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Gaekwad's Archaeological Series

MEMOIR No. III

The Ruins of Dabhoi or Darbhavat;

IN
BARODA STATE

BY

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PREFACE

Dabhoi is an old town and contains archaeological monuments which may well be termed architectural gems of Baroda. These monuments attract visitors not only from the territories of Baroda or from the whole of India, but from the far East and the West as well. Visitors to Baroda seldom go back without seeing these magnificent structures of medieval Gujarat. It is thus readily seen that a book giving their accurate descriptive and historical account was needed to help the visitors in understanding them. Under the liberal patronage of the late Maharaja Sir Sayaji Rao Gaekwad III, the late Dr. J. Burgess and Mr. M. Cousens of the Archaeological Survey of India conjointly wrote a book entitled "*The Antiquities of Dabhoi in Gujarat*" which supplied this want. It was published with copious illustrations as long ago as 1888. But it is an unwieldy volume and has become rare, if not inaccessible. At the same time considerable material bearing on the history of these monuments, which became available to the present writer, was left out by the said authors. A new book was consequently needed and the present work is an attempt to remove the desideratum. It may be called a revise of the former work, for it repeats a considerable portion of what has been stated by the above-mentioned writers, though with some changes. New material has also been added in large quantities. Some of these additions are very noteworthy in that they establish the date of the monuments with certainty. The identification of the names of the architects which settles their age is a happy discovery to which the present writer was led while studying the sculptures on the exterior of the Kalika-mata temple at the Hira Gate. All the same, he is highly indebted to the above named antiquarians and to the late Professor Dr. Buhler for the excellent account of the *prasasti* of Somes'vara which he published in the *Epigraphia Indica*. The revise was undertaken with the kind approval of Sir V. T. Krishnamachanar, the Dewan of Baroda, who is ever ready to encourage the study of the history of Gujarat in all its spheres.

Mr. J. F. Blakiston, C. I. E., lately the Director General of Archaeology in India, was consulted before the work was taken on hand. With his usual cordiality he accorded his official approval allowing me to make use of the material from the above mentioned volume. Though that book was written under the patronage of the late Maharaja Sir Sayaji Rao Gaekwad III, yet it was a publication of the Government of India in the Archaeological Department, and his permission in the matter was necessary and I am thankful to him for giving it.

In the completion of this work my grateful thanks are due to Mr. G. Yazdani, M. A., the Director of Archaeology, Hyderabad (Deccan), Mr. S. H. Hodiwala, M. A., the retired Principal of the Bahauddin College, Junagadh. and Kazi Mahmudmiya Ahmedmiya, M. A., the Professor of Persian in

the Baroda College, for the help they have kindly given me in dealing with the Persian inscription at Dabhoi. My thanks are also due to my devoted assistant Mr. A. S. Gadrc, M. A., and to Mr. V. H. Bhanot, M. A., (Panjab), B. A. Hons. (Cantab), of the Education Department, Baroda, for the assistance they have rendered in the difficult task of checking the proofs and in making valuable suggestions. To Mr. B. T. Kale, B. A., the Manager of the State Press, Baroda, and to his staff I am indebted for the care as well as promptness they have evinced in printing this Memoir.

With these few words, I place this work in the hands of scholars as well as the general public, and hope that it will serve the purpose for which it is prepared.

HIRANANDA SASTRI

Baroda, Friday, the 6th December 1940.

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The Ruins of Dabhoi or Darbhavrci

Dabhoi¹ is the chief town of the *taluka* of that name and is a junction station of the Baroda State Railways. It is situated in lat. 20° 8' N., long 73° 13' E. south-east of the capital town of the State of Baroda. Chandod, a celebrated *tirtha* or place of pilgrimage of the Hindus, lying on the eastern bank of the Narmada, one of the seven principal sacred rivers² of India, is about ten miles to the south of it. As Dabhoi stood on the main route to this *tirtha* and was a fortified frontier city of the Central Gujarat, it was a well-known locality during the early medieval period. Even today it is an important town of Baroda. Dayarama, the popular Gujarati poet, was born at Dabhoi. He is famous for his *garabis* or devotional songs for which he is called *Bhakta-kavi*. The late Maharaja Sir Sayaji Rao Gaekwad (III) was pleased to pay a visit to the house where he was born and name the main road going from the Railway station to the town after the poet as a mark of respect.

The Dabhoi *taluka* is bounded on the east by the river Orsang, Sankheda Mehvas, Tilakwada and Sankheda, on the west by Karjan and Baroda, on the north by Baroda, Vaghodia and the Panchmahals and on the south by Sinor and Sankheda Mehvas. The *taluka* of Dabhoi comprises an area of 216 Sq. miles. The maximum length from north to south is 20 miles and the width from east to west is 16 miles. It contains 96 villages, the total population being 70,531, Hindus forming the majority. The town of Dabhoi is densely populated and its population is about 18,156. It has a Vahivatdar's, a Munsiff's and a Naib-Suba's Court and other offices, a municipality, a civil hospital and a high school. The magnificent monuments which once adorned it have suffered considerably during the march of years and hostile attacks. What remains of them testifies to its past grandeur.

1. The late Dr. Fuhrer in his work entitled "*Monumental Antiquities and Inscriptions*" identified Darbhavatl with Dibai, an ancient town in the Bulandshahr district of the United Provinces. Obviously this must be a different town for, as stated in the *Imperial Gazetteer Of India* under Dabhoi, that town was founded by Sayyid Salar Masa-ud-Ghazi in 1029 A. D. Further, Fuhrer identified Dibai with the Radolph of the Greeks.

2. These are enumerated in the following verse which an orthodox Hindu will repeat at the time of his bath requesting them to come and stay in the water of his ablutions :—

The name Dabhoi is a derivative (*tadbhava*) of the Sanskrit term Darbhavati by which the locality was originally designated. The astronomical treatise called *Romakasiddhanta* mentions Dabhoi of it under that name. This would indicate that the town was in existence about the 6th century of the Christian era, for the *Romakasiddhanta* was current at that time. Darbhavati is a variant of this name. Both these forms, Darbhavati and Darbhavati, occur in Jaina works. Another name by which the town *Was* known in ancient times is Darbhikagrama. It occurs in the *Vikramachulita* which was composed by Ramachandra-suri in the Vikrama year 1490 (=1433 A. D.). Darbhavatlpura is another name of this town which is also met with in Jaina works. All these designations connect the locality with the *darbha* (or *kusa*)¹ grass, so sacred and indispensable for the sacrificial performances of the Hindus. It would appear therefore that this locality was so designated on account of the abundance of this sacred grass in it. At present, however, it is hardly to be seen here and the appellation has become unjustifiable.

Tradition connects the name of Dabhoi and the construction of the splendid structures in it with the birth of Visaladeva. the designation. According to it lingViradhavala had seven wives of whom Ratnali was his favourite although she had no issue. She was more beautiful and accomplished than all her rivals. To prevent the birth of a child to her the other wives of Viradhavala used all the charms they could. But when good luck favoured her and she was in the family way she left for the holy *thrtha* on the Narmada, namely, Chandod, out of fear of her rivals who were prepared to have recourse to any charms or magic to kill the child or prevent its birth. After a tiring journey she halted at a sacred grove and lake near Dabhoi to spend the night in the tents prepared for her rest. A recluse, who was living there at the time, blessed the queen that she would be delivered of a son and asked her to stay there till his birth. The queen obeyed the holy man's injunction and after a few days a son was born to her. The child, so goes the tradition, remained in the womb for twenty months. Hence the name of Visaladeva (*vis, bis* = 20) was given to him. Whether this was only a palace trick, i. e. camouflage, or a fact it is useless to discuss. Viradhavala was very pleased at the news of the birth of a son to his best loved queen and at once declared Visaladeva his heir. The queen was very pleased with the spot where she got the blessings of the saint and gave birth to Visaladeva. At her request Viradhavala built a fortified town there and got the old lake extended to it. The architect under whose instructions the citadel was built was called Dabhane, so says the tale, and the fortified town was named after him. Out of a jealous fear that he might construct similar buildings for others also, Viradhavala had the unfortunate architect immured in a subterranean cell under the Kalika-mata temple where he remained for six years during which time his wife used to supply him with the necessities of life through an aperture which is still pointed out to visitors. The architect, the story goes

1. The name Kus'asthali or Kus'astbala applied to Dv&raka and Kany&kubja (Kanauj) are similar instances.

further, was liberated after this period as the king again wanted his services! Such stories are told in very many cases. The episode of Nanda and sakatara is one of them. But they are all folk-tales of little historical value.

The earliest mention of Dabhoi (i. e. DarbhayatI) is in the *Romaka-siddhanta*¹ as stated above. This book mentions Darbhavati. References in literature along with Bhrikachchha which is certainly the Broach of to-day. Therefore, Dabhoi must be the modern representative of the old Darbhavati.

The next reference to this town is in the commentary on the *Ch.iturvimsatika* which was written in Dabhoi in the Vikrama year 1211 (1154 A. D.). The concluding stanza of this work compares the town to heaven on account of the plentiful use of saffron there.

Darbhavati is also mentioned in the Jaina work called *Kavyaiikshi* by Acharya Vinayachandra.

The next reference is in the colophon of the *Yogasastra-vritti* of Hemachandra-suri, the well-known Jaina author of the twelfth century after Christ. The colophon is very interesting and is quoted here in *extenso*.¹

The quotation shows that the work was written at Dabhoi in the Vikrama year 1251 during the prosperous rule of Bhimadeva II by Pt. Vosari of Baroda (Vatapadraka). This Bhimadeva must be identified with the homonymous young successor of Mularaja, who died in his boyhood after reigning for two years only. Both Bhimadeva and Mularaja were born of queen Naikidevi who, as stated in Merutunga's *Prabandhachintanumi*, fought the hostile Musalman army quite successfully taking her infant son Mularaja in her lap. In the day of the battle the Muhammadans were defeated and compelled to retreat.² Bhimadeva was a child when he ascended the throne, as is shown by the *Klrlikaumudl*. Probably he was anointed as king in Sarhvat 1234 (= 1177 A. D.). This colophon would indicate that Bhimadeva was reigning in the Vikrama year 1251, for it was written "during the prosperous reign of Maharaja, the illustrious Bhimadeva". That he was a minor in 1178 is

1. "A third Report of operations in search of Sanskrit manuscripts in the Bombay circle" by P. Peterson, pp. 74-77.

2. The *Praba'idhachinthman* and the *Tawhrikh-i-Sorath* give an account of Naikidevi's fighting the hosts of Shihabuddin Ghon triumphantly. The victory won by this heroic queen must have been complete, for Gujarat remained unmolested by the Musalmans for 100 years after this battle. That the Musalmans were routed in this combat and that there was no further attack on Gujarat for a long time is admitted by Musalman writers.

shown by the *Tabaqat-i-Nasafi* which says that in the Hijri year 574 (=1178 A. D.) Bhimadeva, the Rai of Nahrwala (Anahilavada), was a minor, had a large army and many elephants. The Muhammadan writers have evidently confused the events which took place in the reigns of these two minor rulers, namely, Mularaja and Bhimadeva.¹

Merutuhga says that Bhimadeva ruled from 1234 to 1294 of the Vikrama era, i. e., for sixty years. Thus the above mentioned book was written in the seventeen, h year of his reign when he had already become a major.

The *Vastupalacharita* is an interesting work written by Jinaharshagani in the Vikrama year 1365 (=1308 A. D.). In supplying an amusing account of the fight between Ghughula, the chief of Godhra, and Tejahpala, the powerful general of Viradhavala, it gives a brief description of Darbhavatl or Dabhoi which might be noticed here with advantage. The book, like other works of this kind, is written in the *kavya* style and is not free from hyperboles or poetic embellishments. In spite of the exaggerations which it contains the historical background of it cannot be denied. In view of this consideration I am quoting below the connected portion and giving the translation to facilitate reference. This book would show that king Viradhavab was looked down upon by Ghughula as an effeminate person and was insulted by him with the presents of ladies' apparel², a *sari*, collarium, etc., which in the opinion of Ghughula suited him most. Tejahpala, the talented brave general of Viradhavala, defeated the insolent robber chief of Godhra and fully avenged his master by bringing him to Dabhoi as prisoner. The residents of Dabhoi were in constant fear of the predatory tribes who were in the habit of making raids upon them. With a view to protect the inhabitants of Dabhoi, Vastupala the resourceful minister of Viradhavala and the brother of Tejahpala, turned the town into a citadel by constructing a strong wall round it and providing it with a fortified gate on each of its four sides. He also set up the images of his ancestors, erected one hundred and seventy shrines and placed therein the statues of his mother Kumaradevi, riding an elephant with a *mala* of silver flowers in her hand. He repaired the temple of Vaidyanatha and in front of it erected a Jaina temple before which he placed the statues of the king and the queen, of his brother Vastupala and of himself. What has become of all these statues is not known. No trace of them is left now. The two inscriptions or *prasastis* mentioned in the *Vastupalacharita* are not to be found. To say that the *prasasti* of Somes'vara, which is noticed in detail below, was meant would imply that Jinaharshagani could not comprehend its contents although it was only about fifty years old ! Nothing is known of the *klrti-stambha* or the *totana* or of the *Svayambhava* well or spring mentioned in the work, either. The account as given in the book is termed i. e., the praise of Darbhavatl and runs as follows:—

1. J. M. Campbell, *Bombay Gazeteer*, Vol I, pt. 1, pp. 195-6.

2. *Vastupalcharitam*, Jammagar edition, vv. 39-49. pp. 104 ff.

पट्टीपार्लेनुपालकशांकाराकुम्भ्याकुलान् ।
 तन्निधासिञ्जनान् धीक्ष्य विस्मृताभ्यप्रयोजनान् ॥ ६३ ॥
 मूलराजादिमृपालमूर्तेभिः स्फुरितोदयम् ।
 नगर्थाः परितो वप्रमञ्जलिहमसौ सुधीः ॥ ६४ ॥
 विधाय विधिधा भंगीर्विघ्नान् शरणं सताम् ।
 विभ्रामाधेव द्वेषानां निरालम्बाध्वयायिनाम् ॥ ६५ ॥
 तिरस्कृतोत्थलां भीतिं भाजुवद् ध्वांतसंततिम् ।
 तादृशानां यतो जग्म सुखायैव तनुस्पृशाम् ॥ ६६ ॥
 चतुर्भिः कलापकम् ॥

तत्राय चैत्य रचयान्कार प्रेक्षद्व्यज्जभेणिविराजिताभि ।
 कैलासशैलेशसमं सुवर्णकुम्भाकितं पार्श्वजिनेश्वरस्य ॥ ६७ ॥
 सतोरणं पूर्वजमूर्तियुक्तं जगदर्थानेत्रसुधांजनाभम् ।
 क्षससचन्द्र (१७०) प्रभितैजिनैर्व्रगृहैः परितं परितः स मंत्री ॥ ६८ ॥ युग्मम् ॥
 बलानके यत्र गजाधिकृदा कुमारदेवी सन्निवेशमाता ।
 विराजते राजतपुष्पमालापाणियुगादीशविभोर्तुं माता ॥ ६९ ॥
 चैलुक्यभूभुजस्मन्न हृद्यानन्धिवकीषया ।
 सोम्याभ्यपि प्रदास्तानि कीर्तिस्यथानाति निग्रमे ॥ ७० ॥

यथा:-

वर्मावतीपुरे वैद्यनाथावसथमंभुपे ।
 तेजःपालो म्यध्यात् स्वर्णकुम्भानामेकविंशतिम् ॥ ७१ ॥
 स्वेशतस्त्रियतमास्वकनिष्ठज्येष्ठमूर्तिनिजमूर्तिसनाथम् ।
 वैद्यनाथहरगर्भगृहाग्रे जैनचैस्थमकरोःस्तुकर्त्ताः ॥ ७२ ॥
 नवस्वर्णमयांस्तत्र पवित्रान् कलशानयम् ।
 नवस्रङ्गधरोद्योतेऽकरोत् प्रद्योतनानिष ॥ ७३ ॥
 पश्चिमात्तरयोस्तत्र शालस्य द्वारयेत्यम् ।
 प्रदास्तीं म्यस्तवानात्मकीर्तिर्भंगलपाठिके ॥ ७४ ॥
 स्वयंवरमहावापीं स स्वःकुञ्जलशालिनीम् ।
 विधाय वस्तुधां नव्यस्तुधास्वाद्मयीं व्यधात् ॥ ७५ ॥
 उत्तरद्वारपुरतो वैद्यनाथस्य वंशमनः ।
 अस्तुत्रयदस्ती तुंगं तोरणं विशादशमभिः ॥ ७६ ॥
 वृषमंडपिकां द्विमूर्तिकां विशद्वैरुहमभिरस्य बाधधः ।
 इह काञ्चनकुम्भशोमितां पुरतो नृपगृहस्य तेमिषान् ॥ ७७ ॥
 तथासौ निजनाथस्य कालक्षेत्रे तदास्थया ।
 रेवोरुसंगमे वीरेश्वरदेवकुलं व्यधात् ॥ ७८ ॥
 कुम्भेश्वरामिधे तीर्थे तपस्विमठपंचकम् ।
 सर्वांगधर्मसामग्रीकलितं व्यतनोदयम् ॥ ७९ ॥
 ॥ इति वर्मावतीप्रदास्ती ॥

"Accompanied by the tributary chiefs the son of Asvaraja arrived at the town of Darbhavatl whose *darbha* grass was, so to say, replaced by riches. (62). The wise (*king*), finding the residents of the town were afflicted with the pain of the shaft of terror of the ruler of Pall! and had forgotten all other thoughts, constructed round the town a rampart which touched the sky and was made

resplendent by the statues of Mularaja and other rulers. It had various courses, it afforded shelter to the virtuous, (*and was meant*), so to say, for the comfort of the gods moving in the sky without a support. He thus removed every fear of the helpless travellers as the Sun removes the mass of darkness. The birth of such persons is verily for the good of humanity. Accompanied by his minuter he built the temple (63-66) of the Jina-lord Pars'va, which was mark"d with gold pitchers, was like Kailasa, the chief of the mountains, and looked brilliant on account of the rows of moving banners. It had *toranas* and the statues of his predecessors, was like an unguent of nectar for the eyes of the triple world and had one hundred and seventy temples of Jinas round it. The image of Kumaradevi, the mother of the chief minister, riding an elephant and holding a garland of silver flowers in the hand, shines in the porch like the mother of the first lord of the cycle i. e. Rishabhadeva. There he also constructed other good places of fame with a view to please the heart of the Chaulukya king. (70). Such as these:-In the *mandapa* of the Vaidyanatha temple in the town of Darbhavati Tejahpala placed twenty-one pitchers of gold. (71). He, who was the chief among the victorious, built a Jina temple in front of the adytum of the temple of Siva named Vaidyanatha together with the statues of his master and of his beloved queen, (as well as) his own image and the image of his younger brother and his elders. (72). He also put nine sacred gold pitchers in the *udyotas* or sky-lights of nine partitions and they looked like illuminators. (73). In the two doors of the western and the northern verandah he placed two *prasastis* speaking of his auspicious fame. (74). Having himself made a beautiful well shining with sweet water he made the earth full of the relish of the fresh ambrosia. (75). In front of the northern gate of the abode of Vaidyanatha he erected a high *torana* of white marble. (76). Here a relative of his built of marble a small porch for the bull (*Vrisha-mandapika*) in two storeys adorned with gold *kalasas* in front of the palace or residence of the king. (77). He also built at the confluence of the Reva and the Uru in the Kalakshetra the temple of Vires"vara which he so named after his liege lord the king (Viradhavala). (78). At the sacred place called KumbhesVara he built five abodes of ascetics where a complete material for religious performances was kept. (79).

In the *prasasti* of Darbhavati"

The account of Dabhoi which this *prasasti* supplies would show that the rampart round the town was constructed in the time of Viradhavala. The other buildings mentioned in this panegyric are not to be found now. They could not have withstood the fury of the iconoclasts, the more so because they had so much of gold in them.

The *Sukntasanklrtana* of Pandit Arisimha, which was probably written between the Sarhvat years 1278 and 1287, would show that the gold pitchers were removed from the temple of Vaidyanatha by the ruler of Malwa, but Vastupala, 'the minister for the house of sportiveness' (sports or revels) put them there again and they had the lustre of the sun:-

भविष्यनाथसद्वनात्किञ्च मालवेद्यो
 दर्मावतीमुदि अहार सुवर्णकुम्भान् ।
 श्रीकेलिदेवसचिवास्तु स मुनिपाल-
 स्तस्मिन् दधौ दिव्यपतिमतिमधिचस्तान् ॥

Who this 'Malavesa' mentioned in this verse was is not specified but as things belonging to god Siva are too sacred to be removed by an orthodox high caste Hindu, it would appear that he had no scruples about such considerations¹. The following verses in the *prasash*¹ composed in the year 1287 of the Vikrama era by Narendraprabha-suri in praise of Vastupala would show that he was Subhatavarma². These verses would corroborate the statement made in the above mentioned *prasastl* of the *Vastunalacharita*:—

“ श्रीवैद्यनाथवरचेद्रमनि दर्भकर्यां
यान् दुर्मदो सुभटवर्मनूपो जहार ।
तान् विंशतिं शुतिमतस्तपनीयकुम्भा-
नारोपयन् प्रमुदितो हृदि बहनुपालः ॥ ४८ ॥
“ श्रीवरिधवलमूर्तिं प्रयतलदेव्याश्च मूर्तिरसमञ्जीः ।
श्रीमद्देवमूर्तिः स्वमूर्तिरनुग्रह्य मूर्तिश्च ॥ ४९ ॥
श्रीवैद्यनाथगर्भह्वारबद्धिभिसिर्लभवे निलये ।
अन्तर्भक्तिनिर्मलितकरकमलाः कारिता येन ॥ ५० ॥
(युग्मम्)

The Sanskrit poem called *Vikramacharila* was composed in Dabhoi (Darbhavatipura) by Ramachandra-suri in the Vikrama year 1490 (1433 A. D.). This work was published by the Baroda Government in the Education Department with a Gujarat! translation in 1957 V. S. (=1900 A. D.) and is based on the *Sirhasanadvatrimsatika* of Kshemankaragani.

The *Yogasastravivarana* by Hemacharya was copied in Dabhoi (Darbhavati) in the Vikrama year 1492 (1435 A. D.). This we infer from the colophon.—

संवत् १४९२ वर्षे पौष शु. २ गुरो अद्येह दर्भकर्यां.....

Dabhoi figures in several late Jaina works but it will not be of much use to quote or refer to them here. The famous Jaina logician Yas'ovijaya-Upadhyaya, the reputed author of 1444 works, is said to have died in Dabhoi (भनवान करी स्वर्गस्थ यथा) in the Samvat year 1743 (=1687 A. D.) and his *deri* or mausoleum still stands in it.

The references which have been given would show that Dabhoi was an educational centre during the late medieval period, for important books were written and copied in it. That it has all along been a prosperous or wealthy town is also shown by the authorities quoted above.

Dabhoi is mentioned in a number of inscriptions which may well be noticed here.

References in in-
scriptions.

1. शिवनिर्मात्य is like an oath—this is like शिवनिर्मात्य to me.
2. Pandit Lalchand Gandhi of the Oriental Research Institute, Baroda, who brought this fact to my notice is editing the *pras'asti* in the *Alahkaramahodadhi-Paris'ishta*.

In the temple of Neminatha at Girnar which is ascribed to the two well-known ministers of Gujarat, namely, Vastupala and Tejahpala, there are six ¹ large *prasastis* all of which are dated Wednesday the tenth day of the bright fortnight of the Vikrama year 1288 (=1231 A. D.). Four of these inscriptions mention the town of Darbhava'i in the following stereotyped expression calling it a chief town (शुभजननगर) and showing that it held an important status in Gujarat L ring the 13th century :—

‘ श्रीमद्गणहिलपुरभृगुपुरस्त्वंभनपुरस्त्वंभतारिष्वर्भवतीधवलककाकद्रमुक्तनगरेषु ’

meaning, 'in the important cities like the prosperous Anahilapura (old Patan), Bhri-gupura (Broach), Stambhanapura (Khambhayat), Stambhatirtha (Cambay), Darbhavati (Dabhoi), Dhavalakkaka (Dholka).....'

The, long *prasasti* by Somes"vara or SomesVaradeva which is engraved on the two stone slabs (3' x 2'-10") built into the niches of the HiraGate on the inner side wall must have contained a vivid description of Dabhoi. It is unfortunate that it is very badly worn out. The writing on one slab is almost wholly obliterated and no line on the other is now left entire. Vv. 80 ff. will give an idea of the structures caused to be erected in Dabhoi by Visaladeva. The record was published in 1892 by the late Professor Dr. Buhler in the *Epigraphia Indica* (Vol. I, pp 20 ff.) from the photographs and paper impressions supplied to him by the late Dr. Burgess. Neglect and the action of weather have caused further damage since that date. (Plate I). Owing to its historical value it might well be reproduced here for easy reference. Somes"vara also wrote the *Kirtikaumudl* in praise of his patrons. Thus some of the verses are common to both these compositions. One of the verses in the inscription is found in the Tejahpala *prasasti* at Abu. The *prasasti* under notice was composed in the Vikrama year 1311 (1253 A. D.) when both Viradhavala and his Jama minister Tejahpala had passed away. It is written in Sanskrit and must have consisted of fifty-nine lines of neatly incised Nagari characters which closely resemble those of ancient Jaina palm-leaf manuscripts. The lower portion of the stone bearing the latter half is broken in several places owing to which circumstance lines 44-46 are practically lost and lines 47-59 are seriously injured. Each of the first fifty-two lines has lost several of its letters. It was probably written to commemorate the construction of the Vaidyanatha temple under the orders of Visaladeva. The contents of this interesting panegyric have been summarised thus by Biihler:—

" Turning to the details, it would seem that the first three verses contained a *mahgala* or invocation addressed to siiva Vaidyanatha. A fragment of verse 2 says, 'May glorious Vaidyanatha himself with his eight bodies grant their desires to the creatures.' In verse 4 the description of Visaladeva's ancestors begins; for the end of *pada* 2 and *padas* 3-4 speak of 'the line of the progeny of that (*man*), the good deeds of which (*line*) (*cannot be described*) even by eloquent men.' As the name of the first ancestor is lost, and verse

1. Girnar inscriptions Nos. 2121-28 as copied in the *Prachina-Jaina-lekhasangraha* by Jinavijaya, Bhavnagar, 1921. Part II.

5, too, is gone entirely, full certainty as to the point at which the geology begins is not obtainable. But verse six makes it probable that it included the name of the first Chaulukya of Gujarat. For the fragments of verse six point clearly to its identity with *Klritikaumudi*, II, 2-'Won over by the eminent qualities of this conqueror of his foes, the guardian goddess (*S'ri*) of the Gurjara princes became of her own choice his bride; (just as the goddess (*S'ri*) became the bride of (*Vishmi*), the foe of Bana (*at the churning of the ocem*)). In the *Klritikaumudl* these lines refer to Mularaja, the founder of the Chaulukya dynasty of Anahilvada. I do not believe that they can refer here to any body else. For if they had been applied to Dhavala, the first member of the Vyaghra-palliya or Vaghela branch of the Chaulukyas known to us, Somes'vara would be guilty of uttering a deliberate falsehood. Dhavala was according to all accounts not even a minor chief of any consequence. The next verse 7 begins with the word *yasmin*, and hence refers likewise to Mularaja. Its sense seems to be that the wives of his enemies tremble or fly into the jungles, 'when he, an embodied stream of the sentiment of heroism, stands on the back of.....with the intension of fighting.' In the lost verse 8 the poet seems to have turned to the Vaghelas, and just as in the *Klritikaumudl* to have begun with Arnoraja. This is evident from verse 9, 'By whom, even the son of Dhavala, an imitator of Krishna, this realm of famous Gurjara land was made free from thorns.' Here we have a new version of *Klritikaumudl* II, 63, 'By that good warrior who imitated Krishna, even by the son of Dhavala, was begun the clearance of the kingdom from thorns'. The fragment of verse 10 informs us further that Arnoraja' slew on the battle-field Ranasimha who resembled Ravana'-a deed which is not mentioned elsewhere. Verse 11 finally confirms the statement of *Klritikaumudl*, II 66, according to which he himself met his death in battle. It says, 'Now when his son valiant Lavanaprasada (*was able to sustain*) the load of Gurjara land, he (*Arnoraja*) offered, his heart being averse to the world, a battle-sacrifice at which he gave his life as fee'.

Next follows the eulogy of Lavanaprasada, verses 12-24, which, besides known events, contains some new historical facts. Verse 12 declares that owing to some deeds of his, the particulars of which are lost, the kingdom of the Gurjaras was even greater than that of Rama.' Verse 13 mentions a fight near Vardhamana, the modern town of Wadhwan in north-eastern Kathiawad with some unnamed powerful foes, regarding which the chronicles are silent. Verse 14, '-By whom the chief of Nadula was deeply wounded with his mighty sword; owing to this (*severe stroke*), yon kings quake even today, just as the mountains at a thunder-clap,"-is identical with *Klritikaumudl*, II, 99, and reiterates the defeat of the Thakur of Nandol in southern Marwad. Verses 15-17 refer to a victory over a Muhammadan king, whose name is not given.

V. 15. How many godlike kings are there not on earth? But even all of them became troubled by the mere mention of the king of the Turushkas. When that (*Turushka* king) excessively angry, approached in order to fight, (*it was Lavanaprasada*) who placed only.....

V. 16. By whom (*Lavanaprasada*) the king of the Turushkas,.... who had spattered the earth with the blood flowing from the severed heads of numerous

kings- when he came in front, with dry lips, full of doubt,—was conquered at Stambha with his arm (*strong*) like a post (*stambha*) and terrible through the sword'.

V. 17. If he (*Lavanaprasada*) is a mortal, how is it that he conquered the lord of the Mlechchhas ?.

Th's encounter of Lavanaprasada with a king of the Trushkas causes a difficult v, especially because Stambha is named as the place where it happened. In Lavanaprasada's time fall three attacks of the Muhammadans on Gujarat: (1) the unsuccessful expedition of Shahabu'd-din Ghori in 1178 A. D.; (2) the first expedition of Qutub'd-din in 1194 A. D., during which Anahilavada was sacked; (3) the second expedition of Qutub'd-din, which was at first unsuccessful, but finally led to the temporary conquest of Gujarat and occupation of Anahilavada by a Muhammadan garrison. It is very probable that he fought the invaders in all three occasions. But I do not think that any of the engagements which then took place can be referred to in our passage. Both according to the accounts of the Muhammadans and according to those of the Gujarat! chronicles and bards, the decisive battles were fought in southern Rajputana. On the other hand, Stambha, the scene of the battle mentioned in our inscription, it seems to me, can only be Stambhapura or Stambhatirtha, the modern Khambayat—Cambay-, which lies much farther south. For Stambha is the regular abbreviation of these two names, and no other town has hitherto become known in Gujarat from the name of which it could be derived. If we have then to look out for some other period during which Lavanaprasada may have gained his victory, the most probable conjecture seems to be that it happened after the occupation of Anahilavada in 1196. Sometime later the Muhammadans did suffer a defeat in Gujarat, and the province shook their yoke off. The details of these events are not given either by the Muhammadan or the Hindu authors; but our passage probably contains an allusion to them, and it may be that Lavanaprasada was the liberator of his country.

The fragments of verse 18 inform us that Lavanaprasada 'a repository of medicine-like valour, cured (*his country...*) when the crowd of the princes of Dhara, of the Dekhan and Maru, who resembled diseases (*attacked it*)'.

His success against the kings of Malwa and the Dekhan are mentioned also in the *Kirtikaumudi*, II, 74-75. As I have pointed out, the first mentioned foe is probably Subhatavarma and the second Sifighana (1209-10 to 1247-48 A. D.) whose inscriptions record several expeditions against Gujarat. The kings of Maru or Marvad, who are added here, may possibly be the four princes referred to in *Kirtikaumudl*, IV, 55-65, who attacked Gujarat at the same time as Sihghana's army.

Verse 19 is purely laudatory: 'He (*Lavanaprasada*) who raises his race, seems to me of greater fame than Yudhishthira, whose relatives were all destroyed, though their power to remove Salya is equal'. Verse 20 seems to have been of the same import. Verse 21 refers to the erection of a temple of Kumara near Wadhwan. 'Who (*Lavanaprasada*) caused to be erected in the neighbourhood of

Vardhamana, a (*temple of*) Kumara rivalling the ocean (*in the possess on of treasures*) and surpassing the moon (*in brilliancy*)! The sense of the next three verses I am unable to make out from the scanty remnants. With verse 25 begins the praise of Viradhavala. Its complete restoration is easily possible, as it agrees literally with verse 27 of the *prasasti* in Tejahpala's temple at Abu. 'From him sprang a son, who was the image of Dasaratha and Kakutstha (*spelt Kaktstha*), who swallowed like a mouthful the armies of hostile kings,— Viradhavala. When the flood of his fame spread the cleverness of faithless women — whose minds are distressed with the longing after enjoyments —in the art of approaching (*their lovers*)-was destroyed.'

Of the remaining verses referring to Viradhavala, vv. 26-51, little more than single letters or words are legible, except in verse 45, where unsuccessful combined attack of the lord of Dhara and of the ruler of the Dekhan is mentioned. The portion of the *prasasti* which celebrates Visaladeva's great deeds and virtues, verses 52-108, is likewise in a very bad condition. The only political events traceable are fights with the kings of Malwa and of the Dekhan (1.29, verse 58) which his grant of V. S. 1317 mentions too, and a hitherto unknown expedition on which 'Visaladeva kept the hero's vow on the shore of Sindhu, 'i. e. either of the ocean or of the Indus (1. 30, verse 59). In verse 77 and in those immediately preceding, the manner in which Visaladeva gained the throne of Gujarat seems to have been described. But the name of the opponent whom he overcame has been lost. All that remains is: 77 'Visala (*made... unci ergo*) the fate of a moth in the fire of his valour'.

V. 78. Then that moon among princes, Visaladeva, after obtaining sway over the world.....

A little further on, with verse 80, begins apparently the account of Visaladeva's building operations. We hear of the erection of one or several temples of Siva (verses 81 and 91), of the restoration of a temple of the sun, called Mulasthana (verse 92), of another 'temple which resembled a peak of the mountain of Hara,' i. e. of Kailasa (verse 93), and that 'he who in form resembled Cupid renovated the *prakara*,' i. e. the enclosure, probably of some other temple. Verses 99-108 praise the king's liberality. According to verse 100, he gave annually 'a *kalpalata* of always increasing value, the cause of the wealth of the Brahmanas.' Verse 102 says that 'in his country the sound of the *Vedas*, uttered by untired Brahmanas who were gladdened by fees given at great sacrifices, [ever] meets one's ears.' The other verses are of a more general import. In the concluding portion of the poem which opens with the words *itas=cha* Somes'vara speaks of the official and architects connected with the building of the temple, of himself, of the writer and the engraver of the *prasati*.

V. 109. In the Pragvata race was [San]ga, the son of illustrious Chandasimha, who was appointed by the king on account of his confidence (*in him*) to the post (*of guardian*) of the fort of Vaidyes'itri.

V. 110. What description shall (/) give of that minister the flood of whose pure fame filled the earth, erected by whom, the excellent line of ramparts, free from interstices, dived into the abode of the gods.

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Scale $\frac{1}{6}$



(b)

Prasasti by Somesvara, dated V. S. 1311.

Scale

L.42

दु - च मंथकरिषुः सुदमिकरोति ॥ ८१
 हे रत्नाकर रत्नसंपदमिनामूषैः कश्चि - - -
 [स्व] मीक्षैर्मव कांचनाचल [यया] केनापि मरुलोक्षयसे ।
 - - - ह्ययं जगतोऽ[पि] निर्दोषयितुं - - - - -
 - - - - - [॥ ८२]³⁷

43

- - - - - तिथिर्जमितामि ।
 करोति च - रधिकाधिकैर्यः
 पूर्वोपि पूर्वोप्यधराचरामि ॥ ८३³⁸
 भ्रात्या यत्करवालः पी[त्वा] मातंगकुमकीलालं ।
 अनुतापीव प्रतयति रिपुद्रुपतीनां - - - - [॥ ८४]³⁹

... ..

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... .. स्वोक्त - स्तैत्र - दाण्यायथ यः शांकर कापयति
 - - - ॥ ९ [०]

- - - - - श्रीमूलस्थानमंदिरं ।
 - - - पुण्यां - न पुण्यां पुनरुद्धृत ॥ ९ [२]⁴⁰
 ह्यपिप्रिखरकारं प्रस्तादं कारय - - - ।
 [॥ ९३]

49

- - - - - [1]
 • कस्य वस्तुधावंपुत्रद्विधार कुलद्वयं ॥ ९५
 यः प्राकारं स्मरकारः काप्यप्रमासिवाचयै ।
 ॥ ९६
 धातुक[रूप]सिद्धिः - - - - - संधिः स्वरो विलम्ब... [1]
 - - महामाध्यगुणः , [॥ ९७]

50

- - - - - धर्मवतरेयदि ।
 तथाप्येव विशेषैरनुलः परिकीर्त्यते ॥ ९८⁴¹
 नूनं दास्यति दानपुत्रं - - - - -
 - - - कनकाचलं तदनुना किं धाम - श्री वयं ।
 एवं पञ्चवर्षं यावद् - - - - -

51

- - - - - चि ॥ ९९⁴²
 येन [कस्य]ललादानं निदानं विप्रसंपदां ।
 दीयते धर्मसुधेन प्रत्यब्धमधिकाधिकं ॥ १००⁴³
 दामानि प्रवृत्तानां ।

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अलमस्मि नास्य यस्माद्गणयितुमेकं गुणप्रामं ॥ १०१⁴⁴

अन्वेषां ि - - - - -

L 52

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अभ्रांतकतुदामेणाममुदितमहाप्रयुक्तः पुन-

र्षेयानां च्चनिरभ्रमि भ्रमणयोरस्यैव देहोप्रधि-[॥ १०२]⁴⁵

[कनक]वितरणप्रसिद्धिमस्य

क्षितिरमणस्य निदान्य लज्जमानः ।

बलिरपि मलिनं विमर्शि बक्ष्य

किमपि न ज - - - - - [॥ १०३]⁴⁶

- - - - -

- - - - - मे लावतीः समाः ।

तद्वाभा येन पात्राणां लुप्यं दारिद्र्ययासर्षं ॥ १०४⁴⁷

अराकानुर्ध्वराकांतान्कस्तुत्वां - - - - - ते ।

सुधामधतमेणुं वा हिमांशुं वा नृवे स्मं ॥ १०५

असुस्यः काकुस्यः कृतकुलहतिः कौरवपति-

र्यभादे - - नो - - - - - कल क्षीवपु - - ।

54

- - पतः भ्रतः शमिषु पुरुषः सोपि नहुष -

स्ततः श्लाघ्यं लोके तमहमबलोके नृपवरं ॥ १०६⁴⁸

बरोधने र[क्षितवत्य]मरेषामैषी -

मेकत्र नागनगरं च गते क्षितीये ।

दीनाननं भुबनसूक्ष्मपञ्च पश्य-

दाहवास्ति पुनरुदारकरेण येन ॥ १०७⁴⁹

धर्मस्थानं विधिना विधा - - -

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- - - - - तिलको यः ।

धर्मस्थानैः स्वकृतैः सुकृती सोयं चिरं जयतु ॥ १०८⁵⁰ इतश्च

प्राग्ब्रह्मवदो - - - - - गनामा

भीर्ब्रह्मिहस्य सुतो बभूव ।

यः श्लोणिपालेन निजप्रतीत्या

बैद्योदितुर्बुर्गापदेऽधिपके ॥ १०९⁵¹

किं धर्षनीयमधुना सन्धिबस्य तस्य

सत्कीर्ति[पू]-

56

रपरिपूरितमूलस्य ।

यत्कारितोद्भ्रमरनिर्विषप्रकार-

प्राकारपङ्कतिरगाहल नाकिलोकं ॥ ११०⁵²

[आ]सीत्सादेवनाम सफलगुणनिधिः सुबभूवसतोऽसु-

म्बुलस्यानास्यभानोर्भवनचिरवनास्यातिमु[द्गा]मदेवः ।

तस्योत्पन्नस्तनूजो मदनसमभिधो वि[भ्रकं]-

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L 57

श्रीमहेश्वराय प्रथिततसदनद्वारात्साधिकां ॥ १११⁵³
 आह्लादनस्य तनायो मृतो] वैद्योशितुः स्थिरः स्थपतिः ।
 वैद्यविद्यसमाख्यः क्यासो धुवि सूत्रधारणां ॥ ११२⁵⁴
 श्रीवैद्यनाथ भगवान् भुवमैकनाथ
 त्वामर्थये किमपि श्रेय तव प्रसादात् ।
 निः[स्यं प-]

58

राधिरहितः सहितश्च पुत्रैः
 कदायुर्त जपतु श्रीसलदेव पथः ॥ ११३⁵⁵
 प्रहास्तिमेता[म] ~ ~ ~ ~
 संभृतसूपालपुरोहितैः ।
 चाकार सोमेश्वरदेवमामा
 यामार्कनिष्पन्नमहाप्रबंधः । ११४⁵⁶
 श्रियामंदस्य सनयः श्री नंदिपुरगो[त्र]जः ।

59

प्रह्लादमोऽलिखा[सां च] प्रह्लादं द्विजपुंगवः ॥ ११५⁵⁷
 सुषसञ्जनपुत्रेण पञ्चसिद्धेन शिदिपिना ।
 सूत्रधारधुरीणेन [प्रहास्तिरुद्]कीर्यत ॥ ११६
 संवत् १३११ वर्षे ज्येष्ठशुद्धि १५ बुधदिने ॥ छ ॥ - ॥ - ॥
 शु[भे] अवतु ॥ छ ॥ * ॥

There is another inscription which is engraved on the white marble slabs now built into a niche on the north side of the Hira Gate. It is in Marathi and belongs to the reign of Maharaja Damaji Rao Gaekwad, the illustrious son of Maharaja Pilaji Rao Gaekwad. Various structures in Dabhoi, shrines and others, are detailed in it. The chief tank of the town with young damsels coming to fetch water finds a special mention. From the contents of this record it would appear that the present tomb of Mama Dokri was originally a Hindu temple sacred to Siva and meant for detecting crime. Subsequently it was converted into the present tomb by the Musalmans. The stone ring (Plate II) preserved in the compound of the tomb is still pointed out as having been used for ordeals in deciding suspected persons' guilt or innocence by subjecting them to the physical test of passing through it. An accused who could pass through the ring safely was considered to have been acquitted by divine means. The ring is so small that only a very thin person can come out of it. The smooth inner surface would give us an idea of the cases which this mute stone must have decided in olden days. The Musalmans call it Mama Dokri's stone.

Lines 49-51 would indicate that the inscription was placed on the Burhanpura Gate but was brought to its present position when that gate became ruinous.

This inscription (Plate III) has been published with a free translation in Vol. I of the *Historical Selections from the Baroda State Records**, It is interesting

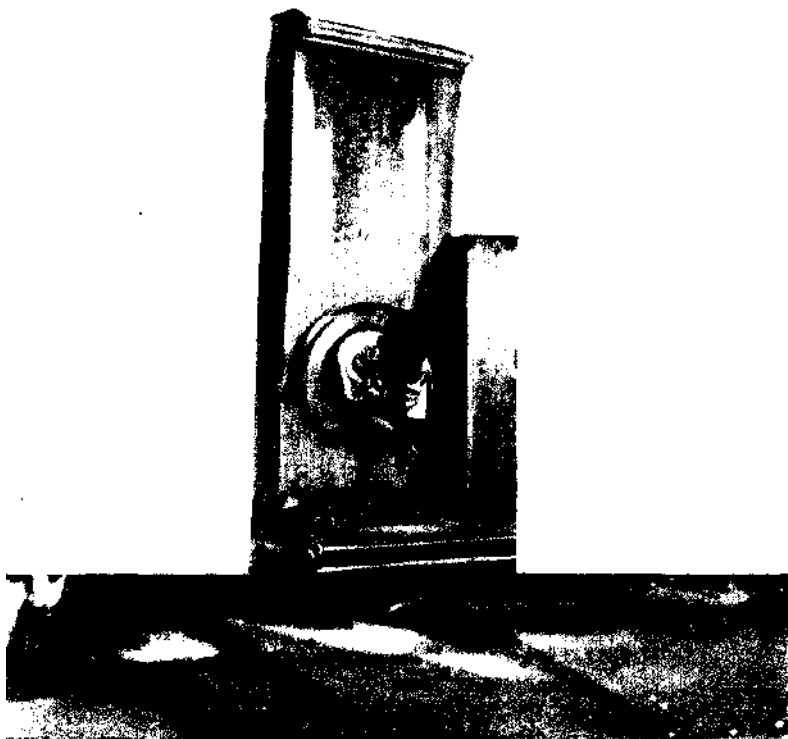
53 Metre Sarulavikridita.

55 Metre, Vasantatilaka,

54 Metre, Arya.

56 Metre, Upajati.

*Metre of the verses 115-116, Anushtubh.



Mama Djokri's Stone with a boy trying to crawl through the hole

in that it gives a detailed account of the flourishing condition of Dabhoi as it stood in the first half of the eighteenth century of the Christian era. I reproduce the text and translation of it below :—

श्री

डभई येथील शिलालेख

- १ श्रीगणेशायनमः ॥ प्रथम नमो श्रीगणेशाय ॥ सिद्धिपुत्रिकायां तु रमणा ॥ विद्यादानाय सफल भुषणा ॥ विघ्ननाशनाय आदि मुक्ति ॥ १ ॥
- २ जे शारदेप्रती ॥ जेणे कस्याण शिद्धगति ॥ वागधि कवित्त्वस्तुती ॥ तब प्रसादे होतसे ॥ २ ॥ शतदा नमन शुद्धवर्था ॥ प्रकाशक-
- ३ पे तु स्वामीया ॥ ग्रंथानीय निरंतर काया ॥ चरणप्रसादे मुझेनी ॥ ३ ॥ श्री कविका आदि अंबा ॥ मुलमाया जगदंबा ॥
- ४ प्रकाशकपे हिरंबा ॥ मातु जननी विभाधि ॥ ४ ॥ तब चरणे तत्पर विद्यासिद्धत निरंतर । दमःजी प्रताप समदोर । बा-
- ५ हातुर देसे बोलति ॥ ५ ॥ महाप्रतापि पुंरचर । जगप्रसिद्ध भेष्ट वीर ॥ कलियुगामाजि समदोर । कीर्ती जाली भूमंडळी ॥ ३ ॥
- ६ तयाचा दार्शनिक वदास्वी जाण । यमुनासिद्धत सयाजी भावकनिधान । नगर दमोवलि पूर्व प्राचीन । विशालदेवे निर्मि-
- ७ लि ॥ ७ ॥ महा मुहूर्तसाधन । उपोतिशिकणक परिपूर्ण । परबक पातलिया जाण । मय पावलि सर्वथा ॥ ८ ॥ तुलाय्य मित्या-
- ८ पुतिजननि । अष्ट विद्या विकृपाळगर्जा । सुरोत्कण निशिदिर्नि । मान भावे करितसे ॥ ९ ॥ पूर्वाद्दशे ब्रह्मचरयोनि ।
- ९ अद्यापि साक्ष विभानयनि । अन्याय खोरकर्म ते क्षणी । दंडण करी यापिदा ॥ १० ॥ कलियुगामाजि माइ होकरि । अविधराजे-
- १० आलियावरि । प्रचीत देखोनी पुरी । म्हणोनि भजनी तातकाळ ॥ ११ ॥ श्री देखिपुढी अमृतकूप ज्यावरी सूर्य निज प्रत्यक्ष ओप । श्री-
- ११ गंगेदका जो स अनुप । प्रभाव जीला जग इं ॥ १२ ॥ म्हणोनि कुंभ घेऊनि ह्यवासिनी । जला येती जैत्रया पशिणी । द्वादशवर्षे सुतुर्दश-
- १२ गुणि । पैबदशी । बा पंधरा ॥ १३ ॥ शोडश संबत्सर शोडशांगना । कामकयी अश कर्मिनी । य वे ये नि भरित मदना । कटाक्षबाणे विधि-
- १३ ति ॥ १४ ॥ तयासाजि पवित्र पुत्रक नारी । रक्षण करिति नानापटी । लज्जा नयनी तयांतरी । सौदामिनीचे हातसे ॥ १५ ॥ नेत्रुनि अझेदि-
- १४ वि माजि द्वादश । फतिनाग बुकज मोठा । नाय पाजराजेम्बटाबा । शिराग मित्य निदात्म स्वता ॥ १६ ॥ तबचरणगति नजमरे । तुळक-
- १५ हाहाभावे मेद । अहंता प्रमत्त विपद । पकी वृक ज्ञानती ॥ १७ ॥ दक्षक दिशेरी आदिमाया । शांतिरुपे शीलक काया । शीलक नाम अंभ-

- १६ यः । भक्तजनानां शांतनी ॥ १८ ॥ प्राच्य दिशोमात्रि एक पीर । चौथिया नाम उच्चार । मक्षिमाथे कसुट । भजनी जाण सर्वदा ॥ १९ ॥ दुर्गोमात्रि पंचेश्व-
 १७ र । पंचवक्त्र परमेश्वर । बक्तुंज हनुमानवीर । दक्षिणदिशा रक्षिती ॥ २० ॥ तेथे दरवाजा एक । नांदोदी नाम सुविशेक । (रथ)ना जुतन हाणोनि लोक ।
 १८ येउनी दोमा पाहति ॥ २१ ॥ दैवतप्य दिशोसि बुद्ध । बुद्धनाम विशालराज । तेपुनी विकाल दिसे मुज । वायव्यदिशा पर्यंत ॥ २२ ॥ वरादिशाधि मांडणी । अपूर्व
 १९ मा थिति माथनि । रत्नपाल विम्बगुणी । बाचमाथ नामाधि ॥ २३ ॥ तेथे दरवाजा नियोजि नियुज । बडोदिया नामाभिधान । छेदि परबकाथे मान । पश्चिम दुर्ग पाम-
 २० ति ॥ २४ ॥ जेथे सुकिया उग्र पीर । सैद नामाथा उच्चार । म्लेच्छ भजती तत्पर । दीप करिति घृताथे ॥ २५ ॥ वायव्य दिशा पंचयोगिनि । तेपुनि बुद्धाधि मांडणी । अ-
 २१ विधे क्षमत्कार देखुनी । पंच विविध बोलति ॥ २६ ॥ उत्तम दिशेथा पद्म महिमा । महाकालि प्रसिद्ध अनिमा । अहंकार कपि दे भनपि मखिले ॥ २७ ॥ तेथे
 २२ दरवाजा जाण पार । बंपायेरी नाम उच्चार । लाधि दोभा क्षमत्कार । क्षिप्रविशिज दोभति ॥ २८ ॥ तेथे अष्टरी क्षमत्कार । नाम बाले कि हार मंदिर । तो जोर बुद्धाज घर्म दार ॥ तेथे तेथे दर्श-
 २३ ने ॥ २९ ॥ ईशान्य दिशे शाम बुद्ध । तथा रत्न विम्बराज । ज्याथा परब्रह्म महज । परदल भासे नृणवत ॥ ३० ॥ तेथे पीर दरग नाम शब्द । प्रभुर देह निरथानंद । अपुला
 २४ जा भावं आ र व् । भजति जाण सर्वदा ॥ ३१ ॥ तटाक मागेश्वर परिपूर्ण । अंतःपुरी भाणिला बांधोन । गुप्तकपे केले स्थापन । तत्रिध दरिद्रा जन्म ॥ ३२ ॥ वड
 २५ नाम सशिध अरविन्दमुर्ति । भक्ता निमित्त्य मास्विति । भयंकर दिसे ज्याला मुर्ति । हाणोनि गैब पीर बोलति ॥ ३३ ॥ चौथा सन्मुख महा पीर । काजी ना-
 २६ म पुर्दर । परदलां जय समदोर । नामे तुझेनि पावति ॥ ३४ ॥ कोठार रत्नक मीर समस्त । मचाव समदोर सदा भस्त । परदल करिता निःपात । नाम
 २७ मार्जन केलि ॥ ३५ ॥ येसे पुरातन नगर स्थापिले । ... जीर्ण जाले । तयासि बाबरे... केले । स्वामि प्रसादे करुनि ॥ ३६ ॥ श्रीदेवी कालिका म-
 २८ मिठ । बन्धनपुरि दरवाजा प्रसिद्ध । पूर्व दिशा प्रमाणपूज्य । उंच खचील गज गणती ॥ ३७ ॥ बौरस मे क नवांकित ॥ दै रोथा उपर रक्षिता । हि प्रति वि-
 २९ न नुः होमत । कर्ममंडण मांडिव्या ॥ ३८ ॥ एकयोग्य पर्यंत । कलस विसलि मयाभज । ताप साद भीतिभुज । राजा बोलति येकथे ॥ ३९ ॥
 ३० थसे जगन्मज्जननी । ते करिते दुर्गाते रक्षणि । निशीदिन पाळ्य भक्त जमनि । करिते स्वामिनि दिनाथी ॥ ४० ॥ शुर्जर देवा महिमंडळी । दमसिण जा-
 ३१ न प्रतापि बळी । सिंधुमर्यादा कांगळि । भुचैडंडकारका ॥ ४१ ॥ हस्कर देवा सौराष्ट्र देश । वांता आनि कळ प्रदेश । मुच्येत्वा न नरुदेशवीर-
 ३२ सेन पद्म ॥ ४२ ॥ नामात्रि एक बडमुचान । स्मरण केळियार पापहजन । दर्शन जाळिया पुण्यपावन । शानि होति सर्वदा ॥ ४३ ॥ शिष्य-

- ३३ लिंबा महिमा अति उत्तम । कर्नाळि आणि व्हांडोल् ग्राम । हे तिरा मांडवः ओरलंगम । श्री रेवे मात्रि होतसे ॥ ४४ ॥ श्रीमर्मदासीर उत्तम नदी ।
- ३४ शिवरूपी महाआर्षदि । आवि अनादि महासिद्धी । पावन करिति विम्बाते ॥ ४५ ॥ श्रीकुबेर आवि सोमेभार । त्रिलोकनाथा तुं उदार । गायक-
- ३५ वाडवशी मांडार । परिपूर्ण आह्वेजी सर्व्वा ॥ ४६ ॥ महिरवा उभय नदी । इर्मावती नाम प्रसिद्धि । यमनानी सुत महासुद्धि । एकभिष्टे-
- ३६ विघार ॥ ४७ ॥ स्वामिचबनी परांकित । श्रीकृष्णे दि कि ते । कौशिकाचा केला निःपात । महा-प्रतापे करुनि ॥ ४८ ॥ रेवा उत्तरती-
- ३७ रि संवत् । गणना अष्ट आणि शत । विक्रम शकाचे प्रमुख । स्त पं थि जाणयां ॥ ४९ ॥ शके शोडश समनीन । प्रजापति नाम संवत्सर जाण ।
- ३८ माघमास कृष्णपक्ष । तिथ सप्तमि पै असे ॥ ५० ॥ दक्षिण तीरी नुपवर । शालिवाहन राजभार । समति जाति गुरु (वासर) । बुधानपुरी दर-
- ३९ वाजे ॥ ५१ ॥ जनक विम्बेदा इयंबकनाथ । माता वाराजली क्षेत्र नाम । माता भीमा गंगा अप । पुंडीराज जेष्ट बंधु ॥ ५२ ॥ बंधु ध रा ण ना नी व् जाण ।
- ४० मरुथ खड्गधारे परिपूर्ण । भगिनी नाम उभयता जाण । कश्चि आणि भगिर्कर्णिका ॥ ५३ ॥ श्लोक ॥ मंगल लेखकानां च । पाठकानां च मंगलं ।
- ४१ मंगलं सर्व लोकांनां । भूमिर्भूषितमंगलं ॥ ४५ ॥ श्रीकृष्णे आणि अंतरग्रह । सुंदर भुवन निर्मिले पाहोजति । रखनार काना हो । विम्बकर्म निर्मिती ॥ १ ॥
- ४२ गुपति शोचा । जेसि अमरपुरी लया । तैसी पुरंदर प्रसि तिसे शोभा । कारगज्जे दिसतसे ॥ २ ॥ गाधितानमणि नु न ना कश्चि येताति शोतेर्विचगर्ति-
- ४३ ध्वितिसुजामहंत । अ मुक्त ते नै मामो । गामिबाण शिकार खन्वप । शंतु आणि सार मंदिर नानापरिचे खमत्कार । शकभुवन सारिचे ॥ श्री ॥

टीप:-या शिलालेखांत

- १ पांचव्या ओवीमध्ये दमाजी गायकवाडाचा उल्लेख येतो.
 - २ सातव्या ओवीमध्ये सयाजी यमुनाजी घाबक असे नांव येते. हा ईसम इमोर्षीचा किल्लेदार होता.
 - ३ पक्षास व पक्षावन अशा दोन ओव्यांमध्ये प्रजापति संवत्सर, माघ वद्य ७ गुरुवाट अदी मिति आहे. या मितिस्त शके १६५५ संवत् १७९० तशील १४ माहे केतुवारी लग्न १७३४ आहे.
- या प्रमाणे महत्वाची माहिती असून यांत इमोर्षीची वनुःसीमा पुढीलप्रमाणे वर्णिली आहे.
- १ पूर्व—१ हीरा मागोळ, चैत्रिया पीर, ३ माई डोकरी व ४ व-हाणपुरी दरवाजा.
 - २ पश्चिम—१ बडोदरा भगोळ २ मुखिया पीर, ३ वाघनाथ.
 - ३ दक्षिण—१ शितळदेवी व २ ललाच, ३ नांदोर्षी दरवाजा, ४ हनुमान.
 - ४ उत्तर—१ महाकाली, २ खांपनेट दरवाजा.
 - ५ अग्नेय—१ फत्तेनाग बुदज.
 - ६ नैऋत्य—सूधर बुदज.
 - ७ इशान्य—जैव पीर.
 - ८ वायव्य—पंचविधिय बुदज.

Verses 1-3:—Invocation of gods.

„ 4-5:—O goddess Kali, Damali, the son of Pilaji Samsher Bahadur, is devoted to you.

Verse 7:—He has a servant, Sayaji Yamunaji Dhattrak. The ancient town, Darbhavati was founded by Vishaladeva.

Veises 8-9:—The town of Darbhavati was founded on an auspicious day. It strikes terror into the hearts of the invaders. The eight guardians of the directions of the earth protect the fort under the orders of the Mother.

„ 10-15:—To the east there exists the shrine of Brahma-Rudra-Yoni intended for the detection of crimes. Subsequently, the Muslim kings built there a tomb called Mai Dokari. There is a water tank behind the temple of the Goddess posed to the sun's rays. (Here the poet describes women coming to the tank to fetch water.)

„ 16-17:—To the south-east there is a large bastion called Fattenag, which contains:the shrine of Rajarajes'varanatha. A Muhammadan king tried to break the idol with his bow.

V. 18:—To the south there is the temple of Sitala-mata who favours her worshippers.

„ 19:—To the east, there is the tomb of a saint called Chautriya worshipped by the Muhammadans.

Vv. 20-21:—Within the fort, the south is protected by ranches'vara Mahadeva, Ganapati and Hanuman; and there is an attractive gate there called the Nandodi Gate.

„ 22-25:—To the south-west there is a large bastion called Bhudara commanding the fierce-looking wall of the fort on the north-west. The whole fort is protected by Vaghanatha, the omnipotent God. Nearby is situated the Baroda Gate which withstands the enemy's attack and which leads to the western wall. There is also a Pir called Mukhiya worshipped by the Muhammadans.

V. 26:—To the north-west there are five Yogini goddesses. A bastion also stands there.

Vv. 27-29:—The famous Mahakali, the destroyer of pride, is situated to the north where stands the Champaner Gate in all its glory.

„ 30-33:—Towards the north-east there is the Shyama bastion protected by VisVaraja .by whose powers the invading armies are rendered powerless like blades of grass. Nearby is a Dargah devoutly worshipped by the people. . . .The Nageshwara Ghat extends to the harem with a secret passage (for the use of the ladies of the harem). In the vicinity of Vadanam there is an awe-inspiring idol of Narasimha (subsequently) called (by the Muhammadans) Ghaib PIR (the Invisible Saint).



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Ganje Shahid Inscription.

Scale $\frac{1}{5}$

- Vv. 34-35:—Near the Chauta there is a tomb of a great saint called Kazi whose name brings victory in strife. The Mirs and the Nawabs, the keepers of stores, are infused with spirit by his name and havoc in the enemy's camp.
- „ 36-40:—An ancient city was thus rebuilt, and the ancient tank which was dilapidated was repaired. Near the great Kalika stands the famous Burhanpuri Gate facing the east. It is 52 feet in height and the gateway is 38 feet deep. It shines in glory every day like a marriage pandal. Its towers are visible from a distance of eight miles striking terror (into the heart of the beholder)... Nearby is the Mother of the three worlds who protects the fort.
- „ 41-45:—In the land of Gujarat, Damasimha (Damaji) is known as brave and mighty. Gujarat extends as far as the sea on whose coast is situated the town of Dvaraka—the heaven on the earth. (It includes) the provinces of Hallara, Saurashtra, Danta, Cutch, Anahilavada and Patan. In these provinces the good goddess Shailya-L'mba holds her sway and her remembrance destroys sins and her sight purifies all living beings. There are the towns of Karnali, Chandod and Mandwa. The river Or skirting these towns falls into the Narmada which purifies the world.
- „ 46-48:—By the grace of Kuberes'vara and Somes'vara, the Lords of the three worlds, the treasure of the Gaekwads is always full. The talented son of Jamunaji, living at Dabhoi between the rivers Mahi and Narmada, was the devoted servant of Damaji. While protecting the fort he annihilated Kaushika with great glory.
- „ 49-51:—(This was done at Burhanpuri Gate on Thursday, 14-2-1734).
- „ 52-53:—(The author describes his relations).
- V. 54:—May this be auspicious to the author, to the readers, to all the people, to the earth and to the king.

Many short epigraphs have been noticed in the citadel. They are mostly names of visitors or of masons. Several such records are found engraved in the inner walls of the bastion which has now become a Muhamadan shrine and is called Panchblbl-ki-dargah. The Musalmans say that it is the mausoleum of five Muslim virgins who were killed there. The inscriptions incised on its walls are worn and do not seem to throw any light on the history of the citadel.

The bilingual record found outside the Ganje Shahid Dargah in the middle of the town near the city tank on the side of the main bazar is noteworthy. The epithet of Shahid would show that the dargah marks the place where some Musalmans became martyrs. But the inscription makes no mention of any such incident. The upper part of the inscription is in Persian and the lower one in Gujarati though written in Devanagari alphabet. Both the portions are dated. The inscription in Persian gives "19th of the month of PabrVs-sani of the Hijri year 1054", and the record in Devanagari gives Samvat 1701 as well as the Hijri year 1054. The accompanying Plate IV reproduces the two inscriptions. Both of them give the names of vill?ges and the *paraganas* to which they

belonged, i. e., Petlad, Sinor, Dabhoi and Earoda, Nandala, evidently Nandol in the Raj piplar State,' is mentioned as *sarkar*. Both speak of *taqavi* or advance made at the" time of sewing seeds. Their respective texts read as follows:—

- الله اکبر
- (۱)
- (۲) بتعایف الهی و باقبال روز افزون
- (۳) شاهنشاهی منکد قزاق خان اوزبک ام
- (۴) قول نامه نوشتنم که رعایا و براهیا و سکنه و مشوطنه
- (۵) پرگنه برودا (۹) پرگنه سینور و
- (۶) سرکار زاد و س که بجایگیر بنده درگاه اسب هر که زمین
- (۷) بندجو در آرد و زراعت سال اول یک مسمودی
- (۸) سال دوم دو مسمودی سال سوم چار مسمودی
- (۹) محصول تقاوی (۹)
- (۱۰) قرض حسنہ مسمودی
- (۱۱)
- (۱۲) بسبب و پنج مسمودی چون (معاش؟)
- (۱۳) مذکور بود سبب و بر رعایا نقصان
- (۱۴) ہی شد تا بر آن
- (۱۵) بود معقاید نمودیم این
- (۱۶) خدا و بادشاه ظل الله
- (۱۷) برین نهیج عمل نمایم
- (۱۸) این
- (۱۹) فی التاریخ نوزدهم شهر ربیع الثانی
- (۲۰) سنہ هزار و پنجاه و چهار

TRANSLATION ¹

"GOD IS GREAT !

By the grace of God and the ever-increasing good-fortune of the Emperor, I Qazzaq Khan Uzbek write this deed so that the people and inhabitants, and residents and dwellers of Pargana Baroda,.....Pargana Sinor and Sarkar Nandot, which are the jagir of this humble servant of the court,, should know that whoever would plough and cultivate the *banjar* (barren) land.....in the first year one *Mahmudl* (silver coin), in the second year two *Mahmudls*, in the third year four *Mahmudis*.....as rent.....*taqavi* (relief advance).....loan without interest.....*Mahmudl*.....twenty-five *Mahmudls*.....As aforesaid was a *matash* (land

1. The transcript and the translation of the Persian inscription have been very kindly supplied by Mr. G. Yazdani, M. A., the Director of Archaeology, Hyderabad (Deccan), to whom I am highly indebted.

grant for maintenance) and the tenants suffered on account (of the regulations) I reconsidered the matter and by the grace of God and the bounty of the King, the shadow of God, I am disposed to act as follows.....this.....on the 19th of Rabi' II, 1045 A. H. (Tuesday, 22nd September 1635 A. D.)."

As to the contents of this inscription, Qazzaq Khan must be identified with the homonymous governor of Dabhoi who was in charge of the *taluka* about the time specified in the record. Sayyad Muhammad Shah might have been a *mutwalli* of the mausoleum. The Mahmudi coins¹ of the record might possibly be the silver coins of Mahmud Begada or those struck by his son Muzaffari....." The lower inscription is not very clear but its contents are practically similar to that of the upper one. The date is given both in the Hijri and the Vikrama era. The text seems to read as follows :—

- Line 1 श्रीदीर्घान प्र(पर)गणे इमोई जागीर खान श्री
 2 कजाकखान सीनोर प्र(पर)गणे तथा सरकार नाचो-
 3 इ आई(दे)ख त(दीया) मूझारिजा नमा(बा) व मुहा(ह)म-
 4 वचाह.....बंजर पेहेल बरस महमूदी रकम.....
 5 (मां) दुखी बरस.....दिनी
 6 पालीय तगाबी मुलगी फसलमा देणी जोय (इय) बर
 7 ख नो जो स छि अ (क)कयी.....तैमाछी माही(दी)
 8 पापडे अलवार ? आणी.....तेरचे खाचे तेर.....करे
 9 करबेल हांसी सन १०५४ संवत् १७०१ वर्षे

The wording not being clear no connected translation of it is possible yet the text as far as it is deciphered may be rendered thus:-

"Qazzaq Khan the Dewan of paragana Dabhoi and Jagirdar of paragana Sinor and Sarkar Nandod at the instance of the Muzaria Nawab Muhammad Shah.....waste land.....first year. Mahmudi coins ... second yeargiven....should be protected? Taqavi and Mulgi crops should be giventhe produce in the year.....with that the dues of three months will have to be paid if not ready.....with that.....Rabi'u' s-sani San 1054. Vikrama year 1701."

1. I am indebted to Mr. S. H. Hodivala, Retd. Principal of the Bahauddin College, Junagadh, for this information. He has supplied me with the following note:—

"As regards the Mahmudi, it was a silver coin first struck by Mahmud Begada of Champaner and Girnar fame. His coin weighed about 88 grains. His son Muzaffar struck a heavier type weighing about 110 grains, and there is a third variety heavier still of about 112 grs. All these types were called Mahmudis and the heaviest were sometimes denominated Changizi Mahmudis. As the silver was of low matter they exchanged for about 2/5th to a little more than 1 of the Akbari Rupee. As regards Qazzaq Khan his name is registered as a commander of 2,000 Zat Sawar in the *Badshahnama* of Abdul Hamid, Lahore, a contemporary chronicle of the first twenty years of the reign of Shah Jehan which was compiled in 1648 A. C. (Vol. II p. 726, 1, 4). It appears from other entries in the same work that he was appointed Foudjar of Baroda on 28 Juraadi II, 1052 A. H. (*Ibid.* I I, p. 309, 1, 5 from foot)....."

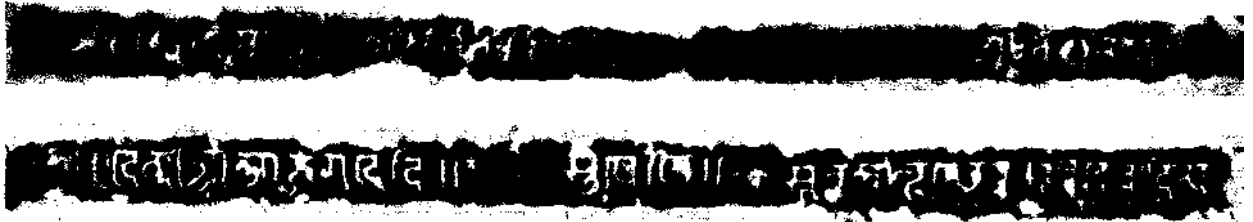
2. The nasal is superfluous here as well as in several other words of the text.

What Dabhoi or Darbhavati was at the time of Varahamihira we have no means to ascertain, nor do we possess any information as to its shape or the building which stood here about the time of Jayasirha Siddharaja, i. e., in the twelfth century of the Christian era. The *prasasti* of Somes'vara was written when Visaladeva was alive. The prayer for his victory which it contains is addressed to him direct as if he were sitting in front of the poet. The demonstrative pronoun is quite significant कल्पानुर्तुं अयमु बीसलक्षेण एषः"-May this Visaladeva be victorious for ever (lit. myriad of *Kalpa*). The panegyric would further tell us that the temple of Vaidyanatha was constructed by the architect (*Siltradhara*) Devaditya in his time. Which this temple of Vaidyanatha was we cannot say for certain, but the name of this stone mason (*Sthapati* or *Sutradhara*) and his father is incised on the main balcony window of the shrine now going by the name of Kalika-mata, and would lead to the surmise that it was the very sanctuary which Devaditya built during the reign of Visaladeva. The image of Kalika might have been installed when that temple was desecrated or dismantled. I am however tempted to think that this was the residential portion and the temple of Vaidyanatha lay on the south side. The remains of that sanctuary have been conserved now as shown below.

The identification of these names, that is, the name of the *Sutradhara* and of his father supplies us with a decisive evidence on the question of the date and of the builder of the whole structure. I am glad I was led to discover them while studying the sculptures on the building. That the architect engraved his and his father's name is quite natural in such cases. The structure is a masterpiece of his skill and he must have been proud of it. That was why he engraved the names in the inscription (Plate V) which I reproduce below :-

सुत्र आह्वण.....सुत्र देवादित्य

Here the name of the father appears as Ahlana while in the *prasasti* it figures as *Ahludana*. But this discrepancy need not hamper the identification, for Ahlana is only the Prakrit form of the Sanskrit word *Ahladana*, meaning gladdener. Devaditya and his ancestors are described in vv. 111 and 112 of the *prasasti* of Somes'vara which need not be repeated here. These verses would connect the mason with the builders of the Sun temple of Mulasthana or Multan in the Punjab which is even now famous for its shrine of Surya. The accounts given in the *Vasiupalacharita* and the *Kirtikaumudi* which I have quoted above would indicate that several structures were built during the reign of Viradhavala and on this evidence it can be averred that Dabhoi was a citadel during the early part of the thirteenth century after Christ. They show that the predatory tribes headed by Ghughula of Godhra were a source of constant terror to the residents of Dabhoi and to put a stop to their inroads a rampart was run round the town by Tejahpala under the orders of Viradhavala, the father of Visaladeva. According to the account supplied by Jinaharshagani in his *Vastupalacharita*, the rampart, the gates and the temple of Vaidyanatha were built in the time of Viradhavala. But Somes'vara seems to be more trustworthy. In either case the date of the citadel of Dabhoi and its magnificent structures would be the middle of the thirteenth century after Christ. the date



Names engraved on the inner main balcony of the Kalika-mata temple.



Inscription dated Samvat 1344 with the *Gadhrdyachi an*.

given in the *prasasti* would be supported by the inscription on the Mahudi gate (Plate VI) which belongs to the Vikrama year 1344 and is later by thirty-three years only. This date belongs to the reign of Sarant'adeva as shown by the following table :—

Vlradhavala (died 1242 A. D.)
 V'isaladeva{1243 to 1261 A. D.).
 Arjunadeva (1261 to 1274 A. D.).
 Sarahgadeva (1274 to 12%)
 Karna (Ghelo) (1296 to 1300).

It however does not affect the date I have fixed for the construction of the Hira Gate or of the Mahudi and other gates, for it refers to the repairs done by some masons. That Dabhoi was subjected to depredations by the Musalmans during those days we all know. This record gives the names of the masons who were, apparently, engaged in building or reconstructing the gate. The text is too corrupt to give a connected sense. The date is clear and reads:—

Sainvat 1344 Jycshtha Vadi 4 Su(S'u)kre

The epithet *selata* is also distinct and would show that the proper names following it designate the stone masons who repaired the gate. The name of Vata[pa]dra (pura), i. e., Baroda, also seems to be there. The curious representation of a donkey and a woman, called *gadhedvachlan* in Marathi, often found in late medieval Hindu inscriptions is engraved below this record also, as seen on the facsimile given in Plate VI. It is meant to be an imprecation on the foe who would think of demolishing the structure.

As has been remarked above Dabhoi was a citadel or fortified town in the thirteenth century. Now its fortifications have mostly been dismantled and the material of which they were built has been largely used for ballast or other similar purposes. Except for the principal gates with their adjuncts, a bastion and some walling here and there together with the basement upto a height of about eight feet where the lozenge shaped ornament so typical of medieval Gujarat architecture starts, the whole of the enclosure or fortifying wall has been removed. The town is not a square. According to Burgess and Cousens, two contiguous sides are 800 yards each and the other two about a thousand yards each. The city has four entrances, one on each cardinal point, where the large gateways are standing even now. They are called Hira Gate, Baroda Gate, Chandod or Nandod Gate and Champaner, Mori or Mahudi Gate, respectively, and stand in the east, west, south and north sides of the town. The Hira Gate seems to have been the chief gate. All these gates are double entrances. The one which is an adjunct to the Hira Gate is a plain structure and is known as Barhanpuri or Barhanpura after the town of Barhanpur which it faces. Similarly, the other outer gates are named after the principal towns which they face according to the usual practice of naming a gateway after the principal city that stands in the opposite direction.

The Barhanpuri Gate was in a very parlous condition but has now been repaired. Between it and the Hira Gate, Bhangis resided and the result was that the locality became insanitary. But now it has been cleared and

levelled and it is being turned into a lawn or recreation ground. If the adjoining tank were cleaned, the steps repaired and the whole locality tidied up, the attractiveness of the monument would be increased immensely and it would become an ideal place for picnics and other social amenities.

The chief gate goes by the name of Hira. Reasons for this designation are obscure. Tradition says it was named after the master-mason called Hira who, instead of getting any prize for his good work, was put in prison for fear of building a similar structure elsewhere ! The apperture marking the cell where he was immured and through which food was served to him is still pointed out in the northern outer wall of the gate. The name cannot be derived from Hira meaning diamond. That it is a jewel (Hira) of gates will not be a very satisfactory explanation either. To connect it with *Hira*, an epithet of Siva, would not be unreasonable especially when the important temple of Vaidyanatha-Siva stood close to it. But it would be pedantic. The southern side is mostly in ruins, as also the Siva shrine which stood there. In all probability the remains of the Siva shrine we see here represent the very sanctuary which has been mentioned in the *Somes'vara praiasti* and other works under the name of Vaidyanatha, the divine lord of physicians. Siva as the principal physician is mentioned even in the *Vedas*. Says the *Rigveda* (II. 33 V. 4):—

मा त्वा रुद्र सुकुभामा नमोभिर्मा दुःकृती वृषभ मा सङ्कृती ।

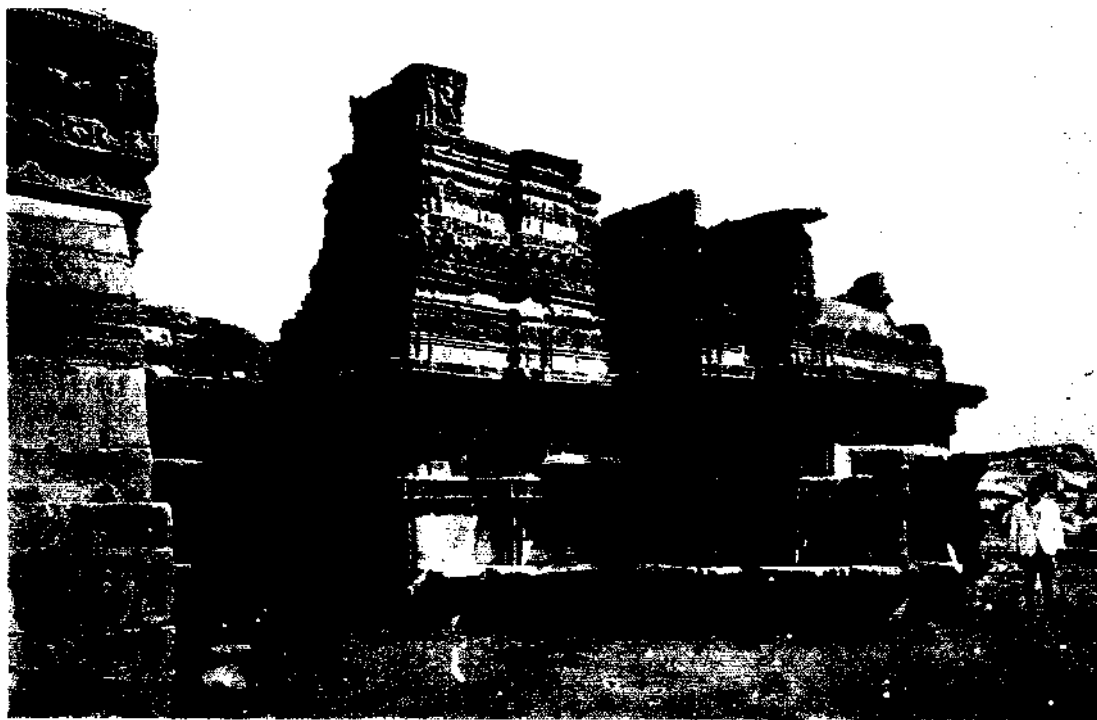
उभो वीरौ अर्षेभ मेघत्रेभिर्दिवकमं त्वा दिवजां हृणोमि ॥

'May we not anger you with our obeisances, O Rudra! May not a bad praise (or) a joint invocation (*displease you*). Heal our heroes by your medicines. I hear you are the best of physicians.'

This shrine has now been conserved. Plate VII gives an idea of its present condition.

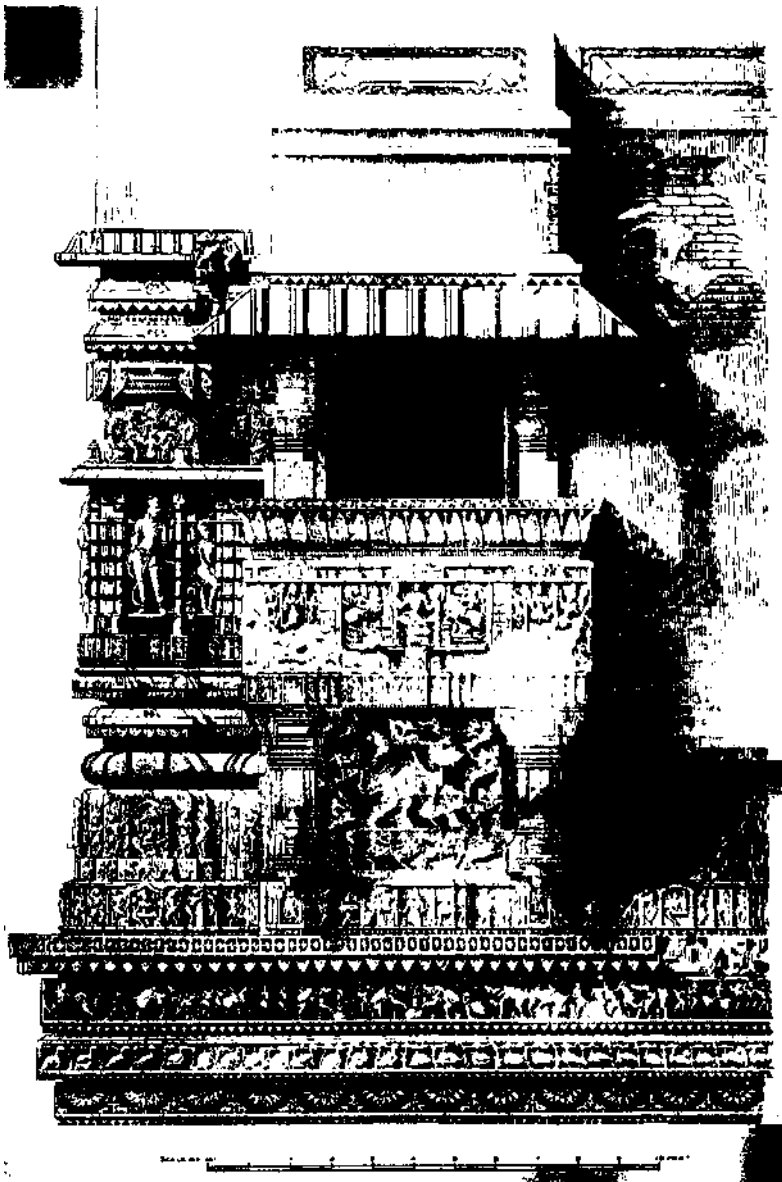
The Baroda Gate is now the best preserved and therefore most imposing. The Hira Gate has suffered most and has undergone material alterations at the hands of the Musalman occupants. This gateway is about 37 feet deep. Originally there were six pilasters on each side of it. Three of them supported the corbelled brackets of the roof. The middle pair of these pilasters, about 9½ feet apart, accommodated the massive doors when flung open. Now the original outer pair has been removed and a large Saracenic arch¹ is inserted in the front. The present doors are attached to the jambs of this arch. The front side of the gate has been rebuilt by the Musalmans who used old material in reconstructing it. A balcony window was also inserted above the said arch. This is shown by plate VIII. The inner side has not been much destroyed; though the central portion has been largely renewed and a low archway inserted; an

1. The belief held by Fergusson and those who followed his views that the construction of the arch was not known to ancient Hindus and was introduced in India by the Musalmans is erroneous; for arches made by the Hindus long before the advent of Islam in India have been found. This belief has rightly been controverted by E. B. Havell (*Indian Architecture*, pp. 59 ff. etc.).

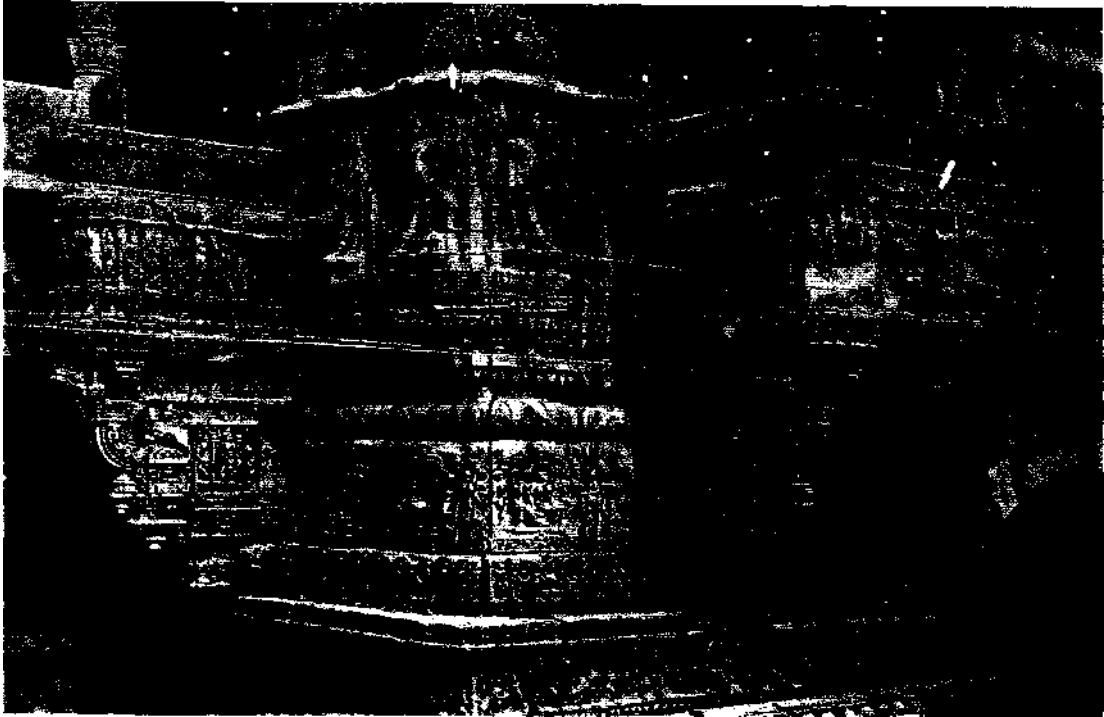


Vaidvanatha temple after conservation.





Balcony window in the Kalika mala temple.



Side balconies of the Hira Gate.

apartment has also been provided for a defence guard. The sides appear to be original structures, each containing a highly sculptured overhanging balcony. One of these seems to have been entirely rebuilt, the other one, on the north side, is but little altered. The inner side of the gate with its adjuncts is represented on Plate VIII.

The construction of the gateway, as has been remarked by Burgess and Cousens, is wooden in character. "It is a framework mortised and tenoned together, exerting bending and tensile strains, for which stone is but ill adapted. Consequently when one part gives way the whole generally follows by the snapping of the brittle stone. In the curved brackets there is but a very small section of the material which passes from the top to the bottom wholly within the bracket, so that most of the weight upon it produces a shearing force tending to break it off. The shearing rather than the crushing resistance of the stone is thus brought into play. In wood work this would be perfectly legitimate, and throughout Gujarat is found abundance of wood work, both old and new, with just such bracketing and it is evident that the construction of these gateways was actually copied in stone from similar structures in wood then existing."

The Hira Gate must have been profusely and minutely carved. But this carving is now to be seen only on the Kalika-mata temple side, and on the extant part of the Vaidyanatha shrine. Excellence of detail can be easily achieved in the case of wood work, or when the stone used is very soft. The material of these structures, however, is hard, and would yield only to great skill in wielding the chisel; the deftness of the old *silpins* of Gujanit is thus seen to be very remarkable. The gate proper, i. e. the entrance, has hardly any carving left. The southern side where the Vaidyanatha temple stood is practically gone excepting a small portion of the shrine which has now been conserved. See Plate VII. The northern side, however, is in a much better condition and the sculptures carved on it will amply repay close study. The carving shows four string courses of different patterns. One of them, which is at the top, at once catches the eye of the spectator. The projecting frieze has three principal members; the lower one is carved with half rosettes, the second with *chakras*, and the third with a procession of elephants, men, camels, etc. There is a thin cornice above this string course. The portion above it is more richly carved, the surface being literally overlaid with ornaments. Four balcony windows spring out of this surface resting on richly carved brackets and provided with projecting and sloping roofs as shown in the accompanying Plates VIII, IX and X. Between the brackets supporting the sill of the window there is carved in bold relief an elephant with his rider surrounded by horsemen. Possibly the figure riding the elephant represents the very Visaladeva who, as the story goes, was born here, or perhaps Viradhavala himself, in whose reign the citadel or the gate was constructed as has been stated above. The figures engraved on the brackets and the sides represent some of the divinities of the Hindu pantheon.

The temple of Kalika has undergone substantial repairs, but the exterior still retains some of the original striking features as seen in Plate XI. It has several mouldings and is profusely ornamented with sculptures so typical of

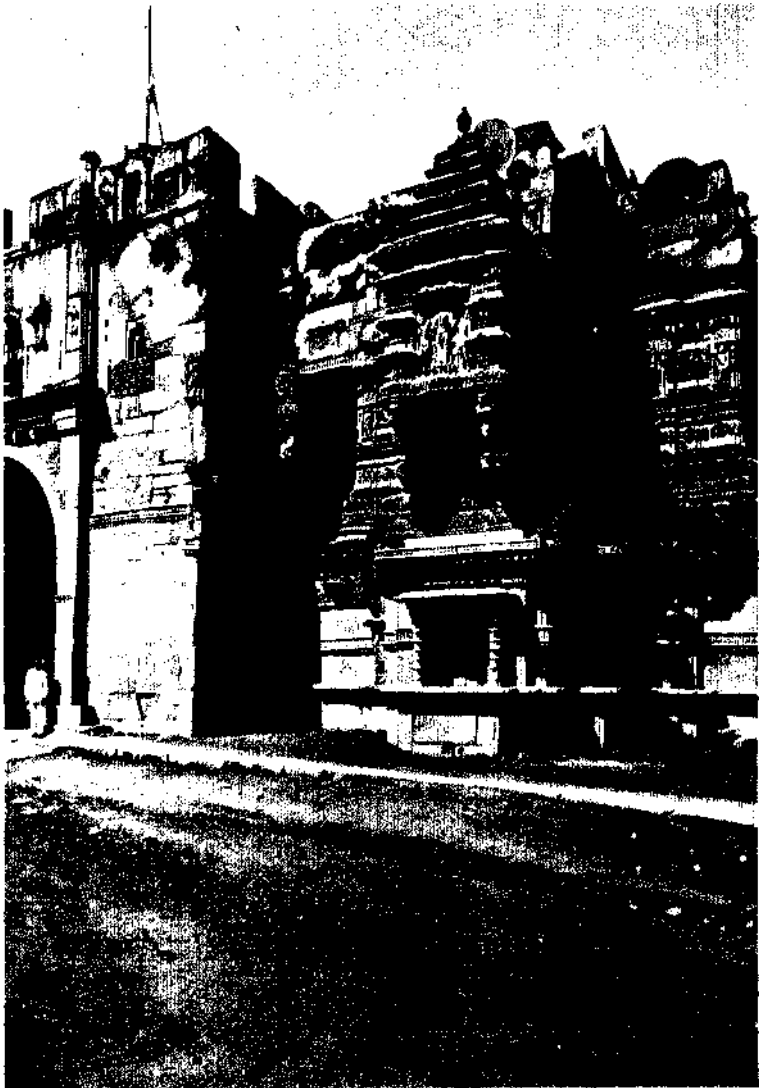
the rich style'of Gujarat of the thirteenth century. The temple has three storeys, the shrine proper being on the first floor. It is now reached by a flight of steps on the inner or city side. But these steps are evidently a later addition. The original entrance was probably from the stairs leading to the upper storey of the gateway. A large'gate With old wooden doors, which is still preserved, marks the passage. It is now kept bolted from within but is opened on festive occasions. , The external side of this shrine is represented by Plate XI.

Let us now turn to the sculptures themselves. We find that the whole exterior is *tuil* of them. Bands of mouldings and bas-reliefs cover the outer walls from the basement to the summit with figures in niches at every turn. High up on this wall looking to the town we find the legend of समुद्रमंथन (churning of the ocean) carved skillfully in bas-relief. See Plate XII. Here the ocean is symbolised by a water pot. Above the shoulders of the three churners on one side are three of the objects that appeared out of the ocean during the churning, namely, Lakshmi, the goddess of fortune and beauty, Airavata, the elephant considered to be the prototype of the elephant race, and Uchchais'ravas or the horse regarded as the prototype and king of horses. Lakshmi went to Vishnu as his share and the elephant and the horse to Indra. Further on, near Siva, is Dhanvantari, the physician of the gods, who was also churned out. His right hind is broken but probably held the pot of ambrosia or *amrita* the appearance of which created great commotion among the gods and the demons, which was suppressed only by the cleverness of Vishnu. Next to him stands Visvakarma. These names are engraved below the figures, which is an interesting feature of the sculpture. Siva seated with his bull Nandi is called Vaidyanatha as we read in the inscription represented in the copy given in the upper line of Plate V. The names of the masons or *sutradharas* have already been noticed. The figure of Parvati is marked by the *linga* and Ganapati-the label underneath seems to read Aparna. Other names are worn out. The fourteen jewels churned out are enumerated in the following verse of the popular *mangalashataka* :—

लक्ष्मीः कौस्तुभपादिरज्जालकसुरा घण्टान्तरिक्षमूला
 काव्यदुष्पाः सुरेश्वरगजो रमादिवेशांगनाः।
 अम्बः सप्तमुखो विषं हरिचतुः शंखोमूलं बाहुधेः
 रत्नानीदं चतुर्दश प्रतिदिनं कुरुः सदा मंगलम्॥

The legend is connected with the *Karma* or Tortoise Incarnation of Vishnu which he assumed in order to help to recover some *ratnas* (jewels or valuable things) that had been lost in the deluge. Vishnu placed himself in the form of a tortoise at the bottom of the sea of milk (*Kshiroda*) and made his back the base or pivot of the mountain Mandara. For a churning rope the gods and demons turned or twisted the great serpent Vasuki round the mountain; they divided themselves into two parties, and each took an end of the snake and thus churned the sea until the *ratnas* were recovered. The gods were cunning enough to put the demons on the side of the mouth of Vasuki whose poisonous hissings burnt all that they touched. The jewels churned out and enumerated in the verse quoted above are:—

1. Lakshmi, the goddess of fortune and beauty, 2. Kaustubha, a jewel, 3. P^rijata, a celestial tree, 4. Sura, wine, 5. Dhanvantari,



Kalika-mata temple, outer side from east.



the physician of gods, 6. Chandra, the moon, 7. Surabhi, the cow of plenty, 8. Airavata, the celestial elephant, 9. Rambha, a nymph and pattern of beauty, 10. Uchchashs, ravas, the celestial horse, 11. Halahala, poison, 12. Dhanus, a bow, 13. Sankha, the conch of victory, 14. and Amnta, the elixir of life.

The outer wall, i. e., the wall looking to the Barhanpura Gate, bears the legend connected with the death of king Parikshit, the son of Abhimanyu and grandson of Arjuna the great Pandava hero. Plate XIII. This legend occurs in the *Mahabharata* and in some of the *Puranas* as well. The advent of Kali or the Iron Age is believed to have commenced with the death of Parikshit. His name is engraved below the figure meant to represent him in the scene and makes the identification easy and certain. The myth may be abridged as follows —

At the death of Parikshit from snake-bite his son Janamejaya out of revenge resolved to exterminate the whole serpent race and instituted सर्पसङ्घ in which all the serpents were burnt except Takshaka who was sived by the sage Astika. In consequence of this help serpents will not, so goes the story, injure anybody who pronounces the name of the sage—

सर्पापसर्पे भर्तृ ते लोकानुग्रहकारक ।
जनमेजयस्य यज्ञान्ते जास्तीकवचनं स्मर ॥

A serpent is reminded of the word given to Astika at the sacrifice of the serpents to leave persons unharmed if they remember the sage. The story says that Pankshit went out hunting in a forest and wounded a deer which ran away. He followed the wounded animal but could not overtake it. During the pursuit he came across a Brahmana and asked him if he has seen the deer. The Brahmana was under a vow of silence and did not reply. Thereupon Parikshit, being enraged at his insolence, lifted a dead snake lying nearby with the end of his bow and put it round the neck of the Brahmana and went away not knowing that he had insulted a great seer. Sphgi, the son of this *Yūshi*, heard of the incident from his playmates who taunted him saying, "You are so and so, but your father is wearing a dead snake round his neck". Thereupon he, hot-tempered as he was, cursed the evil-doer to the effect that he would be bitten to death by Takshaka within seven days for putting the carcass of a serpent round his sire's head and thus insulting him. When the father came to know of this he felt very sorry for he knew that Parikshit had done what he did in ignorance. But he could not counteract the curse which was pronounced in solemnity and with due ritual. The *sapa* being irrevocable he warned Parikshit to be careful and to do some *punya* before he died, for die he must in accordance with the curse uttered by his angry son. Parikshit felt very sorry for his act which had led him to insult a holy man, though unknowingly. He and his ministers tried to find a way out of this evil, and a room was built in the midst of a lake resting on one pillar. Parikshit took shelter in this room where antidotes were kept ready and Brahmanas well-versed in charms meant for counteracting serpents' bites were brought to render help to the king if needed. No one else was allowed to come into this room. A certain Brahmana named Kas'yapa came to know of the fate in store for the king and being in possession of the knowledge of curing serpent bites, started out to save him. On his way he was met by Takshaka disguised as

an old Brahmfana. When questioned as to the object of his journey he disclosed it to Takshaka. Thereupon Takshaka, in order to test his supernatural power, burnt up a tree with his poison, after revealing himself, and asked him to revive it. Then Kasiyapa collected the ashes and brought the tree back to life. Takshaka discovering that his intention would be frustrated by this Brahmana dissuaded the latter from proceeding to the doomed king by presenting him with enormous wealth, and managed to send him back. To accomplish his object he adopted the device of sending serpents disguised as Brahmanas with presents of fruits to Parikshit. Finding that the king accepted the presents Takshaka himself went in the disguise of a Brahmana and offered fruits to the credulous king who, owing to his predilection for choice fruits, began to eat them. Whilst so doing he noticed a red worm with black shining eyes and put it on his neck laughing and saying let it be Takshaka and let him now bite him. This was on the seventh day at the time of sunset. Parikshit thought that the time for the curse to take effect was almost gone and no Takshaka had appeared so far. No sooner had he said these words than Takshaka assumed his own form and bit him to death and then disappeared after fulfilling his mission. In the sculpture under notice, Plate XIII, we see the tree which was reduced to ashes by Takshaka but revived by Kaiyapa, with a serpent coiled at its foot. On one side Parikshit is shown sitting in his room in the lake built upon a single pillar. The serpents disguised as Brahmanas are presenting fruits to him. They are represented as having come from the shore in boats which are shown below. The whole legend is sculptured with great skill and vigour. The *Bhagavata-purana* was recited to Parikshit during these seven days. Even nowadays orthodox Hindus consider it to be a great meritorious act to hear and recite the *Purana* in a week's time without break, and this recitation is called *Saptaha*.

The other figure sculpture is distributed over the walls of the building in niches as single figures, in pairs, or in groups. See Plates IX-XII. In the middle of the group on the face of the overhanging closed balcony (Plate XI), the inside of which forms the shrine, there stands a many-armed female figure, which, from the trident and club besides her, may be taken to be Parvati. She is flanked by attendants or *chowri-bearers*.

The other figure sculpture is distributed over the walls of the Hira Gate, either in niches, panels or otherwise. The southern side of this gate is destroyed excepting a portion of the Vaidyanatha temple. An idea of the sculpture and carving on the city side of this portion can be formed from Plate VII. The northern side of the gate going by the name of Kalika-mata temple is more or less intact and bears on both the faces of the walls profuse carving in high and low relief showing great artistic skill. The sculpture is distributed in single figures, in pairs or in groups of three or more figures. The Plates numbered IX to XIVb will give an idea of their excellent workmanship. The sculptor lavished his special care on the balcony windows, open as well as closed, and on their four sides including offsets. Avoiding minute descriptions, a few of the particularly noteworthy sculptures might be detailed here including the six figures drawn by Burgess and Cousens in Plate XIV of their *Antiquities of Dabhoi*, which have been reproduced in Plates XIV, XIVa, and XIVb of the present work. It is to be



Legend of Parikshit.



Sculptures on the outer side of the Kalika-mata temple.



Kalika-inata temple, outer face, left side,



Kilika-mata temple, outer face, right side.

regretted that the hands of most of these figures are mutilated and the respective cognizances, so very essential for identification, are not discernible. Consequently, their identity remains unascertained. In the group of the three standing figures on the face of the overhanging closed balcony (Plate XI), the inner side of which forms the shrine of Kfilika-mata, the central image with six arms, now broken, seems to be the representation of Durgil or Parvati. The symbols of *trisala* or trident and club are recognizable. The flanking figures are of the attendant Chown-bearers. The male figure with a long beard appears to be Brahma. He is shown in the middle of the two female figures on the upper row in Plate XIV but is actually sculptured to our right on the open balcony window of the inner or city side of the Kahka-mata temple. Of the two female figures shown on the upper corners of Plate XIV the one towards the right must be Narasimhi, the *S'akti* or counterpart of Narasiihha, the Man-Lion Incarnation of Vishnu. The leonine face is quite clear, though the crocodile, however conventional, carved near her right leg is the symbol of Ganga. The other image is probably a form of Durga or Parvati; the symbols of *damaru* or drum and *Khatraiga* (staff Willi a skull at the top) are distinct. The former is sculptured on one of the offsets of the miniature temple above the balcony window on the outer side of the Kiilika-mata shrine as seen in Plate XIVa. The latter is sculptured on the left side of the open balcony window on the inner or city side of the Kalika-mat;l shrine, partly visible on the extreme right side of Plate XII. The figure, which is drawn below that of Brahma but is actually carved on the right side of the miniature shrine seen in Plate XIVb, seems to be six-armed and has a symbol of a *sunha* or lion shown on the left side. She must be some form of the *Simha-vahml* Durga. But it is the representation of a male and a female conspicuously drawn •under a tree on each of the two sides of the miniature shrine on the outer face of the Kalika-mata temple that calls for special notice. We see these figure on the two lower corners of Plate XIV, but their exact position is seen in Plates XI a and XIV b. Both these pairs attract the attention of visitors and require some explanation. Many people would take them to be the representation of Adam and Eve in Paradise. The late Mr. Forbes also held the same view.¹ Such an identification does not require any special reasons to refute it. First of all the representation of a purely Christian myth in Hindu sculpture will be out of place. Secondly, these figures are decorated with ornaments, have sandals, and are draped also. This is not the case in the representations of Adam and Eve. A fruit tree is there, no doubt, but that does not matter much. Nor does the fact that one is a male and the other, a female. Besides, the attitude or the pose of these figures is a fighting one. The possibility seems to be that they are connected with the cult of Durga, and, if a conjecture could be made, represent Durga herself at the time of killing the demon king *S'umbha* and his brother *Nis'umbha* as described in the *Markandeya-purana*. The legend recorded in this work says the demon king taunted the goddess to the effect that she was fighting with the help of the *S'aktis* of various gods. Thereupon the goddess said that she was all alone and the *S'aktis* were the manifestations of her own powers or *vibhutis* and

1. See Murrey's *Hand Book of India and Ceylon under Dabhoi and the Antiquities of Dabhoi in Gujarat*, (p. 10).

then jumping into the sky fought the demon king unsupported and single-handed. The face of the male figure is demoniacal and the mouth is open as if for devouring the foe. The arms of both the figures are raised as if to give a blow. The fruit tree under which these two figures are drawn has celestials or *Devatas* flying above it, apparently witnessing the encounter. They seem, however, to have no special significance and might have been sketched in to mark the Rattle-field. But after all, this is a conjecture only.

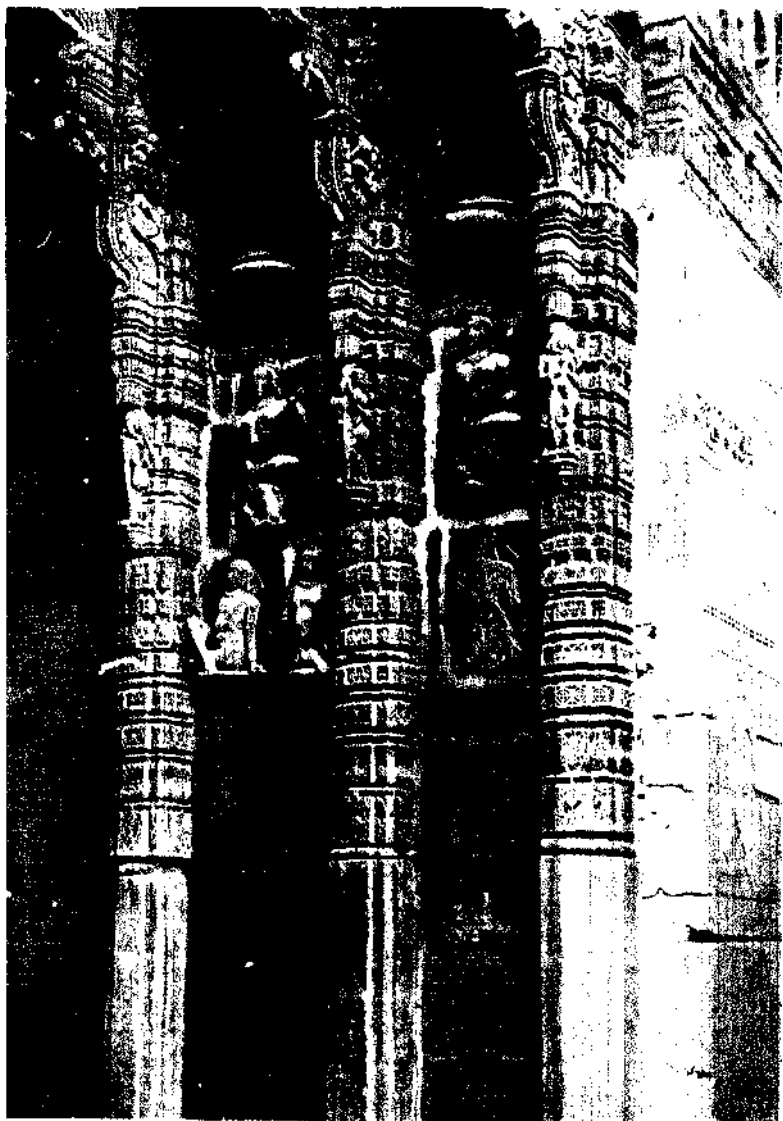
Lower down on the inner side of the temple, and nearer the gateway, is a very pretty little projecting niche holding a mutilated figure of Mahakali, shewn as a skeleton with long shrivelled breasts. Among the larger figures on the west face of the temple are Brahma with his long beard, spoken of above, and Ganapati with his elephant head and protuberant stomach. The larger figures are built into the wall in niches, but round the basement of the temple there are empty niches which must have contained figures, now missing. In one of these niches on the west face has been inserted the inscription of the time of Maharaja Damajirao Gaekwad, detailed above.

The Baroda Gate is now the best preserved and more or less entire. It must have had six bracketed supports instead of arches, springing from Pilasters; but now the third pilaster from the outside has been cut away to make room for an arch, evidently Muhammadan in origin. The brackets and this arch support six architraves over which the slabs of the roof are laid. The deep overhanging cornice on both sides is now only partially preserved. The small pedestals at the ends of the cornice supported small elephants as is the case in the balconies of the Kalika-mata temple at the Hira Gate.

The remaining two gates, namely, the Mahudi and the Nandod Gate, are not so high as the Baroda gate. Both have one course of bracketing less than that of the latter. They are also elaborately carved. Among the numerous mythological figures which adorn them are Siva in his multifarious forms, Vishnu with his emblems and vehicle Garuda, his Narasimha or Man-Lion Incarnation, Daksha with the head of a ram, Sarasvati with her vehicle the peacock, Mahakali in the grim skeleton form, and many other figures. The Mahudi Gate was completed in the Vikrama year 1344, i. e., some thirty-three years after the date of the Hira Gate *prasasti* of Sometivara, as has already been stated above. The interior of the gate bears magnificent sculptural and other carvings, as is shown in the accompanying Plates XV-XVII. The brackets, the pilasters and the various figures connected with the Hindu pantheon are beautifully chiselled out. The images are marked with labels which add to their interest Siva is the chief figure in these sculptures. His sixteen-armed representation in the Tandava attitude is very attractive. The attributes are not distinct and it can hardly be affirmed which particular form of Siva do these sculptures represent. But the dancing attitude is clear and would show that they are *Nrittanurtis*. Sixteen arms however would suggest three forms, namely, Virupaksha, Tryambaka and Bahurupi-Sadasiva. If a surmise could be made, Bahurupi-Sadasiva might be the chief subject of these sculptures. The *dhyanas* of these forms are given by Mandana in the *Devatantirtiprakarana*¹



Mahudi Gate, view from south.



Mahudi Gate, mnmmer vit-w.



Mahudi Gate, another inner view.



Nandod Gate, view from north.

and the *Rupamandana*¹ and the *Nuittamartis* of Siva are described in detail by Gopinatha Rao². It will be superfluous to describe them here. The dance of Siva was once a favourite theme of sculptors in Southern India. To a devotee of Siva it is full of significance. Siva as Natarija or king of dancers is the combination of the three principal gods of Hinduism and his dance represents all the chief activities of godhead—creation, protection and destruction. As creator he is Brahma, as protector he is Vishnu and as destroyer he is Rudra. The dance is the cosmic activity and in it a devotee of Siva realises what is happening in the cosmos. The builders of the citadel were chiefly *S'aivas*. That is why a special sanctuary dedicated to Siva (Vaidyanatha) was built at the Hira Gate and the *S'aiva* element predominates in the statuary of the other gates. But this does not mean that a Hindu will not worship other divinities of his religion. He will be cosmopolitan in that respect but his *ishta-devata*, i. e., the divinity in whose worship he has been initiated, will be one. That is why the representations of other divinities are also depicted on the gates and other places of the citadel of Dabhoi.

Hinduism or rather Brahmanism has two main branches or sects, namely, Vaishnavism and Saivism. The former regards Vishnu and the latter Siva, as the Supreme Lord. Both these sects have contributed largely to the development of plastic art. The *S'aiva* sculptures are mostly based on what is termed the 'ascetic ideal.' Siva is the personification of the 'ascetic life' and of the supreme knowledge without which *moksha* or final emancipation cannot be gained—*rite jnanan-na muktih*. By nature, as I have remarked elsewhere³, he is a *yogin* or ascetic and, consequently, the incidents of his life could only be few. His incarnations were not so multifarious as those of Vishnu, who, to relieve the gods as well as human beings of their distress had to manifest himself in more numerous forms or *avatars* than Siva. The result was that the artist, having the ascetic ideal to follow, did not get as large a scope to represent the deity, of Siva as he did in the case of Vishnu. Saiva sculptures would, therefore, either represent the god as a great ascetic and give the myths connected with his creative as well as destructive powers, or would tell the popular stories of Siva or of his consort Parvati. Like the ideal *yogin* or ascetic he is represented as wrapped up in meditation, regardless of what was going on around and even forgetful of Parvati. Here in the sculptures of the Mahudi Gate Siva is shown as the Creator. These sculptures represent him as Natarija, the king of dancers and visualise his mystic dance of creation. The god is here shown as setting the whole universe in motion, himself remaining unperturbed. The wild movements of his limbs, the waving of the arms and the legs would give a marked contrast with his serene face. The figure of Parvati as sculptured in these figures is too dwarfish compared to that of the god himself. Possibly the sculptor gave her a smaller size in view of his ideas of the greatness of Siva. This is seen in the case of the representations of other gods and goddesses as well. In the group of these figures we see Ganesa as well as the skeleton form of Bhringi, the devoted attendant of Siva. Perhaps Kumara, the Commander-in-Chief of the gods, is also

1. Adhyaya IV. vv. 23-24.

2. *Elements of Hindu Iconography*, Vol. II. Part I, pp. 223 ff.

3. *Guide to Elephanta* p. 17.

present. These sculptures however do not display any special skill such as we find in the works of the Gupta period. All the same they, like those of the Hira Gate, speak highly of the sculptor who chiselled them. But they are damaged and their artistry cannot be fully realised. Below the Nataraja or S'iva figures, which are carved on the top of the internal walls of the gate, we see the *S'aktis* or goddesses, Brahman! with her *sruch* or ladel, Chamunda or Kali, grim and emaciated with hanging breasts and a scorpion on her stomach and standing on a corpse, the *S'aktis* of Ganesa with a mouse close by, as well as, others. Below these goddesses we find male figures, probably, *rishis* or saints with labels engraved behind their heads. Whether these labels mark the names of the architects or some dignitaries cannot be decided definitely. One of these names reads Palhana which reminds us of the Ahlana on the Hint Gate and would suggest that some of the figures represent the *sutradharas* or masons who built the gate. The labels on the pilasters reading like Sochanda, Vosava, Sri-Ghama, Vaja and Mahadeva read like the names of *saldts* or masons. The figures are all male and wear *mdlraksha* beads in their ears, on the necks and the arms, and *Yajnopavltas*. Excepting one, which has a fish behind the head, these figures show snakes round their bodies and canopies of snake-hoods. This would connect them with the cult of Nagas. They might be the descendants of the Nagas or the Naga tribe. But it is only a matter of conjecture at present.

The other, i. e., the Nandod Gate, which stands to the south of the citadel, had on its inner face above the cornice three large figures of the Hindu triad. One has fallen carrying a portion of the cornice away with it, the remaining two though mutilated are identifiable. One represents Siva with his vehicle Nandi and the other, Brahma sitting to the right. The missing figure must be of Vishnu, obviously. The Nandod Gate though somewhat inferior to the Hira Gate and the Baroda Gate in minuteness of carving is equally interesting in architectural details. The brackets, the pilasters, and the sculptural peculiarities exhibit great skill of the masons or the architects who built the gate and reflect credit on the authorities who financed the undertakings. Vastupala and Tejahpula, the two great financiers of the reign of Viradhavala who are praised in the *Sukritasamkirtana* and elsewhere for their liberal patronage of such works, might have helped, of course, with the approval of their liege-lord, the king. That sort of financial help is needed to revive the ancient *silpa-sastra* which is now becoming decadent for want of patronage. The photograph reproduced in Plate XVIII will give an idea of the workmanship which is displayed in this gateway.

The walls of the citadel are practically all dismantled except at a few places here and there. They were given over to building contractors for the purpose of obtaining stones for other structures. The colonnade, on the inner side of the walls, that gave shelter during the monsoon of 1775 to Colonel Keating's troops, has mostly disappeared. The west face, and part of the north face, are the least injured and show parts of the original structure with subsequent additions and repairs. The portion of the wall immediately flanking the Baroda Gate is, happily, still fairly intact and endeavours have recently been made to preserve it. The bulging portions have been repaired. The crowning



Baroda Gate, view from east.



Dabhot tank with building on its banks.

kanguras have been re-set where necessary. The infilling of bricks has been removed. The roof has been repaired and made waterproof. The steps h,vc also been set right.

As we see from the remains especially a' the Baroda Gate, the walls of the citadel were crowned generally with a brick construction raised upon the lower stone masonry, evidently on account of scarcity of stone in Gujarat.

Of the angle-bastions one is still preserved at the north-west corner of the Railway Station side. The flanking wall has been cut to make an opening for the road leading from the Railway Station to the town. The remaining portion towards the Baroda Gate is being preserved. The bastion has become a religious building now; for the Musalmans call it Panch-blbi-ki-dargah and aver that five young Muslim maidens are entombed there. In support of their statements they point to a knobbed platform where they are believed to have been entombed.

The Baroda Gate (Plate XIX) in spite of the alterations made during the Muhammadan ascendancy still retains some remarkably good sculptures. In erecting the Saracenic arch fine images have been cut off to accommodate the jambs, and the carving in and between the corbel supports has been ruthlessly and irretrievably spoiled. Therefore the remaining carving and the sculptures left on the gate should be jealously guarded now from further damage.

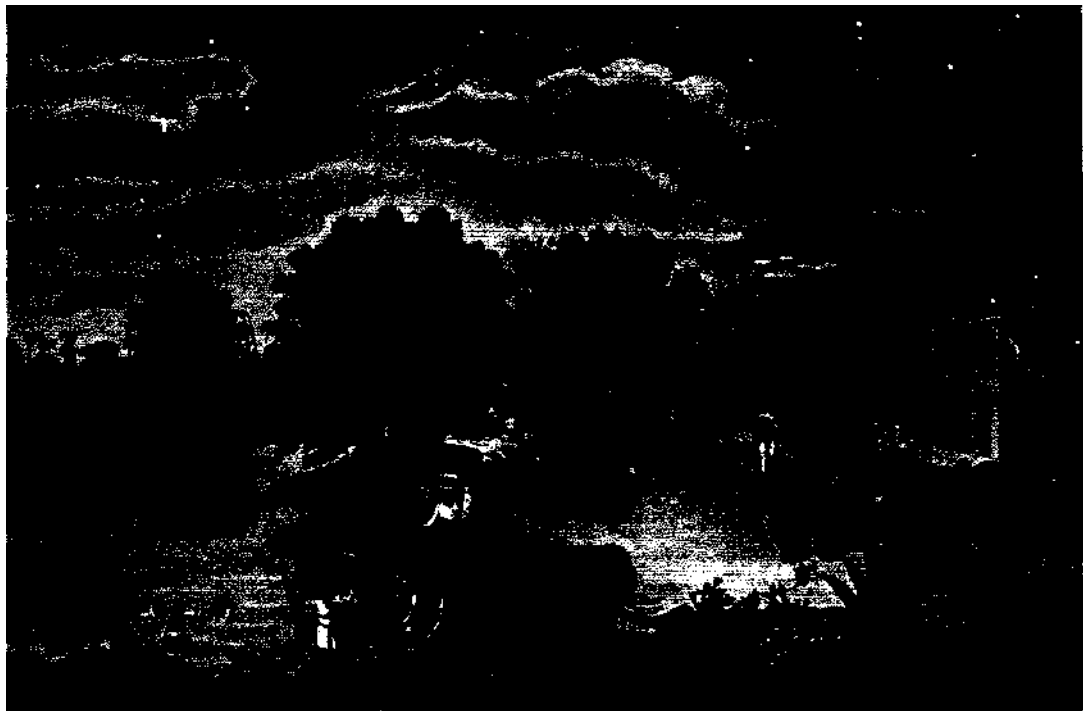
The fortification of the walls was, as indicated by the remains, very simple. "Each of the four sides is relieved at intervals by shallow rectangular bastions, originally fifty-two in number, or the four walls - at distances of about 64 yards apart - by the centre gateway with its outer gate, and by large round corner bastions. Running along the top of the walls are the *kanguras* or merlons with embrasures or narrow spaces between them. High up upon the inner side and behind these *kanguras* is a terrace or terreplein, about 8 feet wide, along which the troops of the garnison could move from one part of the walls to another and shoot their arrows from between the *hanguras*. On the introduction of musketry the embrasures were found to be rather dangerously large, so leaving a few loopholes at intervals, each of these spaces was filled in with masonry. The *kanguras* upon the walls are a decided improvement in appearance upon the square-cut merlons of western nations, but do not give such an idea of strength and massiveness so necessary in fortifications. Long colonnades beneath the terreplein formed quarters for the soldiers, and there were larger spaces running into the body of the shallow bastions. In each of the four corner bastions is a large circular room, its roof being supported by two concentric rings of pillars. Above this is the bastion platform. The plan of these corner bastions is peculiar. Eight small segments of a large circle are separated from one another by two angles set back into the circle with their points on its circumference; or, in other words, a circle is interrupted at eight different points by pairs of angles inserted with their vertices on the circumference. The bastion is carried up to its full height on this plan. This was subsequently found a weak arrangement when cannon were brought to bear upon it, all these angles and projections being very easily

knocked away, and the spaces between the angles were built up, bringing the plan of the bastion to a circle. Upon these bastions have afterwards been raised twelve-sided brick towers with splayed embrasures for cannon".

Like other old citadels or forts Dabhoi also has a large artificial tank (Plate XX) which is irregular in shape and stands about the middle of the town. This must have been a fine sheet of water and the principal supply for the town during the earlier ages, though there are old wells as well. The tank was fed by the periodical rains but a stone aqueduct communicating with it from outside is believed to have existed for replenishing it with water. People still point out a place whence excess water could escape through a channel to the open country outside the walls. Now the water of this tank is chiefly used for washing dirty clothes and utensils, and heaps of filth are thrown at dry places in the tank. The water has become unhealthy and unfit for drinking consequently.

A large piece of ground is seen jutting into the south side of the tank, almost surrounded by water. On the west side of this ground is a small shrine built in the tank. The floor of the shrine is now several feet below the surface of the water. Probably it was a Siva temple and contemporaneous with the temple of the Kahka-mata near the Hira Gate. " It consists of a central shrine or small hall with porches on the north and south sides. The east side adjoins the tank from which the shrine is approached through a third entrance. On the west side is a roomy balconied window and seat overlooking the tank. A subterranean passage is still pointed out which was meant for the *Zenana* to worship the deity in *pardah*. The shrine is in a ruinous condition. The ground around might contain ancient remains buried in it. "

On the other side of this promontory is a small ruined gateway, looking as if it had been an entrance to a temple courtyard. It is not at all unlikely that the whole of this ground is artificial, and that upon it was a temple or group of temples. It had, for over a hundred and fifty years, held the old Residency and offices, and the two-storeyed house overlooking the tank, in which the late Mr. Forbes lived, still stands there, an interesting building, though now frail and shaky. Forbes says of this place; " The *darbar* or Governor's mansion at Dabhoi, where I resided with its courts and gardens, occupies seven acres. It was almost surrounded by the lake except near the principal gate, communicating with the town; a pavement of large flat stones, admirably united, formed a dry walk at all seasons, above the steps of the tank, shaded in most parts by lofty trees, and adorned with fragrant shrubs; through which only a few houses and towers on the walls were visible; so that from the windows of the *darbar* overlooking the lake, everything had more the appearance of a rural village than a fortified city. To finish this picturesque scene a ruined Hindu temple, nearly covered with moss and the clematis in great variety, terminated the terrace walk in the garden, where the animal creation had hitherto been so unmolested, that my orange and lime trees were filled by peacocks, doves and bulbuls; monkeys and squirrels feasted on my pomegranates and custard apples; while pelicans, spoonbills and other aquatic birds occupied the lake."



The old Durbar and adjacent scenery at Dabhoi about 1780 A. D.

"The upper terrace of the *darbar* (Plate XXI) overlooked the garden, the lake and all its surrounding embellishments; consisting of rich groves, embowering Hindu temples, Muhammeden mosques, and mostly tombs of the principal Musalmans. Beyond the city walls was seen a landscape replete with populous villages, luxuriant cornfields, herds of oxen, Hocks of sheep and goats and a numerous peasantry employed in agriculture; this charming plain was terminated on the north-east by the mountain of Pavagadh, one of the strongholds of Maratha Empire; of a stupendous height, difficult to ascend, and completely fortified at the summit."

"In the inner court of the *darbar* at Dabhoi, into which my front verandah opened, an altar had been erected under a shady *pipal* tree (*ficus religiosa*), which I carefully preserved; a hollow cavity on the top contained the *tulsi* (*ocymum*), a sacred plant of the Hindus, to which they frequently resorted; as also to a few of their *dil penates*, which were left in the surrounding niches; it was a scene nearly resembling that of Priam's palace in Troy."

Forbes records a silly legend in connection with this tank to the effect that it was polluted by a Muhammeden whose hands were cut off as punishment by the Hindus for this sacrilege and who died in consequence of this mutilation. His mother-Mama Dokri is said to be her name-brought a large army from Arabia and got herself avenged before she died in Dabhoi. Her tomb was erected at a distance outside Hira Gate and is still preserved. Evidently as Burgess and Cousens have remarked this legend is a sheer fabrication made to consecrate the tomb. According to the Marathi inscription noticed above, it was a Siva shrine originally.

Turning to the history of the town there is hardly any material available for writing a connected account. That the town was Hist ory of the town. called Darbhavati or Darbhavati in ancient days and that it existed during the sixth or seventh century of the Christian era we have already seen. We have also noticed th3t Visaladeva was born here and to commemorate his birth he probably constructed some shrine or shrines and other buildings in this town. What those buildings were we cannot say with any definiteness. Tradition ascribes the construction of the Hira Gate, of the Kalikamaia temple and of the Vaidyanatha temple to him. And it is confirmed by the *praiasti* of Somes'vara noticed above in detail. The accounts given in the *Vastupalacharita* which was written in Samvat 1365 (=1308 A. D.), as has been stated above, would also corroborate it. In all probability the fortification and several other structures of Dabhoi were damaged during subsequent reigns. But early in the 13th century the citadel must have been repaired or re-fortified. The depredations of Ghughula or Gugul must have compelled Vradhavalala and his resourceful minister Vastupala to strengthen Dabhoi. The *Vastupalacharita* is clear on this point. It further shows that some sanctuaries were also constructed along with the fortifications though they do not exist now. The temples of Kalika-mata and of Vaidyanatha Mahadeva came into existence during the reign of Visaladeva about the Vikrama year 1311 when the *praiasti* was set in. Though the town of Darbhavati is fairly old and was in

existence about the 6th century yet the citadel of Dabhoi seems to have come into existence during the 13th century after Christ when Vlsaladeva flourished. We do not know how Dabhoi tared during the reign of Vlsaladeva's son Arjunadeva (1261-1274 A. D.), and grandson Sarangadeva (1274-1296). From a stone inscription of Sarangadeva which is preserved in the State Museum at Baroda and belongs to the year 1348 of the Vikrama era (1291 A. D) we learn that Sarangadeva, who ruled probably from Anahilavada or old Patan, was possibly a successful ruler who could levy poll-tax from the Jainas of Pahlanapura (=Palanpur) for the maintenance of a Vishnu temple. Kama, the son of Sarangadeva, came to the throne during the reign of Alau-d-din Khalji, a detailed account of whose invasions is given by Musalman historians. Inscriptions have also been found in Gujarat which belong to his reign. Hardly was Karna seated on the *gadi* of Anahilavada when, after basely murdering his uncle Jalaluddin Firoz Shah, he seized the imperial throne of Delhi and sent a large army to ravage Gujarat. Owing to his rule of terror in Gujarat, he became known as Khum or blood-thirsty. Anahilavada, the capital of Gujarat, and almost all the fine temples of the idolatrous Hindus were wrecked, plundered and desecrated or disfigured. Oft-repeated expeditions subjugated and laid waste the country. Muhammadan governors were constantly changed and they kept the country in a state of anarchy. Dabhoi must have suffered during the hands of the iconoclasts who invaded Gujarat. Muzaffar Khan, the last of these governors of Gujarat, in consequence of the troubles at Delhi, became an independent ruler of Gujarat and founded the Ahmad Shah dynasty which ruled over Gujarat till it was subdued by Akbar in 1572. His reign was marked by toleration and Hindus repaired or rebuilt their sacred places during it. This is proved by the inscriptions found at Dvaraka which are dated in the years when Akbar was ruling. These records would show that the present temple of Dvaraka might have been repaired or reconstructed then. One might infer that Dabhoi did not suffer when that tolerant Mughal was the Emperor of India. It was chiefly in the time of Mahmud Begada who died in 1513 A. D. that the Hindu shmes of Gujarat and Kathiawad suffered most. Dabhoi could not, obviously, have been spared. Things must have remained chaotic and adverse to the Hindus till 1705 when the Marathas invaded Gujarat and twice defeated the Musalmans. In 1707 they made a second inroad but were bought off by a tribute of 2,10,000 Rupees. In 1719, Pilajirao Gaekwad routed the Imperial troops and established himself at Songadh. The fort of Songadh was reconstructed by him as is shown by the following record incised on one of the gateways of the stronghold.—

भा किल्ला पिछाजीराव गायकवाडे १७२२-२९ ईस्वीसन्वां फरीदी बांध्या अने ईस्वीसन् १७२९
 थी १७६६ सुची गायकवाडोने मुख्य स्थान हतो.

In 1723 he overran the country round Surat, defeated Momin Khan and subdued Gujarat by imposing a regular tribute on it. Two years later the *Senapati* Trimbakray Dabhade, the commander of his army, fixed his headquarters at Dabhoi which had remained in the hands of the Musalmans from the end of the thirteenth century, i. e., from the time of Alau-d-din Khalji. Udaji Pawar also occupied it for some time.

The English documents published in *The Gaekwads of Baroda*¹ inform us that a battle took place between the forces of Peshwa Baji Rao I and *Senapati* Trimbak Rao Dabhade in which Pilaji Rao Gaekwad was wounded and had to take shelter in the fort of Dabhoi with his two or three thousand men. The information given by these documents is supported by a letter from the Peshwa himself which was published by G. S. Sardesai originally and has been mentioned in the *Later Mughals* by Irvine.² In this letter, the Peshwa says: "Trimbak Rao Dabhade, Udaji Anand Rao Puar, Kanthaji Raghujji Bande, Pilaji Gaekwar and Chimanaji Dada (*Damodar*) with 30,000 men came to fight me. The battle took place on the 4th Sharwal five kos from Dabhoi. Trimbak and Zavaji Dabhade, Maloji Puar, Pilaji Gaekwad's son (*Sambhuji*)³, in all 14 chiefs, were killed. Udaji Puar (*Jaswant Rao*) Pilaji Gaekwar, and Kumar Bahadur (*Kumar Baga Puar*) fled wounded. Bande fled. Their army was plundered. On our side Narayan Dhandheri was slain." The *Samkahi* of Pilaji Rao's son who lost his life in the encounter stands at Thuavi and will show that the battle must have taken place at Thuavi near Dabhoi.⁴ The fight is also called the Battle of Dabhoi and it resulted in the appointment of Pilaji Rao Gaekwad as the *Senapati* for Gujarat by the Peshwa in place of Trimbak Rao Dabhade. Pilaji Rao established his son Damaji Rao at Dabhoi and it now continues to be under the rule of the Hindus her original masters. Subsequent troubles were crushed. In 1775 Colonel Keating was sent with a small force to assist Govindrao Gaekwad. In the month of June of that year the British troops had to take shelter during the rains at Dabhoi. James Forbes was with this force. The description of the town he has given would show that he took a fancy to Dabhoi. His account is vivid and might well be quoted below:—

"The remains of its fortifications, * gates and temples indicate great magnificence. The temple near the east gate, called the **Dabhoi**, account of Gate of Diamonds, a work of immense labour and expense must have employed a number of artificers for many years. The city is nearly quadrangular exceeding two miles in circumference; such parts of the fortifications as remain entire are of large hewn stones and the interior colonnade is a beautiful and useful work; within the walls is a large tank, surrounded by strong masonry, with a grand flight of steps, the whole extent descending to the water from the Hindu temples, chauntries and solemn gories which border this beautiful reservoir.

"It is now chiefly inhabited by Hindus; a few Muhammadan families are permitted to reside there, on condition of not eating beef. The Pandit or governor, appointed by the ministers at Puna, submitted to Raghoba, and on our approach acknowledged him as Peshwa of the Maratha Empire; he immediately levied a contribution of three lakhs of rupees from the inhabitants, which they were unwilling and almost unable to pay; for, although some cotton manufactures are carried on there Dabhoi and its dependencies are poor."

1. Vol. I, ed. J. H. Gense, S. J. and D. R. Banaji, pp. 10 f.

2. *Ibid*- p. 11 fn. 2.

3. *A Chronicle of the Gaekwads of Baroda 1933*, p. 7, calls him Sayaji Bava.

4. *Ibid* p. 28.

"The *darbar* and a few of the principal houses were well-built, and the streets generally broad and airy: many acres within the walls were cultivated, and produced abundant crops of corn and vegetables; the city contained about forty thousand inhabitants, and nearly as many monkeys, which occupied the roofs of the houses or enjoyed the shade of the mango and tamarind trees with the peacocks, squirrels, and green pigeons, that live there as unmolested by the Hindus as if in the midst of a forest, pelicans, wild ducks, adjutant birds, and a variety of water fowl animate the beautiful lakes adorned by the nymphae and many aquatic plants."

The English troops left Dabhoi before the close of the rains and the citadel was then garrisoned by 2000 of the Peshwa's forces, when the second Maratha war broke out in 1779. Colonel Goddard made a rapid movement on Dabhoi and took it. Forbes was placed in charge of Dabhoi, and the surrounding district as Collector. Scindia threatened to attack it but his attempts were foiled. Thereafter Forbes got the fortifications repaired and governed the place without any trouble. He stayed here for three years and his efficient administration led the people to enjoy security. British rule had made them happy the more so because the troublesome days through which they had to pass were over and they could live in peace. In the year 1783 Bharoch, Dabhoi, Sinor and other districts were restored to the Marathas and Forbes had to leave Dabhoi which he began to love so much. On leaving it he expressed his feelings in the following verse¹ which he composed and which give expression to the effusion of a heart contending with many mingled sensations arising from his peculiar situation:—

"Dhuboy, farewell! farewell ye ancient towers,
 Ye peaceful lakes, ye consecrated bowers I
 Where studious brahmins, skill'd in mystic lore,
Avatars, Vedas, Manu's laws explore:
 Where pious priests attend on Vishnoo's shrine
 And ruthless Seeva claims the right divine ;
 While Brahma's choral songs are heard no more;
 Too great a god for mortals to adore.

How short our triumph o'er this wide domain
 No honour'd vestige of our wars remain.
 From Ahmed's splendid fanes and regal bow'rs,
 To towns far distant on the Concan shores.
 This specious tract obey'd our mild command,
 And British freedom-bless'd a grateful land.

1. *Oriental Memoirs*, Vol 3. pp. 372. ff.

O sad reverse ! these fair luxuriant plains,
 Where Nature smiles, and golden Plenty reigns,
 Where numerous flocks and herds adorn the meads,
 And fruitful harvests wave their varied heads;
 Where Nerbudda, majestic, rolls her tide,
 And streams of lesser note pellucid glide;
 Where stately castles, royal cities rise,
 And fanes and Minars glad the pilgrim's eyes;
 Where cheerful villages, and groves serene,
 In beauty deck the bright expansive scene;
 All these must feel Opperssion's iron rod,
 And bow, reluctant, to a tyrant's nod:
 A stern Mahratta's power too soon must own,
 And freedom quit her Asiatic:throne;
 Your haughty rulers now again return,
 Towns, cities, villages, -submissive, mourn!
 Mourn for those blessings of so short a date;
 For Scindia, Malwa's chief, has seal'd your fate !

Oppression ! mighty foe of human kind !
 Thy cruel deeds to darkness are confin'd:
 No sun-beams play around thy gloomy form,
 No council wise averts the gathering storm:
 Thy giant arms extend a lengthen'd chain,
 And captive nations feel its rankling pain:
 Before thy lurid glare their courage dies,
 And Hope expiring seeks her native skies:
 Thy breath destroys the fairest fruits on earth,
 And Nature's tears bewail thy direful birth.
 Thy stature grew to more than mortal height,
 And seem'd to blot the radiant source of light;
 For where thou dwell'st is still a dreadful night.
 But when the day-star from on high appears,
 Thy reign shall vanish, and thy victims' fears;
 Thy adamantine chains shall waste away,
 And Liberty restore her cloudless day.

Ye bhauts! the oral bards of Indian climes,
 Like Europe's minstrels in the feudal time,
 'Tis yours to praise the chieftain's mighty deed,
 And give the hero glory's deathless meed;
 'Tis yours to raise, or melt, the human heart,
 By all the fervours of the tuneful art;
 'Tis yours to fill the void of History's page,
 And thus immortalize the passing age:
 'Tis yours to blow the golden trump of fame,
 And twine the laurel round each honour'd name.

Ah! when you chant the legendary tale,
 In crowded cities, or the rural vale,
 How will you mourn fair Freedom's transient reign !
 Whilst list'ning tribes lament the dirgeful strain !
 Lament her blessings wither'd in their bloom,
 And nations suffering in her hasty doom !
 When you relate, with strict historic truth,
 These changing scenes, familiar to your youth,
 The wondering crowd will scarce believe a theme,
 Fill'd with events that seem a passing dream.

But, rapt in visions of prophetic joy,
 What bright'ning days in prospect you descry !
 When clouds are vanish'd, and the sun appears
 Resplendent, midst a nation's gloomy fears;
 When Freedom's voice shall hail your native land,
 And bear again the olive in her hand;
 When she shall break the cruel tyrant's rod,
 And, first of blessings! shew the path to God!
 When she shall leave Hindostan's realms no more,
 But ransom'd hope, and promised bliss restore !—
 Prophetic bards! these lofty visions sing,
 And Liberty fronrrising joy shall spring:
 The captive shall forget his ponderous chain,
 And join in chours with the rapturous strain.

Duboy, farewell! thy gloomy change so near,
 For thee I drop the sympathetic tear !
 For thee I supplicate in silent pray'r,
 That thou ere long these heavenly gifts may share !

The following account of Forbes' departure from Dabhoi given in the said *Memoris*¹ will give an idea of the insecurity of human life in those days, and make a marked contrast with the peace and calm enjoyed by the people at the present time. "On the arrival of my palanquin and effects at the grove, I placed them under the care of the cavalry officer, and eighteen armed horsemen; and with the other six, the Bhaut security on horseback, and a little favourite slave boy behind the carriage, I commenced my journey with full four hours daylight before us. I had previously sent off relays of bullocks; and travelling in a light hackaree, at the rate of five miles an hour, I passed through the wild country about sun-set, at least three hours sooner than usual. Not meeting with any molestation from the gracias, and concluding the brahmins had been misinformed, I dismissed the Bhaut, stopped a few hours to rest my people at the entrance of the Baroche purgunna, and reached home in safety early the next morning, where I related the late events at Dhuboy, and especially the prognostics of the brahmins respecting the Gracias, as totally without foundation. But when some

1. *Ibid.*, pp. 376-379.

hours had elapsed, without tidings of my servants and effects, nor the appearance of a horseman, I became alarmed. My suspense was not of long duration, for on looking anxiously towards the road, I saw a sort of funeral procession moving towards our garden-house, accompanied by the yells of female mourners, more dismal than any I had ever heard. It consisted of a mingled group of Mahomedans, Hindoos, and Parsees, a sight very unusual at an Indian funeral. There was a Mahomedan mosque and burying-ground near our villa, which they passed, and moved on immediately towards the garden gate. We now distinguished several different biers; on the foremost lay the headless body of my cavalry officer, followed by the violent exclamations of Maliomedan women. Another set brought the dead body of a Parsee servant, almost cut to pieces: others carried dead and wounded Hindoos of different descriptions, on the village cots. These they placed in the garden under our front veranda, and immediately renewed their dreadful lamentations.

When we could obtain silence, I learnt from the survivors, that about an hour after I crossed the bed of the river, my people and effects arrived at the fatal spot, where they were suddenly surrounded by upwards of three hundred armed Gracias, on horseback, and four hundred on foot, who immediately attacked my small party with the most savage barbarity, cut down the cavalry officer, killed a Parsee servant and several of my attendants, and wounded many more. Elated with this success, and intoxicated by opium and bhang, their ferocious chieftains called loudly for the English sirdar, vehemently demanding when I should arrive from Dhuboy. My faithful people told them I had passed long before, and was then in the Baroche purgunna, far beyond their reach; although, travelling at the slow pace of oxen, I could not have been three miles distant. Thus disappointed, they renewed their insults, and frantic with bhang, committed further cruelty before they decamped with their plunder, consisting of horses, arms, my palanquin, sword, and some valuable effects; leaving the dead and wounded men on the spot, where they had fallen a sacrifice themselves, but would not betray their master.

The sight of the dead bodies and the accompanying lamentations, announced the first tidings of this fatal catastrophe. I have no language to express my feelings on this occasion. Tacitus, eminent for sublime conceptions and pathetic description, aids my recollection by a scene of far greater importance.

'Non tumultus, non quies; sed quale magni metus, et magnæ iræ, silentium est.'

'It was not a tumult, it was not quietness; it was the silence of terror, and of indignation.'

Tacitus.

I find it equally difficult to mention my own providential deliverance. The Gracias not pursuing me seems so very extraordinary, that, among some other remarkable events of my life, I can, (without referring to second causes or intermediate agency) only ascribe it to that Protecting Arm which 'is about our path and about our heed, for in the way wherein I walked they had privily laid a snare for me: I might have looked on my right hand and on my left, but I had no place to flee unto, no man to care for my soul •' "

Verily the foregoing account when read, especially in front of the splendid remains described in it, will make us reflect that the flourishing Dabhoi of Visaladeva has indeed become a "*Darbhavat!*" and forcefully remind us of the following *rubaiyat* of Omar Khayyam:—

¹¹ The Worldly Hope men set their Hearts upon
Turns Ashes - or it prospers, and anon,
Like Snow upon the Desert's dusty Face,
Lighting a Little Hour or two - is gone.

Think I in this battered Caravanserai
Whose Doorways are alternate Night & Day,
How Sultan after Sultan with his Pomp
Abode his Hour or two, and went his way."

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