the side of the nose is shaved. The lower bunch of the hair also is cut and made into a particular shape - either pointed or flat at the bottom. (Figs.48,95) Rasī Vālam also has such a trimmed beard but it is rather short in length (Fig.91). The statue of Vimala also has similar beard. It appears from the sculptures that such beards might have been a result of deliberate cutting or trimming.

There are other figures which have no beards at all. The corpulent looking man on the pillar in the hall at Modherā
has no beard. (Fig. 20)

In cases of some long beards it has been noticed that the lower end of the beard is tied up in a simple knot, just with a view to shorten the length.

The above remarks hold equally good in cases of moustaches as observed in these sculptures. There are statues with full grown natural moustaches as they grew, as well as sculptures with well-cut trimmed moustaches. There are also figures with clean shaven faces without any moustaches. The moustaches as observed in the statue of Vanarāja at Pāṭan are narrow and long from which it can be inferred that the same must have been carefully trimmed. Their ends are turned upwards making elegant rhythmic curves. The moustaches of Vimala and other patrons also seem to have been modelled according to the same fashion. Moustaches do not remain normally in this shape, so one can easily infer the use of some sort of cosmetics.

The paintings of the period support many of the inferences drawn in the previous paragraphs. For example, Plate 77 fig. 196 in "Jain Miniature Paintings from Western India" by Dr. Moti Chandra shows Devasūri with clean shaven head and face. There are seven other persons in front of the Sūri - Six men and (at least) one woman. All of them have long hair tied up in a bun at the back of their head.
The dancing girl and at least two of the men show some ornament or flowers in the braid. The five persons nearest the Sūrī have all beards which appear to be cut and trimmed to a pattern. The moustaches are thin and their ends are turned upwards.
CHAPTER VIII

Dress.

Before we discuss the dress as represented in the sculptures under review, it would be very relevant to put on record some of the established and widespread traditions of the art of sculpture in representing dress and apparel.

"In early sculpture all over the land, emphasis was placed on the term 'Subhaga', and figures of both the sexes were represented virtually nude though really draped. It has been often questioned whether in ancient India women wore sufficient apparel, as generally in early Indian sculpture they are shown practically nude. But it requires to see more carefully to understand that they were really well draped." ¹

The above remarks though made in connection with Indian sculpture as a whole, hold equally good in respect of the medieval sculpture of Gujarat which seems to continue the same traditions of art current during the Gupta and the Pre-Gupta ages. It is necessary to examine the sculptures very closely to see slight details indicating margins of the dress supposed to have been carved on the figures. Sometimes we find the apparel marked with patterns which serve as an additional aid in finding out the mode of costumes. For

¹ "Memoirs of Archaeological Survey of India" No.73 by C.Shivaramamurti. p.54-55.
example Fig.80, shows Goddess Ambikā and ten attendants. The patterns on the lower garments help us to see the garments on the figures. It is only with the help of the pattern that we can say that the lower garment of some of the attendants comes only up to the knees. Sometimes the folds on the garment assist us in our inquiry. For example, Fig.21 shows couples on a pillar in the Sun temple at Modherā. From the folds we can say that the lower garment of the woman comes up to the ankles while that of the man does not reach even the knee.

But before we begin to study the articles of dress as represented in the sculptures, it would be very helpful if we can have some sort of a connected account of these from the literary sources of the time. Fortunately for us, we have such an account in the "Abhidhānacintāmaṇīh" of Hemacandra, who is almost a contemporary of the sculptures which we are studying. In this lexicon, Hemacandra has, with remarkable intelligence, arranged the different items in such a way as to present a brief article on the subject. It may, incidentally, be pointed out that as Hemacandra is composing a sanskrit lexicon, he is giving us items which would not be, necessarily, confined to Gujarat. Even then we have reason to believe, from a perusal of his work, that he is no mere verbal lexicographer but seems to be familiar with the things whose words he explains. However, that may be, we shall find that his descriptions of various articles of dress are remarkably illustrated in our statues.
He describes the articles of dress and ornaments in the third canto called Martyakānda of his "Abhidhānacintāmaṇīh". Let us take the articles of dress.

He begins with a list of general synonyms for dress. Owing to the fact that unsewn pieces of cloth were customarily used both by men and women in ancient India, we have not, as in English, the distinction observed always between cloth and clothes. We may however say that words like Paṭa, Āmbara, Prota, Āmsuka generally suggest cloth. While words like Vastra, Vasana, Vāsasa may be taken to mean clothes.

Bearing this in mind now let us take into consideration the synonyms given by Hemacandra for clothing. Twelve words — Aṃsukam, Vastram, Āmbaram, Sicayah, Vasanam, Čīram, Acchādāh, Sik, Celam, Vāsah, Paṭah, Protaḥ — are used in a general way to mean clothing. There is a distinct word Aṃcalah for the end of a garment. While the loose ends or strings at the end are called Vasti, Varti or Daśāh and also Vastrapasyaḥ.

Coming to the cloth he states that cloth woven out of Urnā and the Lālā of the worms on the leaves of Lakuca and Vata trees is Patrornam. Its synonym is Dhautakauseyam. Incidentally, it may be mentioned that the Gujarāṭi word

1 — "Abhidhānacintāmaṇīh" by Hemacandra p.269 v.330.
2 — Ibid. p.269 v.331.
3 — Ibid. p.269 v.331.
4 — Ibid. p.269 v.331.
5 — Ibid. p.270 v.332-33.
Dhotiyu which means a piece of cloth worn below the waist comes from the word Dhauta or Dhautaka which literally means "washed".

Further he describes four kinds of cloth according to the raw-material used in the making of the cloth. The cloth made from Tvak - Bark - is Kṣauma; that made from Fala - fruit - is Karpasa; that made from Kṛmi - Cocoon - is Kauseya; while the one made from Roma - Hair - is Rāhkava.¹ This distinction corresponds to the four-fold division of cloth into Hemp or Flax, Cotton, Silk and woollen fabrics.

A garment fresh from the loom and unused is called - Anāhatam, Tantrakam or Niśpravāni.²

A pair of washed garment is called Udgamanīya. These are probably the two dhoties, one for the upper part and the other for the lower part of the body. One such dhoti also would be called Udgamanīya.³

After this Hemacandra mentions articles of dress for the different parts of the body. Beginning with the head, the Murdhavestana - literally the covering of the head is called the Usnīsah.⁴

After the head the next garment, the covering of the

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¹ - "Abhidhanacintāmanīh" by Hemacandra. p.270. V.332-33.
² - Ibid. p.270. V.335.
³ - Ibid. p.270. V.332.
⁴ - Ibid. p.269. V.331.
upper part of the body has four words, namely, Pracchādānam, Prāvarānam, Saṁvyānam and Uttarīyakam. Of these, Uttarīyam or Uttarīyakam being significant is in greater use to suggest the upper garment.

The piece of cloth thrown over one shoulder and passing through the other arm pit is called Vaikakṣa, Pravara, Uttarasaṅga or Brhatikā. Probably the modern Gujarati word Khesa has something to do with Vaikakṣa.

A thick piece of cloth (Sthūlaśāṭah) is called Varāśiḥ.

All the words referred above denote the upper garments. The words for the lower garments are Paridhanam, Adhomsukam, Antarīyam, Nivasanam, Upasāmyānam. The knot of the lower garment is called Uccaya or Nīvī.

An invariable way of wearing the Antarīya is the tying of the girdle round the waist. Pāṇini refers to the girdle as Nīvī, the region of the belt being called Upanīvī. It is interesting here to note the change. Nīvī meant an under garment in the Vedic literature (Vedic Index. Vol.I p.457) while during later ages upto Pāṇini it meant the girdle. During the middle ages in Gujarat the word Nīvī came to mean the knot of the lower garment.

1 - "Abhidhānacintāmanih" by Hemacandra p.271 V.335.
2 - Ibid. p.271 V.336.
3 - Ibid. p.271 V.336.
4 - Ibid. p.271 V.337.
5 - Ibid. p.271 V.337.
The lower garment of a lady - Varastī - coming down up to the middle of the thighs, is called Candatakam or Calanakaḥ. Such a dress of an ordinary woman is called Calani.¹

The robe is called Colah, Kaṇculikā, Kūrpaśakah, Aṅgikā or Kaṅcukāḥ. Of these Kaṇculikā is confined to denote a woman's garment while the rest are used both for men and women. The word Kūrpaśaka, from its derivation seems to mean a dress coming up to the elbow. Similarly, the word Aṅgikā means a dress which is a copy of the part of the body on which it is worn.² This must be something like a tight fitting coat or a jacket.

Nisāraḥ is the word for a garment used as a protection against icy winds.³

The lower end of the lower garment i.e. Paridhānam is called Kaccha, Kacchatikā or Kaksā. This is so called because it is taken between the legs and tucked in at the back.⁴

A piece of cloth covering merely the private parts is called Kaupīnam.⁵

The two words Naktaka and Karpata are similar and mean a piece of cloth, something like the modern napkin or handkerchief used for cleaning wet substances like saliva, perspiration etc. coming out of the body.⁶

¹ - "Abhidhāncitāmanih" by Hemacandra. p.271-272 V.338.
² - Ibid. p.272. V.338.
³ - Ibid. p.272 V.339.
⁴ - Ibid. p.272 V.339. (Paridhānasya pascādancalē)
⁵ - Ibid. p.272 V.339.
A garment covering the body up to the feet is called Āprapadīnaṃ. This term seems to denote only the size of the garment and not any particular garments. In many sculptures it can be observed by seeing the fringe of the cloth worn clearly indicated below the ankles and just above the feet. Similarly this dress known as Āprapadīna i.e. up to the feet is also depicted in Amarāvatī sculptures.

The preceding paragraphs give a brief account of some of the items of dress mentioned by Hemacandra. With this background it would be easier to consider the dress as represented in the sculptures under review. These sculptures were made mainly during the eleventh, twelfth and the thirteenth century, and represent a coherent and compact cultural phenomenon in Gujarat.

Considering the costumes of the people of Gujarat during the middle ages we first come across the dhoti as the lower garment or the Adhovasta. And everywhere we see sculptures of figures donning long pieces of cloth of varying lengths and width. This mode of dressing for the lower part of the body is still widely current in Gujarat and can be found anywhere. Of course there are marked differences regarding the length and width of the dhoti. For example the corpulent looking man on the pillar in the hall of the Sun temple has dhoti which comes

1 - "Abhidhāncintāmaṇīh" by Hemacandra p.273 V.342.
only upto his knees. (Fig. 20 ) Even if we take into account the heavy folds the dhoti would not be more than thirty six inches wide. While in other cases the dhoti comes very near the ankles and may be at least fifty to fifty four inches wide. In spite of the variations in size the principle is the same.

The couples represented on the pillars of the Sun temple at Modherā show that (Figs. 19, 20, 21) the Dhoti was a common lower garment both for men as well as the women and the mode of wearing the garment also appears to be the same. The only difference we notice is in the width of the Dhoti. The dhotis of men come up to thighs only while those of women reach near the ankles.

There are four modes of wearing this apparel and all these modes are characterized by the way in which the length of the dhoti is disposed off.

The dhoti is worn by taking round the waist and making it overlap in front near the navel. Sometimes the right side is taken over the left or sometimes the left side is taken over the right. When this is done the dhoti is fixed in this position round the waist by tucking in the borders of the cloth. This mode of fixing the dhoti in position is called in Gujarat as "Otī caqāvāvī". This leaves lengths of the dhoti on both the sides which are disposed off as under:-

One end which is usually shorter is taken between the legs and tucked in at the back either in a bunch or in well arranged
breadth-wise folds or plaits known in Gujarati as 'Pāṭalī'.

The other portion is done up in length-wise folds and tucked up in the front near the navel, and the breadth is left vertically hanging.

Sometimes the vertically hanging breadth-wise side of the dhoti is once again done up into folds or Pāṭalī and tucked near the navel together with the length-wise pleats. Some persons tuck this breadth-wise portion without pleats which gives a fan-like spread out to the dhoti in the front portion.

When the dhoti is worn by breadth-wise folds tucked in at the back and twice tucked in at the front by length as well as breadth-wise folds it is said to have been worn in Trikucch manner. In Gujarati it is said to have been worn in 'Cāra cheđe' which means that all the four ends of the dhoti are properly tucked in.

Considering the costumes, we see several representations of the dhoti worn in different manners. The dhoti seems to have been a common article of the lower garment. The dhoti appears to be either with a border or without a border. There does not seem to be any uniformity regarding the width of the dhoti cloth nor probably, as judged from the nature of the folds any perceivable uniformity regarding the fineness of the fabric. The sculpture the pillars at Modherā shows the dhoti of a very thick coarse cloth.
In the sculpture referred above, (Figs. 19, 20, 21) it is not possible to ascertain whether the figure has any front gathers or plaits tucked in near the navel because the overlapping of the dhoti is so low and the heavy rotund belly obstructs the view. But from the tightening of the dhoti on both the legs and the heavy uniform folds on both the legs give ground for the inference that the additional cloth on both the sides is taken between the legs and tucked at the back. This mode of taking the cloth between the legs and tucking it behind is known in Gujarat to-day as Kaccha or Kāchāḍī. Between the legs we can see hanging the heavy folds of the additional length of the dhoti left out after tucking at the back. It seems that the wearer did not completely dispose off the remainder of the dhoti by fixing it in at the back but left it loose hanging.

The commoner mode of wearing the dhoti was slightly different. After the dhoti was fixed at the navel round the waist only one of the two length-wise portions was taken at the back, made into folds and then tucked in there. The remainder was done up into length-wise folds and tucked in front. This mode of wearing the dhoti kept a set of gathers hanging in front of the body between the legs. In most of the sculptures we can see such folds. These have been represented in elegant curves and served the sculptor as an opportunity to show his art.

Dhoti as worn in the Tri-kaccha manner during the present time, known in Gujarat as Āra chēde is not seen in the -
sculptures of the Solanki period. There are some sculptures which show the dhoti as worn only round the waist without any front or hind gathers or tucking. This mode of wearing dhoti presambles the Lungi-worn at present and from the sculptures it appears that this mode was common among men as well as women. Fig. 76 shows a woman (with a child) who has put on the lower garment by taking it round the waist only without kaccha. (See also Fig. 71). In the same Fig. 76 another dancer (extreme right) shows front as well as back gathers. Fig. 76-A shows kaccha round one leg only.

Most of the sculptures show front or back gathers and a variety in the modes of kaccha some of which remain inexplicable. For example, Fig. 55 shows a girl busy at her toilet. The placement of her legs clearly shows that she has taken the lengthwise portions between the legs. Now from the sculpture it appears very clear that both the breadths are seen vertically along the legs. Such a mode of wearing a rectangular dhoti with kaccha seems almost impossible.

While considering the dhoti and the mode of wearing it, we cannot ignore the structure of a Kashmir poet who was very much dismayed on seeing the Gujarati dress. The poet Bilhana came to Anhillavāda during the reign of the Solanki king Karṇa. His play Karnasundarī was staged in the temple built by the Jain minister Sāmpatkar or Satu. This poet described the people of Gujarat in his "Vikramāṅka Devacarita" as "Kakṣā bandhaṁ vidadhati na ye." This remark is translated to give
the meaning that people of Gujarat have no system of Kachadī, in their lower garment i.e. Dhoti. Now Kachadī in Gujarati means hind tucking of the length of the dhoti taken between the legs. Thus according to Bilhana it would mean that the people of Gujarat do not have any hind tucking but put on their dhoties in the Lungī way by wrapping it round the waist. If this is the meaning of Kaksābandham Vidadi na ye, then there is enough and conclusive evidence from the sculptures of the eleventh century onwards that there was a very common and current practice of tucking in the hind plaits. The practice seems to have been common amongst the higher as well as the lower classes of the people and also among the males as well as the females.

Moreover, there is literary evidence also pointing to the fact that the people of Gujarat looked down upon the people who put on their lower garment in the Lungī manner which they consider similar to the women's dress. At one place in "Dvāśrayakāvya" (Ch.5 V.130) the people Soratha are described as in women's dress. The commentator has explained this remark by saying that the people of Soratha do not tuck in Kachadī but wear their garment up to ankles as women do.* From this it appears that at the time of "Dvāśrayakāvya" there must have been the system of Kachadī.

* - Incidentally, it must be recorded that paintings of the period show that there was a custom, at least among some sections of women to put on the lower garment without any hind tucking. Invariably, a belt or girdle is found keeping the garment in place.
in Gujarat but the same may not be in Soratha. If the Gujaratis had no system of Kachadi then the poet would not poke fun at the people of Soratha.

Regarding the female costume in Gujarat during the medieval period, Abhayatilakagani, the commentator of "Dvásrayakavya" gives some very useful information, how the women in Gujarat wore a broad piece of cloth as the lower garment. This fact has been amply borne out by the evidence of some of the sculptures wherein it appears that some of the women, used a piece of cloth for their lower garment broad enough to cover their legs and reach their ankles. They wear it round the waist, and the length is sometimes no more as would require the ends to be made into plaits and tucked. The piece of cloth was put on in a fashion resembling the lungis and there were neither hind plaits nor front plaits. (Pl.29, Fig.88 of "Jain Miniature Paintings from Western India" by Dr. Moti Candra shows a similar mode of wearing the lower garment.).

The other common type of garment for the lower part of the body seems to be the "Cuḍīdara" payajama. Whether it was a common dress among the people in general or not is not certain, but it seems to be certainly very common at least among the princes, bankers, merchants and high officials of the state. It consisted of a tailored payajama tight fitting on the calves and slightly loose above the knees. The images of the Sun God (Fig.31 and 32) and other deities on the outer wall of the Sun temple at Modhera show such a garment. The statues of patrons
in Luṇa Vasahī (Fig. 48 & 95) also show a tight fitting garment on the legs.

The adhovāstra of the Sun God (Fig. 32) is further secured in its place by means of an elaborate girdle. This seems to be common ornament on all the divine sculptures; it has become traditional part of iconography and has assumed several ornamental forms. On the other hand, the sculptures of the patrons mentioned above show a scarf or a kamarabandha* round the waist tied over the waist line of the pāyajāmā to serve the purpose of a belt. Rasīā Vālama (Fig. 91) also shows a similar kamarabandha worn in a similar way.

A shorter variety of the full sleeved Jāmā or the tight trousers discussed above, seems to have been in use during the period. Many sculptures, both of men as well female, show a dress resembling the tight-fitting shorts which cover the thighs and do not come lower enough even up to the knees. This garment "is the 'ardhoruka' or the half-drawers covering half the thighs"1. King Dhārāvarṣa (Fig. 94) near the Kundā at Acalagadha seems to put on such short dress. But more decisive evidence of the use of this type of short drawers is supplied by the elephant drivers in the Hastisālā of Vimala Vasahī. The evidence here is conclusive because further aid in identification is -

* - Incidentally we might note the fine fabric which has been successfully depicted by the sculptor in these sculptures. It has been often said that art consists in the conquest of the medium, and we might here say that the sculptor has succeeded in conquering his medium, when he could represent the fineness of fabric through the hard stone.

1 - "Memoirs of the Archaeological Survey of India" No. 73 by C. Sivaramamurti. P. 55.
supplied by the patterns marked on the dress. This type of trousers is also found to have been put on by many dancing girls in the sculptures (E.G. Fig. 56, see also Figs. 71 to 76).

The dress of the Hindu ascetic was reduced to the minimum. He is seen with only a small kaupina or small langoti. In the sculptures we see a small chord or a rope like thing round the waist and the two ends of the langoti are fixed in it. From literary sources we can say that the ascetic may have put on saffron coloured robes or an antelope skin or a bark dress.

The typical costume of a Jain monk consisted of two Patas, one of which was worn as adhovastra and the other was worn as an uttariya or the upper garment. There was also an additional piece of cloth called the muhapatti. Sculptures of Jain monks are found in the Jain temples everywhere, but they do not show any marked difference in clothing. Plate 32, "Holy Abu" by Muni Sri Jayantavijayaji shows portraits of Udayaprabha Sūri and Vijayasena Sūri. The adhovastra is worn round the waist by taking one side over the other and tucking in the borders. This mode is previously described as oṭṭī. The Uttarīya is thrown over the left shoulder and then taken under the right arm leaving the right hand and the right shoulder open and free. In this portrait the muhapatti is held in the hand but in others it is sometimes kept on the shoulders or tucked up in the Adhovastra at the waist.

Plate 77 Fig. [96 of "Jain Miniature Paintings from Western India" shows Devasūri and the dress put on by him
corresponds to the description above. Deva Sūri has kept his muhapatti on the shoulder.

The forest people or the Ātavikas and the lower rungs of the society put on only one cloth mainly to cover their nudity, a small narrow longcloth was wrapped round the waist and tucked in in front of the belly. Both the remaining lengths were disposed off by taking them in between the legs and tucking in at the back in the middle. The ends were kept hanging. Such sculptures are many in the Sun temple at Modherā (Fig. 20). Many of the figures have no other cloth or their bodies, but it is interesting they have put on round squat head-dresses.

The 'dhoti' as the upper garment has been noted, but besides this the sculptures show some form of a sewn tight fitting garment — either a coat or a Jacket with long-sleeves up to the wrists. The statue of Vimala riding on a horse shows a long-sleeved, tight fitting, sewn upper-garment. Similarly the images of the Sun also show garments with long sleeves. The lapels are of varying lengths.

The long coat as also the jacket have been called Kaṅcuka, Cola or Colaka in Sanskrit literature. Curiously enough, these words survive in Gujarat for women's dress as Kaṅcalī and Colī.

In common usage the word 'Kaṅcuka' refers to an upper sewn garment resembling the coat or the jacket mainly a part of the male costume. But there are literary references indicating that the word
was used in a much wider sense. In "Mānasollāsa" we have ladies described as "sāpanikṛtakaṇcukah"¹ which means that there were ladies who had put on the kaṇcuka with long sleeves which come up to the wrists. Thus the kaṇcuka becomes a piece of female costume also and has long sleeves. The second reference in the same book is to the mention of "Pādakaṇcukā"² which would mean that the kaṇcuka was a sewn garment for the lower part of the body covering the legs.

Both these reference to the Kaṇcuka made with reference to the people of the court are significant. Thus the dress put on by the patrons in the Hastisālā of Lūna Vasahī can be described as kaṇcukas. The patrons have put on tight fitting dress which fairly corresponds to the contours of the body and careful observation in necessary to decipher the outlines of the costume.

"Mānasollāsa" of King Someśvara is an encyclopedic work treating several different topics connected with the Royal household and the Royal court. Someśvaradeva was a cālukyan king of the 12th century. The information given by the king-poet regarding the dress is very interesting because it forms an authentic contemporary evidence of an informed witness.

Among the pieces of garment, he mentions pattikā,

1 - "Mānsollāsa" of king Somesvara p.102, V.87.
2 - Ibid. P.101 V.74.
patīpatṭam, paṭāh, anjīka, usnīka, pravārāh. The first three obviously are unsewn garments. Anjīka, we have referred to previously, and is a close fitting garment for the upper part of the body, and is amply illustrated in the sculptures under review. The statue of Durāsa Ādhā at Acalesvara shows us a good anjīka in use. (Fig.93)

Both the Anjīka and the kaṇcuka are the predecessors of the modern coat or jacket.

The images of the Sun God are clad in long tight trousers going inside the boots and a long sleeved upper garment. On account of the net-like design in front of the icon (Fig.32) which covers the middle portion of the chest and the belly it may be inferred that the sculptor is trying to represent some form of an armour. This must have been recognised as the dress of a northerner because iconography dictates that the dress of the Sun God will be like the dress of the northerner. In this context the word northerner does not mean a resident of north India, but refers to the immigrant from the places beyond the northern frontiers of India as they are associated with the growth of the present form of image worship of the Sun God in India.

The dress of the rich and the royalti must have been naturally very costly and grand. Hīmen Tsiang wrote very significant remarks about the dress of the aristocracy during Harsa's times. He wrote, "The dress and the ornaments of the
kings and the grandees are very extra-ordinary." If he had visited Gujarat he would have praised the grandeur of the Solanki Court in equally emphatic terms. The dressing habits did not much change on the contrary there seems to have been a competition among the principalities and courts of the middle ages to outshine each other in art and wealth.

Considering the costumes in the middle ages, Dr. Moti Chandra the author of "Jain Miniature Paintings from Western India", gives the following remarks regarding the typical costumes of the princes, bankers and merchants." Men wear tight fitting shorts made of elaborately embroidered or printed materials. The shorts are tightly secured with 'Kamarbandha' to which are fastened Paṭkās. On the shoulders may be seen, dupaṭṭās with both ends dangling (May be worn traversely across the chest). The upper part of the body is covered with an open half sleeved tight jacket reaching the waist, and which may be made of plain or tie-dyed material. The upper portion is sometimes devoid of any clothing and this may be due to their presence in the temple whose sanctity demands uncovering of the body"¹. The conclusions derived above from a study of the miniature paintings found in the Jain manuscripts support most of the conclusion derived by a study of the sculptures.

G.S. Ghurye says, "The coat as a historically attested

1 - "Jain Miniature Paintings from Western India" by Dr. Moti Chandra p.
piece of attire dates back from the ancient times and like the trousers is most associated with the Kushan Kings.  

Fig. 45 shows the fight between Bharata and Bahubali. But it is not possible to ascertain the typical military costume of the period. Plate 80, Fig. 199 in "Jain Miniature Paintings from Western India" shows the same incident in a painting of the late 12th century. It seems that the military costume represented here consisted of a half sleeved indigo coloured tunic, tight-fitting shorts made of stripped material, kamarabandha and top-boots.

The scarf or dupatta is found in sculptures everywhere in India. It is a narrow piece of long cloth usually thrown over the shoulders. The dupatta is usually not spread out but kept in elegant folds and the ends are kept free to dangle about.

The dupatta of Tejapala is kept in folds over the left shoulder and on the right hand. (Fig. 48) Sometimes it is worn across the chest in the Vaikaksa manner, in the form of Yajnopavita. The use as kamarabandh is noted previously.

In modern times also we see the use of 'Khesa' which corresponds to the ancient dupatta. In the medieval sculptures the dupatta has become very much stylized and assumes impossible shapes. The dupatta of the images of Sun at Modhera is repre-

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1 - "Indian Costume" by G.S. Ghurye p.120.
sented in impossible curves, and the folds are shown as if the dupaṭṭā was made of some hard material. (For example Fig. 5)

With the scarf must be considered another small piece of cloth used as a garment. Only a small piece of cloth covering the breasts only is the stanottariya. In Amarāvati sculpture the stanottariya is same times depicted covering the breasts.¹ Stanottariya is sometimes tied up in a knot at the back, known as the 'kūcabandha' but it has not been possible to identify any sculpture with this 'bandha'. The lines depicted on the chest of Rājimati suggest the stanottariya, which may also be called stanapaṭa or stanabandha.

The mode of wearing the scarf in sculptures of women is almost the same as in sculptures of men, except that in some cases it is taken over the head and resembles a small Odhanī.

Among the sculptures it has been noticed that several linear and floral patterns are marked on both the upper as well as the lower garments. Thus the Uttariya as well as the antariya have patterns. Such patterns are on the garments in the ceiling of the delavāda temples as also on the dress of the patrons in the Hastisālā. These printed dresses may be the kind of apparel which Kalidāsa calls citram vāsah.² In Fig. 80 the Goddess as well as the attendants have such printed

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¹ Memoirs of the Archaeological Survey of India No. 73 by C. Sivaramamurti. p. 56.
dresses. Similarly the girl at toilet in Fig.No.55 has a cītraṇī vāśah.

Figures of the Goddess as well as that of the girl at toilet mentioned above show a girdle at the waist. This was in addition to the nīvī which is the knot of the lower garment and which seems to have been hidden in these sculptures. But the more common mode, at least among the middle and lower class people must have been to keep the lower garment in place with the aid of the nīvī. On the outer wall of the Sun temple at Modherā there is sculpture of a man pulling the lower garment of a lady, who seems to have been helpless and nude because the nīvī - knot is loosened by the pulling. Moreover, in "Kumāravihāra Sataka" there is a reference to the sculpture of a girl who is "Capalakapikarākrṣṭnīvīnivesā". Further literary evidence is supplied by Hemacandra when he says that when the Queen of King Karna was pregnant, the old ladies instructed her to tie the knot of her lower garment rather loose. (Dvāśraya Vol.II. p.7) The term nīvī is paraphrased by the commentator as the knot of the lower garment. (adho-vastragrānthiḥ)

No veils on women's faces are observed among the sculptures under review. But there is literary evidence to suggest the custom of covering the face, at least among high born ladies. In canto 7, verse 86 it is stated that high born ladies used to cover their faces with a cloth called nīraṅgī.
The word Candataka is as old as at least the Vedas, but it has undergone considerable change of meaning. In Vedic literature it meant a skirt made from darbha grass. We get the word in "Harsacarita" and "Prabandhacintamani". Hemacandra considers it a lower garment of a "varastri" but it is not clear whether it was a short skirt or a tight fitting half-drawer. Short skirt has not been observed in the sculptures under review but is found in contemporary miniature paintings. If Candataka means a tight short trouser, then the same is discussed previously as 'ardhoruka' or half-drawers.

The blouse of the female dress is usually of the tight fitting variety, but it shows variations in sizes both of the sleeves as also in the length of the body. The sleeves may come up to the wrists or elbo or a little shorter. The main body of the blouse may cover the chest and the belly or only the chest. But the more common one seems to be the half-sleeved variety covering the full body up to the waist.

Basing his conclusions on the evidence of miniature paintings, Dr. Moti Candra writes "The typical costume of the women in Gujarat in the 12th century consists of richly patterned Saris reaching the ankles, patkas matching the Saris, tight-half sleeved colis covering the entire chest and the stomach and the light scarves worn on the shoulders. That the colis did not always cover the entire chest is also evident."

1 - "Jain Miniature Paintings from Western India" - p. 122.
From some sculptures it might even appear whether the figure has any blouse at all. But it is only due to the traditional stylization in sculpture. In life the Gujarati woman was always praised for the decorum of her dress. King Somesvaradeva while describing the striking characteristics of the women belonging to different nationalities chose to describe the women of Gujarat as,

("Gurjaryo vanitāḥ kāścidāpānikrta - kañcukāḥ")

those who had put on blouses up to the wrists. The commentary of the "Kavyaprakāśa" also has a reference to the female dress which completely hides the breasts.

(no Gurjarīstana ivātitarāṃ nigūdhah i.e. not completely hidden like the breasts of the women of Gujarat). These references should dispel any doubt if it arise regarding any indecorum of dress among the women of Gujarat.
In his introduction to "Sārthavaḥa", Dr. Moti Chandra has quoted a verse from Atharvaveda as under:

Yete panthāno bahavo janāyanā rathasya vart mānasanca yātave
Yaiḥ saṃcarantyubhaye bhadrapāpāstaṁ panthānaṁ jayemānimitram-
ataskaram,
Yacchivaṁ tena no mrda  (Atharva. 12/1/47)

Translation: "Thy many ways on which the people travel, the road for car and wain to journey over, Thereon meet both the good and the bad, that pathway may we attain without a foe or robber. With all things gracious bless thou us." -- Griffith.

Since the days of the Indus valley civilization and the Āryan migration there have been roads and transport vehicles pllying on these roads. The sculptures under review give evidence of some of the forms of transport.

The earliest and all too simple mode of transport was that the pedestrian walked out on the road and carried his own load either in hand or on head or tied it at the end of his stick and lifted his load on his shoulder. On one of the pillars in the Sun temple at Modherā we see a solitary pedestrian with his load suspended from the end of his stick kept on his shoulder. The sculpture reminds us of a similar painting in Ajanta.

Another form of transport was with the aid of animals.
Everywhere, in the sculptures under review we see elephants, camels, horses used for riding. Particularly there is a super-abundance of the sculptures of horses and elephants, even without the riders, which might show the common vogue of keeping these animals and pride associated with the possession of these animals. On the Samavasarana at Delvada we have sculptures of animals who came to hear the preaching of the Tirthamkara.

In corridor of the cell No.10, in Vimala Vasahi at Delvada there is a representation of Vimala and his ancestors. Vimalasa rides on an elephant and is surrounded by warriors, attendants etc., on foot or on horse back. (Plate 4. "Holly Abu" by Muni Sri Jayantavijayaji). Vimalasa is an army chief, the Danda Nayaka of Candravati and a rich personage, and therefore, his journey on the back of an elephant, gives fair grounds that elephants were used by the upper class for riding during the Solanki period. The inference is further supported by the sculptures in the Hastisala of Vimala Vasahi where the patrons are shown riding the elephants. The evidence of the sculpture is further supported by contemporary literary evidence.

Reference has already been made to the writing of Idrisi who visited India in the year A.D.915. This author lays great stress on the possession of elephants. For the king of Gujarat he says, "He has an army of elephants which is the principal strength of his army." The great emphasis laid by the visitor on the possession of the elephants shows the great importance of the animal as a useful aid both in war and peace.
Elephants formed a regular part of the army and were always present wherever a fight was to be depicted. The story of Bharata and Bāhubalī's battle is portrayed in informative details in the ceiling of the temple. (Fig. 45) It is interesting to note the great place of importance which the elephants had in the army of a prince. Both the sides have elephants as the major part of their army. The harness, decorations etc., of these elephants in the army are also of a different style because they are meant for a different purpose. Instead of the big bells and trinklets and decorative ropes and chains the war elephants seem to be covered with a big cover, probably serving as an armour to protect the animals. The seat also of the war elephant is different from the other normal "Ambādi." Here the seat is a box like thing wherein the warrior can take refuge and protect himself as if in a castle. The warrior sitting in this box was always at an advantage over the other fighters either on horseback or on foot.

The question to be considered is whether elephants were really used in long distance journeys. The author of Sarthavāha writes, "We do not know elephant riding was very current in ancient times. Surely elephants were a part of the army, and accompanied the kings on distant journey; but as far as we know, probably, these elephants were never used for long journeys or trade." This remark supports most of our observations except in the last line where it raises a doubt regarding long journeys and trade. There is literary reference which gives an indication that elephants were considered suitable for long and speedy
journeys. In the drama of Bhāsa there is a reference that Vasavadattā was carried away by Udayana on a she elephant and according to Vāmadeva the eloping couple was hotly - persued by riders on the elephant. This reference should dispel all doubts regarding the length and quickness of journeys by elephants. Moreover, the sculpture of the war between Bharata and Bāhubali shows the two armies of distant cities meeting on one battle field. Regarding the use of elephants for trade, there is no sculptural evidence to - adduce. Probably, the upkeep of an elephant in Gujarāt was a much too costly thing for making it available for trade in competition with the bullock cart and the camel.

The royal personage and the patrons of the temples are represented as riding the elephants in their urban peacetime decorations and trappings. These elephants are highly decorated with ring ornaments on their legs, chords, straps, bells and trinklets. At several places I saw rattler-like toys hanging by the side of the elephants. There are designs on the trunk, forehead and on the ears. This type of painting was called 'Bhakti'; the word survives in modern Gujarātī as 'Bhāta' meaning design.

Ornaments decorate their necks and legs. An open seat is kept on the back of the elephant for the principal rider or riders to sit and this appears to have been a wooden seat with lathe Turned legs. This seat was kept in place by the help of chords. Plate 48, "Holy Ābu" by Muni Sri Jayantavijayaji,
shows a well kept elephant with trappings, palakhī etc. and belonging to a well-to-do family. The Māvata i.e. the elephant driver sat in the front of the main seat but outside it and directly on the elephant with Ahkuśa i.e. the goad, in his hand. If the chief rider was a royal personage or a dignitary a third man sat behind him outside the seat with a fly-whisk or an umbrella in his hand. In some sculptures a horseman is seen riding in front of and very near the elephant, and from the riders pose etc., it would appear as if the horseman was trying to help the Māvata in the proper management of the elephant.

There are sculptures showing the bridegroom riding on an elephant and being led in procession to the bride's house for marriage.

It has been mentioned at other places that the sculptor tried to represent all the Rasas in the temple. In many of the depictions of Vīraraśā the elephant is always present. At Modherā there are scenes of hunting depicted on the pillars of the Sabhā-mandapa. (Figs. 25, 26, 27) This shows the use of the elephant for purposes of the chase which is an evidence of the speed of the animal as well as the training which the elephant was capable of receiving. The various poses and the attitudes in which the different sculptures are show the training which the animal received.

Hastiśālās or elephant stables form a regular part of the possessions of a king or a minister. There are miniature
representations of Hastisālās in the ceiling of the Delvāda temples. The Hastisālā is represented by carving a pattern of the elephants as if lined up in a stable. (Figs. 50 & 52) If there is an attempt in these sculptures to give some idea, even remotely, of the actual stables, it may be inferred that these were somewhat like the modern stable with walled enclosures on three sides and a barred door on hinges on the fourth.

So many elephants employed in so many different ways might presuppose a group of officers and attendants looking after the various duties of catching, training, driving and otherwise attending the elephants.* It is not possible to identify and name most of these officers from the sculptures. Kautilyā gives a long and elaborate account of these men, their respective status and duties. Bāna also refers to some office bearers, and his account being nearer our period of the Solankis is more informative. He mentions Ibhabhīsāgvara which appears to be an elephant doctor. Mahāmātra according to him was the trainer of war elephants, and the word Mahāvata of modern Gujarāti seems to have been derived from it. The elephants were trained to walk in different gaits. The drivers proper who rode the elephant were called Ārohaka. There were other attendants who looked after the elephant during other times; they were known as Niṣādīmās. The lowest among these

* For a complete study of the different officers and men and their respective duties please refer to 'Harsacarita' by Dr. V.S. Agrāvāla p.129-131.
ranks of were the Karparṭī and Lesika who gave grass etc., to the elephant. Throughout the sculptures under review, we see men attending to the various duties in connection with the upkeep of the elephants but there is not sufficient clarity to name them as the one or the other of the above referred persons.

The horse also is equally important in the life of the people of the period during which the sculptures were made. Being cheaper in cost, and less costly for maintenance, the horse was more commonly used among the people.

We cannot ascertain from ancient literature whether horses were utilized for long journeys, except for the purposes of the army, but there is no doubt that in short journeys people travelled on highly decorated horses.¹

Vimalasā's horse in Vimala Vasahī may be taken as a representative of the well-kept and well equipped horse of a nobleman in the Solanki period. Plate 2 "Holy Ābu" by Muni Śrī Jayantavijayaji throws a considerable light on the trappings, straps, cords etc., of the horse. Sculptures of horsemen are everywhere and are not much different. The horse of the Yakṣa outside the eastern entrance of the Ajitanātha's temple at Tāraṅgā (Fig.102) has very much simpler the seat and straps. The Chatra bearer is walking on foot behind the rider. Literatary evidence cited previously mentions that the Solanki king rode through the capital of Anhilawaḍā on a horse back.

¹ - "Sārthavāha" by Dr. Moti Chandra p.236.
This information read with the evidence of the sculptures would prove that from the king down to the smaller servants, almost every one rode on a horse.

Representations of horses are seen also in war scenes. At Delavadā, the panel depicting the battle between Bharat and Bahubalī (Fig. 45) gives us interesting details regarding the horse on the battle field. The major part of the body of the horse is covered up; only his neck, head and legs below the knees are seen. This covering or hood on the trunk of the horse might be some form of protection during the fight. This covering may be of thick leather or some such other material as might serve as an armour.

Plate 53 Fig. 456 of the "Jain Miniature Paintings from Western India" by Dr. Moti Candra shows the marriage procession of Neminātha. In the centre the bridegroom is seated on a sumptuously decorated elephant. The procession is accompanied by horses and chariots of relatives and officers. The elephant has decorative coloured designs (Bhakti) on trunk and forehead, and is draped in rich embroidered cloth. The horses are also draped in richly embroidered and printed cloth. The chariots are of the open-type and accommodate only one passenger. They have only one prancing horse yoked to each one of them. This painting throws a flood of light on the peace-time transport of the time.

For riding and for transport of merchandise, the camel has been employed for the last many centuries in India. There
is a representation of a camel rider in Sāhchi. Representations of the camel are found, also, among the sculptures of N. Gujarat, but no important personage is shown as riding a camel and hence I am inclined to infer that this animal might have been employed by the common masses for purposes of journeys and for lifting loads; but, probably, it was not a very comfortable conveyance for the dandies and the royalty. There are scenes of camel riding on the pillars at Modherā.

Probably, there were palanquins for state officials in ancient times. In the reliefs at Amarāvatī, there are several representations of two types of palanquins -- one like a small Mandapa and the other like a house. It is not possible to say whether such magnificent palanquins were used for distant journeys or not; at least the merchants did not travel by this mode of transport.

Palanquins were in use also during the Solanki period. The sculptures of palanquins observed by me fall into two main groups. In the first group we find big and elaborate palanquins carried by several bearers; the second group consists of palanquins carried by only two bearers.

The big ones are square or rectangular in shape and appear like a cabin more or less decorated from the outside and furnished within. The smaller palanquins are oblong like an egg in shape, and have two poles one at each end.

1 "Sarthavāha" by Dr. Moti Chandra p. 236.
to be lifted on the shoulder of the bearers. Both these types are found among the sculptures. For example, in the ceiling of the ninth cell of Lūna Vasahī there is a representation showing the Dvārkānagar, wherein we find the sculptures of palanquins. (Plate 39 "Holy Ābu" by Muni Śrī Jayantavijayaji)

The representations in sculptures are small yet we can say that the egg shaped smaller palanquin was meant for only one or two riders. It had no doors and sometimes the rider sat with his leg dangling outside the palanquin. The sculptures do not give much detail yet this seems to be rather a common conveyance. The oblong egg-shaped palanquin is seen representations of war and peace.

In "Jain Miniature Paintings from Western India" by Dr. Moti Candra there are some plates which give paintings of palanquins. For example, in Plate III, Fig.No.7 we see a traveller in an egg-shaped palanquin. There is one bearer in the front and one at the back, both of them lift the palanquin by supporting the pole on their shoulders. But in Plate 78, Fig.197 we see a bigger egg-shaped palanquin lifted by four persons. The inside has a thick mattress and a cylindrical cushion. The frame also appears decorated with designs. But in both these paintings there is only one sitter inside.

Some sculptures of chariots are found in the Sun temple at Modherā. There is one which appears to be a scene from the
Ramayana. The same type of Ratha is also shown on a pillar in the hall. (Fig. 24) A warrior is shown standing in his Ratha, with his bow in his hand; the horse yoked to the chariot is rampant and the charioteer is trying to control it while sitting on the beam connecting the yoke with the main body or seat of the chariot. Actually the seat and the rod connecting the yoke appear to be one piece, and hence - the inference, that the surface area must be broad at the end and the tapering and narrowing towards the yoke, which must have been a concave bow like thing to be placed on the neck of the horse and kept there by passing a chord round the neck of the animal. In the sculptures under reference only one horse is yoked.

The Sun-God has seven horses as his vehicle and these horses are presumed to be drawing his chariot. Probably - there were other forms of carriages with several horses yoked to them.

There is yet another and more informative war scene in the ceiling at Delavada depicting the battle. In Fig. 52 we see two horse-carriages in the actual war. The general arrangement of the parts is similar to the one described above, but this chariot has an additional platform, to assist the warrior in keeping balance inspite of the rampant horse. The chariots depicted in the war scene of Bharata and Bahubali (Fig. 45) have a box like low walls to the sitting part, and a flag-staff at the back.
Plate 80 Fig. 199, of "Jain Miniature Paintings of Western India" by Dr. Moti Chandra shows a painting of the 12th century depicting Bharat and Bāhubalī fighting while standing on their Rathas. These Rathas have no additional platform or protective box.

But from literary sources we learn that the most common vehicle was the bullock-cart. As we know, in India, since the very ancient times people travelled in the bullock-cart. Some representations in the sculptures have survived. At one place in Bharahuta, a bullock-cart is shown whose construction is exactly similar to the modern carriage, Saggada. At another place in Bharahuta is shown rectangular mattress cart; it has two wheels and whose sides are made of wood. The oxen are loosened from the yoke and are resting on the ground. 1

On a Samavasaraṇa at Delavāḍā we see a sculpture of a bullock-cart similar in most of the details to the one described above. The two bullocks are loosened; the carriage has two wheels and the sides of the sitting area have low vertical wooden walls. There is a cover above, meant either for shade or for protection of the goods within. This type of bullock-cart or one with a few minor changes must have been a common mode of transport both for travel as also for merchandise. Literary evidence of visitors has been previously noted.

1 - "Sārthavāha" by Dr. Moti Chandra p.236.
Plate 64, Fig. 178 of the "Jain Miniature Paintings from Western India" gives illustrations of two bullock-carts, each with two bullocks resting near it. The painting shows the congregation of Jain Pilgrims. The cart in the first row has a pavilion and a man or deity is shown seated inside. The other in the second row has low walls around the sitting portion. From the picture it appears that the bullock cart does not seem to have very much changed during the centuries that have passed by.

In the sculptures there are scenes of war, pilgrimage, marriage processions etc., and each one of these representations gives us some idea about the modes of conveyances and transport facilities.

Plate 78 Fig. 197 (C. 1130 A.D.) "Jain Miniature Paintings" shows an interesting specimen of a Ratha. Such Ratha is not seen in the sculptures. This chariot appears to have three wheels - two in the normal position and one at the yoke. Its roof is like a spire of a temple with a low pavilion in front. It seems to have been highly decorated and is drawn or pushed by men and women.

Literary and historical evidence is in abundance to show that during the Solanki Period Gujarāt had trade connections with the outside world both by land and sea. The ports of Cambay and Broach were the busiest both with import as well as export trade, and merchants of Gujarāt stayed in many parts of the then known world.
Giving one such illustration, Dr. Bhogilal J. Sāndesarā writes, on the authority of Jāme-ul-Hikāyat, that at the time of the retreat of Shāhuddin to Gazni, there was a rich Gujarāti merchant in Gazni. He was so rich that if his property were confiscated, all the loss of the expedition to India would be compensated. So some of the courtiers advised Mohmed to rob the merchant so that the loss of the war may be repaid. The Sultan refused to rob the merchant, saying that if he robbed the merchant, no merchant would come to his kingdom for trade and added that he would recover the loss from the place where he had suffered it.¹

From this small incident it appears that there were rich Gujarati merchants in a foreign capital like Gazni. This fact throws a flood of light on the great enterprising nature of the Gujaratis and the facilities of roads and transport available to them.

"The City, as we find it in history, is the point of maximum concentration for the power and culture of a community. It is the place where the diffused rays of many separate beams of life fall into focus with gains in both social effectiveness and significance." (Lenis Mumford) If we refer to some contemporary record of the commercial life of Aṅhillavādā we can get a fair idea of the probable facilities of transport.

¹ - "Vastupālanu Vidyāmāndala" by Dr. B. J. Sāndesarā. p.110-111.
Colonel Tod gives the following version from the "Kumārapāla Carita" of Jīnāmaṇḍana Śūri (A.D.1436) describing the glories of the capital of the Solanki kings in the middle of the 12th century.

"Anhillapura", it says, "was twelve kos (or 18 miles) in circuit, within which were many temples and colleges; eighty-four Chāuks or squares; 84 bazārs or market places, with mints for gold and silver coinage. Each class had its separate Mohollā or quarters, as had each description of merchandise, i.e. Hāthī-dant or elephants' tusk, silks, purpoles, diamonds, pearls etc., each had a separate Chāwak. There was one Bazār for Sarrāfs or money changers; one for perfumes and unguents; one for physician one for artisans; one for gold-smiths, and one for silver-smiths; there were distinct Mohollās for navigators, for bards, and for Geneologists. The 18 Varnas or castes inhabited the city. All were happy to-gether. The place groaned with a multitude of separate buildings for the armoury, for elephants, horses and chariots, for the public accountants and officers of the state. Each kind of goods had its separate Mandāvī or mart, where duties of export, import and sale were collected; as for spices, fruits, drugs, camphor, metals, and everything costly of home or foreign growth. It is a place of universal commerce. The daily amount of duties was a lākh of 'Tankās' etc."\(^1\)

\(^1\) - Quoted in "Baroda Gazetteer" P.572.
Even after considerable allowance is made for the possible exaggeration characteristic of the poet, we can get a fair idea of the trade and commerce in the capital of the Solanki kings. All sorts of commodities from all sorts of countries flowed to the market of Anhillavāda. This could have been possible only by an enterprising merchant community aided by facilities for land and sea transport. Anhillavāda was about 100 miles away from the sea coast and yet there was a separate Mohollā for the navigators. This remark gives evidence of the spread of maritime activity of Gujarāt in the middle ages.

When we consider the prosperity of Gujarāt we cannot but remember the opinion of the author of "Nabhinandanoddhāra" Yannivāsi janaḥ sarvo velākūlesu bhūrisu Vyvasāye kṛtelpepi niḥśiṃsriyamasnute. ¹

Translation:—The inhabitants of this country carry on their trade in many different ports, and even with less effort amass infinite wealth.

This is a fair testimony of the enterprising nature of the Gujarāti merchant men and their sea-faring activities. Broach and Cambay were the very busy ports.

Ahmedabad gazetteer writes, "The kingdom of Gujarāt which has many cities and towns in the interior, has very much shipping.

¹ - Quoted in "Gujarātanu Vahānavaṭu" by Ratnamanirao Bhimaraop
and many merchants and ship owners both moors and gentiles.\(^1\)

To Aden came ships of Cambay so many and so large and with so much merchandise for transport to Arabian, Abyssinian and Egyptian markets, that it is a terrible thing to think of so great an expenditure on cotton stuffs as they bring.\(^2\)

The geographical situation of Gujarāt is such that no place is more than a hundred miles away from the coast line. It is but natural that the sculptures of such an image and such a people should show several representations of the maritime activity of the people and help us in ascertaining their methods and machinery of navigation. But unfortunately only 3 representations of ships and boats are seen in the sculptures under review.

The earliest known representations of boats date back to the days of Mohan-jo-Daro. These belong to the 25th century B.C. The next representation is at Barhut (2nd cent. B.C.). There are two representations of boats at Sānci. At Amarāvatī there is a relief with representation of a boat probably carrying some Buddhist relics. In the wall paintings of Ajantā also there are only two representations of 4 boats. From this account it would appear how scanty are the representations of maritime activity throughout India. The reason probably is that the sculpture in India is inseparably connected with temple decoration mainly depicting the legends of the religions. As there

\(^1\) "Ahmedabad Gazetteer" p.87
\(^2\) Ahmedabad Gazetteer. p.85.
are very few religious stories connected with maritime activity there is a corresponding rarity in the representations of boats and ships.

In the sculptures under review we find representation of city of Dwārkā in the ceiling in front of the cell No. 9 in Lūṇa Vasahī at Delavāda. (Plate 39 "Holy Abu", by Muni Śrī Jayantavijayaji). On one end of this relief slab there is an attempt to show the harbour of Dwārkā, and other things connected with the episode of Kṛṣṇa's visit to Neminātha for the purpose of salutation.

In the relief, we see on one side what appears to be the ocean and a long channel or a gulf seems to be connected with it. Four big ships are anchored by the side of this channel. In the channel itself there are at least two boats floating in the water, and of these two, one is larger and by the shape and mode of construction appears to belong to the class of the four big anchored ships mentioned above.

The second representation of boats is in the panel in the right side wall of cell No. 19 of Lūṇa Vasahī depicting the episode of "Asvāvabodha and Samādīvihāra". Here also the arrangement is similar to the one described above. (Plate 46, "Holy Abu" by Muni Śrī Jayantavijayaji). The circle represents the sea and the narrow strip of water is the river Narmadā. There are four passengers in the boat including princess Sudarsanā. The boat is supposed to have come from
the sea and is going to Muni Suvrta Svāmī by entering the Narmadā river at Broach. High up on the mast a man is sitting in a small cabin; he appears to be part of the crew and has probably gone up to see longer distance. High up in the river we see another boat; the shape and the construction of this boat are similar to the boat of princess Sudarsanā. Similar relief sculpture is also found at Kuṁbhāriṇī.

The bigger boats appear to have been built by making a cage-like timber work on the edges of a log of wood. The lower part appears to be solid and forms the keel of the boat. Each boat has a mast roughly in the middle of the deck and shows two ropes connecting the top of the mast with the two ends of the boat.

The other type of boat is made up by fixing together timber planks in horizontal lines and thus making up the wall of the boats. This boat also has only one mast in the middle and the same has two chords with it.

If we compare the shapes of the bigger type of boats with the representations of the ships in Borobudur several similarities will be observed. The most striking similarity is the mode of construction. The method of construction of the ship at Borobudur has been summed up as under:

"A cage-work of timber above a great log answering for keel, the hold of the vessel being formed by planking inside the timbers, and the whole being so top heavy as to make the out rigger -
essential for safety."  

Experts consider that the representations of boats at Borobudur and in the Neminātha temple i.e. Ļūna Vasahī, are similar and thus it gives evidence for the hypothesis that the first immigrants to Jāvā were from Gujarat. Śrī Ratnāmanirao in his monograph "Gujarātanu Vahāṇavatū" writes that the representations of boats in the temples at Delavādā on Mt. Ābu are similar to those in Jāvā... these are small in size... but the boat is like the boat of Jāvā. The characteristic of the representation in Delavādā is that there is a scene of a channel, smaller vessels are shown in the channel and bigger vessels are shown on the side of the same river. Probably this is done to differentiae the sea faring vessels from the inland boats." 

In both the representations we see a channel; and it appears that the sculptor is trying to show that the navigators anchored their boats in channels where they were protected from the gales and storms of the open seas. The sculptor wanted to give some idea of a port. considered it from the presence of the smaller boats it is reasonable to infer some form of inland traffic by boats. The river Narmadā is actually represented with a boat in it. The Sarasvatī river was described by a poet as "Gavyanāva-jalā nadī."

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1 - Note of Philadelphia Museum quoted in "Indian Shipping" by Radha Kumud Mukerji.

2 - "Gujarātanu Vahāṇavatū" by R.Bhimaro p.11.
CHAPTER-X

Weapons

The sculptures under review were created in an age which was in some respects very different from our own. Here we see people donning the sword or the scimitar irrespective of the fact whether they are out for a war or to a temple. From this use of the weapon as a part of daily wear one is likely to lead us to the pitfall of an erroneous conclusion regarding the life in the middle ages. During the middle age people carried with them their arms partly as a means of personal defence and partly as a social convention only.

Vimala is represented with a bowl, riding his horse, in the act of going for paying homage to the Tirthamkara. (Plate 2 "Holy Abu" by Muni Sri Jayantavijayaji) But his dress and outfit even on this occasion include a sword and a dagger. From this sculpture it is not necessary to infer that the Dandanayaka of Candravati was in any danger while on his journey to the sacred shrines of Delavada. The sculpture of Rasia Valam (Fig.91) shows him as preparing to drink poison due to disappointment in marriage; yet on such an occasion his waist band shows a dagger. From these and similar instances one might infer that putting on a weapon was a custom amongst the people of this age.

The temples which aimed at representing the Lokavyahavara of the people cannot but be full of scenes of battles depicting
the heroric deeds of armies as well as of individuals. There are also scenes of hunting and dancing with weapons of war. All this gives an opportunity of studying the weapons known to the sculptor of the Solanki period. We are further assisted in our inquiry by the fact that some weapons are represented as emblems of certain divine beings.

Hemacandra gives the following Sanskrit synonyms for the word weapon. They are Ayudham, Hetih, Praharanam, Sastram, Astram. He further divided the weapons into four main classes according to the mode of using them. These classes are (i) Weapons thrown from hands. The typical example is Sakti. (ii) Weapons thrown from some yantra or device. The typical example is the Sara or the arrow. (iii) Weapons used without throwing. The typical example is the Sword. (iv) Clubs, sticks etc. which can be used in both the ways.

The commonest weapon seems to be the bow with the arrow, and the same is represented at many places showing scenes of war or hunting. With the result that we observe several variations of shapes and sizes. Two shapes are remarkably different. The one is uniformly curved like the arch of a circle, while the other is more decorative. The latter one has plain straight grip in the middle of the bow and two elegant arcs are joined at the ends of the straight central grip. The ends of such a bow are complete curves formed at the two ends. This must be a bow made of metal because the shape as represented here cannot be found or made from any

1 - "Abhidhanacintāmanih" by Hemacandra. p.307.
2 - Ibid. p.308.
timber, which would be elastic enough to stand the strain of drawing of the bow. These bows are also seen in two positions, either strung and drawn ready for discharging the arrow or in the resting position without the bow string being drawn.

The grip, that is the place where the hand grips the bow was known as the Lastakah or Grahanasthānam.¹ The bow string also had several names, some of which give an indication regarding the material used for making the bow string. The bow string was made either of metal or of gut or of straw. The possibility of straw being used for making a bow string is suggested by the word Maurvi.

Two figures, No. 94 and 86 illustrate the actual bow being used by King Dhārāvārsa and by a hunter respectively. Both the marksmen have released their arrows and the bow as we see is after the discharge of the arrow. The weapon appears about three feet long and the distance between the grip and the bow string appears to be about ten to twelve inches.

But the bow is merely a device to throw the arrow. The real weapon is the arrow. Many arrows are sculptured in the temples under review and these show us the probable length of the arrow. To take one particular instance let us refer to the Žuṇa Vasahī temple, Bhava No.22, ceiling in front of cell No.11. (Fig. 52 ) This scene depicts a war and we see the two

¹ - "Abhidhānacintāmaniḥ" by Hemacandra. p.308, v.439.
warriors facing each other with their bows and arrows aimed at each other and fully drawn. In this scene the sculpture represents the warriors before they let go the arrow. The bow is of the decorative and the metal type and the arrow is also fairly long. By rough estimate we can say that the arrows in these sculptures are at least two and a half feet long.

Fig. 45 shows the battle between Bharata and Bāhubali. We see, herein, many warriors using the mighty bow and the arrow. In fact it appears that this was perhaps the most important weapon of the war. A 12th century painted wooden book cover shows the two brothers mounted on chariots shooting arrows.\(^1\)

It is not possible to determine the material used for making arrows purely from the evidence of the sculptures. But there is a word Sarvalauḥahā as a synonym for the arrow which should give us a clue that at least some arrows were made wholly from iron. Otherwise an arrow is made up with an iron blade and a reed shaft with feathers at the end to balance the flight. The blade was called Kṣurapra while the end which came in contact with the bow string was called Pukhah. The feather ends were called Pakṣa or Vāja.\(^2\)

With the arrow must be considered the quiver which the warrior carried on his back for storing the arrows. The open

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1 - Plate 80, Fig.199. "Jain Miniature Paintings from Western India" by Dr. Moti Chandra.  
2 - "Abhidhānacintāmaṇi" by Hemacandra. p. 311 v. 445
end of the quiver came near, usually at the top of the right shoulder and the warrior stored his arrows so that the feather end slightly projected outside the quiver to facilitate quick drawing. I have seen an instance where the warrior is shown as carrying on his back two quivers. The quiver was worn on the back by fastening it across the chest with the aid of a cord or a strap. Sanskrit words for a quiver are,

\[ \text{Tūnonisaṅgastūnīra Upāsāṅgah Sarāsrayaḥ Saradhiṅ Kalapo'pi.} \]

On a pillar in the Sabhāmanḍapa of the Sun temple at Modherā there are sculptures of hunting scenes (Figs. 25, 26, 27). Here we see hunters, probably a noble men or dignitaries, shown hunting wild ferocious animals with bows and and arrows. They have drawn the bow string and are about to let go the arrow. From the pose etc. we can see the strain on his body and might infer that the use of a good bow was a matter of considerable strength, while it required much skill to achieve any degree of perfection in being a successful marksman at shooting arrows. Baṅāvali was a title much to be coveted and if obtained it was a matter of great pride.

After the bow and the arrow, should be considered the sword which is an equally important weapon represented in these sculptures. Some of the Sanskrit words for a sword are,

1 - "Abhidhānacintāmanī" by Hemacandra. p.311. V.445.
Candrahasa, Karavala, Kripa, Khadga, Taravari, Kaukseyaka, Asi etc. (The modern Gujarati word Talavara seems to have been derived from the Sanskrit word Taravari.)

The more type of sword is the one slightly curved sword usually found in many sculptures. A general study of these swords shows that the curved sword was not much different from the swords we have in our own times. There is a variation in the length as well as the curvature of the blades. But in essence this weapon is not very much different from the one known to us. Such a sword seems to be dangling from the Kamarabahdha of Vimala Śā in the Hastisālā of Vimala Vasahī. The sword is in the scabbard and is kept under the leg of the rider during the journey to avoid too much oscillation. The straight swords are found in the hands of two door-keepers outside the Hastisālā of Lūna Vasahī. These swords are held in hand, are straight in shape and uniformly tapering towards the end, up to the end, making a narrow triangle. Their shape is like a long wedge.

A variation of the straight sword is seen outside cell No. 11 in Lūna Vasahī which depicts the statue of a goddess with a drawn sword in her hand, lifted up in a position as if to strike. This sword has its blade about twenty to twenty two inches long, but the difference is that it is not uniformly triangular. Its edges are mainly parallel and narrow down only at the point. One

1 - "Abhidhanacintamani" by Hemacandra. p.312 v. 446.
more variation of this type of the straight sword is the blade wherein it is narrower near the hilt and broader towards the point.

Professor Manikarao's account of the weapons of Śrī Pratāpaśastrāgāra at Baroda includes description of a Khāndā (Marathi). According to him this sword is a straight weapon with a narrow two edged point. This description corresponds to the sculpture of the sword in the hand of the goddess mentioned above. The Marathi word Khāndā seems to be connected with the Sanskrit word Khadga and survives in the Gujarati word Khandu.

Dr. Gopinath Rao has given two illustrations of the Khadga, both of which are straight swords. From this, is it possible to infer that whatever the present connotation of the word Khadga, it might have originally meant a straight sword?

In "Dvaśraya Kāyva" of Hemacandra there is reference that King Arnorāja was using a weapon called Kaukseya. This Kaukseya is the same as mentioned by Hemacandra in "Abhidhānacintāmani." This is not a separate type of weapon as far as the shape or the mode of using it are concerned, but it indicates the mode of seasoning the iron blade of the sword. According to Hemacandra a Kaukseyaka is a sword seasoned in the blood of the Kaṅka bird.¹ This method of seasoning iron is rather curious and needs to be scientifically examined.

The hilts of some of these swords in the sculptures

¹ - "Dvaśraya Kāvya" by Hemacandra Ch.16 v.10.
appear to be plain, while the others are decorated and ornamental. Probably the sculptor has tried to represent hilts of gold and silver studded with precious jewels. The materials cannot be identified, still however highly decorated hilts appear to be fairly common. A sword must have been a part of a dignitary's daily dress, otherwise there would not be any point in carving a statue of a patron with a sword hanging from his waist-band. The Sanskrit words for the hilt are Saru and Muṣṭi.² The Gujarati word Mutha seems to have been connected with the Sanskrit word Muṣṭi.

In the sculptures we see the swords open and drawn as well as in their scabbards. The most common Sanskrit words for the scabbard are Kosah, and Falakam. (In modern Gujarati we usually call it Myāna.)

The sword seems to have been a very important weapon in the middle ages. King Bhoja, the author of "Yukti-Kalpataru" has devoted twelve chapters to the description of the characteristics of a sword. It is note-worthy that he always uses the word Khaḍga for the sword.²

Very similar to the sword is the knife or the dagger which is different only due to its small size. The knife or the dagger also is abundantly illustrated in these sculptures. The

1 - "Abhidhanacintamanih" by Hemacandra p.
Sanskrit words are Kṣuri, Churi, Kṛpāṇa, Sastrī, Asidhenu, etc. The word Churi survives in modern Gujarati as Charī, or even as Churi. The word Kṛpāṇikā survives as Kirapāna.

The words like Kṛpāṇikā, Asidhenu etc. suggest that the Sanskrit idea of a knife or a dagger was only a diminutive form of the full size sword. The sculptures show us illustrations of the straight as well as the curved daggers. They are also seen both open and drawn as well as in the scabbards, in scenes of fighting as also in scenes representing peace-time or times of entertainment. The more interesting specimens are of the dancing girls in many positions of dance movements showing their art with a dagger in their hands. In the frieze outside the temple of Ajitanātha at Tārahgā there are dancing girls with daggers in their hands. (Fig. 99)

An interesting specimen of the dagger is only half revealed outside the waist-band of Vimalāśā's statue. (Plate 2 "Holy Ābu" by Muni Śrī Jayantavijayaji) This is not the knife as we understand ordinarily. It is different both in its hilt as well as in the shape of its blade. The hilt is made up of two small straight pieces extended from the sides of the blades going vertically up as if only extentions of the outer edges of the blade. In the middle of the two side-pieces, we have a third piece which joins the two pieces previously referred. The shape of this hilt resembles a ladder with only one step or rung. The grip is assured either by holding the third piece between the palm and the four fingers making up the fist or
by holding the two sides of the hilt. The blade is in the shape of a wedge and is sharpened on both the sides. I have seen illustrations given by Prof. Manikarao's account of the weapons in Śrī Pratāpaśastrāgāra at Baroda. From the photograph it appears that the blade must be fairly heavy.

The modern Marāthi word for this type of weapon is Katyāra equivalent to the Gujarati word Katāra.

In the sculpture there is no scene depicting any man or woman using this type of knife and hence it is not easy to infer about the mode of using this weapon.¹

In Vimala Vasahī, Bhava No.36, in the ceiling in front of cell No.46 there is an interesting sculpture of the story of the demon Hiranyakāśiṇi being killed by Lord Viṣṇu in the incarnation of Nṛsiṃha. (Fig.47) In this place we have a representation of a small dagger which can be described as Kṣurīkā. The dagger of Rāśīā Vālama (Fig.91) appears only slightly curved.

From an observation of various sculptures of the dagger it can be said that the average popular size of the blade of the dagger must be between eight to ten inches.

The Cakra is a weapon like the disc of the Greeks. The

¹ Some years back I saw an Indian picture (Screen Play) called Jogidāsa Khumāna depicting the life and adventures of a well known outlaw of Saurāstra. In the picture the hero rotates a weapon similar to this knife on his first finger and then lets it go towards the bosom of his victim by the momentum created by the centrifugal force.
weapon is long associated with the name of Lord Visnu and is found in the sculptures as an emblem of Lord Visnu as traditionally represented by iconographers. In the Kunda near the Sun temple at Modhera there is an image of Lord Visnu reclining on the cosmic serpent. Visnu has a Cakra in his right hand. The sculpture of Nṛsiṁhavatāra referred above shows a Cakra in the left upper hand of the deity. (Fig.47.)

The point for consideration is whether the Cakra was a regular weapon usually utilised during war and fighting. It would be relevant here to introduce a contemporary reference which might throw light on the common weapons of the middle ages. King Bhoja in his "Yukti-kalpataru" gives us a list of the weapons in his chapter called the Astrayuktih.¹

Atha Gaṇanā

Khadgacarmmadhanurbānau salvabhallau tathāparau Ardhacandraśca nārācaḥ śaktiyastī tathāpare. .... 28.
Parasuscakraśule ca parighascaivamādayah Astrabhedaḥ samuddistāḥ śrimadbhojamahībhujā. .... 29 ²

This verse includes the Cakra in the list of weapons. Incidentally this verse throws a flood of light on the common weapons of the middle ages.

With the Cakra must be considered the Gadā which also is

1 - "Yukti-kalpataru" by King Bhoja. p.139.
2 - "Yukti-kalpataru" by King Bhoja. p.139-40.
a weapon considered necessary as an emblem of Lord Visnu by
the iconographers. The same figure referred above has also
a Gadā besides the Cakra. On the outer wall of the Sun temple
at Modherā also deities are shown holding the Mace in the hands.
This weapon seems to have had several shapes bearing a varying
degree of decorative shapes. Thus the simplest form is very
near to the club of Hercules having an oblong, egg-like top
and a narrower other end for the grip. There are some repre­
sentations of such a simple mace at Modherā. (Fig.40) It —
appears that as time passed the sculptors tried to show their
art by more decoration and elegant curves on the Gadā. Such
decorated Maces are found almost everywhere in Gujarat as —
also in other parts of India. One typical example of this
highly decorated mace is found in the ceiling outside the
cell No.11 at Delavāda. There is an image of a goddess —
holding a beautiful mace in her hand. The goddess Kāli also
has a Gadā in her right hand. The sculpture of this Vidyādevī
as found in the ceiling in the Raṅgamandapa of Vimala Vasahī
has a Gadā. The sculpture of Nṛsiṁhāvatāra shows a small toy
like Gadā in the hands of Lord Visnu. In a ceiling at Delavāda
there is a deity whose Gadā has a top almost like two saucers
one covering the other.

Our present day idea of the Gadā is only as an emblem
of the deity, but in the middle ages the mace seems to have
been a fairly popular weapon and the kings did learn its use
with great diligence. In "Mānasollāsa", there is an interesting

1 - "Mānasollāsa" p.170 V.89.
account of the practice of the Gada by a king. It seems that the Gadas were made from iron or hard wood. It may be held with one hand or both as firmly as a sword. The Gada may be simple or it may be decorated with gold and jewels.

Belonging to the same group of weapons are the Sula and the Trisula or the trident. These tridents are seen both as emblems pure and simple or as weapons used for destroying the enemies. At Patan in the Kalikā Mātā temple as also in the very small temple outside the eastern gate at Tāraṅga, there are images of the goddess Mahiṣāsuramardini. The goddess is represented as attacking the demon with her trident and the demon is shown as succumbing to the attack. In "Manasollasa" there is no mention of the trident and hence it might be reasonable to infer that the trident might have ceased as a secular weapon in active use. In the sculptures it is represented in several forms. The essential feature of all these is the triple metal pike ending in sharp points mounted upon a shaft.

The Vajra also is found as an emblem of several deities. The Vidyādevīs in the Raṅgamaṇḍapa at Delavādā have Vajra in their hands. Some of the deities outside the Ajitanātha temple at Delavādā have, also, a Vajra. (Fig.103) The Vajra can be rendered in English as a thunder-bolt. It is made up of two similar limbs each having three claws resembling claws of birds. Both its parts are connected together by a handle in the middle.
Pasa is the noose, employed for binding the hands and legs of an enemy. It is represented in the sculptures as consisting of one or several ropes made into a loop. The form of representing them as well as the mode of holding a noose is more or less traditional. The goddess outside cell No. 11 at Delavağā has a Pasa in her hand.

The Āṅkusa is found in the sculptures in two different and dissimilar uses. Neither of which shows it as a weapon of war. Probably the Āṅkusa, that is the Goad, was an extemporised weapon like the Hala and the Musala.

The elephant drivers of the patrons in Vimala Vasahī have the elephant goad in their hands. Besides, this weapon is represented as an emblem of the deities. A deity on the wall outside the Ajitānātha temple at Tārahgā holds a goad in his hand. (Fig. 105) The elephant goad is a weapon consisting of a sharp metal hook attached to a wooden handle. I have not seen any sculpture representing a man fighting with this weapon.

Parasu is the battle-axe; it consists of an iron blade fixed on to a wooden handle. Two modes of fixing are noted in Indian sculptures. The blade has a hole at the blunt end side and wooden handle is threaded in and fixed. In the other mode the blade is fixed in the handle.
When we study the activities of people in general as represented in these sculptures, we see numerous people engaged in the activity of going to a temple and worshipping an image. We see Šrāvakas and Šrāvikās standing with folded hands before a Tīrthaṃkara. Sometimes the devotee has a lotus flower in his or her hand. Usually the lotus is half-blossomed with a long stem. Sometimes the devotees or patrons have flower garlands in their hands and are shown ready for offering the same to the deity. (Fig.48 and 95) Two types of flower garlands are noted. Some, usually in the hands of males, are long and others short. The women (in Fig.48 and 95) seem to be carrying something in their left hands. Probably, they are carrying a pot with scented paste or a fruit. Vimala's statue on horse-back shows (Pl.2 "Holy Ābu" by Muni Śrī Jayantavijayaji) a small bowl in the right hand of the Governor.

Here, in the sculptures, we also see people engaged in Caitya-vandanā, Guru-vandanā, service of the Munis by pressing legs, and offering homage by Sāstāṅga and Pañcāṅga namaskāra.

On the outer wall of the main entrance to the Gūdhamandapā of the Vimala Vasahī, there is a representation of an ācārya in the act of preaching, sitting with a Sthāpanā in front of him. Monks, Nuns, Šrāvakas and Šrāvikās are shown attending the religious discourse. (Pl.10 and 11 "Holy Ābu" by Muni Śrī
Jayantavijayaji. ) These sculptures throw a flood of light on the customs of the age in which they were created.

Many times attendants or devotees or patrons are shown near the image of a deity. Some of these images might not be only decorative but quite commemorative. For example Fig.No.78 shows the image of a Goddess. From the emblems it appears that this is the Goddess of learning, Sarasvati. The devotees are standing on her two sides. They are Sūtrahāra, Loma and Kalā. Obviously this sculpture is in commemoration of the architects engaged in the erection of the temple.

Dīkṣā and Pañcamuṣṭiloca ceremony are also represented in the sculpture. In Fig.45 the chief subject is the battle of Bharata and Pārubālī, but the conclusion of this event is the renunciation and Pañcamuṣṭiloca which are represented at the end of the panel.

When we look at the sculptures referred to in the above paragraphs we get a fair idea of the religious life of the middle ages. We see here the modes of worship, the polite submissive ways of the Śrāvakaś as well as of the Jain monks. We observe here the different modes of paying homage, the importance of Thāvanī (Śātpana) and the place of Vyākhyāna in religious life. We also observe that the dress of a Jain monk or a nun was not different 700 or 900 years before. Of course, the Mahapatti was held in the hand and not tied over their lips. The monks kept a staff as at present but it seems
to have been a quite simple stick and not a decorated or ornamental staff. The Monks carried a Rajoharana i.e. a kind of broom under their arms.

Fig. Nos.25, 26 and 27 show scenes of hunting, wrestling and wielding weapons, as they are depicted on the pillars of the sun temple at Modherā. Fig. 25 shows scenes of wrestling and exhibition of bodily strength. A man is shown lifting an elephant. Fig. 26 shows a scenes of hunting. We can see a party engaging a lion with a dagger. A man is on one knee in front of an attacking lion, while a woman is attacking the lion with her arrow. In Fig. 27, we again see a party of men and women hunting down a lion with their sword and arrows. Depiction of such scenes of personal valour and use of arms seem to have been a common feature of these temples, wherein depiction of the Vīrarasa seems to have been a regular feature.

Figs. 41 and 52 give us some idea of a scene of marriage and a marriage procession. The plaque depicts the incidents connected with the story of Neminātha's marriage and his ultimate renunciation. We see Rājimatī waiting for the bridegroom who goes to the bride's house in a procession. The bridegroom is sitting on an elephant back in a procession, which includes dancers, musicians, men on horse-back, men riding an elephant, men on foot, warriors etc. The preparations for the marriage ceremony seem to have been made in advance of the bridegroom's approach, and we can see a Corī kept ready for the reception. The Corī seems to have been
made by keeping seven pots one over the other. In the sculpture only two such rows are visible, but two others must be assumed at the back of the two which are visible. Nearby there is a circle representing a pen or a stable where animals are kept for the dinner of the bridegroom's party and other relatives.

Fig. 45, (and 45-A) depicts an army in action. Of course, there was no regular pitched battle between the forces of Bharata and Bāhubalī, but we learn a few significant details regarding the officers and personnel of the army. Army of Bharata issues out of the city of Ayodhyā for a march against Bāhubalī. We see here the Paṭṭa - Hastī - Vijayagiri, (the best called Vijayagiri) with a warrior on it called Mahāmātya Matisāgara, (the chief Minister, Matisāgara); another warrior on an elephant is Senāpati Susena (Susena, the Commander-in-Chief). Then follows the chariot of Bharata.

On the Taksasila side, the army issues out of the City-gateway. A warrior on an elephant is called Kumāra Somayasa (Somayasa, the Prince), another is Mantri Bahulamati (Bahula-mati, the Minister). Bāhubalī is probably in a chariot. There is also Senāpati Siṃharatha on horse-back and Vidyādhara - Anilavega in a chariot. A horse-rider is called Savega Dūtaḥ.

The sisters, mother and the women folk of the harem of the king Bharata are shown accompanying him on his conquest. Similarly, the daughter Yasomati and the women of the harem of Bāhubalī are shown also accompanying him on the battle-field.
The two kings did not desire that their respective armies should fight and thus cause infinite man-slaughter. They chose to fight duels. In the panel we find depiction of the six types of duels—Drstiyuddha (gazing), Vak-yuddha (battle-cries), Bāhu-yuddha (hand to hand fight), Muṣṭi-yuddha (boxing), Danda-yuddha, (fight with staffs), Cakra-yuddha (fight with disc-weapon).1

In the ceiling outside cell No.10 (Plate 14, "Holy Ābu" by Muni Śrī Jayantavijayaji) there is a relief sculpture showing a tank full of water showing the water sport of Lord Kṛṣṇa, his queens and Neminātha. But the sculpture is too small and the details too meagre to give us any idea of the water sports. Fig.No.46, shows the episode of Kāliya mardana by Lord Kṛṣṇa in the river Jamunā but the sculpture fails to give us any idea of the water sports or the water reservoir.

Fig.No.49, depicts a scene relating to the life of Lord Kṛṣṇa when he lived with Gopas in Vṛndāvana. This panel helps us in some respects to gather some material regarding the pastoral life of the people. Lord Kṛṣṇa is put in a cloth-cradle tied to two trees and Nanda and Yasoda are sitting nearby. A shepherd is standing with his stick on his shoulders and holding it with both his hands as shepherds are wont to do even to-day. In the same panel we see pots, presumably earthen

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1 - Account of the army is adapted from "Holy Ābu" by Muni Śrī Jayantavijayaji p.58-60.
pots of water or of milk and curds, stacked up on low shelves. Very near, we see a shepherd supporting his chin on the two palms placed on his stick and watching his flock of cows. Next to the flock we see two women busy churning curds and preparing butter by drawing wooden churn-stick implements from both sides. Similar scene of rural interior is carved on a pillar at Modherā, where two women are shown busy churning buttermilk.

Besides these scenes there are other and numerous scenes of dancing, singing and love-making which have been dealt with separately in different chapters.
CHAPTER XII

The problem of erotic figures in the sculptures

Scenes from secular life of the people form a regular feature of the temple decoration in general and the medieval temple is no exception to this general rule. But this practice has led to the inclusion of certain sculptures which to the modern mind appear inexplicable, particularly in a temple which should be a place sacro sanet and free from all such tendencies as are likely to debase and demoralize the human mind.

We have sculptures of amorous couples and groups engaged in erotic sports almost in all the temples. We have such sculptures in the Sun temple at Modherā, in the Jain temples at Delavādā, in the Śiva temple at Kuṃbhārī and in the Jain temple at the foot of the Acalagadha mountain. At Tāraṅgā, they are not so conspicuous, I think, partly due to the hand of the innovator, because most of the exterior is freshly plastered. But this is compensated by a frieze with a super abundance of sculptures of dancers and musicians in all conceivable poses. (See Figs. 97 to 101) There is a difference in the degree of recurrence of such sculptures, but in all the temples -- whether in very conspicuous places, as at Modherā or in the Narathara of the Śiva temple at Kuṃbhārī or on the back side of the temples as at Delavādā, we find sculptures portraying the amorous sports of the people.
The religious and moral preachers of this country have repeatedly abhored the evil effects of Kāma -- that is indulgence in sex -- in the most categorical and unequivocal terms; they have also praised in the most emphatic terms the glorious path to salvation by means of renunciation of worldly and bodily desires, particularly sexual abstinence. It would seem strange, almost incompatible, that the temples of the same country might exhibit representations too obscene to be described in a modern language.

This is not the feature of only the temples of north - Gujarat under review. Otherwise it would be easy and natural to attribute this fact to the localized degeneration of morals or as an expression of a very depraved taste. Actually such sculptures are not a monopoly of any part or province of India. They are found everywhere, but at Koñārka, Purī and at Modherā they are so many in numbers and in such conspicuous places that the visitor's attention is invariably arrested by them. They are neither the feature of any cult or religion, because even in the small number of sculptures under our review they are found in the Sun temple at Modherā, in the Śiva temple at Kuṃbhārīa and in the Jain temples of Delavāda, Kuṃbhārīa and Acalagadha.

The presence of such Silpas appears inconsistent with our established notions of morals, ethics, and propriety, and

1 - "Itihāsanī Keḍī" by Dr. Sandesara. p.89.
hence many scholars have attempted to explain the phenomenon as best as they could.

Dr. Ananda K. Coomarswamy discusses this aspect of temple decoration in connection with the Sun temple at Konārka. He says, "much of the sculptures may be described as a detailed illustration of the Kāma-Śastra. This rich external decoration reflects the life of the world and the energizing power of the sun."¹ The emphasis is on the energizing powers of the sun. This explanation would be acceptable only if such sculptures were seen in the temples of the Sun alone; but in the view of the general distribution of similar sculptures everywhere, irrespective of the cult or the enshrined image, the explanation regarding the energizing power cannot be accepted for the common practice.

Man Mohan Gangooly considers the presence of amorous sculptures as a condition of qualifying the pilgrims. He says, "A pilgrim whose mind does not become affected by the sight of these obscene figures is spiritually fitted to enter into the sanctum and see the image of the deity."² The idea is that only those devotees who could check themselves from the attractions of the figures would go into the temples. In other words, these sculptures would serve to ward off the undeserving visitors from thronging into the mandapa. This explanation is out of place because the ostensible purpose of

1 - "Introduction to Indian Art" by Coomarswamy" p.86-87.
2 - "Orissa and Her Remains" by Man Mohan Gangooly" p.227-228.
all the temples has been to attract as many devotees as possible. Moreover, such an utilitarian use of the sculptures is hardly conceivable in the temples of a religion based on infinite mercy and forgiveness where all efforts have been made to raise the fallen rather than to leave him to his fate of eternal degrada-
tion.

Other attempts of explaining this fact from the point of view of cults are equally non-plausible and are remote from facts. Some maintain that this is a development of the Sākta sect. Others maintain that this was the devise introduced by the Saivas and the Vaisṇavas who wanted to win back their followers from the influence of the Jain sect. These and similar explanations would pre-suppose the presence of obscene figures in the temples of certain sects only. But this is not a fact.

In the opinion of many scholars the sight of such figures representing various scenes of voluptuousness is puzzling and nauseating. One is at a loss to understand why they have a place at all within the sacred enclosure. Not being able to account for this anomaly, one is surely to be led to the pitfall of an erroneous conclusion that the artist who designed these ornaments to decorate the walls of a temple must have belonged to a race most morally depraved and vicious.

1 - "Itihāsnī Kedī" by Dr. B.J. Sandesara. p. 93.
2 - "Orissa and Her Remains" by Man Mohan Gangooly" p. 228.
But this cannot be attributed to the general spread of immorality and lax morals of the time during which the temples were built. The age of Siddharāja and Kumārapāla, to say the least, was not an age of decadence and depravity. The Jain monks like Hemacandra and others were not persons who either practised or preached gloating over the nudity of others. The builders Vimala, Tejapāla, Govinda etc., were devoutly religious minded, taking up the work of temple building as an act of piety to ensure blessing of god to themselves and to their relatives in this world and in the next. Temple building to them was a religious activity taken up in all seriousness and deserving all the sacrifice of wealth and personal comfort. Laxity and loose morals had hardly any place. The patrons and the builders were simply following a tradition deeply rooted in their Śāstra and widely current in their time. "Silpa Śāstra was looked upon as a Dharma Śāstra". ¹

Muni Śrī Jayanta Vijayaji considers this practice to have originated from a superstition that such figures might work as a protection against lightning and might serve to ward off the evil effects of the eye of some evil persons.² (Dṛṣṭidōsa). For the first, there is not much evidence, but regarding the evil eye explanation we have a contemporary reference and the same might serve as some guidance.

Kavi Rāmacandra was a student of Hemacandra and lived in the 12th century. He described in detail the temple Kumāra Vihāra built by Kumārapāla. He says,

1 -"Archaeology and ancient Indian History" by Dr. Hiranand Sastr
2 -"Ṭīrtharāja Ābu" by Śrī Jayantvijayaji, p. 12.
"Usnīṣī lambakūrco gurutaraṇjatharah pibarorusphigamghri
ṛnimagrīvolpakāyah pralaghumukhaśironāsikākarnanetrah
Sronibaddhāsidhenurmrgahanana calatputrikābhayanavarti
Yasminnekah kirātastataghatitavapurdrstidosam runaddhi"¹

Translation:— In which a Kirāta whose body is sculptured on
the outside of the temple removes Drṣṭi-dosa-kirāta, having a
turban, a long beard, a protruding belley and expansive thighs,
buttocks, feet, and with a low-set neck, small stature, having
very small face, head, nose, ears, eyes, with a knife tied to
his hips, standing near a statuette which is as if shuddering
(at the sight of) the deār (animal) being killed.

This is the contemporary evidence of a widespread belief
in the superstition of Drṣṭi-dosa. But it is not any evidence
to prove that amorous couples had in them or were believed to
have any properties of protection against an evil eye, because
the sculpture described in the above verse is ugly and not
sexual or amorous or erotic. This corresponds to the modern
superstition of putting a black mark on the checks of young
children. Secondly, if these sculptures were to serve only
the purpose of a mascot or an antidote, they would always be
in conspicuous places or outside the temples and in very
limited numbers. Neither of these provisions are answered by
the existing facts of our data. In some temples such figures
are innumerable while in others they are so small and in such
an out of place as hardly to draw attention.

¹ — "Śrī Kumāravīhāra Ṣataka" by Ramacandra. V.113. p.117.
So far making an attempt to explain a tradition in terms of our concepts we are not in any way nearer any plausible explanations; and once again a contemporary reference may be cited.

Autsukyaṁ kāmukanāṁ manasi vidadhati tāttvikānāṁ vivekaṁ
cāstreṣāṁ muhurupadisatī dhārmikanāṁ jugupsāṁ
Pancālī yatra kācic̄capalakapikākrstanīvīnisā
tattvikanāṁ vivekam - - -

Vrīdāṁ vrddhāsu hāsyāṁ yuvatisu tanute kātuvaṁ bālikāsu.¹

Translation:— Where some statuette with knot of the undergarment pulled by the hand of a naughty monkey, brings about yearning (desire) in the passionate, raises to the climax the discrimination of the truth-seers, repeatedly brings about a sense of disgust in the religious minded, a sense of shame in the old women, excites laughter in young women, and curiosity in girls.

This verse describes the sculpture which may be akin to the sculptures of amorous sports under discussion. The poet says that such sculptures are neither good nor bad in themselves but have different meanings for or impression upon different people according to their age and leanings. The literary evidence also supplies a testimony of widespread custom of including such sculptures in temple decoration.

And hence it would be proper to examine what the Silpa-
Śāstra has to say in the matter; and also what was the attitude

¹ "Śrī Kumāravihāra Śatakā" by Ramacandra. V.112. p.116.
of the contemporaneous mind to such activity.

Dharma, Artha, Kāma and Moksa were the four pursuits prescribed for men and it was legitimate for people then to indulge in the one or the other according to their age, and their station in life.

The temple was a place where people of all ages used to assemble. Due to the difference of their ages and their station in life they represented a panaroma of the society of those days. Art of the period addressed itself to this cross sections of the society. This art had its rules, i.e. Śastras and its precedents and procedures. The science of architecture and sculpture was looked upon as a Dharma Śāstra. The temple builders when they set about building the temples under review were expressing the accumulated tradition of art current during their time.

And the tradition of art was the same whether the artist was using words and making poetry and dramas or was using marble and chisel and making the beautiful temples at Modherā, Delavāda and Kuḥbhāriā. He was giving expression to the accumulated tradition of ages gone before him and was producing forms of art that had sanction of the Śastras and which were not objected to by the patrons who paid them or the public who was to appraise them. The explanation of the sculptures can be had by presupposing this identity of the purpose of all artists. The poet and the sculptor were engaged in an identical task, the task of creating art forms which the Śastras advocated and the patrons demanded.
As to the character of a Sanskrit Mahākāvyya the writers on poetics are generally in agreement, though they differ to a slight extent in minor details. Dandi who flourished in the 6th century defines a Mahākāvyya thus:— A Mahākāvyya is a composition in cantos and it is thus defined; its plot should be the attainment of four Purusārthas (caturvargakalāyattam) or the four fold ends; its hero should be noble and clever; as embellishment it should contain description of cities, oceans, mountains, seasons, the rising of the sun and the moon, the sports in the garden and of water, (udyānasalilakrīḍā), drinking scenes and amorous sports (madhupānratotsavaih), love in separation (vipralāmbhaih), marriages, the birth of princes, the councils and embassy, marches, battles and a victory of a hero; it should not be concise and must abound in sentiments and feelings; its cantos should not be too long and must have agreeable metre and proper connection with one another. Such a Kāvyya properly ornamented might live for ages in future.

Such then was the idea of the writers on poetics as to the proper episodes and descriptions in an epic. Writing in the 6th century Dandi was summing up the accumulated and developed tradition of the preceding ages when he said that depiction of the four fold Purusārtha was the proper domain of an epic poem and it should also depict all the worldly activities including drinking scenes and amorous sports.

Thus Kālidāsa without the slightest hesitation described the descendants Raghu as "Yauvane visayaisiṇām" i.e. indulging
in erotic sports during youth. Other Sanskrit works like "Kumārasambhava", "Harṣacarita", "Ṛtusaṁhāra", "Meghadūta", describe the amorous sports of their characters in phrases impossible to be translated in any modern language. Great saints wrote books and commentaries on Kāma Śāstra with as much lucidily and analytical zeal as they wrote treatises on Nyāya or Dharma or State management. Instances like these can be multiplied ad infinitum, arguing only one single fact that the attitude of the people of those days was different to sex from our attitude to it. To them, Dharma, Artha, Kāma and Mokṣa had an equally legitimate right to be expressed and might as well find a place in their literature. To exclude any one of the four fold aspects of human activity might impede their progress.

It is quite possible that the sculptor has represented the Kāma Puruṣārtha in these figures which appear objectionable.

Percy Brown has discussed this aspect of the temple decoration in connection with the temple at Kanārka. He says, "Yet much of this relief work depicts subjects which, according to the ordinary accepted standard in such matters are grossly obscene. These indicate the emergence of a particular phase of Hinduism, known as Tāntrism, the maithuna ritual of which is represented in the carvings on the temples."¹

¹ - "Indian Architecture" (Buddhist and Hindu Periods) by Percy Brown p.126-127.
He has not quoted any authority on which the above inference is based. Moreover, there is no reason to believe that Tantrism was so prevalent or it has such an effect on temple architecture. Hence for the present nothing conclusive can be said in this matter till further proofs are available and authoritative texts on Tantrism throw useful light on the subject.
CHAPTER XIII

Conclusion

It appears from the historical and literary evidence that since the foundation of Anhillapura there has been a steady and continuous building activity throughout the Hindu period of Rajput rule in Gujarat. The Čāvaḍās initiated the activity when the first king Vanarāja built a Dhavalagrha under a jāli tree. Vanarāja also built the Pancāsara Caitya and a temple in honour of the Goddess Kantesvarī. Since the time of Vanarāja the tradition of building temples in honour of Lord Śiva, Jain Tīrthaṃkaras and Mother Goddesses was continued not only by the ruling kings of Gujarat but also by their ministers and generals. Kings Siddharāja and Kumārapāla as also the ministers Vimala, Vastupāla and Tejapāla shall always be remembered by posterity as builders of great monuments. It is also possible that some Saṃghas also built temples dedicated to their deities.

The building activity of the period does not seem to have been confined to the temples only. Seven floors, a Ghaṭikāgrha and stables were subsequently added to the simple Dhavalagrha of Vanarāja. Bhuyagada, the eighth king, built a fort round Anhillapura. Several water reservoirs and other works of public utility were also built. There is also evidence that rich persons like Vastupāla and Tejapāla built palacial buildings of stone for their residential purposes.
But of all these monuments very little remains. Most of what remains is found at Patan, Modherā, Tāraṅgā, Kumbhārīā and Ābu, plus a few fragments of Rudramahālaya at Siddhapur and Somanātha in Saurāstra.

It is quite possible that the five chosen centres which have the remains of the monuments of the Hindu period, were places of considerable mercantile or military importance. Anhillapura was founded on the site of the town of Lakkhārāma which had a temple of Aristānemi. The present site of the Delavaḍā temples might have been once a very flourishing Brahminical Śaivite place of pilgrimage. The temple of Acalesvara Mahādeva is at least as old or even older than Jain temples nearby. Tāraṅgā shows unmistakable signs of a Buddhist strong-hold. The present town of Modherā is built on a knoll which seems to have been due to the ruin of the ancient town and hence it might be inferred that it was a prosperous centre long before the sun temple was built. There is no direct evidence regarding Āraśanākara but it is not possible that the Jain patrons chose a wholly barren or insignificant place for erecting the marble shrines. The presence of Siva temples nearby support the inference. In short the monuments present to us not an isolated architectural phenomenon but a development of a growing tradition.

In India most of the sculpture is found as part of the architecture of temples which seem to have been built
according to the Silpa Sāstra. Among other things, the chief architects seem to have attempted the representation of the four Purusārthas and a delineation of the nine Rasas. Thus the sculpture in the temples represents the life of the people in many ways. Besides being noteworthy specimens of Indian sculptural art, prepared at fabulous cost, these figures carved in relief and in round in these temples are a record of the half obliterated past and present to us a fairly accurate testimony of the architecture, sculpture, dancing, dress, ornament, musical instruments, transport etc. of the people of the time when these monuments were created.

The medieval temple seems to have been a centre of the cultural activity of the community. It is quite natural that whatever was best in the life of the people found its representation there either in the form of plastic art on the walls, pillars, ceilings or in the form of religious practice attached to the temple. Of course, the garbhagrha where the deity was enshrined was the most important place, yet the life of the people found its expression or representation in the pillared halls attached to the temples. People thronged in the mandapas of the medieval temple, ostensibly for worship but incidentally for various purposes including the enjoyment of plastic arts, music and drama.

Architectural forms of temples found among the sculptures show that a high Sikharā was an indispensable and commonly found part of a temple. Low-domed pillared hall was found in front of
the sanctum. Palaces of kings seem to be multi-storeyed with flat terraced roofs or roofs in a pyramidal style. The structure seems to be made up of strong, carved pillars. Elephant stables and Horse stables and Gates (Pratoli) seem to be invariable accompaniments of a king's palace.

The art of sculpture shows unequal development in different sub-branches of the same art. The depiction of landscape is highly stylized, artificial and symbolic, while geometrical and floral patterns are done with exquisite precision and fineness which might satisfy the most fastidious critic. The animal sculpture shows good and finely realistic achievements in quiet poses, but the movements are rather inadequately expressed in most cases. There are innumerable human figures which present every conceivable degree of artistic excellence as also its crudeness. This is probably due to the difference in craftsmanship of the great number of artisans working at the same time. But there are specimens of individual figurines which should do credit to any artist aspiring for fame. Regarding portrait sculpture there is no evidence to prove that the portraits successfully imitate the likeners of the person whom they represent. It is possible that the portraits represent a formula of the human figure because most of the portrait sculpture is done long after the death of the person concerned.

From literary evidence we learn that the dancing figures in the temples under review were likely to have been made
works on according to the Nāṭyaśāstra. Several individual figures and groups have been examined but nothing conclusive can be said regarding the science of dance as known to Gujarat till the publication of authoritative Saṅgīta texts of Gujarat of those days.

Musical instruments have been divided into four main classes - Tata, Avanaddha, Ghana and Susīra - since the very ancient times. This classification seems to have been current in Gujarat during the middle ages. Three main types of Ghana vādyas observed in the sculptures correspond to a metal disc struck with a rod, a pair of Manjirās and a pair of saucer like musical instruments. These are the tāla, the Kāmsyatāla or the Brahmatala. Uniformly cylindrical flutes of varying lengths and widths are seen in the hands of musicians who play them horizontally. Tapering flutes (similar to small bhungalas) are played by blowing from one end. Sometimes two such flutes are played simultaneously by only one musician. There are also wind-instruments which are curved in shape. The Vīnā in its simplest form, in the hands of several dancing girls, has a small gourd at one end and a beam with one or more strings. Other Vīnās have two gourds or a gourd at one end and a rectangular box at the other end. There is also a sculpture showing a string instrument played with a bow. Various avanaddha i.e. drum type of musical instruments are noted having different shapes and sizes of the striking surfaces, the most interesting
being the one with four striking surfaces appearing as if tum mrdahgas were intersecting each other making a shape similar to the plus sign. The shapes and sizes of the different musical instruments of the four classes have been approximately ascertained.

The human as well as divine sculptures under review show many ornaments. Ornaments are worn on the head, in ears, on the neck, round the waist, on the arms wrists and fingers, and at the ankles. The custom of decorating the human frame — literally from head to foot seems to have been common. Of course men have less ornaments than women, while divine sculptures show a superabundance of ornaments compared to the secular sculptures. The ornaments, in many cases, seem to be heavily studded with jewels. Many of the ornaments we know of in literature can be identified from sculptures.

Men as well as women wear long hair on heads. Men seem to be tying up their hair in braids or buns at the back of the head in elegant style. Regarding the beard and moustaches, it appears that at least among the gentry there was a custom of trimming the hair in modes of fashion, and perhaps some form of cosmetics was in use.

The chief item of dress as the lower garment seems to be the Dhoti which appears to have been worn with or without the kaccha and has varying widths. The Dhoti is many times—kept in place with the help of a belt or a girdle. The Cudidara payajama, and the half drawers are also seen, but
these seem to have been confined to the upper classes of the society. Regarding the upper garment the most common is a coat or a Jacket with sleeves either reaching the elbow or the wrists. Women wear a blouse which comes up to the waist or shorter only covering the breasts, the sleeves being either up to the elbow or the wrists. The dress of a Jain Sādhu consists of two pieces of plain cloth. The other chief piece of dress common among men and women is the scarf. There are representations of plain as well as printed dresses some of which come up to the feet and hence may be called aprapadina. In general the dress of women conforms to stricter standards of decorum than those prevalent in other parts of India.

Elephants, horses and camels are the chief modes of transport with the aid of animals. Sculptures and paintings of bullock-carts are seen and this appears to be the common mode of transport of the common people both for journey as well as transport of merchandise. Two types of palanquins are seen among the sculptures, one of which (and this appears to be commoner) is egg-shaped, light in weight and can accommodate one or two passengers. Two types of boats are noted. The bigger one seems to be heavy and strong and might represent the seafaring vessel, the lighter one is probably the inland craft. The appearance and the mode of constitution of the bigger one is similar to the sculpture of boats at Borobudur.

The weapons as observed in these sculptures fall into four distinct classes according to the mode of using them. (Weapons
which can be thrown with hands e.g. the Śakti, (ii) Weapons thrown from a yantra e.g. the arrow, (iii) Weapons used without throwing e.g. the sword, (iv) Clubs, sticks etc. which can be used in both the ways. All types of weapons are observed either in actual use by the one who wields them or as an emblem of a deity. The bow, the arrow, the sword and the dagger seem to be in common use while the Cakra, Gada and other similar weapons are seen only as emblems of the deities.

In general the sculptures aim at depiction of lokavyahavāra and hence the artists have depicted some amorous couples and groups engaged in love-sport, some of which might appear objectionable to modern prudery. Several explanations have been given by different thinkers but none appears to be wholly satisfactory in view of the fact that such sculptures are found in temples irrespective of the cult image or the geographical location. It is possible that the artist was depicting Śrīgāra Rāsa. But it is also likely that this may be some effect of the spread of Tāntrism in Gujarat. For the latter explanation we have as yet no authoritative evidence of texts, and hence nothing conclusive can be asserted at the present moment.

There are other sculptures which give us some idea of the scenes of temple going and image worship, of scenes of marriage procession and dinner. Other sculptures show an army on march. Still others show scenes of pastoral life. The description of these and similar scenes has thrown a flood of light on the life and culture of the people of Gujarat during the middle ages.
Sculpture is a representative art using for its medium plastic material, particularly stone. In the foregoing chapters, I have made an attempt to make these stone images tell us the story of the rich and varied life that was lived in Gujarat in the four centuries of the Hindu period of Rajput rule. The figures of men and women of different classes, may be races, have been presented to us in a variety of contours. We see, here, strong, moustached and bearded men who may be kings or their ministers or generals. We see robust farmers and shepherds; we see humble and pious devotees; we also see male musicians and dancers. Here, in these sculptures, we see shapely women decorated from head to foot, dressed in tight blouses and gay upper garments, some of whom may be queens or wives of the ministers or generals. We see dancing women in enchanting poses popitiating the Gods by the excellence of their art. We find full-blooded men and women sporting in love in the glory of their youth. We are impressed with the prevalence of music and dance among these cultured people. We find men and women travelling in carts and carriages drawn by bullocks and horses, sailing in small country-craft or the large sea-faring vessels. The pastoral life that must have been lived there is also not missing. The scenes of hunting, wrestling and particularly of battles show the martial character of the people. One might almost say that as one walks through these temples with an observing eye at the sculptures, one almost sees the varied cultural life of the people of those days throbbing before him.