

erected to the north-east of the Vihara. This Stupa had two or perhaps more square tiers and surmounting circular drum embellished with mouldings, pilasters, decorated cornices and broad frieze of Buddha images. This structure was built in the 127th year of the Kathika kings when King Rudrasena was ruling. This edifice of Buddhism was erected by two monks called Agnivarmma and Sudarshana. It is claimed that the stone casket which was enshrined in the core of the Stupa contained the relics of Dashabala (Buddha) himself.

It is difficult to identify the date given in the inscription on the casket, although it fits very well with the reigns of Mahakshatrapa Rudrasena I (A.D. 203 to 220).

But, after some time, the site seems to have undergone complete renovation. Another Vihara was erected almost on the same plan overlying the Vihara of Phase I. This Vihara also had some architectural features as Phase I Vihara. The outer plinth and inner verandah were enlarged during this construction. It seems that the Stupa was erected during this phase.

But, as both the structures were built with burnt bricks and mud mortar only, they must have been damaged by natural agencies like rain etc. Hence, during Phase III, the Stupa as well as the Vihara had undergone repairs, which is evident in the use of brickbats in the repair of Vihara and deformation of the roll-moulding on Platform II on the

Stupa. During this phase, votive stupas were built to the west of the main Stupa.

No exact date of Phase I Vihara can be given as it was not exposed fully. Phase II is marked by Kshatrapa coins ranging between 3rd to 4th centuries of Christian Era. Phase III is marked by Maitraka coins of late 5th century.

During its existence of over three centuries, the Buddhist monks of Devanimori must have relied on the nearby fortified township of Shamalaji, which seems to be a flourishing township during that period as well as succeeding period.

The embellishment of the Mahastupa was done by terracotta work only, an adopted tradition of late Gandharan School from <sup>the</sup> north-western frontier <sup>of Pakistan</sup> and Sind. But, some of the Buddha images were products of Indian traditions.

The art and Architectural traditions of Devanimori are based on the Indo-Corinthian style - a product of "Imitation and Absorption of Hellenistic - Roman Art in India". (H.Goetz, "Imperial Rome and the genesis of Classic Indian Art", East and West, New series, Vol.10, Nos.3-4, 1959). The squat pilaster capitals in relief are typical examples of this process of adaptation and deformation. The bell-shaped capitals of the Greco-Roman art could not be copied exactly in clay, as a result instead of

tender natural touch of Greek art and the vigorous richly carved Roman art, we have only a mechanical and much deformed form of a squat capital.

Acanthus leaf is the key motif of decoration. It is applied in various forms in fillet bands, in arches, on moulds on the cornices and as free enclosed ornament on the jambs of semi-circular arches. It is represented on vertical sprout, curved half-circular form, in oblique alignment within squares and even in much stylized geometric forms in chequer design.

Laurel leaf and Lotus petals are also common.

The pottery types of Devanimori has close affinities with Akota, Baroda, Timbarva and other early sites (about 100 A.D. to 500 A.D.) of Indian sub-continent.

The art which flourished under the Guptas imparted its influence after the decline of Kshatrapa power. But, inspite of that the later schist sculptures of Shamalaji and Devanimori had their own peculiarities which led Dr.Goetz to call them in 'Baroque' style. Dr.U.P.Shah went upto the extent of declaring that the western School of Architecture which was referred to by Taranath developed on this basis.

Thus, due to its position on the ancient highway, Devanimori had absorbed all trends of art and architecture from north and north-western India.

It is interesting to note that the Kshatrapa power in Gujarat and Western India could hold its sway till about 410 A.D. Before this terminal date, the main constructional activity at Devanimori was over. This clearly proves that it was the art of the Kshatrapas. The Kshatrapas are known to have built Stupas, Viharas, bunds etc.

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