

UNIVERSITY GRANTS COMMISSION WRO – Pune

PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING THE FINAL REPORT OF THE WORK DONE ON THE PROJECT

1. Title of the Project:- minor project
2. NAME AND ADDRESS OF THE PRINCIPAL INVESTIGATOR: PARIKH NARESHKUMAR JAYANTILAL
3. NAME AND ADDRESS OF THE INSTITUTION: Pramukh Swami Science and H.D.Patel Arts College,
S.V.Campus, Kadi- 382 715 (Gujarat, India).
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10. TITLE OF THE PROJECT ***“The Architecture of solanki age in north Gujarat : A historical study”***
11. OBJECTIVES OF THE PROJECT : Annexure A
12. WHETHER OBJECTIVES WERE ACHIEVED : YES Annexure D (GIVE DETAILS)
13. ACHIEVEMENTS FROM THE PROJECT : Annexure E
14. SUMMARY OF THE FINDINGS : Annexure F (IN 500 WORDS)
15. CONTRIBUTION TO THE SOCIETY: Annexure G (GIVE DETAILS)
16. WHETHER ANY PH.D. ENROLLED/PRODUCED OUT OF THE PROJECT: NO
17. NO. OF PUBLICATIONS OUT OF THE PROJECT: NIL (PLEASE ATTACH)

**SIGNATURE OF
PRINCIPAL INVESTIGATOR**

**SIGNATURE OF
PRINCIPAL**

(Dr.Naresh.J.Parikh)

(Dr. Ajay S Gor)

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Achievements from the project

-Solanki dynasty had governed Gujarat for long time. It is really a remarkable achievement. They were successful because of their governing practice and did the work according to the city people.

- specific scriptures were built during the time. Such are present.

- rankivav has achieved its name in the world heritage sight. Its is egregious .

-religious and civil types of scripture were built during the time. That is the most important noteworthy.

-the king were ruling as per the society.

-the building were built not only by the rules but also the minister. It draw up our mind.

-due to the prosperous and developed financial conditions, the scriptures were built.

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Contribution to the society

- my project is useful to the society
- our Indian culture is a part of society. This information will convey to the root of life of the people.
- our society would receive the intellitued wisdom what the rulers did the useful work.
- we can know the remarkable achievement of Gujarat rulers
- society would aware of the protection of the scriptures.
- our next generation can know the state and non state (political and non political) achievement.

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SUMMARY OF THE FINDINGS OF RESEARCH STUDY

An era can be called ‘the Golden Era’ when a period or a rule leaves a permanent impression on the culture of the country, progresses ahead in all the fields than other contemporary rulers, establishes its own place among the rulers of that time and their achievements on the pages of the history, the future generation may take tremendous pride by the knowledge of that era and whose ages old remembrances may become a sweet memorable *satyuga* for hundreds of thousands of years to come.

All the above qualities were found in the Solanki Era, a confluence of the ancient and the medieval eras of the history of Gujarat. The rulers of this era ruled for a long time & extended their borders to the far away regions. The identity of the Gujarat was created during this era.

The Solanki rulers ruled over people but remained people-oriented. Their rule was steady because of this and it achieved progress. Religious differences were a few. Care was taken to look after the progress of each religion. The rulers were Hindu and majority of the society was also Hindu, hence many architectural buildings belonging to the Hindu religion

The rulers of the Solanki dynasty were fond of building activity. This was in fact the Golden Era of the architecture. Gujarat’s name has become known due to the architectural monuments like Rani’s Vav, Sahastraling lake, Jain Daherasars of Delwada in Abu, Somnath temple, Surya Mandir, etc. belonged to this era.

For the purpose of easy study, the study material is divided

1. Literary Sources: Contemporary Literature, Post-Period Literature, Placates, Stone Inscriptions, Engravings on Copper Plates
2. Architectural Sources- Temples, Forts, Gate writings, Lakes & Ponds, Stepwells, Ponds (Kund), Mosques, Stone Inscriptions.

The Solanki Era has a very important place in the history of Gujarat. The character of Gujarat was constituted in the Solanki Era. During the Solanki Era, this region was known as ‘Gurjar Desh’ and later on it became known as ‘Gujarat’ Mulraj-I, the founder of this dynasty laid strong foundation and Siddhraj Jayasinha and Kumarpal converted a very small kingdom of Anhilpur Patan into a big empire.

Gujarat enjoyed unprecedented political and cultural position for a long period. The outlines of the political and cultural achievements of this era's rulers is as Mulraj –I, Bhimdev I, Jayasinh Sidhdharaj, Kumarpal.

Architecture can be divided into two types :

(1) Civil Architecture (Secular Architecture) and (2) Religious Architecture.

In Civil Architecture villages, towns, places, forts, lakes and ponds etc. structures are important and in religious architecture, Houses of God (various types of temples) are included.

The information on villages, towns and palaces of this period is not available because systematic excavation work has not been carried out in the places belonging to this period but ruins of some of the forts and lakes are found. The forts around the towns were useful in raising the defence capability in war times and increasing the beauty of the town in peace period. A few specimen of forts are found. Major variation has been found in the temples of this period which belong to various religions. As most of the rulers were Shivite construction of Shiva temples was more. A few ruins of Vaishnava and Jain temples are also found.

Civil Architecture : FORTS , Zinzuwada, Dabhoi, Vadnagar.

Reservoirs

Reservoirs mainly include all side built lakes, kunds (ponds) with stone built Ghats and steps, and step-wells of distinct type of constructions.

Lakes : Sahastraling Sarovar, Karnasagar, Mumsar and Talav Sarovar

Kunds : Kund at Suryamandir at Modhera, Lopeshwar's Kund, Ajaypal's Kund

Step-wells : Ranivav, Nadida Vav

TEMPLES (Devalayas):

Dwayangi temples- Sander, Gorad, Ruhavi, Mandal, Wadhwan, Khandosan,

Trayangi Temples : Neelkanth Mahadev's east-facing temple of Sunak in Dishdhapur taluka of Mahesana district has a sanctum, a pillared hall and portico. Limboji Mata's temple facing north in village Delmal of Chanasma taluka in Mahesana district has several small temples in open chowk around the main temple. This temple has a sanctum, an open hall and a portico. Kanoda, Valam, Mundrapur, Shamlaji, Sejakpur.

Chaturangi Temples :

Some temples of this period has lay out plan having open space between the sanctum and the pillared hall and a portico in front of the pillared hall.

'The Shivmandir of Kotaya, Trineswar (Tarnetar) Shivmandir near than of Saurashtra, Ganesh temple of Aithor, VBaidnath temple of Vadali, Lakulish temple of Pavagadh and Sambhavnath temple of Kumbhariya has this type of layout plan.

The most developed temples of this period have ambulatory path. Surya Mandir of Modhera, Rudramal of Sidhdhapur, Somnath temple of the Kumarpal's period famous Ajitnath Derasar of Taranga, Ranmal Chowky temple of Idar can be put in this category.

Solanki kingdom's glory spread during Sidhdharaj's rule. Development and progress in cultural field was achieved during the time of Jayasinh and Kumarpal. It is but natural that the capital city of Patan was in North Gujarat so the nearby areas progressed well. The rulers were art-loving. It was a 'Golden period' in the fields of art and architecture. Various types of architectural structure came up, particularly in North Gujarat. Almost every Solanki king made huge contribution in building and maintaining the shrines. At present, we have a few structures surviving from several architectural monuments and structure mentioned in the epigraphs and literature. Besides, we find ruins of some structure which have not been mentioned in the epigraphs or literature but seem to belong to this period from architectural view point. Not only shrines but forts, reservoirs, step-wells and kunds were constructed in this period's architecture.

There are two types of architecture (a) Civil architecture and (b) Religious architecture. Architectural structures of both these types were constructed in the Solanki period. Generally, civil architectural works are carried out by the people but during this period, the rulers built civil architectural structures in a big way. The civil architecture has special place in construction of villages, cities, palaces, forts, reservoirs etc., and shrines and temples of various religions can be included in religious architecture. Hindu, Jain and Islamic religious structures were built during this period. Specially, it is found that Shivite temples were built in good numbers. It is noteworthy that after the construction of these structures, the rulers granted lands for their maintenance.

Religious sentiments:-

Religions have special importance in the Indian cultural traditions. People faithfully follow the customs and ceremonies coming down from generation to generation without missing one. A person is inspired to perform the acts mentioned in the scriptures. Building God's temples, step-wells, lakes etc., managing institutions like those providing free-meals is called acts of religion in the scriptures. Because grant of land was only for shrines and Brahmins, the importance of religious acts increased. These grants were public grants and any citizen could claim such grants. Almost all the Solanki kings and their ministers did building works which were useful for general public and opened free-meal centres.

It is noticed that two major changes look please in religious atmosphere in the solanki period :

(1) Religious impact of Buddhism declined in the life of Gujarat and Jainisin are non-violence because more famous. and (2) The Yagyamarga was rusticated to a few Brahmin families, Moreover they were replaced by the of worship of Shiva, Shakti, Vishnu and Sun as they became more important. Because the angestal religion of the solanki kings was shaiva, many shiva temples have been built during

this period. As the rulers of this period were tolerant and in the matter of religion, we find that religious structures of all the religions are found. Only a few of the specimens of the architectural monuments mentioned in the epigraphs and literature are surrounding today.

Various type of Temples of Solanki period: (A) Dwiangi Temples- Gorad, Ruhavi, Khedosan

(B) Trayangi (Three-Shrine) Temple: Sunak, Delmal, Kanoda, Valam, Mundrapur, Shamlaji.

[C] Chaturangi Temples: In some of the temples of their period ante-chambers between sanctum and halls are found. Also porticos are found in frontal part of the halls.

In India, word 'shilp' is used for sculpture. In ancient times word 'shilp' has been used in vedas. There its meaning is 'having variety'. In the earlier period this word has been popularly used for 'shape' and 'process of shaping' or 'fine arts'.

Sculptures of Solanki Period :

We found hundreds of remains of the monuments of temples, forts, reservoirs and lakes, stepwells, kunds as well as remaining of hundreds of sculptures of Solanki period. Solanki Kings' territories were extending to the areas outside Gujarat. Due to this the remaining of the specimens to the sculptures are also found outside Gujarat. Of course, we found reflections of the local people or castes' dress styles and physical statures of different small regional area in these works of sculptures. The works of sculptures of this period are not of the same type due to over 350 years of continuous reign of this dynasty. We can notice ups and downs in them.

As the prevalent peoples' lifestyle affects the fields of art, literature and overall cultural canvas, we find that, in Solanki period, Gujarat's peace, unrest, prosperity, calamities etc, have their reflections in Solanki period's arts. For example in the sculptures of Karndev period's Udaymati stepwell, the images of the men and women are somewhat weak (of lesser quality) whereas in the sculptures and paintings belonging to the period of Sidhdharaj Jayasinh and Kumarpal, the images of men-women are physically more strong and prosperous.

We do not always find inscriptions or epigraphs on sculptures or monuments so there can be a variance of about ten, twenty and fifty years in estimates drawn on the basis of the styles. We have therefore described here the sculpture-works of North Gujarat beginning from 10th century to the end of the 13th century. In Gujarat, sculptures of the Solanki period mostly belong to the deities of the Jains. The sculptures of Shaiva and Vaishnav sects, sun-worship and Shakti-worship are found

side by side in one place. For example, on the walls of temples of Modhera and Patan etc. on Jangha we found idols of soldiers (Dikpals), singer ladies, nymphs, Namikas as well as main deities of Gods-Goddesses and incidences from anecdotes of Puranas. We sometimes found cultural life of the people of concerned period.

We find different designs on horizontal ceilings, delicate carvings of lotus etc. as well as geometrical designs and in some places religious anecdotes in the ceilings of the temples in the inner sides of the domes. We also find sculptures of the gods-goddesses, nymphs as well as floral designs around the pillars and in the inner sides of the domes.

The cultural activities of Rajasthan and Gujarat are intensely inter-connected. We, therefore, find that there is quite a similarity between the sculptures of temples of Rajasthan and Gujarat. The similarity and the difference clearly come out when we compare the sculptures of Surya Mandir of Modhera and original sculptures of Vimal Vrahi located at Abu.

The idols of Nrusinh, Varah and Vishnu of contemporary Vishnu Temple of Khandosan and the same god's idols of Sander are similar.

The Solanki period works of painting one found in the copies of manuscripts of scriptures. These manuscripts belong to mainly Jain scriptures because jains have taken utmost care to write and preserve the copies of the scriptures.

The manuscripts of this period were written on $\alpha\lambda\sigma\chi\lambda$ painting was developed with the rise of the Solanki period. The manuscript of the 'Nishithchurni' written in the ancient part of Gujarat in the beginning of Sidhdharaj's reign Samvat in 1157 (110 A.D.) is the ancient specimen of the pictorial $\alpha\lambda\sigma\chi\lambda$ of Gujarat.

The $\alpha\lambda\sigma\chi\lambda$ are preserved in the Gyan pohandars of Phambhat and Patan. The pictures of Mahavir Swami and Saraswati have been drawn in the manuscript with commentary 'Gnata Ane Bija Tran Angsutro' which is preserved in the Shantinata Bhimdev of Khambhat. It belongs to Vicram Savat 1184 (1127 A.D.). the 1184 Vicram Samvat copy of Khambhat's Bhandar has painting of three persons who are Hemchandra Suri, Mahendra Suri, (his disciple) and Kumarpal.

The pictures of Hemchandra Suri, King Kumarpal and Shrivika (woman disciple) Shridevi have been drawn in the last three papers in the $\alpha\lambda\sigma\chi\lambda$ copy of the last celebration of 'Trishthitashalaka Purush

Charitra' preserved in the GyanBhandar of Sanghvi na Pada of Patan. Pictures of Lord Parshwanath and disciples – men and women in the copy of 'Katharatnasagar of Vikram Samvat 1318 are found in this GyanBhandar. There are five pictures in 1336 V.S. copy of कल्पसूत्र in 'Kalpasutra' and 'Kalkatha' of this Bhandar. The pictures drawn on कल्पसूत्र of this Bhandar attract our attention.

There is interesting narration of some wall pictures in the Solanki period literature. For example, Karna Sundari's wall paintings seen by King Karnadev in the drama 'KarnaSundari' (Bilhan), decorated wall-pictures drawn in the bedroom of prostitute Kosha in 'Trishashtishalaka Purush Chitra' (Hemchandracharya), the wall paintings in the residents of the Vaniks (Jains) of the capital in the drama 'Mohraj Prajay' (Yashpal), but we have not found any specimen of the wall-painting of the Solanki period.