

JUNAGADH



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JUNAGADH

K.V. SOUNDARA RAJAN



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CONTENTS

1. General information	1
2. Historical preface	3
3. Asoka and his Edicts	12
4. The Saka Satrapy of Rudradaman through his inscription	26
5. Skandagupta and his inscription	29
6. Cave monuments	31
7. Mediaeval remains in Uperkot	46
8. Select Bibliography	50

LIST OF PLATES

1. Boulder carrying the Asokan Edicts, record of Saka Rudradaman and inscription of Skandagupta at Junagadh.
2. Building in which Asokan Rock Edict is protected at Junagadh.
3. A view of the Khapra Kodia Caves, Junagadh, showing first floor pillar remnants also.
4. Scrappy inscriptions from the walls of the Khapra Kodia Caves at Junagadh.
5. Terracotta figurine from debris clearance around Khapra Kodia Caves at Junagadh.
6. Terracotta figurine from Khapra Kodia Caves at Junagadh.
7. An islamic inscription from the walls of the Khapra Kodia Caves at Junagadh.
8. Chaitya Caving on the facade of Cave No.1 in the Baba Pyara Caves at Junagadh.
9. Carved relief figures on the door lintel and jambs in Cave No.3 of the Baba Pyara group at Junagadh.
10. Carvings in relief on the door lintel and jambs of Cave No.7 in the Baba Pyara group at Junagadh.
11. General view from front of Cave No.10 of Pandulena Caves at Pathardi, Dist. Nasik.
12. Fragmentary Saka inscription found from the courtyard near Cave No.5 of the Baba Pyara Caves at Junagadh.
13. Detail of the vertical rock-cut channel in Cave No.1 whose top opening was cleared by recent excavations in Buddhistic Caves on the Uperkot at Junagadh.
14. Female couples carved on the Chaitya windows in the Buddhistic Caves on the Uperkot, Junagadh.
15. Details of the columns in the most ornate Rock-Cut lower hall of the Buddhistic Caves on the Uperkot, Junagadh.
16. Coin of Rudrasena III from the excavations on the roof of Buddhistic Caves, Uperkot, Junagadh.
17. Coin of Rudrasimha III from the excavations on the roof of Buddhistic Caves, Uperkot, Junagadh.
18. Silver coin of Bhartrdaman from the excavations on the roof of the Buddhistic Caves on the Uperkot, Junagadh.
19. Bronze pot found in excavations on the roof of the Buddhistic Caves on the Uperkot, Junagadh.
20. Terracotta figurines from the excavations on the Buddhistic Caves, Uperkot, Junagadh.
21. Diminutive terracotta bust of Kshatrapa ruler(?) in three views, from excavations on the Buddhistic Caves, Uperkot, Junagadh.
22. Clay Bullae respectively with Yaksha figure and head of Kshatrapa ruler, from excavations on the Buddhistic Caves, Uperkot.
23. Ranakdevi Mahal (converted into Jami Masjid by Mahmud Beghara) on the Uperkot, Junagadh.
24. Interior view of the Jami Masjid on the Uperkot, Junagadh.
25. Inscriptions on the cannon "Nilam Tope" kept on the Uperkot, Junagadh.
26. Marble inscription of Sultan Mahmud Shah Beghara (originally from Jami Masjid on Uperkot) now in the Borwad Mosque, Junagadh.
27. Inscription from cannon "Chudaval Gun" kept on the Uperkot, Junagadh.

JUNAGADH

GENERAL INFORMATION

Junagadh (Lat.: $21^{\circ} 25'$ Long.: $70^{\circ} 05'$) literally "Old Fort", was the capital of an erstwhile muslim princely State in Saurashtra, of the same name, and was an ancient city of Pre-christian as well as early historic Saurashtra, of considerable importance. In contrast with much of the remaining rocky, dry and dreary part of Saurashtra, the area around Junagadh, actually the Sorath division, is a notable patch of lush vegetation, sylvan setting and in oasis of culture vestiges. The Sorath⁽¹⁾ District contains the Epic city of Prabhias Pattan⁽²⁾ – redolent with the legends of Lord Krishna. Even in mediaeval times, the Mirat-i-Sikandari⁽³⁾ had to record 'what a country is Sorath'⁽⁴⁾ As if the hand of heaven had selected the cream and essence of Malwa, Khandesh and Gujarat and had made a compendium of all that was valuable in those countries.' Justifiably famous for the Gir forests, the only habitat of the Indian lion, and having had the impact of successive caravans of Imperial dynasties, such as the Mauryan and Gupta, local powers like the Maitrakas, and the external powers like the western Kshatrapas or the Scythians and later Rajput clans, Junagadh, even in the mediaeval times, had played a heroic role, as a Hindu

⁽¹⁾ A ballad mentions that 'In Sorath are Jewels Five, Horses, rivers and women; Somnath the fourth; fifth Hari's presence.

⁽²⁾ Recently shown by excavations as having nourished a chalcolithic culture in its earliest phase, datable to the early Second millennium B.C.

⁽³⁾ Bayley's Gujarat, 180.

⁽⁴⁾ The word itself is a prakrit corruption by the muslims, for Saurashtra. It later got the name of the most important district of Saurashtra.

JUNAGADH

power under the Chudasamas before it could be subdued and subjugated by Sultan Mahmud Beghara of the Ahmad Shahi line of Gujarat; whereafter, it transformed itself into a premier Islamic State in Saurashtra. Lying as it does close to the famous Shiva Shrine of Pattan Somnath, one of the twelve Jyotirlingas of Bharat and the *bete noire* of Mahmud of Ghazna who on the savage attack on it in 1025 A.D. laid its pristine form low almost for ever, and is connected by good road to Veraval and Bhavnagar—the ancient tract of the (post-Gupta) Maitrakas of Valabhi—Junagadh had always been the clearing house of many cultural traditions and the repository of many religious trends. Monastic Buddhism, hieratic Jainism, renascent Brahmanism and iconoclastic Islam have all been fostered here in the passage of time. The noble emperor Asoka chose this spot on the Girnar hill for engraving his fourteen edicts, on a rocky face, which, rarely enough, carries two more precious epigraphs of the other two—distinguished lords of the land, Mahakshatrapa Rudradaman I and Skandagupta. Buddhist rock-hewn caves are many, such as the Baba Pyara group, the Khapra Kodia group and the Uperkot group, all protected by the Central Archaeological Department. Jain edifices, though not so protected mainly due to private, sectarian ownership, have also been good many, the main complex on the top of the Girnar Hill being the most outstanding. The place was reputed to be the final abode of Neminatha, the 22nd Tirthankara. Mediaeval edifices, mainly of the 15th—16th century A.D., (not yet brought under central control) are restricted to the hill fort or Uperkot, and are remarkable for their sumptuous if sometimes non-descript proportions. But it may most

HISTORICAL PREFACE

reasonably be asserted that the most palmy days of its prosperity were between the 1st Cent.A.D.—6th Cent.A.D.

Situated 105 kms from Rajkot (another notable princely state of Saurashtra till recent times) and 208 kms from Bhavnagar, by rail, the place is served by the Somnath Mail. It has a good P.W.D. Rest House, for the accommodation in which the Executive Engineer, Junagadh Division, Junagadh, will have to be addressed. General help and guidance can be made available through the Office of the Archaeological Survey of India, Western Circle, Vadodra.

The most convenient time for a visit to all the ancient places of importance in and around Junagadh is after September. Photographs and other technical information can be had, on application, from the Superintendenting Archaeologist, Archaeological Survey of India, Western Circle, Vadodra.

HISTORICAL PREFACE

The Asokan rock edict on the slopes of Girinagara or Urjayata hill is indeed thrice blessed since it was not only the curtain raiser to the known history of Junagadh, but was also to invite succeeding kings to gravitate towards it for engraving their acts of benevolence and bravery. The sermons in stones that Asoka Priyadarsi got inscribed with a missionary zeal appear to have had tangible effect, since both the subsequent epigraphs have basically a common purpose namely to record the control of the turbulent storm waters of river Suvarna Sikata and Palasini, rushing down the hill slopes, and breaking their

bunds periodically. As we circumambulate, on the wings of history as it were, around the low conical rocky outcrop bearing the precious inscriptions of three eras, the vista of the past opens up and glimpses of the pageantry of successive enlightened monarchs passes across our vision.

The date of accession of Asoka, the third ruler in the Imperial Mauryan line, is now more or less accepted as C.273 B.C. on the basis of literary texts and tradition, and as confirmed by the rock edicts themselves, by the now famous foreign synchronism mentioned by Asoka in the XIIIth rock edict. The worthy foreign contemporaries to this greatest Indian Emperor were (i) Antiochos II Theos of Syria 261-46 B.C.; Ptolemy II Philadelphus of Egypt 285-247 B.C.; Antigonas Gonatus of Macedonia (278-239 B.C.); Magas of Cyrene, died 250 B.C.; and Alexander of Epirus (C.272-250 B.C.). Buddhist texts assign a reign of thirty seven years to Asoka, which would place his end in about 236 B.C.

The sites of the rock and pillar edicts of Asoka would appear to have been chosen with studied care, since they not only were punctuated along the frontiers of his impressively far-flung empire (as at Shahbazgarhi and Mansehra in the present N.W. Frontier Province of Pakistan; Kalsi on the Jamuna near Dehra Dun; Girnar in Saurashtra; Sopara in Thana District; Dhauli and Jaugada in Puri and Ganjam Districts of Orissa; and Yerragudi in Kurnool District, Andhra; besides the three minor rock edict sites Brahmagiri, Siddhapur and Jatinga Ramesvara in Chitradurga District, Karnataka) but also in the heart of the country, which were not on the highways of culture and so should be made aware of their benevolent

Emperor, (as in the cases of minor rock edicts at Rupnath, Jabalpur District; Gujarrā, Madhyapradesh; Bairat, Jaipur District; Sassaram, Bihar; Maski, Rajula-Mandagiri, Gavimath, and Yerragudi in the present Andhra Pradesh). Moreover, the Pillar edicts clearly seem to have been erected at places which were of great interest and scanty to Buddhist pilgrims (such as Lauria Araraj, Rampurva, Nandangarh, Nigliva and Lumbini all in Bihar and on Nepal border; as also at Sanchi (Madhya Pradesh); Sarnath, Kausambi and Meerut (all in Uttar Pradesh); and Topra (near Ambala, Punjab).

By the internal evidence of the texts, combined with the above distribution, the area south of 14° latitude, comprising the kingdoms of Cholas, Pandyas and Cheras were outside his empire. Again, evidence from 13th rock edict tends to signify that besides the areas under direct royal rule, there were other areas which were not so, and enjoyed a measure of autonomy. These were respectively, the Yavanas, Kambojas, Nabhakas, Nabhapamtis, Bhojas, Andhras and Parimdas. The country, on the whole, was administered by four viceroys stationed variously at Taxila, Ujjain, Tosali and Suvarnagiri, according to the inscriptions. These had under them provincial governors, termed '*Pradesikas*' in the edict. Curiously enough, it was the Junagadh edicts of Rudradaman (C.A.D.150) that has preserved the names of two such Mauryan provincial governors, namely Pushyagupta, Governor of Western India and Saurashtra under Chandragupta Maurya, and Yavana raja Tushaspha having held the same office under Asoka. There were other officers with a smaller jurisdiction termed as

Rajukas and Yuktas in the edicts. There was also a special cadre of officials, known as the Mahamatras who were saddled with special functions in the realm.

After the fall of the Mauryan empire, in the dislocation that ensued, Indo-Greek clans conquered Sind, and part of Rajasthan in the 2nd Century B.C. In the next century, we find Scythians and Parthians well established in the lower Indus Valley, and from here the former penetrated into Saurashtra and continued to dominate the political scene in Western India upto the middle of the 4th Century A.D. until the final annexation of the territory by Chandragupta II — Vikramaditya of the Imperial Gupta line of Magadha. About the end of the 1st Century A.D., we find Kshatrapas ruling Western India, probably as Satraps of Kanishka Kushana, and of these Bhumaka and Nahapana were well-known. Within a century, however, (A.D. 124-5) in Nahapana's time, the southern provinces of the Kshatrapas were over-run and conquered by Gautamiputra Satakarni of the Satavahana dynasty, who was a mighty king of the Dakshinapatha then. However, the Scythian family of Kardamakas seem to have held on tenaciously to the northern provinces of the Kshatrapa dominions. The illustrious king Rudradaman I, the author of the second Girnar rock inscription, came of this clan started by Raja Chashtana, his grand-father. Rudradaman was a great warrior on his own account, and wrested back much of the lost southern tracts of original Nahapana's kingdom from the Satavahanas. Presumably, he ruled from Ujjain, as mentioned by Ptolemy the Greek geographer who refers to 'Tiastenes' (corrupt form of Chastana) as having his headquarters at Ozene (Ujjain). As the Junagadh

epigraph of Rudradaman confidently records, he was the overlord of a considerable part of the country including Akara, Avanti, Anupa, Aparanta, Saurashtra, Anarta and Mahishmati, and he claimed to have twice defeated Gautamiputra Satakarni and also contracted matrimonial alliances with him, as detailed in the latter's Kanheri inscription. He was besides a great patron of literature and the inscription itself, in fine and lucid sanskrit, bears this out. After him, starting with Damajadasri I his son, and ending with Visva-simha (293-305 A.D.) grand son of Rudrasena II⁽¹⁾. There were many kings of the Western Kshatrapa line thereafter, details of whose reigns are known now mainly from numismatic evidence. Succeeding them, we seem to have a new line of the same Kshatrapas, perhaps starting with Rudrasimha II, son of Jivadaman.

For a while, during the 1st half of the 4th Cent.A.D. we find the king not exercising the title Mahakshatrapa, and the issue of coins also had been sporadic during this period. It could be seen from the evidence of Sanchi Kanakheda inscription and another from Eran, both of Mahadanadanayaka Saka Sridharavaraman that, during this period, Malwa was lost to the new Kshatrapa line and an independent kingdom there was set up by Sridharavaraman. The Allahabad pillar inscription also indirectly corroborates this by not mentioning any western Kshatrapa king ruling in the Malwa domination in the middle of the 4 the Century A.D. Only from 348 A.D., from the accession of Rudrasena III (mentioned in coin

⁽¹⁾ He was related by matrimony to the Iskavaku king Virapurushadatta of Nagarjunakonda who married Rudradhara Bhattarika, described as a daughter of the king of Ujjain.

legends as Swami Rudradaman II), the title of Mahakshaptrapa is again revived; but an absence of coin issues between 351-360 A.D. and their resumption from 360-388 A.D. by Rudra Sena III may be indicative of his re-establishment from 360 A.D. on the western Khatrapa throne but this too was short-lived since again political events convulsed the Saka kingdom, and with Swami Rudra Simha III (C.388-398 A.D.), we come to the end of the long line of Saka suzerains in India, who ruled well over three hundred years. The accession of Chandragupta II Vikramaditya in 390 A.D. would seem to account partially for this extirpation of foreign vestiges in India. We see thereafter, Gupta rule clamped well and truly over Saurashtra, and the third Girnar rock inscription of Skandagupta shows how the Gupta Governor Parnadatta and his son Chakra palita, the local magistrate took prompt steps to repair the damages to the embankment on the slopes of Girnar hill broken by the heavy rains, and restored them to their original condition and use.

Skandagupta was indeed the last of the Imperial Gupta line and after him, we have again a countrywide crisis and a number of lesser kings of allied dynasties rose in different parts of the kingdom. This no doubt affected Saurashtra also equally, and we have the Gupta Senapati kings of Valabhi, of the Maitraka clan, started by Bhatarka (C.465-475 A.D.) rising in this area. It is not clear in what circumstances, the capital city had to be shifted to Valabhi (the modern village of Vala ($21^{\circ}52'N.$; $71^{\circ}57'E$) in Bhavnagar District of eastern Saurashtra instead of Junagadh. Perhaps the susceptibility of the constant bursting Sudarsana lake at Girnar led to the abandonment of that city. This is not, however, fully

satisfactory. We do not know, again, the full extent of the Maitraka kingdom which was apparently the most powerful kingdom in Western India towards the close of the 6th Cent. A.D. occupying the whole of Saurashtra and considerable portion of even Western Malwa and venturing in maritime enterprises. Its most illustrious ruler was — Siladitya I, Dharmaditya, to whom high compliments had been paid by the Chinese pilgrim Hiuen-Tsang, for his benign Buddhist patronage.

After the fall of the Valabhi kingdom, we have again various dynastic factions claiming various parts of Saurashtra which incidentally proved a happy hunting ground for northern Rajput clans who were fanning out south in the wake of unsettled conditions caused, *inter alia*, by ominous Islamic war-clouds in Sind and Punjab. Of these, the Gohels, Chavadas, Jethwas, and Chudasamas are of interest to us. The Gohels established themselves at Mangrol (ancient Mangalapuri) on the sea coast, south of Junagadh, and after many vicissitudes establishing variously at Sejakpur, Sihor, etc., ultimately in the 14th Cent.A.D. settled with their capital at Bhavnagar and had continued so upto modern times. The Chavadas, of whom the founder Vanaraja was a prominent figure, subsequently nourished the rise of the Solanki dynasty of Anhilwad Patan. The Jethwas started ruling around Porbandar (ancient Sudhamapuri) and in the early mediaeval times — fortified and fixed their capital at Ghumli on the Barda Hills. On a conquest of Ghumli by the Jadejas of Kutch in 1313 A.D., they had wandered much around that tract and ultimately moved to Chayya near Porbandar in 1574 A.D.

The Chudasama dynasty, originally of Abhira clan from Sind wielded great influence around Junagadh from the 875 A.D. onwards when they consolidated themselves at Vanthali (ancient Vamanasthali) close to Girnar, under their – King Ra Chuda. An illustrious ruler of this clan in the 10th Cent. was Grahariju or Grahario I, who built the ancient fort above Junagadh town, known as Uparkot now (as quoted by - *Dvayasrayakavya* of Hemachandra). Grahariju died in 982 A.D. as a prisoner to Mularaj Solanki who was angered by the harassment of pilgrims to Somnath Pattan by the former and invaded his country to punish the king. In 1098 A.D., Ra Navghana II shifted his capital itself from Vanthali to Uparkot. His son was Ra Khengar II, who had gone down in the ballads of local bard, by the episodes of his attack on Anhilwad Patan, then ruled by Siddharaj Jayasimha Solanki; his abduction of Ranakdevi the bride-elect of the latter and his subsequent marriage with her at Uparkot; Siddharaj's vengeful attack on Junagadh and his slaying Ra Khengar; and his discomfiture when Ranakdevi spurned him and became Sati to Ra Khengar her husband at Wadhwani (ancient Vardhamana) whereto Siddharaj had carried her without informing her of Ra Khengar's death. There is a temple at Wadhwani in the name of Ranakdevi close to Bhogavo river, where she immolated herself.

In the succeeding century Vathali was captured by the Rathor Chief Jagatsingh but was again recovered in the reign of Ra Mahipala IV. Already the attack on Somnath had been made in the reign of Ra Mandalika⁽¹⁾ (1213 A.D.) by the Muslim General Alaf Khan. But during the time of Ra Khengar (1259-95 A.D.) Somnath Pattan again came into the possession of the

Chudasamas. In 1339 A.D. Ra Muktasimha was forced out of Junagadh by Muzaffar Khan, the Tughlaq Governor of Gujarat (whose grandson was later to start the Ahmadshahi dynasty in Gujarat) and a Muslim Governor was set up. But Ra Melak (1344-59 A.D.) contrived to drive the muslim garrison out of Junagadh for a brief uncertain period but lost it again soon enough to the enemy. The last independent ruler of the Chudasama clan of Junagadh was a Ra Mandalika, who after a bold and all-out bid, had finally to surrender to Sultan Mahmud Beghara, third in the Ahmad Shahi line at Ahmadabad in 1470 A.D. He had also to embrace Islam under the stern dictates of the victorious Sultan, was given the title Khan-Jehan, and died later in Ahmadabad where his tomb is situated near Manek Chowk. Junagadh itself was renamed Mustafabad, in the vogue of Islamic conquerors, but this name faded out of currency before long. However, during the reign of Sultan Mahmud Beghara, it had the prestige of being the Mint for Gujarat Sultanate. The lower town was also duly fortified and with additions and alterations is largely intact to-day. The muslim yoke placed on Junagadh had continued without break till the very dawn of independence of our country from the British power, in recent years.

⁽¹⁾ Mandalika is indeed the Sanskrit term denoting a small ruling over a Mandala or a restricted area, and is a generic employed for the later Chudasama rulers.

ASOKA AND HIS EDICTS

The rounded granite boulder⁽¹⁾, (Pl. 1 & 2) on the northeast face of which is engraved the fourteen Asokan edicts, is situated at the entrance to the valley, about a half a mile to the east of the town, near the edge of what was once the Sudarsana lake. The Asokan inscription was first reported by Tod in 1822 but was copied and sent to Prinsep only in 1837 by Rev. Dr. John Wilson. The first published copy was in the Journal of the Bombay Branch of the Royal Asiatic Society in 1843. The inscription was again published with excellent photograph and plates in 1876 by James Burgess whose readings however had become considerably outmoded by the later publication of Buhler's edition in *Epigraphia Indica* Vol. II.

Since the known history of Junagadh itself comes into being from the time of Asoka Maurya, we may do well to know something about the emperor of the greatest empire known in Indian history, and about India during his reign. Much of his empire was the bequethal of his fore-runner and, curious as it may seem, the only territorial conquest ever made on his own account by Asoka as King, namely the Kalinga country in the ninth year of his reign, was to prove the first and the final political aggrandisement (*Digvijaya*) on Asoka's part, and was to divert him to the path of the conquest by piety and love (*Dharmavijaya*), in his own memorable words. The

⁽¹⁾ The boulder containing the triple records has been sheltered against the ravages of the elements, in a regular hall, providing railings and steps for inspection of the rock-engraved records, by the visitors who will be allowed normally during stipulated hours in the forenoon and afternoon.

ASOKA AND HIS EDICTS

mass slaughter of human beings on the Kalinga battle field had a rousing moral effect upon his impressionable mind and weaned him away towards Buddha's teachings, for the propagation and practice of which the rest of his life was willingly dedicated by him. He was the only emperor on record of a very vast empire whether inherited or acquired, who, at the very pinnacle of his power, laid aside his conquering sword and took up the role of a benevolent preceptor imbuing his subjects with the worth of Gautama's teachings. It goes as much to the credit of his administrative wisdom as to his own compassionate outlook that, having undertaken this unremitting task, he accomplished it with a vigour, thoroughness and imagination which is unparalleled anywhere in the world. While the innumerable rock and pillar edicts clearly suggest the institution of royal scribes who excelled in the art of effective drafting and legible engraving on hard stones, the pillar edicts are indeed the very synthesis of artistic embellishment in sculptured form and surface finish. The pillars, largely of sandstone were wrought to such perfection with their mirror-like surface polish that many early travellers like Tom Coriate, Whittaker and Bishop Heber and Chaplain Terry, had coolly and confidently termed them as brass, cast metal or marble variously. The many passages in the edicts with delicately personal touches of the emperor in them are so sincere and elevating that they are verily comparable to the psalms of the Bible, and must indeed have had a powerful impact upon his subjects.

The inscriptions of Asoka are composed in the Prakrit dialect. The script used varies with the requirement of the region but is broadly of two forms;

Kharoshthi being employed in Shahbazgarhi and Mansehra in the north-west frontier province, and Brahmi script at all other places. The former script is a modification of the Aramaic of West Asia, which got introduced into parts of northwest India during Achaemenid rule in Persia, two centuries prior to Alexander's invasion. This script is written from right to left (like Urdu, Persian or Arabic). It became extinct soon due to its unsuitability for Sanskrit transliteration. The Brahmi alphabet, on the other hand, is rooted in the country and is possibly even derivable from the pictographic script of the 'Harappa' culture which flowered in the Indus Valley. It is the mother of all existing scripts in India, Ceylon, Tibet, Burma and Java.

Asoka began issuing edicts expounding his Dharma to his subjects, some twelve years after his coronation (269 B.C.) that is, in the thirteenth year of his reign (257 B.C.), as mentioned in his Pillar Edict VI. The first issues would seem to be the Minor rock edicts which were followed by the main Rock Edicts. Only in the Minor rock edicts, the text of the message was not the same in all places. — Otherwise all Rock edicts carried the same text with minor or only significant local variations as in some cases, and similarly all Pillar edicts carried the same text. At Dhauli and Jaugada, we have two edicts which are not found elsewhere and replace edicts XI-XIII of the series occurring elsewhere, and were necessitated by being situated in Kalinga where his Faith was born.]

In almost all the edicts, the emperor is referred to as *Devanampriyah* and *Priyadarsi Raja* but not explicitly by name, except the Maski edict which directly mentions the name at the very outset (*Devanampiyasa Asokasa*).

Asoka's inscriptions would seem to favour the view that although he had great interest in the Sangha and its welfare and wanted to take stern measures to root out schism in the Sangha (e.g. Minor rock edict I), still both by creed and act, he was mainly concerned with the ethical side of Buddhism and not with its metaphysical or theological side. While he himself became an Upasaka or lay disciple for more than two years and a half, and came into intimate association with the functioning of the Sangha, (e.g. Minor Rock edict I and III), he was nevertheless much less concerned with early Buddhist doctrines and is indeed silent on even such issues as *Nirvana*, the four *Arya Satyas* and the *Ashtangikamarga*, which agitated the mind of a Buddhist. At best, he mentions the attainment of *Svarga* (heaven) and happiness in the other world as the goal well worth working for, although he was clearly conversant with Buddhist canonical texts some of which he himself prescribed to the lay following as well as to ordained members of the clergy in the Sangha (e.g. Minor Rock edict III). The various elaborate orders he issued for the non-violence to animals and birds on certain days all round the year, the cessation of royal hunting parties, the periodic amnesty of prisoners, etc. would all seem to make Asoka's own Dharma somewhat akin to the Buddhism of the *Dhammapada* Texts, which scholars consider as an earlier stage to canonical Buddhism. It is thoroughly permeated by such ennobling ethical precepts like non-violence, charity, reverence to elders and monks of all religions, tolerance among religions, restraint of speech, self control, compassion etc. and the Emperor did not tire of extolling these virtues and commanding them

to not only his own subjects but all the citizens of the world. He further desired even his sons and successors to follow the same principles. Thus while Asoka associated himself prominently with Buddhist clerical life and Sangha and also made pious pilgrimages to all Buddhist places of sanctity (Rock Edict VIII and Pillar Edict I-II), he had yet a practical and attractive gospel of his own, which he drew from the teachings of the Buddha, and which he considered as the quint-essense of life.

The Junagadh version of the Rock edicts, which contains all the fourteen edicts, is briefly summarised hereunder *seriatum*. The dialect of the Girnar edict is a western type, probably that of Ujjain, from where Saurashtra was administered, by a Viceroy. It, however, contains many 'Magadhi' words (of the Eastern official language of the Mauryas) resembling Pali in many ways.

Rock Edict No I—This records the royal order against slaughter of living beings for sacrifice and futile festivities and gatherings of men, wherein the King saw much evil. He, however, endorsed any festive gathering for promoting love. Citing his own example for abstention from killing animals, he records that formerly millions of animals were slaughtered in the royal kitchen for daily food. But at the time of the recording of the rock edict, only two peacocks and one deer are the daily quota and that too is not a regular feature, and will even be discontinued in future.

Rock Edict No II—This deals with the facilities for medical treatment of men as well as animals that had been instituted throughout the realm and even in the border areas like those of Cholas, Pandyas, Satiya-putras and Kerala-putras upto Ceylon-(Tamraparni) in the

south, and those of the Yavana king Antiochos (Theos of Syria) on the north-west and of his neighbours. Arrangements for import and planting of curative herbs as also roots and fruits where locally deficient had been made. The high-ways had been provided with wells and avenue trees.

Rock Edict No III—This edict gives the date of its promulgation as the 12th year of his reign. It directs his Governors, District Officers and sub-divisional officers (designated in the edict as *Pradesikas*, *Rajukas* and *Yuktas*) Should perform quinquennial tours throughout their charges, as much for their own administrative duties as for the propagation of the Royal Dharma, which is enjoined in the following manner—"Obedience to parents, liberality to friends, relatives, brahmans and monks, abstention from slaughter of living beings, economy of cost of living and storing only enough for one are all meritorious". The King also ordered the council of ministers to instruct the *Yuktas* to see to the implementation of the royal order in letter and spirit.

Rock Edict No IV—This is also dated in the 12th year of the Emperor's reign and is generally an elaboration of the sentiments expressed in Edict III. It subjectively records an improvement in the personal behaviour of his subjects registered during his reign over that obtaining in previous times, and ascribes the cause to the proclamation of the Royal Dharma by which *Bherighosa* (or the Battle cry) has now become *Dharma Ghosa* (Slogans of Dharma). Kindness to animals and correct behaviour to kin, brahmans and monks and elders had also ensued. These were difficult of accomplishment, according to the Emperor, in previous ages even despite

the exhibition of celestial cars, elephants and hell fire. He then exhorts even his sons, grandsons and their progeny to promote the practice of this Dharma. But without purity of personal conduct such a teaching to others is futile, and in Dharma, non-deterioration is as much to be watched as its increase.

Rock Edict No V—This pertains to the 13th year of Asoka's coronation and the burden of the edict is the institution of a special body of officials called by him as *Dharma mahamatras*, whose whole-time duties, apart from the supervision of the establishment and promotion of the Dharma enumerated by the Emperor among the different religious sects, also consisted in caring for all the four communities, namely the servile, the traders and agriculturists, the brahmanas and the ruling class; aiding the downtrodden and the family of those jailed for various offences; in weaning away from evil those who had innocently got involved in crimes. The Emperor, prefacing these remarks by a digression on the need for righteous act, in a truly biblical way, by stating that to do good is difficult whereas to commit sin or do evil is indeed easy, and thus any one who does good accomplishes indeed a difficult task. He goes on to say that the Dharma Mahamatras were engaged all over his empire, even in the autonomous parts thereof like the Yavanas, Kambhojas, Gandhara, Rashtrika and Paitrayanikas and others dwelling about the western borders of his dominion⁽¹⁾.

⁽¹⁾A reference to 'Pataliputra' in this edict in the course of the mention of the places where the Mahamatras are working, unlike in the some other places like, Mansehra, etc. where only the work 'here' occurs adds a touch of documentary importance to the Girnar version.

Rock Edict No VI—This is one of the most important among Asoka's records and gives an insight into the transparent sincerity and strength of purpose of Asoka. It records that formerly transaction of state business and submission of reports to him were not observed (presumably due to royal indolence and strictures for officers in meeting them). He has, therefore, arranged that reporters can see him at all times of the day and at any place, be he engaged in eating, or in the harem, or in the bed-chamber, or in the pleasure garden. Further, if on any oral order emanating from the Emperor on any state matter, there is argumentation in the council of ministers this must be immediately reported to him at any place or time for quick disposal of the issue.

Submitting himself thus to ceaseless effort to of public good, which he considered as his duties, the Emperor goes on to state that exertion and prompt despatch of business are at the very root of things. By such diligent activity he feels that he is discharging the debt he owes to all living beings and tends to make them happy in this world and help them attain heaven in the other.

Rock Edict No VII—In this edict, Priyadarsi diagnoses unerringly the basic failing of people, namely going to extremes in anything. He wants that all religious sects should live in harmony in his empire. But this is not possible without the twin qualities of self-control and purity of thought. People are usually of diverse inclinations and passions. They will either go the whole hog in their duties or just a restricted part of them. Mere liberality, Asoka avers, without accompanying traits of self control, purity of thought, gratitude and firm devotion, is of little worth.

Rock Edict No VIII—Reverting again to his theme of the propagation of what he loved to call the “Dharma”, Asoka mentions in this edict that in contrast to the tours of pleasure undertaken by kings of bygone times, when hunting and other pastimes were enjoyed, he decided to visit Bodh Gaya in the tenth year of his coronation and began then tours of Dharma, during which, visits and gifts to brahamanas and monks, visits to the aged and providing for them, contacting the countrymen and discussing with them about the Dharma and such other items were instituted. He adds, with moving candour, that this causes him supreme delight, and all his other pleasures are inferior to this.

Rock Edict No IX—With the characteristic touch of the Buddhist teachings of the Dhamma pada texts, Asoka is gently critical, in this edict, of the variety of superstitious rituals and ceremonies performed by people on the occasions of illness, wedding of sons and daughters, birth of children and journeys. Particularly the women-folk conduct varied ceremonies on such occasions which, according to Asoka, were trivial and meaningless. With a missionary zeal and single-mindedness, he goes on to add that auspicious rites are indeed welcome but they should be such as are not producing meagre results and are of dubious value, but should be Dharma-inspired, such as proper courtesy to slaves and servants, reverence to elders, restraint in action and liberality to brahamanas and monks, which would indeed produce great results. Thus a father, son, brother, master, friend or a mere neighbour should each take as the declared objective, the performance of rites which are of good kind and practice them ceaselessly. Further

performance of Dharmic rites help one in this world as well as the next, certainly at least in the next world, since they are not restricted by time. Rhetorically, he then poses the question, what achievement is indeed greater than of reaching heaven!

Rock Edict No X—Re-emphasising the need to strive ceaselessly in the path of Dharma as postulated by him, Asoka touchingly mentions in this edict that he does not consider glory in this life of posthumous fame as of any consequence except when it is arising out of his subjects practising everywhere obedience to Dharma and on that account bring glory and fame to the ruler. He reaffirms his desire that people should abjure corruption. Since what is sinful is corrupt also, freedom from corruption is very difficult to achieve for the poor as well as the rich, unless they renounce every other aim; and certainly this would be more difficult particularly for the rich.

Rock Edict No XI—This edict, particularly in its second part is similar to the middle and concluding part of edict IX, in emphasising which Dharmic acts produce great results and what one should do to his friend, relative, or well-wisher. It, however, clarifies that the gift of Dharma, the eschewing of Adharma and kinship in Dharma constitute true gift, true detachment and true kinship.

Rock Edict No XII—Delving into the very roots of enlightened behaviour which he recommends to different sects, Asoka mentions in this edict that his main desire in honouring men of all religious communities with gifts and respect to the householders or ascetics is in order that healthy growth of the essentials of Dharma among men of all sects may be fostered. The essential of Dharma

is fundamentally restraint of speech. This means that extolment of one's own sect and disparagement of other sects inappropriately should be avoided. Moderation in speech should be employed even on appropriate occasions. Indeed, other sects should always be honoured.

Thus one will promote one's own sect and help other sects also. If, however, a person is grossly sectarian, then he injures his own sect and harms equally the other sects, since uncultured glorification of one's own sect and disparagement of the other sects is ultimately likely to injure the reputation of one's own sect severely. Indeed, all sects should become well informed about the doctrines of other sects also and thus augment pure knowledge. The *Mahamatras* are expected to ensure such a code of conduct.

Rock Edict No XIII—This is one of the longest edicts. It deals with the holocaust of the Kalinga war which took place in the eighth year of Asoka's coronation, and poignantly narrates how the enormous misery caused to thousands of good people had made Asoka resolve to devote himself to an intense practice of duties relating to Dharma and inculcation of Dharma among the people. In other words, the king is intensely repentent on having inflicted misery on the Kalingas in the battle. He felt now that slaughter, deportation, etc. occurring during territorial conquest are very painful. Particularly when this misery had fallen to the lot of brahmanas, monks of different sects and householders who were of established virtuous conduct, this misfortune became reciprocal among friends and relatives and caused a chain of misery. Asoka was chastened by the experience and now felt that

any person committing an offence should be forgiven where possible. There should be restraint in human dealings and fairness in rooting out human crimes. Even the forest folk who live in his dominions are entreated by him to do their duty sincerely and mend their ways voluntarily though the Emperor can punish them if he wants. Thus the conquest by Dharma is considered by him as the most effective instrument and it had therefore, been propagated even beyond his dominions even six hundred *yojanas* away, as in country of the Yavana king Antiyoka (in the north-east) and further beyond where the four other kings Turamaya, Antikini, Maka and Alikasundara are ruling, and in the southern side, where the Cholas and Pandyas are living, as far as Tamraparni (Ceylon). In a similar way within his own dominions, in the regions ruled by Yavanas, Kambojas, Nabhakas, and Nabhapanktis, Bhojas and Paitriyanikas, Andhras and Pulindas — everywhere people have now taken to the practice of the Dharma propagated by Priyadarsi Asoka.

Even where an envoy of Asoka has been represented, the practice of Dharma and the ordinances and instructions issued by the King have been heard of, and conformity to the Dharma is being practised.

Such a conquest achieved, indeed, creates an atmosphere of satisfaction among the victors and the vanquished. All the same, this satisfaction alone is of little consequence. The happiness of the people in the next world is what is regarded by Asoka as the desideratum, as indeed would result from such a conquest by Dharma.

The special message of this record is that the sons and grandsons of the King would drop thinking in terms of fresh conquests by army, but should pursue a policy of

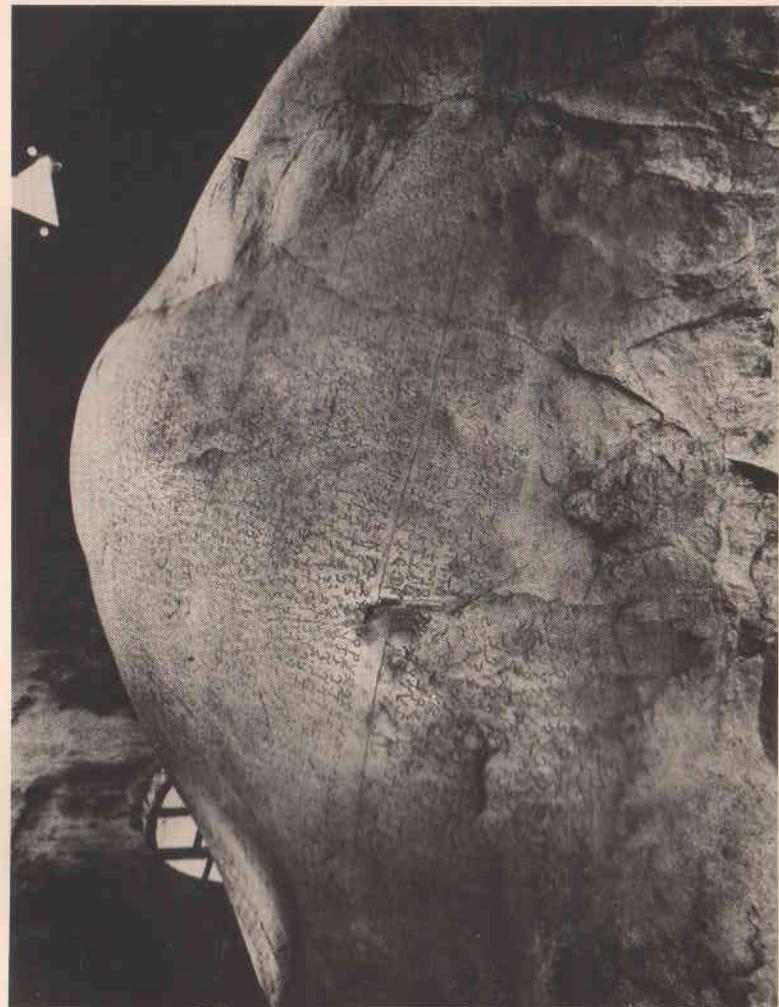
forbearance and light punishment and should adopt the path of conquest by Dharma.

Rock Edict No XIV—This edict is more a sort of epilogue to the other thirteen edicts, and surveys its compositional features.

It admits, in the first instance, that in the series, some records had been concise, while others were of medium length or in an elaborate form. Again all the edicts of the series had not been compiled together in all the places. The empire being very extensive, much had been written and the Emperor is very confident that much more would be caused to be written.

Some topics have been reiterated time and again, owing to their sweetness of import. Some other topics might have been abridged, due either to their inappropriateness for the particular venue of the record or to other special reasons for curtailment as might have existed, and also occasionally due to the fault of the scribe.

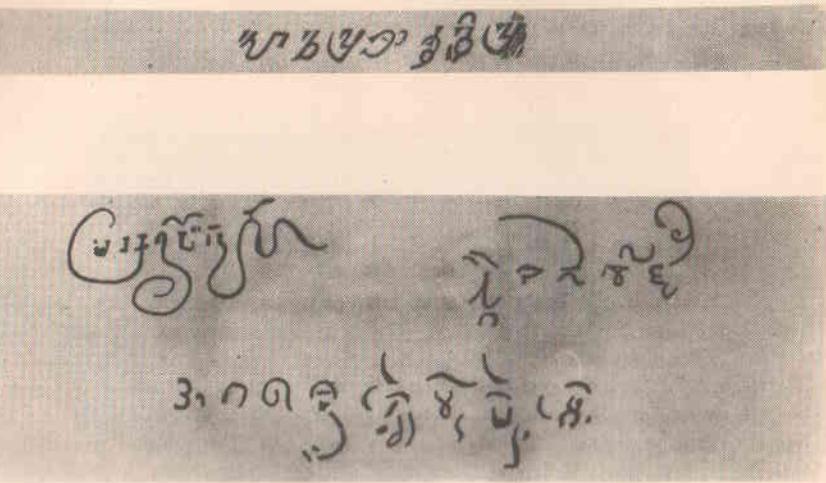
Thus we have reviewed through the actual written word, the benevolent activities of the emperor Priyadarsi Asoka as preserved in the Girnar Edicts. It is very obvious from the choice of the low rock on which the inscriptions are found that it lay on the main highway from the old city of Junagadh to the top of the Girnar hill and was frequented by a considerable volume of people. That Asoka had indeed sown seeds of love and compassion well and truly is indicated by the recurrence of Buddhism and its tenets in a subsequent period, during the early historic and early Gupta times, which will be dealt with in a later chapter. Politically, culturally and from the humanitarian point of view, the fourteen modest yet



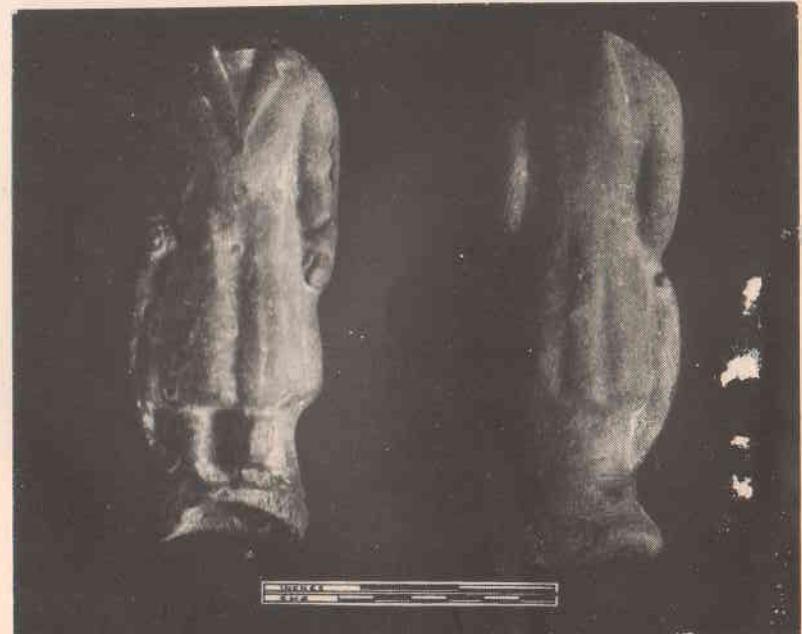
1. Boulder carrying the Asokan Edicts, record of Saka Rudradaman and inscription of Skandagupta at Junagadh.



2. Building in which Asokan Rock Edict is protected at Junagadh.



4. Scrappy inscriptions from the walls of the Khapra Kodia Caves at Junagadh.



5. Terracotta figurine from debris clearance around
Kodia Caves at Junagadh.

Kodia Caves at
Junagadh.

حصى سلن ((كرا. لع) حاصن بجبل خجباهار
حون ((ر) عاصم سلسلة (الله فجعل

7. An Islamic inscription from the walls of the Khapra Kodia Caves at Junagadh.



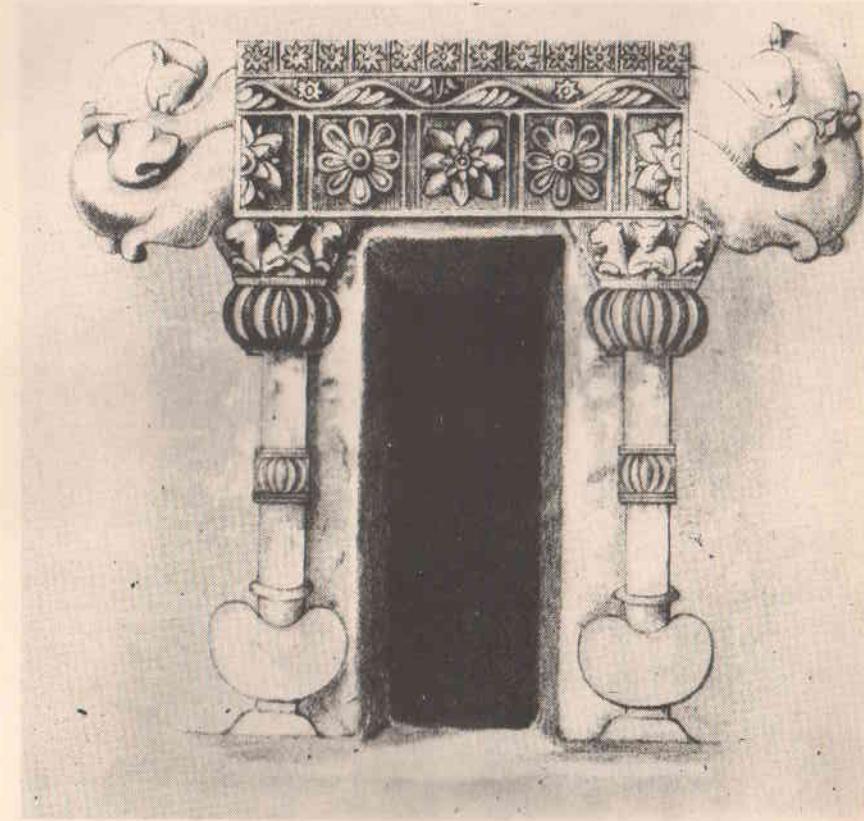
6. Terracotta figurine from Khapra Kodia Caves at Junagadh.



8. Chaitya Carving on the facade of Cave No. 1 in the Baba Pyara Caves at Junagadh.



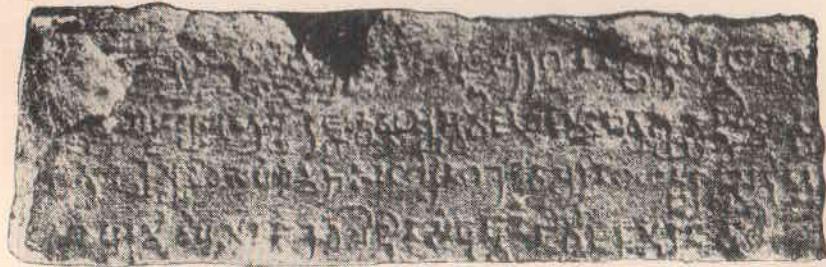
Carved relief figures on the door lintel and jambs in Cave No.3 of the Baba Pyara group at Junagadh.



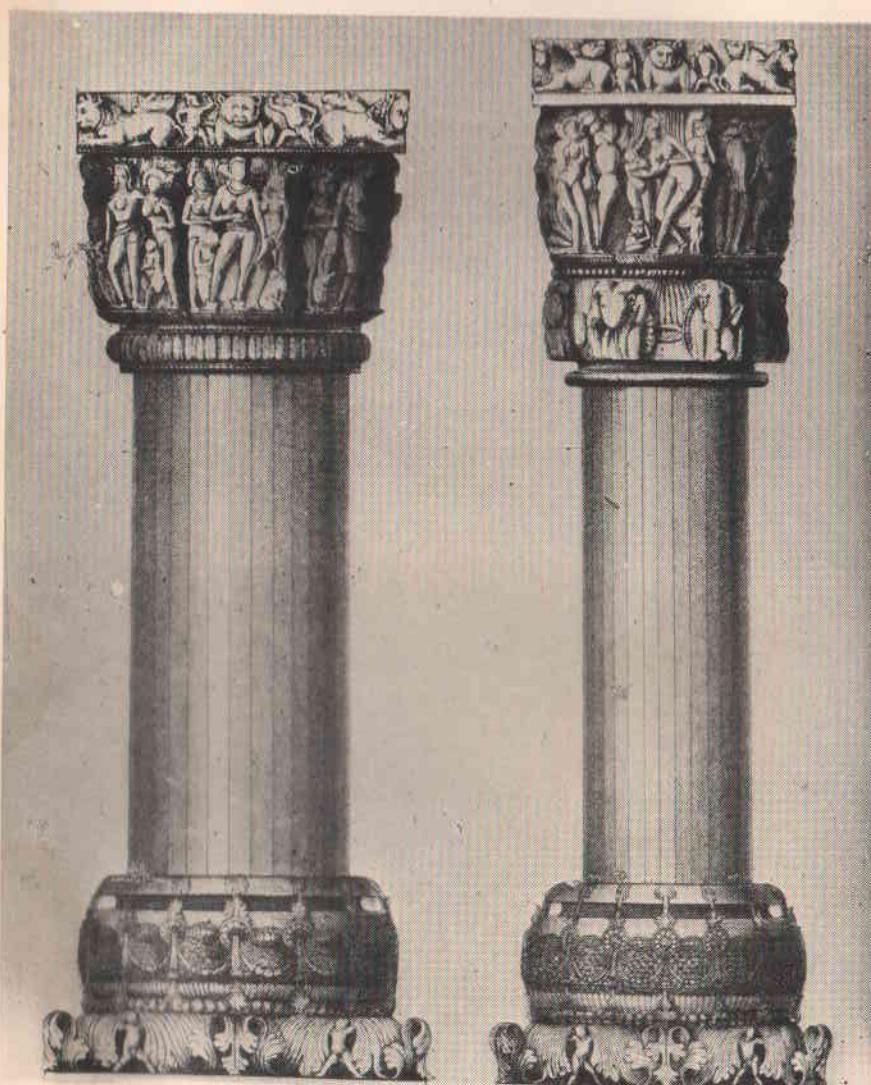
10. Carvings in relief on the door lintel and jambs of Cave No.7 in the Baba Pyar group at Junagadh.



11. General view from front of Cave No.10 of Pandulena Caves at Pathardi, Dist. Nasik.



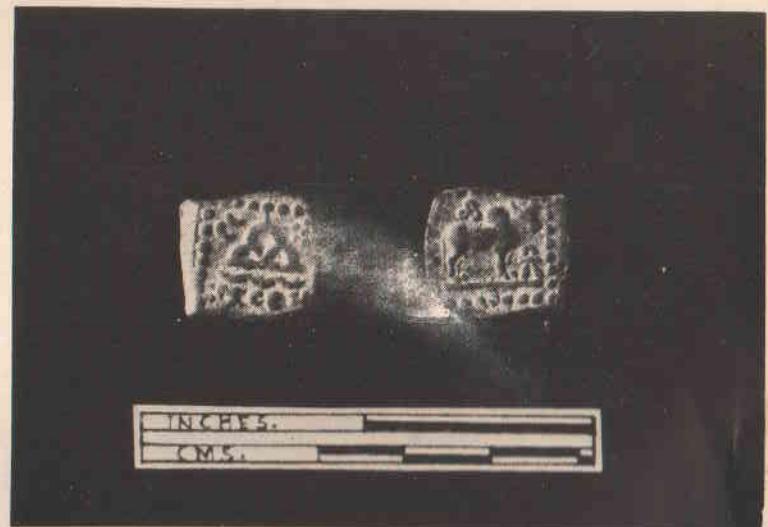
12. Frangmentary Saka inscription found from the courtyard near Cave No.5 of the Baba Pyara Caves at Junagadh.



15. Details of the columns in the most ornate Rock-Cut lower hall of the Buddhist Caves on the Uperkot, Junagadh.



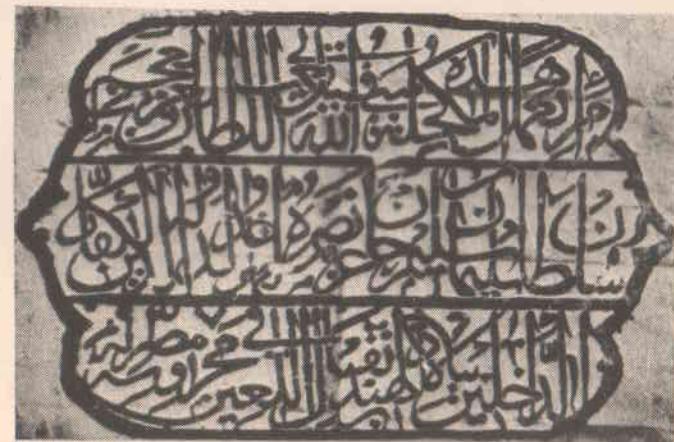
16. Coin of Rudrasena III from the excavations on the roof of Buddhistic Caves, Uperkot, Junagadh.



17. Coin of Rudrasimha III from the excavations on the roof of Buddhistic Caves, Uperkot, Junagadh.



24. Interior view of the Jami Masjid on the Uperkot, Junagadh.

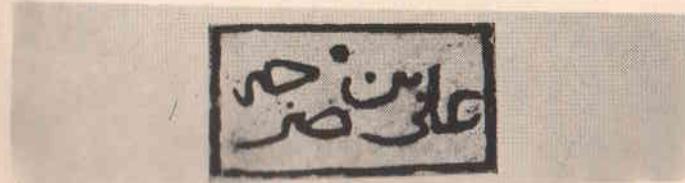


25. Inscriptions on the cannon "Nilam Tope" kept on the Uperkot, Junagadh.

valuable edicts of Asoka on the Girnar hill slope have ushered, from the mists of time, Junagadh of recorded history. Impersonal and archivistic though the record may seem, not only is the pulse of pre-christian history beating vigorously through its successive array of inscribed lines, but also are laid bare in them the inner workings of one of the most universally acclaimed, noble monarchs in history.



26. Marble inscription of Sultan Mahmud Shah Beghara (originally from Jami Masjid on Uperkot) now in the Borwad Mosque, Junagadh.



27. Inscription from cannon "Chudaval Gun" kept on the Uperkot, Junagadh.

THE SAKA SATRACY OF RUDRADAMAN THROUGH HIS INSCRIPTION

We have already narrated how the Scythian clan of Kardhamakas succeeded the Kshatrapas in the southwestern zone of the original Kushana empire, with the capital at Ujjain. The record of the most illustrious king of that line, namely Mahakshatrapa Rudradaman-I, occurs to the western side nearer to the top, of the same Asokan Edict rock, spread over twenty lines of well-engraved writing of varying lengths, and covering an approximate area of $11' \times 5'6''$. It is notable not only for the 'Prasasti' or eulogistic aspect of it, in vigorous classical Sanskrit, but also for the forthright manner of its prose composition in which 'arthalankaras' or figures of speech are but rarely employed, but 'sabdalankaras' to suit the majesty of the idealised hero-King Rudradaman prevail here and there. About one seventh of the epigraph comprising roughly the best part of the first sixteen lines had been damaged by nature and man with only solitary words in each line hinting at the trend of the narrative.

The average size of the longer letters is about $7/8''$ and the characters have been considered by Buhler as the precursors of the Southern alphabets. The extreme dearth of verbal forms (only two in the available part of the inscription) and the decidedly greater prominence given to compound words over simple forms, although with easy and plain import, are characteristics it has in common with Classical prose works in sanskrit.

The composition, as already mentioned, is lucid and forthright. The purpose of the epigraph (namely the restoration under orders of the King, of the Sudarshana

THE SAKA SATRACY OF RUDRADAMAN

lake) is mentioned at the very opening six sentences, almost all of which begin with the subject 'This lake Sudarshana !

In a brief narrative compass, it refers to the original construction of the lake during the reign of Maurya Chandragupta, and perfected during the reign of Maurya Asoka. It got damaged by heavy rains and storm during the reign of Rudradaman and was restored — the details of which apparently have taken the greater part of the epigraph, now damaged. Then follows the exploits of the king who restored it. A vivid and striking account that is given of the elemental fury of the storm and rain and the ravages caused on the lake, reveals the no mean poetic power of the author of the epigraph. Mahakshatrapa Rudradaman is placed in his proper order of Kardamaka geneology, namely by the mention of Mahakshatrapa Swami Chastana (his grandfather) and kshatrapa Jayadaman (his father). Rudradaman is recorded as having become the lord of eastern and western Akaravanti, the Anupa, Anarta, Surashtra, Swabhra, Maru, Kachcha, Sindhu-Sauvira, Kakura, Aparanta, Nishada and other territories; that he destroyed the Yaudheyas; that he twice convincingly defeated Satakarni, the lord of the Dakshinapatha but mainly on account his connections with him, did not destroy him; that the minister Suvishakha by whom the restoration of the dam of the lake was executed was a Pahlava, and the son of one Kulaipa, and was appointed by the king to rule over Anarta and Surashtra; that the earlier local officials (Rashtriyas), under the Maurya Chandragupta and Maurya Asoka were Vaishya Pushyagupta and the Suvishakha, who carried out this onerous task held by

many as well nigh futile, and indeed even opposed by some of the councillors of the king. He is mentioned as having increased the attachment of the people to him, by his proper acts, and that he was able, patient, steady, upright, far from arrogant, and not bribed, and that he increased the glory of his master by his own good local administration.

The dam, as mentioned in the opening lines of the epigraph itself, was so well joined as to rival the spur of the mountain, without any gaps, and furnished with a natural dam and fitted with well-provided conduits, drains and means to guard against foul matter or impurities, and in three sections, and was, at the time of the recording of the epigraph, in an excellent condition.

SKANDAGUPTA AND HIS INSCRIPTION

By the time Skandagupta ascended the throne, we have already heard the clang of shields and swords and the battle cry of the Hunas who had earlier spread terror in Eurasia, rending the air. The Ephthalites or white Huns who had captured the Oxus valley in the middle of the 5th Century A.D., were posing a formidable issue of life and death to the Gupta empire. Skandagupta whose military prowess had been of no mean order rose to the occasion and decisively defeated the Huns and saved the country from sure disaster. The victory was of such signal merit that the most copious and grateful praise has been sung of Skandagupta's heroic achievement in staving an alien scourge against which even the mighty Roman Empire quailed. His inscriptions are redolent with paens of praise for the gallant king. Hardpressed thus and heavily taxed by his continuous campaigns though he was, Skandagupta did not neglect great works of public utility which would bind him to his subjects. The Junagadh inscription on the Asokan rock, keeping company with the illustrious act of Saka Rudradaman also, reveals the great care that Parnadatta, the provincial Governor under Skandagupta, took in reconditioning the Sudarsana lake on the slope of Girnar hill which burst its embankments again after Rudradaman's repairs, during the first year of Skandagupta's reign. Parnadatta with the help of his son Chakrapalita, the local magistrate, took peremptory steps to avert calamity for the local citizens.

The inscription gives three dates. One the breaking of the dam of the lake due to heavy rains 136th year as reckoned from the Gupta era i.e. 319 A.D. and thus will

be datable to 455-56 A.D. Then comes the repair to the dam done by Chakrapalita two months later i.e. in 456-57. Another subsidiary portion had been added to the main inscription, presumably by Chakrapalita, the son of Parnadatta, after the former had erected a Vishnu temple near the dam site in the year succeeding the restoration of the breaches to the Sudarsana lake, which would be thus in 457-58 A.D.

The record, both in its alphabets and the style and diction denotes a stage further to Rudradaman's inscription on the same rock. The style is more laboured and exaggerated. All the same, the epigraph as such makes it abundantly clear that (a) the Gupta empire was politically intact even on its very border areas and (b) Skandagupta gave his serious attention to local difficulties of even remote areas such as the bursting of the Sudarsana lake at Girnar. In the sequel, we have the unique record of an irrigation lake and dam which had been continuously maintained from Maurya Chandragupta's time upto the very break-up of the Imperial Gupta empire after Skandagupta, a period of nearly 800 years. An implied but not equally obvious fact would be that Girnar or Girinagara (the town on the hill) which was the provincial seat of Mauryan and Gupta empires would have supported a flourishing town in the valley. We have, however, extant remains only pertaining to the centuries after Christ, and while some of these are located in the higher reaches of the modern town, others are situated in Uperkot, the upper fort. It is unlikely, however, that Uperkot itself was continuously fortified from early historic times onwards.

CAVE MONUMENTS

While there is the notable example, already detailed above, of the granite outcrop carrying the three impressive edicts of ancient kings, we have also groups of rock-excavations, in the trap hillocks and masses, executed by Buddhists for their congregations and monastic residences. That there were numerous Buddhist cave monasteries, etc. even as late as in the 7th Century A.D. is attested on the testimony of the noted Chinese pilgrim Hiuen Tsang who has mentioned the presence of as many as fifty Buddhist convents wherein nearly three thousand monks of the Sthavira sect of the Mahayana order were thriving, in the capital of Surashtra, near which is the mount of Yen-Shen-ta (Urjayanta or Girnar).

The caves, within the brief compass of their topographical disposition at Junagadh, present certain basic trends which one cannot fail to notice. They have followed closely the actual nature and potentially of the basaltic beds and hills and have either been subteranean (or sunk) excavations, or standing galleries or chambers. The general tendency had been to carve out two or three storeyed structures which was perhaps due to the expanding needs of the Buddhist monks. They have also certain features in the nature of stepped ponds, etc., within the caves for storage of water and self sufficiency thereby. The most important cave groups are:-

1. The Khapra Kodia Caves,
2. The Baba Pyara Caves, and
3. The 'Buddhistic' Caves at Uperkot.

The cave excavations would broadly seem to have

been executed chronologically in the order mentioned above, since both by ground plan, constructional feature and architectural and sculptural embellishments, there would appear to be a progress from one to another in that order. The most obvious point that may be reiterated here would, however, be that they are one and all of Buddhist origin and use.

Khapra Kodia Caves (Pl. 3)—This is the most unadorned and plainest of all the caves. The chambers are cut into an east-west longitudinal ridge of trap rock, in which the central part is somewhat narrow or constricted and serves thus to emphasise the two basic wings of the rock excavations on either side of it. The approach to the caves is from this narrow point which faces a kind of a broad 'U' shaped front quadrangle to the caves formed by the rock excavations on the southern side. Although the excavations have generally followed horizontal planes, the rock laminations themselves are sharply oblique or tilted and thus had resulted later in a series of weak points or flaws giving rise to leakage and percolation of rain water. This might itself have been a contributory cause for its possible quicker decay and limited use since, we find no artistic touch in this cave group, as would have befitted a continuously occupied monastic institution of importance.

In this connection it may be stated that the first person to report on this and the other Junagadh cave monuments namely James Burgess, had opined that this Khapra Kodia Cave group is the probable palace apartment of Ra Khengar, the mediaeval Chudasama ruler. He was probably led to this view by the local name of it as of Khengar's mahal, by the non-occurrence of any

typical Buddhist modes of decorative ornament in it and by the occurrence of other large scale rock-cut ventures by the Chudasama rulers on the Uperkot, like the Adichadi Vav and Navghan well. All the same, we cannot accept this view since there is no other indication of its mediaeval origin; there are many brief inscribed records (Pl. 4) dated at any rate to the pre-mediaeval centuries; there are features in this cave group which are repeated in some other Buddhist caves as in the Uperkot; and there are also antiquities like the Kshatrapa torso (Pl. 5) Yaksha figurine, (Pl. 6) and flesh-rubber on terracotta, available immediately close to this cave on its northern side in earth clearance. The partial destruction of this cave group both by incessant quarrying as also by nature's ravages, had taken a longer time than would be permitted by the postulation of its mediaeval origin. It is, however, likely that even in mediaeval Muslim times, the place was frequented as shown by the short incomplete muslim inscriptions (Pl. 7) on its walls purporting to date to 700 A.H. recovered by Burgess.

The two prominent component wings of the caves comprise (a) the more or less compact oblong, western wing, provided with a grid pattern of water tanks within, and (b) a roughly 'L' shaped wing essentially fashioned to serve as the habitational apartments. The former has the central pond zones (No. 4 of Fig. 2) open to the skies while the corridors around each of the ponds had been deeply cut into the rock and are thus canopied. There are niches of dissimilar sizes scooped into the back walls of the corridors. The surface had not been made smooth, however, and is rugged in appearance. The quadripartite tank area leads further west, though a rock cut opening,

into another single tank-and-corridor wing (No. 3 of Fig. 2) which is in general alignment with the two northernly tank-chambers of the east. From the connecting opening of these two sections, as also from the southern edge of the westernmost tank-and-corridor wing, flights of rock-cut steps lead to the flat roof of the rock. The westernmost rock-cut wing is also characterised by a couple of diminutive caves generally of rough semi-circular plan and covered profile, one (No. 1 of Fig. 2) at the middle of the westernmost back wall of the rock and the other (No. 2 of Fig. 2) at the western end of the northern rock wall of this section. The way in which particularly the westernmost tank-and-corridor wing had been cut out, hardly leaving two or three feet thickness of rock wall at places, would effectively indicate the maximum extent to which the rocks have been exploited by the quarrymen.

The water tanks measure approximately the same (20 ft. square) and have each, a short flight of steps along one of the sides leading to the very bottom, excepting in two wherein the steps turn at right angles on the adjacent side before reaching the bottom. This western tank block as a whole is connected to the eastern 'L' shaped block by a solitary pierced entrance passage cut into the rather thin eastern wall of this block towards its northern end, wherefrom one can reach straightway into the corridor cut roughly though irregularly in three bays on its the eastern block, as well as to the long corridors (No. 6 of Fig. 2) two bays deep and eight bays long located on the northern rim of the rock, partly against the tank wing and partly against the central section of the cave group as a whole. This corridor is flanked by two facing end cells (Nos. 5 and of 7 Fig. 2) with pillared entries. Also, at the eastern end,

approximately at the mid-point of the cave group, we have a rock cut passage all across the narrow width of the rock here giving access from the southern side of the cave group to the northern side. A similar rock cut passage below the caves also connected the solitary projecting rock cut cell (No. 10 of Fig. 2) situated at the angle of the 'L' shape three-bayed eastern wing and is crossed by a smaller but deeper underground passage shaft which detaches this single cell from the main wing technically from ground upto the cave roof and which, if Burgess's drawings are to be considered, had run for a much longer distance than had been exposed now, probably destroyed by quarrymen.

The 'L' shaped corridor is approached from the southern court of the caves mainly through a rock-cut ramp located at the end of its northern limb (although a modern stepped entrance for the tourists is provided at the south end of its eastern limb also). While the three pillared bays are essentially of open type but for the solid wall separating the outer corridor from the twin inner wings divided by the covered passage in the centre, there is an inner corridor also running to the south and east of the double hall (No. 8 of Fig. 2) behind which ends the rocky outcrop. There is a small cell (No. 9 of Fig. 2) at the Northern end of this hall. Behind this, however, according to Burgess's plan, and 'L' shaped flight of steps also led out from the centre of the inner corridor on the east mentioned above, and ascending north, turned to the east again and ended at the brink of the edge, overlooking the deep chanel-like passage mentioned earlier. This, however, is totally lost now since the brink the rock ends close to the eastern corridor now.

There are stumps of pillars and rockcut indication on the roofs of the open chambers of the cave group, indicating that sufficient provision was probably either made for a rock-cut canopy over these, or of perishable roof for protection against sun and rain which had, in either case, no doubt collapsed and been lost subsequently.

The many scribblings and short cursive letters on the walls of some of the apartments, mentioned earlier, as recorded by Burgess indicate a date such as 4th to 8th Cent.A.D. But Burgess from his own memory and citing also Tod's statement mentions that there were earlier inscriptions also. In any case, the consensus of evidence would suggest a date such as 3rd-4th Cent.A.D. *at least* for this cave group.

The Baba Pyara Group—This cave group lies to the eastern side of Junagadh on a rising ground, close to the Modhi-math known as Bawa Pyara's, from which it derives its popular appellation. The rock has a sheer escarpment — the result of quarrying at its northern end, and the top surface of the hillock has a gradient towards the south and has a generally squarish layout of approximately 150 ft. sides. These factors have been effectively utilised by the cave excavators for scooping out cave convents in three distinct levels following the general terraced nature of the rock, although the three tiers of caves do not have a unified orientation. Beginning from the topmost, northern-most group, (Nos 1&2 of Fig. 3) we have four caves here of which that at the westend is the largest, measuring about 28 ft. by 16 ft. All of these have uniformly an inner hall and an outer verandah with a pillared row. The largest mentioned

above (No. 1 of Fig 3) has, however, three separate inner cells with a common front corridor, carrying on the chamfered front cornice below the drip line, faint vestiges of a Chaitya window carvings (Pl. 8) miniature. This entire block is facing the main corridor of the largest cave.]

The next set of caves lies a little to the south of the eastern end of the first group detailed above, at a much lower level and has a most unified plan with its spacious court about 54 ft. long and more than 15 ft. wide and whose principal feature is the *Chaitya* hall (No. 6 of Fig 3) 25' x 20', apsidal in shape, originally supported by four pillars on the square part which are now totally gone together with votive miniature stupa for circumambulation, that might have been there. The ground is very uneven and heavily pitted. The verandah to this hall is about 40' long and nearly 8' deep and has two cells with separate entrances from this verandah, flanking the *Chaitya* cave. The six square pillars of the verandah have lion brackets and crude *Chaitya* window ornament. The end walls of the verandah carry each a winged lion carved in low relief. The northern and eastern flanks, of the main courtyard have cave groups, the former being at a higher level than the main group while the latter is of the same level approximately. The former (No. 3 of Fig. 3) has double cells with common front corridor and pillar screen. The main door lintels of the cells carry the auspicious symbols of the Buddhists, namely, Swastika, Triratna, ankusa, fish etc.; the jambs carry prominent '*purnaghata*' with over-flowing foliage, and warrior on rearing lions facing sideways (pl. 9). The two eastern flank caves (No. 4-5 of Fig. 3) do not bear any special mention.

Further to the south of this courtyard are two caves of which the distal one (No. 7 of Fig. 3) has again two back cells with a common front verandah letting into an outer court through two screening pillars. This cave also contains on its door jambs not only the auspicious symbols noted above, but also elaborate decorative designs flanked by curling rows of three-quarter lions with heads turned back (Pl. 10). The jamb pillars, besides carry the *purnaghata* at their base and have a fluted *amalaka* cushion below the abacus which carries squatting lion groups three shown in relief on each side. The proximal cave group (No. 8 of Fig. 3) has a front court with seat-bench round it and an inner cell whose door has an arched *chaitya* carving over its lintel. The inner level of the cell is much lower than the outer. The next line of caves, which flanks the southern edge of the rocky ridge, has a general W.N.W. strike following the natural boundary of the trap eminence. It has five sets of caves (Nos. 9-13 of Fig. 13) of which the second from the east (No. 10 to Fig. 3) has the largest squarish inner hall, nearly 10 ft. x 17 ft. with a single octagonal pillar in the centre as a support to the roof. While the base is rather worn out and gone, the capital is of the same family of traditions as the western Indian caves at Nasik (Pl. 11), Junnar, etc. with an abacus of three thin stepped members with an inverted globular water jar from under it decorated at its bottom.

The devices adopted in the Baba Pyara Cave pillars and door jambs indicate clearly the direct borrowing of the art traditions from the Satavahanas as emphasised by the capital details, pillars shape, *purnaghata* form and could not be placed later than 2nd Cent. A.D. at the latest,

which seems to receive some corroboration from an unfortunately fragmentary inscribed slab (Pl. 12), allegedly discovered from near one of these two caves on the eastern flank of the court of the *Chaitya* hall group. The inscription recorded by Burgess, and carrying four mutilated lines, give the Scythian genealogy from Chastana as usual, and indicate the king only inferentially (due to missing portions) as the grandson of Jayadaman, i.e. Rudrasimha son of Mahakshatrapa Rudradaman (whose edict we saw on the Asokan rock), and purports to dedicate some convent (?) — It is not clear whether here or elsewhere to “*Kevalignana Sampraptanam Jitajaramarananam*”, and consecrated on a day mentioned in the record. This has generally been taken, by the preferred use of the word ‘Kevalignana’, as denoting Jainas and the cave is considered by some as a possible abode of Jainas. But it must be asserted that whatever the implication of the above terminology, it is pretty obvious that the original cave was intended and lived in only by Buddhists, by the community of artistic traditions (with chronological implications) involved in them and, at best, it may be conceded that Jainas might have started occupying this cave in the reign of Rudrasimha. The possibility, at the same time that the inscription does not belong to this place and had been brought here by accident or design, later by Jainas is also not ruled out entirely.

*'Buddhistic Caves' Uperkot Fig. 4—*This important rock cut group is situated on the descent from the Jami Masjid, towards the north on the turning towards the further eastward slope leading to the Adi-chadi Vav. A little to the west of these cave excavations also the general

lie of the rock is steep. The cave group is scooped in three tiers from surface downwards with all the members of each gallery shown in semi-relief on its sides but with only two storeys having regular floors. The central section of the lowest storey i.e. at the bottom, has the main hall which is partly open to the skies and contains the exquisitely carved pillars whose base, shaft and capital carry unique decorative design and beauty which partakes as much of the main Satavahana art inspiration, on the one hand, as the exotic Graeco-Scythian trends, on the other.]

On the ground, the excavations are laid out along three laterally continuous portions each of which is open to the skies in the main portion. Entering it from the south through the winding steps provided at the south eastern angle leading into the first chamber, we see what is mainly a pond, with 11 ft. square, covered corridor or verandah around it and short steps leading down to the base of the pond, on its western side. While undoubtedly the pond got water directly from the rains during monsoon, elaborate provision was also made by way of a vertically cut drain on its northwestern corner leading along the western flank into a rock cut cistern at the southwestern corner, and which in its turn was connected to the main pond by a suitable aperture. Correspondingly, on the roof at the northwest corner was discovered the small square open cistern directly connecting the vertical drain. The cistern mouth could have been fed with water in times of drought from the remarkably deep, rock-cut well (exposed during recent excavations) about 9'x5'x50' occurring further towards the south of it. In fact, the roof surface of the rock which has a general westward slope in

shallow terraces has been deliberately cut out to provide in its lower level for a large main drain or channel leading from the big rock cut well mentioned above, and which fed a series of small cisterns at its sides through small slit openings. The main channel was characterised by a series of socket holes (only on one side) for fixing wooden shutters to control the supply to different cisterns both on the roof and within the main rock-cut caves (Pl. 13). The upper level of the roof rock also revealed socket holes in regular alignment suggesting a superstructure possibly of perishable materials erected by the Buddhist monks who lived here. The general cultural elements of the antiquities unearthed from the deposits which had gathered over the cave roof are detailed further down.

To return to the first tank-and-corridor chamber, the pillars which support the corridor have spiral ridges on their shaft, octagonal plinth bases and florally ornamented capitals carrying animal figures. The north wall of this chamber has a large aperture connecting the next chamber at the same level. There is a door also in the north-east corner for access to this second larger room about 36'x28' with six columns carved to support the ceiling, of which only four with square section have the sky opening. The remaining space with the other two pillars which are sixteen sided with animal capital forms a corridor along the walls which contain stone bench recesses or niches in compartments whose base is moulded in architectural courses and the frieze above is decorated by *Chaitya* window and chequer carvings.

A small apartment cell at the northeast corner of this chamber has such a soot-blackened ceiling that it might have been the kitchen. Near to the door of this cell, a rock

cut stairway starts descending to the door of the hall at the lower storey. This lower hall measuring 39'6" x 31' is the most well-furnished and exquisitely carved of the entire complex and has the same wall niches as in the upper hall excepting that there is a Buddhist rail decoration on the frieze above the recesses and the *Chaitya* windows in them have a couple of female figures (Pl. 14) in each looking out of them-a popular sculptural device in Buddhist cave monuments. At the entrance corner is a raised square platform with a pair of short thin pillars supporting a framework which projects down from the roof. The room itself has six pillars of which the four which correspond to the edge of the sky opening are bigger in size than the pair which is opposite to the raised platform (Pl. 15). The base and capital mouldings, however, have general similarity. The abaci have couchant lions at the corners and centres, with men in miniature in mobile postures on either side of the central lions. The body of the capital has eight divisions denoted by the breaks in the ledge at its base, and each section is carrying a group of women, some of whom have multiple cobra hoods behind them and are lightly clad and attended by dwarf attendants also. They have been inspiringly cut out, almost in the round. The member below this is carved with heads of animals mostly rams in the smaller columns while in the larger columns, they are less deep and carry serrated, torus. The base is similar, however, in both cases and has the most exuberant chain and festoon ornament in the main body of its flattened pot-form, with connecting strands running up through the neck groove on to the rim member. The lowest part portrays a delightful representation of the

'malavahakas' or garland-bearers, typical of Buddhist decorative element from Gandhara and Andhra, and is further highlighted by the garland itself bearing an imaginative scroll of acanthus leaf having vertical loops at the corner. The pillars are strongly suggestive of the heyday of Satavahana art as galvanised by exotic elements of the Scythian and Graeco-Roman contacts, and would be easily datable to the second Century A.D. There are two other rooms on the western side of this hall, of which the one to the north is larger. The slightly advanced jambs and projecting friezes of the latter are noteworthy.

To the north of this chamber the entire portion, deeply cut for nearly 15 ft. stretch, having cisterns of irregular and incomplete form, is open to the sky and does not call for any special comment.

As already mentioned the roof of the Buddhistic caves which had carried about 3 to 4 ft. of culture debris was excavated in the recent past in connection with conservation measures and revealed interesting antiquities, besides rock-cut features not known till now (which have been described). At the very outset, it is to be mentioned that the culture debris was characterised in its lowest levels by Kshatrapa pottery and coin evidence datable broadly to about the 3rd-4th Century A.D. It was very obvious that this was a subsequent phase the main rock excavations which would pertain to a period at least one or two centuries earlier. The coins which were 10 in number and mostly square lead issues were of the time ascribable in all probability variously to Yasodaman II, Rudrasena III and Rudrasimha III and datable from A.D. 332 onwards upto the last decade of the 4th Century A.D. (Pls. 16 & 17). One of the coins however was a silver coin

(Pl. 18) of Mahakshatrapa Bhartrdaman, son of Rudrasena II, who ruled between 279-295 A.D. and had two fabrics, one issued by him as Kshatrapa and the other (later) as Mahakshatrapa. The coin under reference falls into the later category and is broadly datable to the last decade of the 3rd Century A.D. The legend on the reverse reads as '*Rajno (Mahakshatrapasa Rudrasena putrasa) Rajno Mahakshatrapasa Bhartradaman!*' This coin thus has the effect of dating the latter part of Uperkot(¹) Buddhist cave habitation on its roof as beginning from at least the end of the third Cent. A.D.

Pottery of the typical 'Red Polished Ware' variety was available, of which the popular sprinkler types may also be mentioned. An interesting bronze pot (Pl. 19) with a spout was also discovered in the excavation. The other antiquities were mainly of the terracotta, being variously figurines (Pl. 20 & 21) sealings and bullae (Pl. 22). The figurines depicted the popular Buddhist figures like the Jambhala and there was a unique case of an '*Udaremukha*'(²) figure, forming a spout-hole of a vessel (Pl. 20). Some other terracottas of Yaksha figures with spread out hands also bear similarity to some discovered in the Nagarjunakonda (³) excavations. One of the figures is also an excellent portrait in the model of a

⁽¹⁾ It is interesting to note in passing that the great Uperkot hoard of Rajkot Museum had yielded coins of many western Kshatrapa kings, and had formed the basis for a substantial study of this dynasty in Saurashtra.

⁽²⁾ Udaremukhas had been known from the sculptures of Amaravati or Dhanyakataka of the Satavahanas in the Andhra Desa.

⁽³⁾ This might not be surprising since the Kshatrapa clan had matrimonial link with the Iksvaku dynasty of Nagarjunakonda.

Scythian King or a prince (Pl. 21). The sealings and bullae again have been largely modelled on Scythian figures and mention must here be made of an excellent came in a pendant or bullae, of a profile of a Scythian King, complete with his curly hair, tiara and neck ornaments, which has a high watermark of delicacy about it.

The evidence thus, considered in its entirety, is strongly in favour of these cave-excavations having been executed in the early centuries of the Christian era and portray a degree of maturity in the art-embellishments which owed their inspiration to the great Satavahana culture—efflorescence as manifest in the Western Indian cave complex of the Buddhist persuasion, and would indicate that subsequently also the Kshatrapas at Junagadh had kept both the flame of art and religious patronage alive, to bespeak their glory in a later day.

There are a few other minor caves in the spurs and jungle covered rocky outcrops of Junagadh, of which the cave hall at Mai-Gadhechi may be mentioned. This is within the northwall of Junagadh under a temple (converted into mosque). It is nearly 29 ft. by 13 ft. and has two octagonal columns in the cell with sculptured capitals. The two pillars which screen the facade of the cave have lion brackets on the outer face and are shorter than the inner pillars due to the drooping front edge of the cave excavation. It has now been largely defaced and encroached by local muslims.

MEDIAEVAL REMAINS IN UPERKOT

There are three important structures of this period, namely the Adi-chadi Vav, the Navghan Vav and the Jami Masjid. Of these the first two have been cut into the soft rock to great depths. The first is descended into by a very long flight of steps. The latter, named after one of the Chudasama rulers presumably, is a remarkable specimen, wherein the nearly 10 ft. wide rock cut passage goes in a winding spiral around the ample square area of the well, down to the bottom nearly 120 ft. from the top, with apertures in the shaft provided for internal illumination. On one side is a balcony. Both the Adi-chadi Vav and the Navghan well must have been stupendous undertakings even by modern standards, and reflect both the enormous driving power of the Chudasamas, and the keen need for sweet water on the Uperkot ridge within the fortifications.

The last mentioned, namely, the Jami Masjid (Pl. 23 & 24) was originally the place of the Chudasama rulers and is indeed known as Ranak Devi Mahal after the queen of the Ra Khengar, and had been converted into an appropriately extensive Jami Masjid by Mahmud Beghara in the first flush of his convincingly final victory over the Hindu Princely vestiges in Saurashtra in 1470 A.D. It was, however, never completed, and in itself is rather clumsy with the plain tapering corner pillars and the plain wall, topped by horse-shoe *kanguras*. It measures 136 ft. x 103 ft. and has about one hundred and forty columns in its main hall, slender and lofty, with demi-columns above them, rising to a total height of 15 ft. The principal octagonal areas in the centre have granite

MEDIAEVAL REMAINS IN UPERKOT

columns and these rise above the general roof level to about 27 ft. from the bottom. There is a high *mimber*, and the exquisitely carved white marble *mehrabs* (¹) had been badly whitewashed in recent times.

One other mediaeval vestige that may rouse ones curiosity is the 'Nilam Tope' or the cannon, manufactured by order of Sultan Sulaiman Shah, the magnificent, of Turkey who had come to Diu from Egypt in 1538 A.D. for driving out the Portuguese who were gaining ground and who had worsted Bahadur Shah and killed him two years earlier. During this expedition of Sulaiman, which, however, turned out unsuccessful, he left behind some *Sulaimani* guns, of which two grand specimens are found inside Uperkot, 'Nilam Tope' being one of them. The record on the cannon (Pl. 25) mentions its casting in Egypt in 1531 A.D. 'to fight the incursive Portuguese, who are the infidel enemies of State and religion'. The other cannon, called locally *Chudaval* gun, is located in the south-east corner of the citadel, near the water-

(¹) It is interesting to note here that there is a marble inscription of Sultan Mahmud Shah Beghara (Pl. 26) which is fixed now on the left side niche of the Borwad Mosque, Junagadh town, the central niche itself containing another inscription really pertaining to the erection of the mosque, during Muzaffar II in 920 A.H. the Beghara record mentions the erection of Jami Masjid at Girnar and it is thus likely that the deserted Jami Masjid on the uperkot might have carried originally this inscription and was subsequently, at a much later time, shifted by local muslims to its present place for safety. It is also of interest to note that the name Junagadh does not occur in any of these Islamic inscriptions and even the Borwad Mosque main inscription refers only the 'Fort of Girnar' renamed 'Mustafabad'. This is itself the only instance wherein the name 'Mustafabad' again, occurs.

works. It bears only the name of its caster, on it (Pl. 27), namely 'Ali, son of Sarja.'

As referred to in the beginning, there are many ruined vestiges and also flourishing Jain edifices on the Girnar peak, hallowed by the association of Nemi Natha. These Jaina temples form a kind of fort on the ledge behind the summit of Girnar and are about sixteen in number, and undoubtedly neither larger nor finer than many among the numerous collection on Satrunjaya.

There are temples variously dedicated to Neminath (12th Cent. A.D.), Mallinatha (A.D. 1231), Sambhavanatha (late mediaeval), Rishabhanatha (1442 A.D.), Parsvanatha (16th Cent. A.D.), besides Kumarapala's temple (restored in 19th Century A.D.), and a few other smaller ones, including the only shrines to Mahaviraswami on Girnar. Most of the temples are profusely covered with lime plaster on their pillars and walls and look modern. There are also renovations of every description in this complex. The temples of Neminatha (called Samprati Raja's temples and probably the oldest in Girnar, dated 1158 A.D.) and temples built by Vastu Pala Prime Minister to Viradhwaja Vaghela (1214-43 A.D.) and his brother Tej Pala are however the most important among these. At the same time, a number of inscribed records, largely pertaining to early mediaeval times, on the Deva Kota enclosure and outside in some other shrines, give some historical interest to these shrines. The more significant among these records are situated (a) at the left of the entrance of Deva Kota and built into the wall and giving the genealogy of the Chudasama Kings, (b) in the temple of Neminatha (c) on the doors of Vastu Pala and Tej Pala temples eulogising

the merits of the two builders and (d) on a stone behind the above temples.

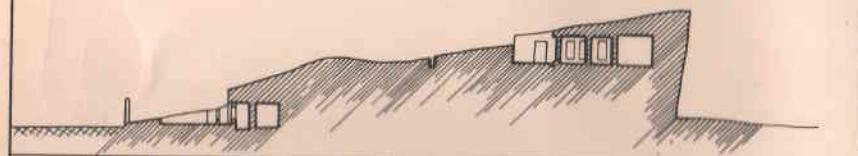
There are many more mediaeval and premediaeval features on the Girnar hill like the Ambamata temple, etc. which would reward the adventurous, though arduous, excursions on the beetling cliffs and peaks which overlook the city of Junagadh.

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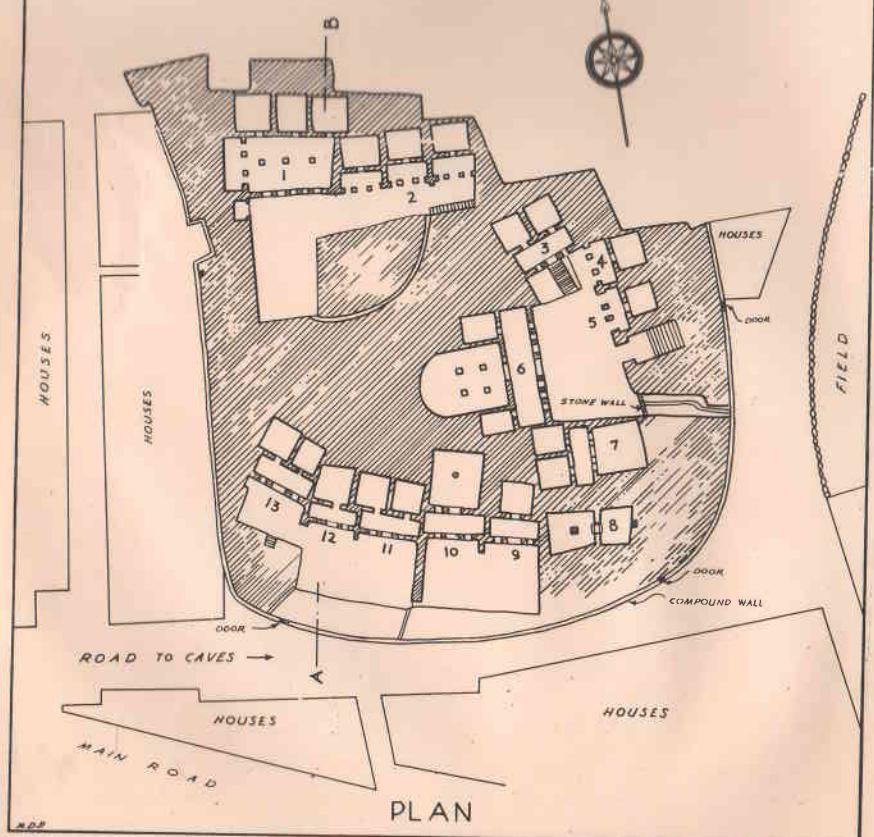
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BABAPYARA CAVES
JUNAGADH

SCALE OF 10 0 10 20 30 FEET
10 0 10 20 30 METRES

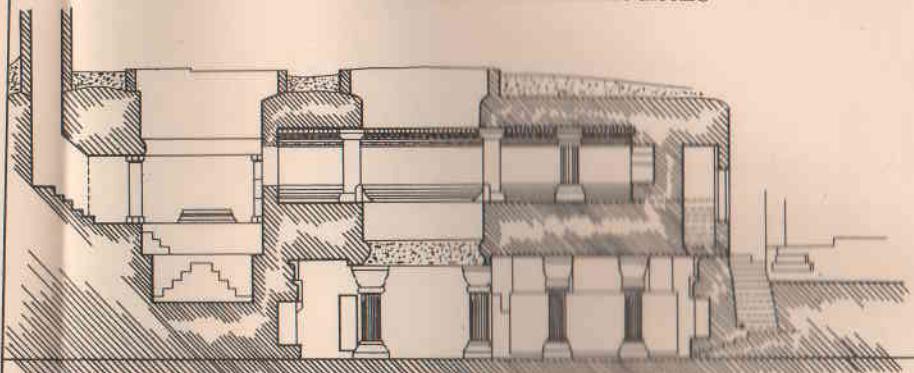


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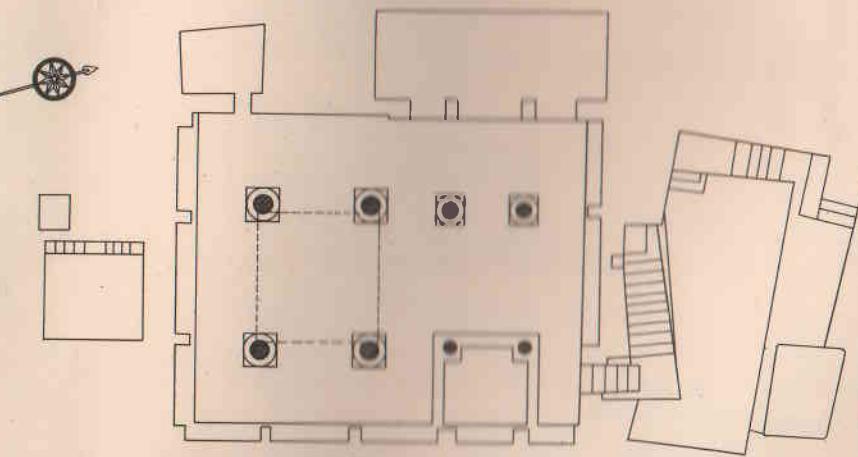


BUDDHISTIC CAVES
JUNAGADH

SCALE OF 10 0 10 FEET.
SCALE OF 10 0 10 METRES.



ELEVATION



—KEY—

- 1 ASOKAN EDICT ROCK WITH TWO OTHER INSCRIPTIONS
- 2 KHAPRA KODIA CAVES
- 3 BUDDHIST³ CAVES
- 4 BABA PYARA CAVES
- 5 ADICHADI VAV
- 6 NAVGHAN VAV
- 7 JAMI MASJID (RANAK DEVI MAHAL)
- 8 UPERKOT FORTIFICATION
- 9 CITY (ISLAMIC) FORT
- 10 BORWAD MOSQUE

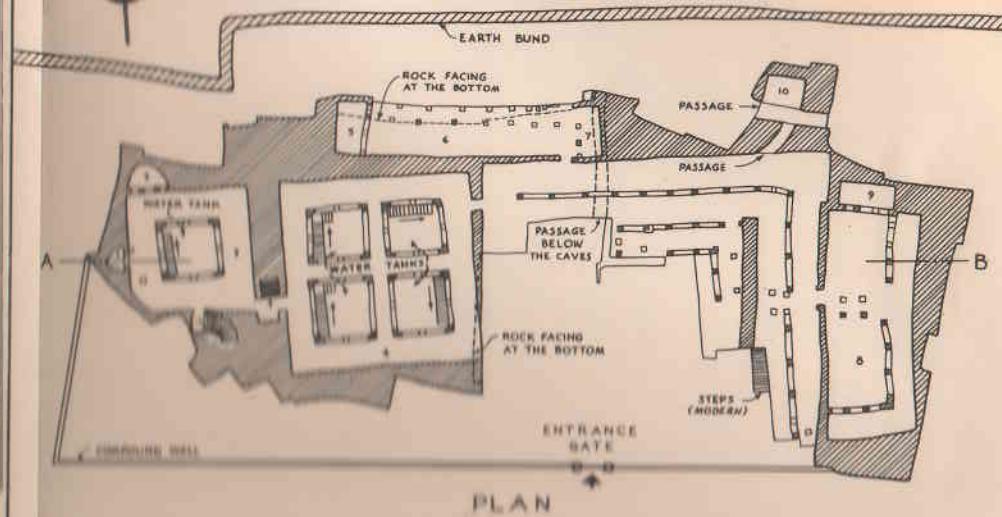


JUNAGADH
SHOWING
ARCHAEOLOGICAL
MONUMENTS

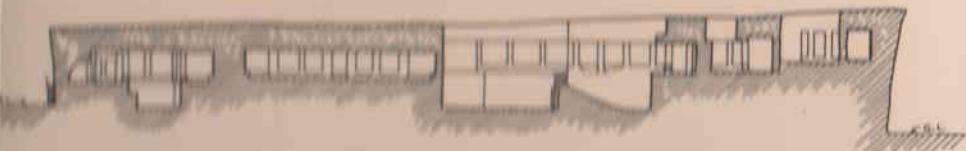
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SCALE OF METRES
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KHAPRA KODIA CAVES
JUNAGADH

SCALE OF
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0 10 20 30 40 50 60 70 80 90 100 METRES



PLAN



SECTION ON A-B