



# Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

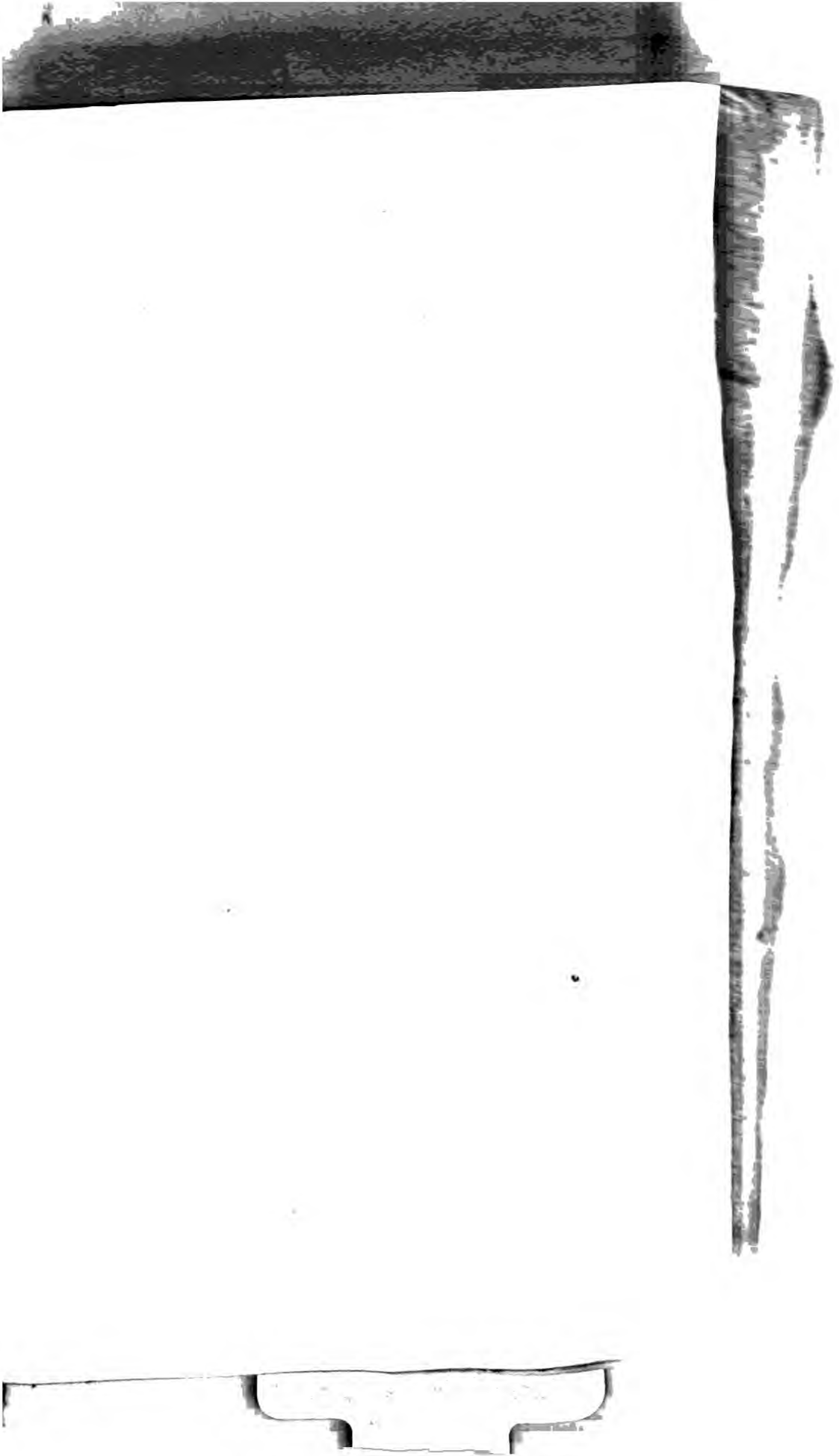
<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

The rock-cut temples of Ajanta.

20 A 10



20 A

THE  
ROCK-CUT TEMPLES

OF  
AJANTA,

WITH AN ACCOUNT OF A TRIP TO  
AURANGABAD AND ELORA.

*By James Burgess, M.R.S.; M.R.S.S.  
Principal of the Jamsetji  
Tijebhaiji Parsi Benevolent Institution  
Bombay*

Reprinted from the "Times of India."

BOMBAY:  
PRINTED AT THE "TIMES OF INDIA" OFFICE.

1868.

A

20 A

**THE**  
**ROCK-CUT TEMPLES**

OF

**AJANTA,**

WITH AN ACCOUNT OF A TRIP TO  
AURANGABAD AND ELORA.

---

*Reprinted from the "Times of India."*

---

**BOMBAY:**  
PRINTED AT THE "TIMES OF INDIA" OFFICE.

---

1868.



20 A



From Ajanta he proceeds to the ...  
 at Pachora. But this route is frequ  
 and travellers go by rail to Pach  
 from Bombay: there the only conv  
 to be country carts, for which the fi  
 $1\frac{1}{2}$  anna per mile, or 3 annas per  
 these, travellers with their servants  
 proceed to Fardapur. The road is  
 rather a track—through a country g  
 with considerable patches of cult  
 large tracts of low scrub. There a  
 over the streams, but during the dr  
 contain little water. The principal s  
 Hiwara at Pachora, the Bola and a lar  
 to it near Lohara, the Sonaj at Sin  
 Waghara at Fardapur. The route, wh  
 down on the Trigonometrical Survey  
 eastward past Lohari,  $5\frac{1}{2}$  miles, Barkh  
 Badagaum 4, to Sindurni  $6\frac{1}{2}$ ; the  
 the S. E. past Leha—the “Loo  
 S. map—3 miles, beyond which  
 Nizan's territory and passes Palask  
 to Fardapur 6 miles. In Fardapu  
 old serai worth a hasty inspection; b  
 lers' bungalow is a little farther on ac  
 The Ajanta caves are visited from t  
 not, as is often supposed by stran  
 town above the ghát that gives them  
 leading to them is at best a bridlega  
 distance of  $3\frac{1}{2}$  miles to the caves,  
 Waghara several times.

Returning to Fardapur, the road to  
 the S. E. up the ghat and across a  
 From the ghat some magnificent view  
 of the plains of Khandesh. The wi  
 used to be so abundant hereabouts ha

20 1

appeared, partly no doubt from the frequent visits of the European shikari ; but apparently the bears, and perhaps the tigers too, partly before the intrusions of grass and wood-cutters, whilst the panther still holds his place in the ravines. On entering Ajanta you pass through the serai to which the British wounded were conveyed from the ever memorable field of Assaye ; and on leaving it a good bridge of ten arches is crossed, under which there is a fine cascade during the rains over a ledge of rock. The route then turns S. W. through a country not very interesting, but abounding in wild fowl, and with an atmosphere clear and bracing during the cold season. The road passes the village of Golagaum, 7 miles, and the Khelna river 5, to Selod, 6 miles, where there is a staging bungalow with table and chairs, but no cots or messman. Thence you reach the Purna river 3 miles, the village of Ban-Kinaula 4, Naigaum 5, Patri on the Girja river  $4\frac{1}{2}$ , and Phulmari  $5\frac{1}{2}$  miles,—the last beautifully situated on a fine stream and surrounded by magnificent mango groves. Here there is a bungalow similar to the one at Selod. Thence turning more to the south you pass Ilda, 3 miles, and Arsul or Harul  $8\frac{1}{2}$  miles, where is the picturesque cenotaph erected to the memory of Raja Ray Singh, one of Aurangzib's Rajput generals ; and now the minarets of the tomb of Rabia Durani appear to indicate that 3 miles more will bring us inside Aurangabad. Its great Mosque, and Shah Ganj or market, its garden tomb of Muzafir Safi, and the beautiful imitation of the Taj Mahal over Aurangzib's favourite daughter probably appear as well in the beautiful photographs referred to as they do to the actual visitor, for everything Musalman in this district wears unmistakeable marks of neglect and decay ; and, to

the shame of its keepers, in the alcove of the beautiful entrance to Rabia Durani's young cow is stalled, and the other is blocked up by an unsightly mud part which the roof is seen to be hideous. Such is Mohammadan taste! The mar work of the windows of the mausoleum a of carving, and said to rival anything at Agra, whilst from the roof and minarets, the surrounding scenery is seen to advantage.

From the Subha at Aurangabad permission was obtained to visit the fort at Daulatabad, the mess secretary the use of the mess at Roza ought to be obtained. Daulatabad is 8 miles N. W. from Aurangabad; its fortress looks from a distance like a large upon a low cylindrical base of rock; and in the 14th century when it was fortified by M Shah Tughlak it must have been quite formidable. Against modern artillery, however, it would not long hold out; and indeed there is scarcely any room to accommodate a regular garrison, especially above the passage through the gate which leads to the upper part of the fortress; but in an assault its nine successive lines of fortification present every advantage for success. On the summit there is a platform about 100 square on which a long 24-pounder gun is mounted, and whence a very fine view of the surrounding country is obtained including Aurangabad on the one side and Aurangzib's tomb at Roza on the other.

From Daulatabad it is a pleasant evening ride up the Pipalghat to Roza. This ghat is a fine one; we learn from an inscription on two stones placed half way up it, by one of Aurangzib's

20

but the carvings on the stones show that they must have been the spoil of some elaborate Hindu structure. From the ghat the view of Daulatabad and the neighbouring plain is very fine. A walk of three miles brings us to the village of Kaghazwadi or Kaghazpur—so called from a paper manufactory, but put down in the Route-book as “Raguzpoor”; and two and half miles across the tableland on which it stands is Roza or Rauzah—meaning *paradise*—a favourite burial place of the Musalmans. Aurangzib’s tomb is here—a very plain one with a paltry wooden screen round it; whilst several Musalman pirs or saints lie in costly mausolea richly decorated and with doors plated with silver. One of the finest of these is the tomb of Burhanu’d-din the founder of Burhanpur. Outside them are *naubat khanahs*, which swarm with beggars under the guise of holiness, and pester the visitor for *bakhshish*.

The Mess bungalow is an old mausoleum overlooking the descent from the table land on the side of which are the Elora caves. At night, if there is any breeze, the wind wails and moans round the dome of the tomb in a way that is anything but cheering to a person of nervous temperament—especially if he fall asleep in a chair and wake up to find that his companions have gone out on a moonlight walk to the caves.

The caves of Erula or Verula, as the natives call them, commence on the left side of the road about  $\frac{3}{4}$  of a mile down the ghat. They are by far the most famous in India, and have been so often described by Malet, Sykes, Bird, Fergusson, and Dr. Wilson, that I need not enter into any detailed account of them. The Dher Wada (probably, as suggested by Dr. Wilson, a

corruption of *Theravada* or residence of  
 are at the south end of the range or ne  
 and, with the Vishwakarma or Carpe  
 and the Do-Tal next to them, are undoul  
 dhist, but probably not of a very early  
 figure of Padmapani, one of the five Bod  
 and at present perhaps the favourite one  
 Nepalese—is of constant recurrence in t  
 whilst at Ajanta it appears only in two c  
 ordinate instances ; one of these is o  
 sculpture between the door and win  
 verandah of cave IV., and another on the  
 sanctuary of cave XXII. He is readily di  
 by the figure of Amitabha Buddha on l  
 and the tall lotus flower at his left side  
 group, including Kailas—the gem of the  
 mostly Hindu, but to the shame of all  
 the influence to forbid it, they are app  
 the most vulgar purposes. In the Tin-T  
 Buddhist cave—oxen are stalled, and the  
 it is of three stories—are littered wit  
 dung and straw and piles of dry b  
 spark among which would raise a fire  
 split off its best sculptures, as proba  
 have been destroyed already. Kailas  
 are appropriated by ignorant devot  
 personal dirtiness is the avowed sig  
 pretended sanctity, and who light the  
 the finest cloisters until the roofs a  
 have lost every trace of the painting  
 they were once covered, and every hole  
 is covered thick with soot and smells of

The last group of caves—those near  
 have puzzled most visitors, and will con  
 so whilst any regard is paid to the a  
 the ignorant guides and Brahmans w

20

them and bedaub the sculpture in the most revolting fashion. These Indra Sabha caves are Jaina of the Digambara or naked sect, and Mahavira or Paraswanath—if not both, with their Shaktis are the principal objects of representation. They are probably of the eleventh or twelfth century, the Dher-Wada are somewhat older, and, as Fergusson supposes, probably of the seventh or eighth century, whilst Kailas with its southern style of architecture resembling the Tanjore pagodas may, with every appearance of probability, be assigned to the early half of the ninth century of our era.

From Elora it is about 10 miles to Deogaum on the dak road from Nandgaum to Aurangabad, and where there is a very good bungalow with a messman ; thence to Tharoda, on the watershed of the Godavari and Tapti, is 20 miles ; a little beyond this Khandesh is entered and the road is less level to Nandgaum, a distance of about 13 miles.



## THE CAVE TEMPLES OF

Having already described the route of tourists visiting the rock-cut temples of Ellora and Ajanta, we now propose to give an account of those at the latter place. At every insignificant watering-place an abbey or castle has its special guide in India for monuments dating from the Saxon Heptarchy and more elaborate than any in Europe. At Ellora, a notable cathedral, the visitor is dependent upon ignorant peasants for any knowledge of the origin or purpose of the things they point out.

The Ajanta caves are situated in the Ajanta range of hills which support the plateau of the Dekhan and form the watershed of the feeders of the Godavari and Taptee—or Tapi, as the natives call it. From the northern face of the hills the streams flow to the Arabian Sea, but from the plateau they flow to the Bay of Bengal. The Ajanta hills,  $3\frac{1}{2}$  miles south-west of Faunshir, are a ravine of Lenapur—so named from the Lenas. These caves are entirely Buddhist. Some of them of the earliest and purest type have been very well illustrated in a series of engravings by Major Gill in his "Illustrations of the Architecture, &c. of Western India." It is here intended to give some account of them that may help to guide the visitor. The feeling on entering them must be one of bewildered ignorance re-

20 A

es, and what to look for. The path to them es at first in a southerly direction but—after crossing the river Baghura or Waghara, near s junction with a rivulet of the same name which ome down from the south-east past Ajanta— e turn more to the south-west, up a ravine radually narrowing as we follow the windings f the river which we cross twice. The scenery ow becomes more wooded, more lonely, and more wvagely grand ; and as we next descend into the ed of the stream, we see to the right a wall of lmost perpendicular rock, about 250 feet high, weeping round to the left in a curve of more than alf a circle, into the hollow of which a wooded romontory—surmounted by a coronet of rock—juts ut from the opposite side of the stream. The caves re excavated in the lofty wall of the outer bend rconcave scarp of the *cul de sac* thus formed. Above them the glen terminates abruptly in a waterfall of seven leaps, known as the *sat kund*, he lower of which may be from 70 to 100 feet in eight and the others 100 feet more.

The perfect seclusion of this wild ravine, with its  
lofty walls of rock, had attracted to it the devotees  
of Buddhism, perhaps nineteen centuries ago or  
more, as a fitting solitude in which to form a  
retreat from the distracting cares of an over-  
busy, soul-contaminating world. Here, alone with  
nature, the venerated bhikshus might devote their  
time to contemplation and self restraint and instruct  
their novices, until the long yearned-for nirvana  
should extinguish life's flame, and, releasing them  
from the power of matter, permit them to enter  
upon the enjoyment of perfected knowledge and  
irviritti—everlasting repose—undisturbed, as they  
pictured it, by feeling, or care, or dream. These

pillared chambers high up in the rock are the deserted retreats and temples. They extend a third of a mile round the concave wall of the basaltoid trap rock, and vary in elevation from 40 to 100 feet above the bed of the torrent, the highest and most difficult of access being at the western extremity. There are twenty-nine of these about the middle facing the south. No. I., farthest down the stream looks Westward and exactly faces cave XXVI. near the other end.

We clamber up the face of the rock to the top of the series about a third along the curve from the east end; but instead of beginning at the top, let us first proceed to the extreme right and descend over them one by one. Instead of calling them by the names the Bhills of the neighbourhood, but vary at pleasure, it is better to distinguish them by the numbers Mr. Fergusson suggests, beginning at the eastern, which by mistake he called the northern end of the series.

#### CAVE I.

This cave is one of the finest of its kind and notwithstanding the odour from the swarms of bats that possess it, it well deserves attention. It is a Vihára or monastery cave; those farthest from the entrance have with the arched windows above their entrances Chaityas or temples. There are five Chaityas and twenty-four viháras in all. The first cave, though Mr. Fergusson considers one of the latest executed, he assigns it to the eighth or ninth century, though it seems no other reason for not regarding it as five hundred years older except that he seems to wish to distinguish the ages of the different caves here over a period of 1,000 years—whereas all the varieties of rock might easily have been developed in half or

20

From  
700, to  
800 A.D.

ter of that period. Certainly no vihara at Ajanta has been so handsomely ornamented as this one. In front of the veranda there has been a porch supported by two advanced columns, of which only fragments of the bases and elegant capitals remain; at each end, outside the veranda, there is a room whose open front is supported by two pillars, the floors being raised a few steps in order that the elaborate entablature of the facade might be carried round the whole front at the same level. The room on the east opens into another nearly  $13\frac{1}{2}$  feet square and all but perfectly dark; that on the left opens into two others somewhat smaller. Now mark the six columns and two pilasters of the veranda. The pair in the middle, which originally formed part of the porch, like all the others, have square bases and elaborately carved bracket capitals. Above the bases, they are first octagonal, then there is a belt of 16 faces, above which they are fluted in the most delicate way with bands of beautifully elaborate tracery up to the thick compressed cushion between two fillets, on which rests the carved fascia under the capital. The next pillars on either side are similarly rich in carving but have narrower bands of tracery round the upper portion of the fluting, and their flutes are spiral—a peculiarity, so far as we remember, only found here and in cave XIX. Outside these are two octagonal pillars with three bands of tracery round them supporting a very deep square carved fascia under the bracket capital. The pilasters beyond these have short fluted necks with tracery above and below them—more like what we should work in metal than attempt in stone. The central compartment in each capital has its own group of human figures. The entablature is broken over the porch

and the projecting rooms at the order that it might run round in p besides the contrivance of raising the smaller rooms outside—an a been introduced over each of them with representations of the horse sho dow of the chaitya caves, each encl of Buddha. The architrave all alo is sculptured ; above each column compartment containing human fig the corners are terminal figures appare for lions ; and the remaining spaces a cipally with elephants in every varie and cut with great spirit and correct right side of the porch, but somew worn, there is a spirited representio hunt. Above the architrave is a pro carved with representations of the ch each containing a human head ; then ornamented with compartments cont groups or pairs of the sacred goo varieties of position, with the wings elaborate tracery so as to fill the spa well known in Singhalese art. And on carvings of Ceylon we find the elephant constantly occuring, whilst the latte on the Standard of Burmah. Above t line of dog's or tiger's heads, then a de then another with a line of string trace ed by a belt containing heads within the chaitya window. The veranda is long by  $9\frac{1}{4}$  wide and  $13\frac{1}{2}$  high, and l at each end. A wide door in the into the great hall and there are smal each end and two windows. The *shala* is nearly 64 feet square and its

20

ported by a colonnade of 20 pillars leaving an aisle of about  $9\frac{1}{2}$  feet wide all round. The columns are about  $5\frac{1}{2}$  feet apart but the middle ones on each side of the square are  $6\frac{1}{4}$  feet asunder. Their bases are about  $2\frac{3}{4}$  feet square, and, with the four pilasters in continuation of the front and back row, are mostly very elaborately carved. Look for instance at the middle pair on each side: on the corners of the bases on the front pair there are little dwarfs, on the shaft beautifully artistic strings of tracery, and above the compressed cushion moulding there is a neat fillet of leaves, whilst on the capital are figures worshipping before a dahgoba crowned with the symbolic umbrella. The most elaborate description would convey but a faint idea of the rich tracery and sculpture on the back row of pillars; above the base they are ornamented by mythological *makaras* or dragons—figures we find in Ceylon, Burmah and China, associated with Buddhist sculpture; the upper part of the shaft is encircled by a deep belt of the most elaborate tracery in which are wrought medallions containing human figures; the fascia above is supported at the corners by dwarfs; and on the capital is a dahgoba upheld by two patrons whose heads are surrounded, as with a halo, by the many-headed snake, as a symbol of honour and perfect protection,—an idea that has been adopted by the later Hinduism, and—like others we have already noticed—may be remarked in Singhalese remains. Again on the right side, on the corners of the bases we find the *makara* and dwarf together; and on eight facets round the upper part of the columns, are pairs of rampant antelopes bridled by garlands held in the mouths of grinning faces between each pair. The corner pillars have three brackets

each. On each side of the cave there are  
 or *grihas*, for the monks, and in the back  
 on each side of the shrine. In the middle  
 are two pillars with brackets of human  
 between these we pass into an antechamber  
 10 feet by 9, leading into a shrine about  
 square in which is a colossal statue.  
 The whole cave has been painted  
 near the floor it has entirely  
 Within the last four years, much of  
 ing in this and in all the caves has either  
 or been wantonly defaced; yet there are  
 interesting fragments in this as in any  
 and since the admirable copies made by  
 have been entirely destroyed at Sydney  
 greatly to be desired that some memor  
 representations should be preserved; in  
 decay and destruction that has taken place  
 the last few years we feel assured that  
 few more there will not be a figure left  
 ing of this cave still retains much paint  
 well deserving of being copied. Among  
 still or but lately distinguishable on the  
 may mention a gigantic figure of Buddha  
 drawn, shaded, and very graceful,  
 finest pieces of painting in the cave.  
 west side there is a female dying and  
 a group of faces in which the feelings  
 pourtrayed; on the back wall is a set  
 ing at a thick rope attached to the head  
 appears to be a monstrous snake; a group  
 nesses an exhibition of the Cobra, in  
 attempts at foreshortening are made;  
 in halls or pavilions, engaged in prepari  
 and it may be remarked that the women  
 flowing curly locks and eyes like the M

20

## CAVE II.

The preceding account of the first *vihāra* will render the others more easily understood. The second is similar but smaller and somewhat different in the style of its columns. The veranda is  $46\frac{1}{2}$  feet in length, supported in front by four pillars and two pilasters, all of the same style, having a torus and fillet at the bottom but no plinth; to about a fourth up they have 16 sides, above they have 32 flutes with belts of elaborate tracery. The capitals are flower-shaped, along which the flutes of the column are continued as petals: first there is a deep calyx widest near the bottom and terminating in a double row of petals; then, above a very small fillet, there is a thick projecting torus surmounted by a bell-shaped flower of about the same depth as the torus, and on this rests a thin plain abacus. Over these runs a plain architrave on which the roof rests, and beyond which it projects very considerably, with indications of the patterns in which it was once painted. At each end of the veranda, there are chambers similar to those in cave I, the architrave above the pillars in front of them being filled with carving. Each opens into an inner cell. The cave has two windows and a fine central door with an elaborate architrave. At the bottom of the architrave of the door there are *dwarपालas* each apparently holding a flower; above this the compartments on each side are filled with pairs of standing figures male and female in varied attitudes; above the door the figures are sitting ones, with a single fat one in the centre compartment. Outside the architrave are three members of florid tracery, then a pilaster similar in style to the columns and surmounted by a female figure standing under the foliage of a tree and



leaning on a dwarf ; over the upper architrave  
 line of prostrate figures with what resembles  
 in the centre. The hall inside is 47 feet 7 inches  
 by 48 feet 4 inches deep, and is supported by  
 pillars similar to those in the last cave, the  
 highly ornamented being those just in front of the  
 sanctuary. The square tiles under the capitals  
 the capitals are upheld at the corners by figures  
 with four arms. On the capitals of the  
 pillars in the right aisle are four ante-  
 ingeniously grouped that one head answers  
 of four bodies. From the centre of the side  
 and also in a line with them in the back wall  
 are chambers with two pillars and two pillars  
 their fronts. In the chamber on the right corner  
 of the sanctuary are sculptured two posturing  
 figures both with rich head-dresses : the one  
 holds a child on her knee, apparently a mother  
 with a toy held in her right hand ; to the right  
 left of them are female slaves with *chauris* ;  
 one behind holds a parrot and fruit ; below are  
 small figures, some of them making rams but  
 apparently playing on musical instruments.  
 is possibly intended to represent the  
 felicity of some benefactor of the monastic  
 though a learned friend suggests that they  
 represent Indra and Indrani. In the upper  
 corners are representations of a Bodhisattva  
 instructions—probably to the same pair with  
 child. In the corresponding apartment on the  
 other side, there are two male figures with  
 borate head dresses, neck chains and armlets  
 one holding an egg-shaped object in his hand  
 there are female slaves with *chauris* on either  
 and Buddhist cherubs with large wigs in the  
 per corners ; below are two semicircular

20

sentations, but whether intended to represent vegetable food or not we cannot say. On the side of the antichamber leading to the shrine there are painted hundreds of bodhisatwas. The shrine itself is about 14 feet by 11, but owing to the cave being only 11 feet 5 inches high; it is very dark and it smells strongly of bats. The paintings have probably never been of great artistic merit, but were perhaps not the less interesting in other respects, and though much decayed have suffered less during the last few years than those in other caves. There are traces of a procession of horsemen, of a boat, and of many half-nude female figures some with very Mongol-like features. The roof of the veranda is painted in quadrangular compartments enclosing females, flowers, birds, &c., among them is a snake charmer but the face is gone. There are also some good pieces on the roof, but the bats are rapidly tearing it down.

### CAVE III.

This is a small vihara higher up on the face of the rock, but quite unfinished. The veranda is 29 feet by 7 and supported by four pillars and two pilasters blocked out. An entrance has been made for the hall, but little of it has been excavated. There is also a commencement of an under-story to this cave.

### CAVE IV.

We now come to Cave IV., (Fergusson's No. 3.) the largest vihára of the series. The veranda is about 87 feet long,  $11\frac{3}{4}$  wide, and 16 feet high, supported by eight octagonal columns with plain bracket capitals. There is a room 10 feet by  $8\frac{1}{2}$  at each end, entered by a small door with three

steps. The hall is entered by one central side doors, and has two windows between. The large door, though considerably about 2 feet above the floor—to which cave was long filled with earth—is one of the most elaborate to be found here ; generally it is like that of Cave II., but no mere description does justice to its details. The upper compartment of the architrave on the right contains a bull, like the Nandi does before Shaiva temples. On the upper member of the cornice, at the top right, two monkeys are carved. The ceiling is ornamented by five models of the chaitya windows, three containing Bodhisatwas, and the other two pairs of human figures. At the upper corners of the door are figures somewhat like goats ramping against each other and which have had riders—but they are broken. To the right of the door, and between the architrave of the window, there is a large compartment sculptured with a variety of figures on the sides, and in the middle a large seated figure of Padmapani, the Bodhisatwa of Amitayus, the fourth Dhyani or divine Buddha, and is supposed to be incarnate in the Dalai Lama. —the arms are both broken, but the right hand of Amitabha Buddha is on his forehead, and his head is surrounded by a nimbus, and the outlines of the lotus may be traced on his lap. This may be regarded as an evidence of the style of this cave—approaching to those of the caves of the wada at Elora. There is also a piece of sculpture very similar to this behind one of the doorways of the vihara to the right of the chaitya at the top. Above it is a small horse-shoe shaped compartment with a Bodhisatwa sitting. There is no painting in the cave, and portions

20

roof appear as if a thin layer of the rock had fallen off; it was, however, probably never finished. There are three colossal figures on each side of the antechamber, which is 21 feet by 13; but, with the shrine and cells, it is much infested with bats. The hall is 87 feet square, and is supported by twenty-eight columns 3 ft. 2 in. to 3 ft. 3 in. diameter, of the same style as in the veranda—plain and without the elaborate tracery in Caves I. and II. The front aisle is 97 feet in length, and has a cell at each end. We descend to the next by a rough rocky path.

#### CAVE V.

Is only the commencement of a vihara, the veranda of which is  $45\frac{1}{2}$  feet by 8 feet 8 inches; but of the four pillars, only one is nearly finished, and it is of the same style as the last—only shorter and with a square base. The door has been finished and is well worth copying; there are also two windows, but scarcely any progress has been made inside.

#### CAVE VI.

This cave is of two stories. From the lower part the whole of the veranda has fallen away. In front of the architrave the door has an octagonal demi-column with a dwarf as its pedestal; it is only about three-fourths the height of the door and has a plain top. The outer wall is panelled under the four large windows which light a hall 53 feet 4 inches wide and 54 feet 10 inches deep—the front and back aisles being about 71 feet long with chambers 8 feet by 10 at the ends of each. This cave having been occupied by some wretched na-

tives who used to light their fires in it, it is ruined, and has a very dilapidated appearance. Five columns have fallen within the last 40 years. The columns are arranged in four rows on each wall—sixteen in all,—but only seven are standing, with four pilasters in the lines between rows on each wall. Between these pilasters are three chambers on each side, each fully 8 feet deep and all with niches in their back walls. They are about 13 feet high—plain octagons to the top—three-fourths of the height, without bases, having a cincture under a 16-sided fillet at the top. Imitation beams run from one pillar to another between columns in the front of the antichamber and a similar remark; they are similar in character to those of the porticos of cave VII. The antechamber is 10 feet 4 in. deep, and the sanctuary is 10 feet deep. The figure of Buddha, called by the Bhikkhus *kannath*—which has apparently been painted in—  
—is seated on a pedestal 7 feet high and is quite separate from the back wall. The entrance to the sanctuary is slightly arched with a pair of *toranas* at the spring of the arch. The staircase leading to the front aisle, leading to the upper story, has been broken away below. It lands in the veranda of the upper story. This veranda has been supported by four columns and two pilasters, but only one of the latter now remains which is a particularly fine one. Outside the veranda there are small niches with sculptured Buddhas. There are also at each end of the veranda, open chambers with four pillars and inside these chambers there are two rooms 11 feet by 9. The hall is 53 feet by 50 feet deep and 11½ high, supported by four columns forming a square. The pillars have octagonal bases and octagonal shafts, changing high

20

the square form with bracket capitals sculptured with figures of Bodhisatwas. A beam or architrave 8 inches deep is carved over the capitals of the pillars. Opposite the centre interspace of each side and at the end of the left aisle, are chambers with pillars in front, each leading to an inner one; there are also three cells on each side, and one at the end of the right aisle. Over the chamber or chapel on the left of the entrance is a fine frieze of elephants spiritedly cut, one of them killing a tiger; over the other chambers are Bodhisatwas; and altogether there is an unusual amount of sculpture about this vihara. The antechamber is 16 feet by  $8\frac{1}{2}$ , and has two colossal figures on each side. The sanctuary contains the usual statue, and used to be distinguished by the wild Bhills as Jagannath: it has two antelopes on the front of the throne. The cave has been painted but almost none now remains.

#### CAVE VII.

This is a vihāra differing from any yet met with. In front there are traces of two steps, ascending which we seem to be in a veranda supported by two rows of pillars; a glance at the roof, however, shows that the outer pillars form the fronts of two porticos leading to the true veranda 62 ft. 10 in. by 13 ft. 7 in. and 13 ft. 6. in. high. From the veranda we enter directly to the antechamber and thence to the sanctuary which is somewhat peculiar: it is not square nor are the sides straight, and it is considerably higher than the veranda. Buddha is seated crosslegged, with the orthodox yellow robe, on a low *sinhasan* or lion throne, having on the front of the seat two antelopes facing each other with a sort of wheel

or *chakra* between them. From behind a *makara's* head projects on each side is a figured halo behind his head, a carving round about him ; a male *chanda* stands on either side, and in the corners their heads, are Buddhist cherubs. The *sinhasan* is carried round the space carved in front with eight bodhisatwas on each side. Upon this projection stand three figures on each side also with nimbi behind their heads—Buddha are of smaller stature but the Bodhisatwas are gigantic figures—each holds his left hand to his breast whilst the right hangs by his side the palm turned out ; and between these are other small crosslegged bodhisatwas.

The figures of the antechamber are entirely covered with small Bodhisatwas sculptured in five rows of five each, sitting or standing on lotuses with lotus leaves between them. The stalk of the central lotus is upheld by two kneeling figures. The regal head dresses canopied by the *makara* and *naga*, and behind each is a kneeling figure. The door into the antechamber has four standing and three sitting bodhisatwas on each side, carved in alternate compartments. Above the architrave, and seven sitting ones above ; the capital of the architrave is a lion's head and paw. The pilasters outside the architrave are supported by four and divided into three compartments each containing a standing bodhisatwa in the lower, and two kneeling ones in the compartments above, and between the capitals a female figure stands on each side. Beyond this the wall is divided into twelve square compartments each ornamented with a standing pilasters at the sides and all, except the upper ones on the right, having cherubs

20

corners over the large crosslegged Buddhas which occupy them ; these have all *nimbi* behind their curly-haired heads, except the upper one on the right, which has the protection of the snake with nine heads. On each side the central door are two cells opening from the veranda ; and at each end of it are chapels or rooms supported in front by two pillars and pilasters, and each again opening into three cells about  $8\frac{1}{2}$  feet square. Outside the veranda to the west there is also a double apartment. The veranda has four pillars with octagonal shafts and bracket capitals and two pilasters. The pillars of the porticos are octagonal, with a torus and cima-recta separated by a fillet at the base, and the capitals are similar to those in cave II. and also to those at Elephanta and of the Dhumar Lena at Elora ; the pillars of the west portico however are almost entirely destroyed. The cornice is ornamented with the favourite chaitya-window ornament.

#### CAVE VIII.

To this cave there is a considerable descent. Fergusson describes it as "merely a natural cavern." The whole front has fallen away, and it is possibly doubtful whether it has been a veranda cave like the last or a regular vihāra : probably it was similar to cave XV. It is 32 feet 4 inches long by about 17 feet in depth and 10 feet high. It is the lowest down in the rock and was formerly choked up with earth. There are two cells on each side. The antechamber is quite open in front, and in the back of the cave on each side of this opening there are two cells. The usual place of the shrine is entered by a low door and contains a low stone bench at the back



but no trace of an image—which may have been made of other materials.

#### CAVE IX.

This is a small Chaitya or temple cave with its next neighbour, almost certainly the earliest of the kind here,—dating possibly as far as 200 B. C. and probably not later than the 1st century A.D. It is 45 feet deep by 22 feet wide and 23 ft. 2 in. high. A colonnade divides the nave from the aisles, and at the front the pillars form a semicircular apse, in the centre of which stands the daghoba about 7 feet in diameter; its base is a plain cylinder 4 feet high; this supports a dome 4 ft. high by 6 ft. 4 in. in diameter surmounted by a capital about 1½ ft. high and carved on all four sides in imitation of the "Buddhist railing" common at Sanchi, Andher, and other places. It is intended to represent a relic-box, crowned by a projecting lid—a sort of arch consisting of six plain fillets each projecting over the one below. This most probably supported a wooden umbrella as at Karla. Between two pillars inside the entrance, the nave has one plain octagonal column without base or capital, 10 ft. 4 in. high, supporting an entablature 6 ft. 8 in. deep, from which the vaulting springs, and which has originally been fitted with wooden ribs. The aisles are flat roofed and of the height of the columns: they have all been painted and some fragments still remain both on the walls and columns. Over the front aisle is the window—one of the peculiar features of a Chaitya cave: it is of horse-shoe form about 11½ feet high and has an inner arch about 9¼ ft. high just

20

the front pillars of the nave ; outside this is the larger one with horizontal ribs of which five on each side project in the direction of the centre and eleven above in a vertical direction. On the sill of this arch there is a terrace  $2\frac{1}{4}$  feet wide with a low parapet in front, wrought in the "Buddhist rail" pattern ; outside this there is another terrace over the porch about  $3\frac{3}{4}$  feet wide and extending the whole width of the cave—the front of it being ornamented with patterns of the window itself as it must have originally appeared—with a wooden lattice work in the arch. At each end of this, on the wall at right angles to the facade, is sculptured a colossal figure of Buddha. The aisles are lighted by a window opening into each. The porch has partly fallen away. On the projecting rock on each side there is a good deal of sculpture.

Before leaving this cave we may quote the following remarks from Mr. Fergusson on the lighting of these Chaityas, which may interest some :—

Over the screen forming the front of the lower part of the nave, "the whole front of the cave," he says, "is open to the air, one vast window the whole breadth of the same section, stilted so as to be more than a semi-circle in height, or generally of horse-shoe form. The whole light, therefore, fell on the dahgoba, which is placed exactly opposite, in the place of the altar, while the colonnade, around and behind, is thus less perfectly lit. The pillars there being always placed very closely together, the light was never admitted in sufficient quantities to illuminate the wall behind, so that to a person standing near the door, in this direction there appeared nothing but 'illimitable gloom.'

"I do not conceive that a votary was ever admit-

ted beyond the colonnade under the rest being devoted to the priests and nuns, as is now the case in China and in churches, and he therefore never could see the light came, and stood in comparison with himself, so as to heighten its effect considerably. Still further to increase the effect, the architects of these temples had the screens and music galleries in front in a manner as to hide the great window from any person approaching the temple; these appear to have been omitted in the examples, as in the Viswakarma cave and the two later Chaitya caves at Ajanta, only a porch added to the inner screen, the top of which served as the music gallery. The great window is then exposed to view, and cannot help thinking is a great defect. A votary once having entered the porch, the view is the same, and if the space between the inner and outer screen was roofed, which I suppose to have been, no one—not previously acquainted with the design—could perceive how the light was admitted; supposing a votary to have been admitted by the centre door and to have passed the screen to the right or left, the whole effect would have been such, that an architectural effect produced certainly superior to anything I have ever acquainted with in ancient or modern temples.

#### CAVE X.

This is another Chaitya, and a much larger than the last. It is 41 feet 1 inch wide, and 95½ feet deep, and 36 feet high. The design of the cave as well as of the colonnade is entirely circular; the colonnade has consisted of the

20

plain octagonal pillars—two more than in the great Chaitya at Karla—but many of them are broken. Over the pillars, which are 14 feet high, rises a plain entablature  $9\frac{1}{2}$  feet deep, from which springs the dome rising  $12\frac{1}{2}$  feet more, with a span of about  $23\frac{1}{2}$  feet. It has been ribbed with wood. The aisles are about 6 feet wide and are half arched and the ribs are of stone. The whole front has fallen away so that it is difficult to determine the exact length of the cave. The dahgoba is perfectly plain with a base about  $15\frac{1}{2}$  feet in diameter supporting the cylinder crowned by a dome of rather more than a hemisphere with a capital, very much the same as in the last cave. The whole of this cave has been painted and thirty years ago there were some fine pieces, many fragments of which still remain; those on the right consist principally of elephants, among which is a large white one with pink spots; they are mostly in outline but the drawing is remarkably bold and true; on the left there is a procession of men, some on foot, some on horseback, variously armed, and differently dressed; behind are groups of women; but all have been recently much defaced by natives. There have been two painted inscriptions on this wall but they are almost entirely obliterated. There is also an inscription high up on the façade to the right of the great arch.

#### CAVE XI.

This is a vihāra much higher up in the rock than No. X. The pillars of the veranda are raised on a panelled base or parapet to which there is an ascent of four or five steps. The roof also projects considerably in front of the pillars and

has been very elaborately painted with flowers and birds. The veranda is supported by four octagonal columns with square bases and capitals; and it has a cell at either end: the right entering in by the side of the hall, the end wall itself is sculptured in three compartments. The door is plainer than in other caves and the windows are each divided by two columns into three openings. The hall is 37 feet 28 deep and 10 high, and is supported by four columns of rather clumsy and primitive style. This leads Mr. Fergusson to think this one of the earliest examples of the introduction of pillars in India. There is a sort of seat along the right side of the cave such as we find so frequently at Ajanta. There are three cells on the left side, also two on the back to the left, and one to the right, of the main cavity, which opens directly from the cave. The first is about 12 feet wide by 19 $\frac{3}{4}$  deep with the image of the Buddha separate from the back wall and seated on a *sinhasan*, with two well cut deer on either side of the *chakra*. The Bhills call it Jalanda and it is curious that these wild tribes should refer to these images the Buddhist names—at least as common in Nepal—rather than Hindu names. In front of the shrine is a charmingly natural sculpture of a boy kneeling in adoration—the face unfortunately damaged and probably the work of a later artist. High up in the wall and scarcely visible, there is an aperture on the left side of the main opening into a secret cell. The painting of the cave is almost entirely gone.

## CAVE XII.

Fergusson supposes this the oldest vihar. The front has fallen away; it is not supposed

20

pillars, and is interesting as being one of the plainest and with cave XIII. unlike any other of the series in style. It is about  $36\frac{1}{4}$  feet square and has no sanctuary or image, but has four cells in each of its three sides; one of these has a single stone couch and all the rest have two each with raised stone pillows; there are holes above and below the doors for hinges or pivots, and others for fastenings. The walls of the cave are ornamented over the doors of the cells, by canopies representing the chaitya window with smaller ones in the interspaces; below them is a string-course all round, wrought in the "Buddhist rail" pattern, to be seen also at the great Karla cave and at those in the Udayagiri; indeed as Mr. Fergusson remarks, this cave resembles the latter in almost every respect. There is an imperfect inscription on the front rock deciphered by Dr. Bhau Daji,—“The charitable assignation of the place by Ghanava Bania of . . . ?” and under one of the canopies he reads—“The gift of Griha Mukha (house-door) by Vasithiputra.”

#### CAVE XIII.

This is a perfectly plain cave, with two cells in the back and right side and three on the left, with couches, &c. as in the last. The front has fallen away; there are no columns, and the hall is only  $13\frac{1}{2}$  feet wide by  $16\frac{1}{2}$  deep and 7 feet high.

#### CAVE XIV.

This is reached from cave XII. by a rough ascent over the rock. It is altogether peculiar in its style. The veranda has six columns and two pilasters and is 63 feet long by 11 feet 1 inch wide and 9 feet high. The pillars are unlike any to be found here

or elsewhere ; they are 2 feet 3 inch square height of 5 feet 4 inches, divided by two sunk fluted bands each 10 inches broad. The plain belt has semi-elliptical projections on each side rising up in front of the capital, which is square but of less width than the pillar. The top of the capital is vase-shaped surmounted by a cyma-recta between two fillets, and crowned by a plain abacus 2 ft. 3 in. square. Into the wall which has never been nearly finished, there is a neat central door and two side ones, with windows. It was intended to be 61 feet wide and 61 feet deep, with a row of six columns and two aisles running along the middle of it, but only the west half has been partially finished.

## CAVE XV.

20  
The next is a few yards farther on, and was formerly choked up with mud and debris. The veranda is about 30 feet long inside by 30 feet wide and had two columns and two pilasters on each side. The front has fallen away—a fragment of capital lying in the veranda shewing that they had a fillet and fillet at the base, above which they were hexagon, changing to 16 sides and thence to 32. The architrave of the door is plain, and the pilasters beyond it are similar to those of other caves. The hall inside has no veranda and is nearly square 34 feet each way and 20 feet high. It has four cells on each side at each end of the veranda : the antechamber on the left has two columns and two pilasters and the shrine contains an image of Buddha against the wall with other carving. In the hall, to the left of the antechamber, is a piece of carving representing Buddha and attendants.

## CAVE XVI.

This Vihara is one of the most elegant in its architecture. Its veranda has now totally disappeared, though when Lieut. Blake visited it, he appears to have found one of the columns entire and the rest only broken; it had six pillars and two pilasters and was  $65\frac{1}{2}$  feet long by 10 ft. 8 in. wide. The cave has a central and two side doors with windows between. The pilasters outside the architrave of the principal door are supported by dwarfs and each surmounted by a female standing on the head of a *makara*; and on the face of the pilaster is a *dwarpala*. The front aisle is longer than the cave being 74 feet, whilst the body of the hall is 66 ft. 3 in. long by 65 ft. 3 in. deep and 15 ft. 3 in. high, supported by twenty octagonal columns with plain bracket capitals. The middle pair of the front row, however, have square bases, and 16 sides or flutes over about 6 feet in the middle of the shafts. The roof of the aisle is cut in imitation of beams and rafters, the ends of the beams being supported by fat figures in place of brackets,—in some cases single, in others two, and in one or two cases by male and female figures. The whole has been covered with painting though it is now greatly mutilated. The veranda roof was painted in square and circular compartments, and in the hall the sides of the columns are painted with flowers and scrolls. On the left wall there is a female of note reclining on a couch, the head sunk on the breast, the limbs apparently lifeless, while one attendant supports her, another has a fan, and others express their grief at her death. The adytum is entered direct from the hall, and has a chamber on each side separated from it by



20

a screen of two pillars and two pilasters entered from the hall by narrow doors. The statue—called by the Bhills *Yeknath* the brother of Jalandarnath—has its feet down and holds the index finger of the left hand; behind his shoulder a *makara's* head seizing a child protrudes on the side; and, at his side, are attendants. There are six cells in each side wall, two in the back and one at each end of the veranda. Outside to the left is an inscription of about twenty lines, unfortunately mutilated, but so far as preserved very well translated by Dr. Bhau Daji. It reads—“Having first saluted (Buddha who is the best) in this world for the removal of the fire of misery of the three worlds .....” “relate the genealogy of the King Vindhya whose power extended over the great,” “goes on to mention six or seven other Kings of the Vakataka dynasty but most of the names are more or less mutilated; they mostly occur however, in the Seoni copper plate grants discovered by Mr. J. Prinsep, being Pravarasena, Sena, Rudra Sena, Prithivi Sena, Rudra Sena and Pravara Sena. Inside on the right wall are painted inscriptions both reading—“The chaitya is the assignation of the Sakya mendicant Bhadracharya Dharmadatta. May the merit of this be the cause of attainment of supreme knowledge to all and to father and to all beings.”

## CAVE XVII.

This is another fine Vihāra very similar to No. XVI. and apparently executed about the same time. Mr. Fergusson believes these two caves, No. XX., and the Chaitya No. XIX., to have been excavated between the fourth and sixth centuries.

“ after Christ, but more probably about the latter “ date.” This opinion, however, “ rests entirely on “ their architectural details and their position in “ the series.” Together he considers them the most interesting group of the Ajanta caves. There is an inscription on the right of the veranda of about the same length as that on cave XVI. Dr. Bhau Daji’s translation begins,—“ . . . obeisance to the Muni, the “ great lord of the three Vidyas, whose most chari- “ table act is the gift of Viharas, their qualities “ and names are described : The king who has “ obtained life and by . . . the umbrella is held, had “ a son named Dhritarashtra, who had the white “ umbrella...This king’s son, whose countenance was “ beautiful like the lotus and moon, was Hari “ Samba—his son of spotless wealth was Kshitipala “ Sauri Samba . . . was Upendragupta, very famous “ and illustrious. Afterwards, his son, well known “ as Skacha,” &c., and towards the end, though it is much defaced, we find the following phrases, —“ The stupendous Chaitya of Muniraja, (*i. e.*, Sakyas Muni or Buddha), this monolithic temple jewel.” . . . “ having given plenty constructed a Chaitya here, difficult even to be imagined by little minds” . . . “ delightful in every way, at the extremity of the hill, towards the west, constructed the great Gandha-kuti (cave).”

Let us now look at the cave itself. It is often called the Zodiac cave from containing at the left end of the veranda a circular piece of painting divided into eight compartments by radii from the centre, but it has been much injured by visitors attempting to remove parts from the wall. The compartments have been filled with figures of men, variously employed, and may possibly have been connected with Bauddha ideas respecting the *sansara*

or cycle of existences, or perhaps it was a *mandala* or mystic circle. In one, a man is in another, he is accompanied by animals next utensils are introduced ; then buildings, &c., with numerous men and women variously employed. Outside these there is another circle divided into sixteen compartments containing scenes supposed to represent the sign of the Zodiac. In 1828, there were 73 figures varying from 12 inches in length in three of the divisions of the shield, and only about a third of it, apparently then wanting. On the back wall of the veranda are fragments of what appears to have been a marriage procession ; of a scene in which an elephant has seized a horse by the neck with people looking out at their windows to witness it ; and of other interesting groups. The roof is covered with painted flowerlike ornaments in small compartments. The veranda has been supported by plain but handsome octagonal columns with bracket capitals. The bases are neat and resemble the attic base wanting the lower torus. The hall is entered by a central door resembling that in No. XVI. with a line of carved Bodhi trees over it. There are also two side doors and two windows. The hall is  $63\frac{3}{4}$  ft. wide by 62 ft. deep and 13 high, and is supported by twenty octagonal pillars all plain, except the two in the middle of the front and back rows, which are more ornamented, especially those in front of the shrine. The amount of the painting remains in this than in any of the caves. It is found chiefly on the back and right hand walls, and the perspective, grouping and details are considered better than in any of the European art prior to the 15th century ; but if it has disappeared within a recent period.

20

is a complicated hunting scene ; above it, a maned lion well drawn ; there are also heads of horses looking out at windows, &c. Of this a small wood engraving is preserved in Mrs. Spier's " Ancient India" (p. 313). On the right wall are fragments of a fine battle scene with elephants and mounted horses in boats of rather small dimensions for the loads they carry : this has also been copied by Mrs. Spier (p. 303), from the paintings at Sydenham. On the right is a procession of three elephants, a black, a brown, and a white one, noticed by Ferguson as indicating the early predilection for the white elephant still prevalent in Siam and Burmah. There is a good deal of painting on the ceiling also. The antechamber is small, but the shrine is  $17\frac{3}{4}$  ft wide by 20 deep, and in front of the great image, which has a *kanti* or necklace, there stands on the floor two figures one holding the alms-bowl of the *bhikshu*, the other damaged. There are also two attendants on each side of the Buddha and two *chauri*-bearers. Besides the two in the veranda this cave contains sixteen cells. At the right end of the veranda there is a small hole in the floor into a fine cistern of water between this cave and the last.

#### CAVE XVIII.

This is merely a porch 19 ft. 4 in. by 8 ft. 10 in with two pillars, apparently intended as a passage into the next cave.

#### CAVE XIX.

This is the third of the Chaityas, and differs only in its details from Nos. IX. and X. It is 24 ft. wide by 46 ft. long and 24 ft. 4 in. high. But whereas the former two were perfectly plain,

this is elaborately carved throughout. the two in front, the nave has fifteen columns high. These pillars are square at the base is 2 ft. 7 in. high, with small figures on the then they have an octagonal belt about a foot above which the shaft is circular and has of elaborate tracery, the intervals being in some cases plain and in others fluted with perpendicular or spiral flutes ; above the shaft is a deep slight projection between two fillets wrought in a leaf pattern, and over this again is a scroll supporting a bracket capital richly sculptured with a Buddha in the centre and elephants and riders or flying figures on the brackets. The architrave consists of two plain narrow bands. The whole entablature is 5 ft. deep, and the "occupying exactly the same position as a pediment would in a Christian church," is divided into compartments by rich bands of arabesque, and in some compartments are figures of Buddha—always sitting cross-legged and standing. The height rises 8 ft. 4 in. whilst the width of the nave is 12 ft. 2 in., so that the arch is higher than a circle and is ribbed in stone. Between the ribs of every fourth and fifth rib there is carved a human head. The *dahgoba*—which represents a stupa or monument raised to enshrine the relics of Buddha or some *arhan* or Buddhist saint—is a composition which has a low pedestal on the front of which are two demi-columns supporting an arch containing a basso-relievo figure of Buddha ; on the upper part of the tee or capital above the dome, there is also a small sculpture of Buddha, and between the four fillets of the tee are three umbrellas placed one above another, each upheld on four small figures. These may be symbolic

20

dha—"the bearer of the triple canopy—the canopy of the heavenly host, the canopy of mortals, and the canopy of eternal emancipation", or, they are typical of the *bhuvanas* or heavens of the celestial Bodhisatwas and Buddhas. The roof of the aisles is flat and has been painted, chiefly with ornamental flower scrolls; and on the walls there have been paintings of Buddha in different positions. There is but one entrance to this cave. It is in excellent preservation, as is also the whole facade, and, as Fergusson remarks, "very little labour would free the lower part from the accumulated materials, and display entire one of the most perfect specimens of Buddhist art in India." The porch and whole front of the cave is covered with the most elaborate and beautiful carving, which it is impossible to describe without drawings. Those who cannot visit it, may form some idea of its richness from the five photographs of portions of it in Major Gill's book,—though he has succeeded better still in three photographs as yet unpublished. The visitor, however, ought not to be misled by Mr. Fergusson's statement that the sculpture, to the left and at right angles to the facade of the Chaitya is more modern than the cave and Brahmanical. He says, "it represents Vishnu sitting under the canopy of the seven-headed snake—a very common Brahmanical arrangement—with Saraswati by his side." This snake has nine heads and, as the Naga Muchalinda, is as well known in Buddha as in Brahman mythology. The piece no doubt represents some royal patron of Buddhism and his consort—protected by the snake,—perhaps some of the Naga kings. On the other side is a porch with two pillars in front, which Mr. Fergusson supposes was a

*chawadi* or place of rest for pilgrims ; it has a chamber at each end about 10 ft. by 10 ft. Over the whole facade of the Chaitya is a bold and carefully carved cornice,—unfortunately broken at the left end by a heavy mass having given way. There has been an open court in front about 33 ft. wide by 30 ft. deep. The left side of it has mostly disappeared.

## CAVE XX.

20

This is a small Vihāra with two pillars and two pilasters in the front of its veranda. One of the pillars is broken, but on each side of the capitals there is a pretty statuette of a female under a canopy of foliage. The roof of the veranda is a fine imitation of beams and rafters. There are four pillars at each end of the veranda and two on each side of the hall, which is 28 ft. 2 in. wide by 28 ft. deep and 12½ ft. high, and has no columns. The roof is supported by the walls and the antechamber which advances 7 ft. into the cave and has in front two columns in a row, supported by a carved entablature. The shrine was known to the Bhills as *Matsyendranath*,—whom they call 'the brother of *Gorakhnath*.' Now, strangely enough, in Nepal, *Gorakhnath* or *Gorakshanath*, the deity of the Gurkhas, was the reputed disciple of *Matsyendranath* the reputed founder of the sect, and *Matsyendranath*'s car festival is as celebrated in Nepal as that of *Jagannath* is in Orissa. *Jagannath* must have been a Buddhist since the image is yet regarded as containing the image of *Krishna*—a purely Buddhist idea. *Matsyendranath* is identified in the "Pancha Raksha" as *Padmapani* or *Avalokiteswara*,—the bear

nymphæa or water lily, who— at Adi Buddha's command—creates all animate beings. Whatever its name, the statue has probably been painted red, and is attended by two large figures with great tiaras bearing *chauris*, while on the front of the seat, which has no lions at the corners, are carved two deer as *vahana* with a *chakra* between them. The painting in this cave has now almost entirely disappeared.

#### CAVE XXI.

We ascend a steep narrow rocky path to this vihâra. Its veranda has fallen away, but a fragment of one of its four columns, lies in front. At each end, it has an open chapel or chamber like those in Cave I. The hall is  $51\frac{1}{2}$  feet wide by 51 ft. deep and has chambers with pillared fronts in the middle and at the ends of the side aisles,—each leading into an inner cell,—besides which there are four other cells on each side of the cave. The pillars in front of the cells at the back are surmounted by some very good carving and devices. The roof of the hall is supported by twelve columns ornamented in a style similar to those in Cave II. The entrance to the adytum is unfinished, and the image sits cross-legged, has huge ears, no necklace, and is attended by *chauri*-bearers with high tiaras. The paintings on the left wall are much destroyed since first known to Europeans.

#### CAVE XXII.

The next is a very small vihâra about  $16\frac{1}{2}$  ft. square and 9 ft. high, with four unfinished cells, no window, a very pretty door, and a narrow veranda of which both the pillars are broken—ascended by two steps. The sanctuary opens direct-



ly from the cave and contains an image of the Buddha with feet on the lotus, the Buddhist emblem of power. On front of the *sinhasan* or throne is a *chakra*—the *china* or cognizance (disc) with two small deer as *vahana* or supporters. On his right, beyond the *chauri*-bearer, is a figure of a deity. On one side, under a row of seven painted figures are their names. "Vipasyi, Sikhi, Visvabhu, Kanaka Muni, Kásyapa, Sakya Muni, Maitri, the missing name being Kakutsanda or Kakutsana, the first Buddha of the present *kalpa* or era of the world; for the Buddhists believe that the world is destroyed and regenerated at the end of immensely long periods or *kalpas*; and that in each *kalpa* has one or more Buddhas,—thus in the third *kalpa* past, Vipasyi was the Buddha, in the second *kalpa* and Visvabhu; and in the present *kalpa* Kanakamuni, Kasyapa, and Sakya Muni have already appeared as Buddhas, while Maitri, the last, is yet to come—five thousand years after Sakya. These are also known as the 'earth-born Buddhas.' Under the names is a Sanskrit inscription: "The charitable assignation of Sakhya Buddha. May the merit of this . . . be to father and to all beings . . . endowed with beauty, good fortune, good qualities and ornaments, bright . . . protectors of light . . . thus pleasing to the eye."

## CAVE XXIII.

This is another twelve pillared vihara. It is 5 in. wide by 51 ft. 8 in. deep and 4 in. high. The four columns of the front are almost perfect. They have bases 4 ft. square, the shafts are circular—ones fluted,—and on the torus of the capital

four dwarfs, upholding the corners of a square tile under the brackets. The door has small *dwar-palas* canopied by the many-hooded snake. There are chapels at the ends of the veranda and of the left aisle, but the sanctuary is only commenced. There is no trace of painting in this cave.

#### CAVE XXIV.

This is quite unfinished, but was evidently intended for a large vihara  $73\frac{1}{4}$  ft. wide and 75 ft. deep with twenty pillars, and if completed would probably have been one of the most beautiful in the whole series. The veranda was long choked up with earth, and of the six pillars only one is now standing—the rest appear to have fallen down within the last 30 years. The bracket capitals still hang from the entablature and the carved groups on them are in the best style of workmanship. In two of the capitals and in those of the chapels at the end of the veranda, the corners are left above the torus and wrought into pendant scroll leaf ornaments. The work on the doors and windows is elaborate. Inside, only one column has been finished. Here we learn how these caves were excavated by working long alleys with the pick-axe into the rock and then breaking down the intervening walls, except where required for supporting columns. There is some sculpture in an inner apartment of the chapel outside the veranda to the left.

#### CAVE XXV.

Mr. Fergusson describes this as a small vihara with a veranda of *ten* pillars; it has only two, and the hall is 26 ft. 5 in. wide by 25 ft. 4 in. deep, without cell or sanctuary. It has three doors; and

at the left of the veranda is a chamber with the right and back. In front is an enclosure about  $30\frac{1}{4}$  ft. by 14, with two openings and a door to the left leading on to the the next cave.

#### CAVE XXVI.

This is the fourth Chaitya, and bears general resemblance to Cave XIX. Mr. F. considers it the most modern, and its style "inferior both in design and execution," far more numerous and more elaborate than other cave of the series; but, so far as we know, there is no evidence in the subject's sculpture to show that it belongs, as he considers, to so late an age as the ninth or tenth century of the Christian era. It once had a veranda across the whole front supported by four columns, of which little more than the bases remain; the central entrance was ascended by three or four steps, and at each end of the veranda there was a chamber with two pillars in antis, so frequently marked in the viharas. Over the veranda, above the great window and upper facade of the main entrance, there was a balcony about  $8\frac{1}{4}$  ft. wide and  $14\frac{1}{4}$  ft. long, entered at the end from the front of the main entrance. The sill of the great arch was raised  $2\frac{3}{4}$  ft. above this, and at the inner side of the sill, which was  $2\frac{1}{2}$  in. deep, there is a stone parapet or screen  $14\frac{1}{4}$  ft. high, carved in front with small Bodhisatwas. The outer arch is  $14\frac{1}{4}$  ft. high, but the inner opening to the top of the screen is only 8 ft. 10 in. The facade, outside the great arch and the projecting walls at the ends of the balcony, has been divided into compartments of various sizes sculptured with Buddhas or bodhisatwas. On the upper part

20

end walls of this terrace there is, on each side, a figure of Buddha standing with his *shela* or robe descending from the left shoulder to the ankle, leaving the right shoulder bare. These figures are about 16 feet high. The projecting cornice is unfortunately almost entirely broken off. Besides the central door, there is a smaller side one into each aisle. The temple is 67ft. 10 in. deep, 36 ft. 3 in. wide and 31 ft. 3 in. high. The nave—besides the two in front—has twenty-six columns, is 17 ft. 7 in. wide, and 33 ft. 8 in. long to the front of the dahgoba; the pillars behind the dahgoba are plain octagons, and the others are nearly the same as in cave XIX., only there are small figures with four arms under the corners of the square fillet on which the bracket of the capital rests. The pillars are 12ft. high, and a bracket dwarf is placed over each capital on the front of the narrow architrave. The frieze projects a few inches over the architrave and is divided into compartments elaborately sculptured. The stone ribs of the roof project inwards and the vault rises  $12\frac{3}{4}$  ft. The body of the dahgoba is cylindrical, but a broad face has been left on the front, carved with pilasters, cornice, and *mandap* top, and in the centre is a Buddha sitting on a *sinhasan* or throne with lions upholding the seat, his *shela* reaching his ankles, his feet on a lotus upheld by two small figures with *naga* canopies, behind which and under the lions, are two elephants. The rest of the cylinder is divided by pilasters into compartments containing figures of bodhisatwas standing in various attitudes. The dome has a compressed appearance its greatest diameter being at about a third of its height, and the representation of the box is figured with a row of standing, and another of sitting bodhisatwas;

over it are some eight projecting fillets crowned by a fragment of a small umbrella. The aisles of this Chaitya contain a great deal of sculpture,—much of it defaced. In each aisle there are large compartments with figures sculptured in alto relievo with attendant figures whose feet rest on the lotus upheld by nagas and other figures with rich head dresses and other ornaments beside them. Over the Buddhas are flying figures and above them a line of arabesque work in compartments containing groups. On the west wall, near the small door, is a gigantic reclining Buddha about 24 ft. in length reclining on his right side. This represents the death of the great Buddha, Fa Hian, a Chinese traveller about A.D. 400. "It is to the north of Kusinara," (Kusinara between Betiya and Gorakhpur) "where two *sal* trees on the bank of the river Hirvati (probably the Gandak) that the *Illustrious of the Age*, his face turned to the north, entered his coffin. There where Subhadra long after obtained the body and where they adored for seven days in his coffin the 'Illustrious of the Age'; the 'hero that bears the diamond sceptre' (*pani*) let go the golden pestle, and where the kings divided the *sarira* (or relics), in the places they established *sangharama* or monasteries which exist to this day." The visitor will observe a tree at the foot of the figure, and the reclining Buddha is the relative and attendant of Buddha under it. This figure has also its face turned to the north. "In a great chapel erected at Kusinara," says Houan Thsang—writing about A.D. 630—"is a representation of the nirvana of the Tathagata. His face is turned to the north and hath the appearance of one slumbering;" and he goes

20

add that, near a tower erected by Asoka, there was a pillar raised in commemoration of the death. "As for the year of his nirvana," he adds, "accounts differ : some make it 1200 years ago, others more than 1300, others again more than 1500 ; there are some, too, that assure us that this event occurred about 900 years ago, and that 1000 are not yet fulfilled since."

Above the large figure are several very odd ones, perhaps representing the *devas* "making the air ring," as the legend says, "with celestial music, and scattering flowers and incense." Among them is perhaps Indra, the prince of the thirty-two *devas* of Trayastrinsha, on his elephant. In front of the couch are several other figures, his disciples or bhikshus, exhibiting their grief at his departure. Farther along the wall there is a large and beautiful piece of sculpture that has perplexed every one who has attempted to explain it. It is usually considered to be Hindu, but this is a mistake ; one or two stories in the oldest Buddha legends might be referred to with which it would agree better than with any Hindu myth. To the left, a prince stands with what appears to be a bow and arrow in his hands, and before of him—some sitting, others standing—are a number of females with richly adorned head dresses, and some protected by umbrellas. Several of the faces are beautifully cut. The painting has now nearly all disappeared though there were fragments on the roof some thirty years ago. In 1828 Dr. Bird seems to have found Buddhas painted of a yellow colour.

There is an inscription to the left of this cave, which has been translated by our indefatigable antiquarian Dr. Bhau Daji. After the first line, which is defaced, it goes on thus :—"He who was

relieved from the round of deaths, ob-  
 state of freedom from decay, and of in-  
 and being of fearless mind, obtained the  
 eternal happiness and excellence which s  
 the worlds a city of peace. To him who  
 plentiful, and substantial, obeisance and  
 becoming ; to him the offering of a sin  
 leads to the attainment of the fruit know  
 and *moksha* (beatitude). For this reas  
 world, the reasonable being, intent on d  
 ought to pay intense devotion to the T  
 (*i. e.* Buddhas) who are distinguished  
 worthy attributes, who show great com  
 mankind, and whose heart is full of ter  
 The gods being liable to misery, are not  
 Sambhu, by a curse, had his eyes a  
 fright ; Krishna also, being subject to a  
 a prey to death. Therefore the Sugata  
 eminently from fear, are glorious. Ever  
 ful and good Muni, who was the chief of  
 who propounded the institutes, and wh  
 ously discharged the several duties of h  
 caused to be constructed a mountain al  
 Lord. It is becoming in Bodhisatwas  
 great opulence, and who are anxious both  
 ly and for final and eternal happiness  
 should first perform glorious deeds.  
*that*) as long as its fame lasts in this wor  
 does the spirit enjoy delight in heaven  
 glorious works, calculated to last as long  
 and the moon, should be constructed in  
 For the spiritual benefit of Bhavviraja, th  
 of the very glorious Asmakaraja, whose g  
 edness has existed in various lives,—wh  
 grateful, of good intellect, learned,  
 learned in the doctrine of the Acharyas

20

Suras and Asuras,—who knows people thoroughly ; who is the patron of the zealous followers of the very compassionate Samantabhadra (Buddha) ; who is of good speech and great by qualities ; who is the image of humility ; who is renowned in the world for good acts ;—this great minister of the king, who gets works of immense labour, which may be exacted by force, performed by mild measures, whom resembled his son, the clever Devaraja, who, after his father's death, did credit to his dignity by his good qualities, also for the good of his own mother and father did Buddha-bhadra cause this Saugata's abode to be constructed (*by Devaraja*) having first called the good disciples and Bhikshus, Dharmadatta, and Bhadra-bandhu, who completed my house, may the merits of this be to them and to the worlds for the attainment of the great Boddhi fruit, renowned for all the pure qualities..."

The rest is defective, but may be seen in the Doctor's version.

#### CAVE XXVII.

It is scarcely worth while clambering over the broken rocks into this last accessible vihāra. The front is broken away, and a huge fragment of rock lies before the cave which is about 43½ ft. wide and 31 deep without pillars. It has never been finished, and the ante-chamber to the shrine is only blocked out. There are three cells in the left side, two in the back, and one in the portion of the left side that remains.

Beyond these there are the beginning of a Chaitya cave—little more than the top of the great arch of the window being completed,—and the veranda of a vihara supported by six rough hewn pillars



and two pillasters. Both these are inaccessible at very great risk.

Now let us sit down, in fancy at least, at the Chaitya and read from Houan Thsang the following :—"East of the capital (of Dhanakatche probably the Telugu country) the convent of Samgharama has been built upon a mountain of the town ; on the opposite side of the mountain the convent Avarasila Samgharama was constructed. An ancient king of this region built it to the honour of Buddha, and had in it all the magnificence of the palaces of Persia (or Bactria). The thick woods by which it was surrounded, and a multitude of bubbling fountains made it a charming abode. This convent was protected by the spirits of heaven, and the saints loved to walk about it and to inhabit it. During the space of a thousand years which elapsed after the Nirvana of Buddha, thousands of sages and of monks were seen, who came together to meditate there the time of the retreat during the rainy season. When the latter terminated, all of them obtained the rank of *Arhan*, and departed to heaven through the sky. For a thousand years after the death of Buddha people of the world and sages were wont to live together ; but during the last century the spirits of the mountains have changed their nature and unceasingly show their violence and fury. Travellers are justly afraid, and dare not go to that convent ; on this account it is completely deserted in these days, and neither monks nor novices are to be seen there any longer." This reads like an account of what is to be seen at Ajanta ?

20

## HISTORY.

The Singhalese date of the *nirvána* or death of Buddha is 543 B.C., but there are discrepancies that indicate 477 B.C. as the more probable era. The Singhalese records mention a Kalásoka—in all probability the same as Kakavarna of the Puranas—a king of Magadha or south Behar, who removed his capital from Rajagriha to Pataliputra—the Pali-bothra of the Greeks,—in whose reign (B.C. 392-364) the Buddhists had attained considerable social influence and held a great religious council. But it was in the time of Asoka—known as Devánampriya Piyadarsi—(B.C. 263—226) that Buddhism became the state religion ; and his edicts in favour of it are found engraven at Kapurdi-Giri near Peshawar, at Dhauri in Katak, and at Girnar in Katthiawad. In the 18th year of his reign a great council was held at Pataliputra to revise and settle the doctrines and formulas of the religion. At the conclusion of this synod the Mahavansa tells us that,—“The illuminator of the religion of the vanquisher, the ‘thero’ (or *Sthavira*) Maudgalaputra, having terminated the third convocation, was reflecting on futurity. Perceiving (that it was time) to establish the religion of Buddha in foreign countries, he despatched severally in the month of Kartik, the following ‘theros’ to those foreign parts. He deputed the ‘thero’ Madhyantika to Kasmira and Gandhara (*Kandahar*) and the ‘thero’ Mahadeva to Mahisamandala (*Maisur*). He deputed the ‘thero’ Rakshita to Waniwasi (*the north of the Karnatak*) and similarly the ‘thero’ Yona-Dharmarakshita to Aparantika (*possibly N. Sindh*). He deputed the ‘thero’ Maha-Dharmarakshita to Mahárattha (*the Maratha country*), and the ‘thero’ Maharakshita to

the Yona (*Yavana or Bactrian*) country.puted the 'thero' Madhyama to the Himalaya (*Himalayan*) country ; and to Suvarnabhumi (*Suvarnabhumi*), the two 'theros' Sona and Uttara.puted the 'thero' Maha-Mahendra (*the son of* together with his (Maudgala's) disciples Uttiya, Sambala, and Bhaddasala (*to Ceylon*), to these five *sthaviras*,—"Establish ye in the lightful land of Lanka, the delightful religion (*Jina*) the vanquisher." The religion had doubt been already widely spread, and the missionaries are represented as having made innumerable numbers of converts ; thus—"the sanctification of the principle Mahá-Dharmarakshita repairing to Madagaskar (*Madagaskar*), there preached the 'máhanarádakassapa' (*of Buddha*). Eighty-four thousand persons attained the sanctification of *marga* (*the path*) and thirteen thousand were ordained priests by him."

20

From this era viháras were multiplied. The king was indefatigable in their erection. In the first year of his reign, the Mahavansa, tells us of numerous parties, "in different towns, commenced the construction of splendid viháras completed them in three years. By the merit of the son of Indragupta, and that of the undertaker of the vihára called Asokarama (*at Pataliputra*) also completed in that time. At the place at which the vanquisher of the five deadly sins worked the works of his mission, the sovereign caused splendid chaityas to be constructed. In eighty-four thousand cities (*of which Pataliputra*) was the centre, dispatches were brought on the same day, announcing that the viháras were completed." This may be exaggerated in detail, but there is no reason to doubt that Asoka did

many Buddhist buildings, and Dr. John Wilson supposes that he may have executed the great vihāra at Karla.

The Buddhist bhikshus thus soon became very numerous and possessed regularly organized monasteries or vihāras, in which they spent the rainy season, studying the sacred books and practising a temperate asceticism. "The holy men were not allowed seats of costly cloth, nor umbrellas made of rich material, with handles adorned with gems and pearls; nor might they use fragrant substances, or fish-gills and bricks for rubbers in the bath, except indeed for their feet. Garlic, toddy, and all fermented liquors were forbidden, and no food permitted after mid-day. Music, dancing, and attendance upon such amusements were forbidden."\* And though seal-rings or stamps of gold were prohibited they might use stamps of baser metal provided, as Csoma de Korosi informs us, the device were "a circle with two deer on opposite sides, and below the name of the vihāra." Inscriptions at Karla, Nasik, Ajanta, and elsewhere show that the cave-temples were excavated by kings, princes, and men of opulence, and that the vihāras were largely endowed with neighbouring lands and villages.

The stern morality of Buddhism, however, became unfashionable, and the Brahmans succeeded in raising a savage persecution of its followers, commemorating their bloody successes by monumental pillars—still to be seen in the Dekhan—figured with representations of the destruction of their rivals by armed warriors and the savage dance of Nandi—the bull of Siva—over them and round his lingam. It is difficult to fix the date, but it was probably

\* Mrs. Spier's Life in Ancient India.

Howland Ed. Mrs. Manning's do in 2 vols 1870.

between the 8th and 12th centuries, and was often renewed within that period. There is not a Buddhist in India between N. Ceylon—where however it still holds sway—Burma, Siam, China, Tibet, and Japan it has four hundred millions of votaries at the present day. The Ajanta caves must have been in their prime when it had the highest patronage, and the paintings and sculptures all indicate their early age; none of these *shailgrihas* or rock-mansions is later than the 8th century.

From the difficulty of access to them, they were but little visited till comparatively late. Some officers of the Madras army saw them first. Lieut. J. E. Alexander of the Lancers visited them in 1824, and sent a short account of them to the Royal Asiatic Society in 1829, but it is not very satisfactory. Captain Gresley and Mr. Rawlinson were there in 1828 when Dr. Bird was sent up to examine them for Sir John Malcolm. Mr. Rawlinson's lively notice of the paintings appeared in the *Bengal Asiatic Society's Journal* in 1836; Dr. Bird's account was published in 1847 in his 'Historical Researches'—a work in which the erroneous nature of the author's opinions on Buddhism is only too clearly shown by the inaccuracies of the drawings that accompany it. An interesting and trustworthy description of them appeared in the *Bombay Courier* in 1843 from Lieut. Blake, and in 1843 Mr. Ferguson read before the Royal Asiatic Society his memoir on the Rock-cut Temples of India, about a dozen pages of which is devoted to a critical architectural description of the Ajanta caves. To this memoir reference has been made in the preceding pages. It was republished with a splendid volume of illustrations in 1845, and nearly all that relates to Aja

2c

Elora re-appeared in the descriptions to Major Gill's beautiful photographs of the "Rock Temples" and of "Architecture, &c. in Western India," volumes which illustrate exceedingly well the architecture and extent of the caves; indeed they are the only illustrations now procurable. There is also a good description of the principal caves in Dr. John Muir's "Account of a Journey from Agra to Bombay in 1854."

This concludes the account of these remarkably interesting caves. The writer has visited them twice, and besides his own notes has availed himself of the measurements, &c. of Major Gill.

## CAVE TEMPLES IN WESTERN

IN the preceding account of the Aja  
Temples, mention has been made of the m  
copies from the paintings on the wall  
caves made at the expense of the late E. I.  
and so unfortunately destroyed in the fi  
denham Crystal Palace. There were up  
twenty of them,—the 22nd was the so-cal  
from cave XVII.—and most of these wer  
large dimensions, being, indeed fac-sim  
the walls and ceilings, transferred by trac  
canvas and painted in. They were, of c  
labour of years, and it was hoped, they w  
petuate the most interesting portions of  
ing that for a long while past has bee  
decaying. Alas for official wisdom and for  
no copy, tracing, or photograph, was ta  
them before sending them to be exhib  
finally burnt ; and now all that we poss  
work of one of the most faithful of a  
copies—in Mrs. Speir's "Ancient India"  
small scale indeed,—of two of his pictur  
eight detached fragments from others. W  
serve that Mr. Fergusson has suggeste  
Indian Government the propriety of secu  
Major Gill, the plans, drawings, photogr  
tracings, he has in his possession, to be de  
London for preservation. No doubt it i  
ingly desirable they should be preserve  
we shall regret it if they are not publish  
copies at least are not retained in this cou  
the paintings, however, there are sca  
tracings preserved ; and to the effect of the  
and the vandalism of natives, the railway

20

to add that of Europeans, so that in a short time they will have disappeared entirely. Whilst anything worth copying remains, it is surely very desirable to get, at least, careful tracings made of most, if not of all of them, and exact copies of some. When we can read the history of Buddhism, as it is to be found in its immense literature, we cannot doubt but these pictures will throw much light upon it and bygone times. But if anything is to be done, it ought to be done quickly, for rarely have we seen more palpably the effects of "decay's effacing fingers," than in the havoc made among these unique paintings during the last few years.

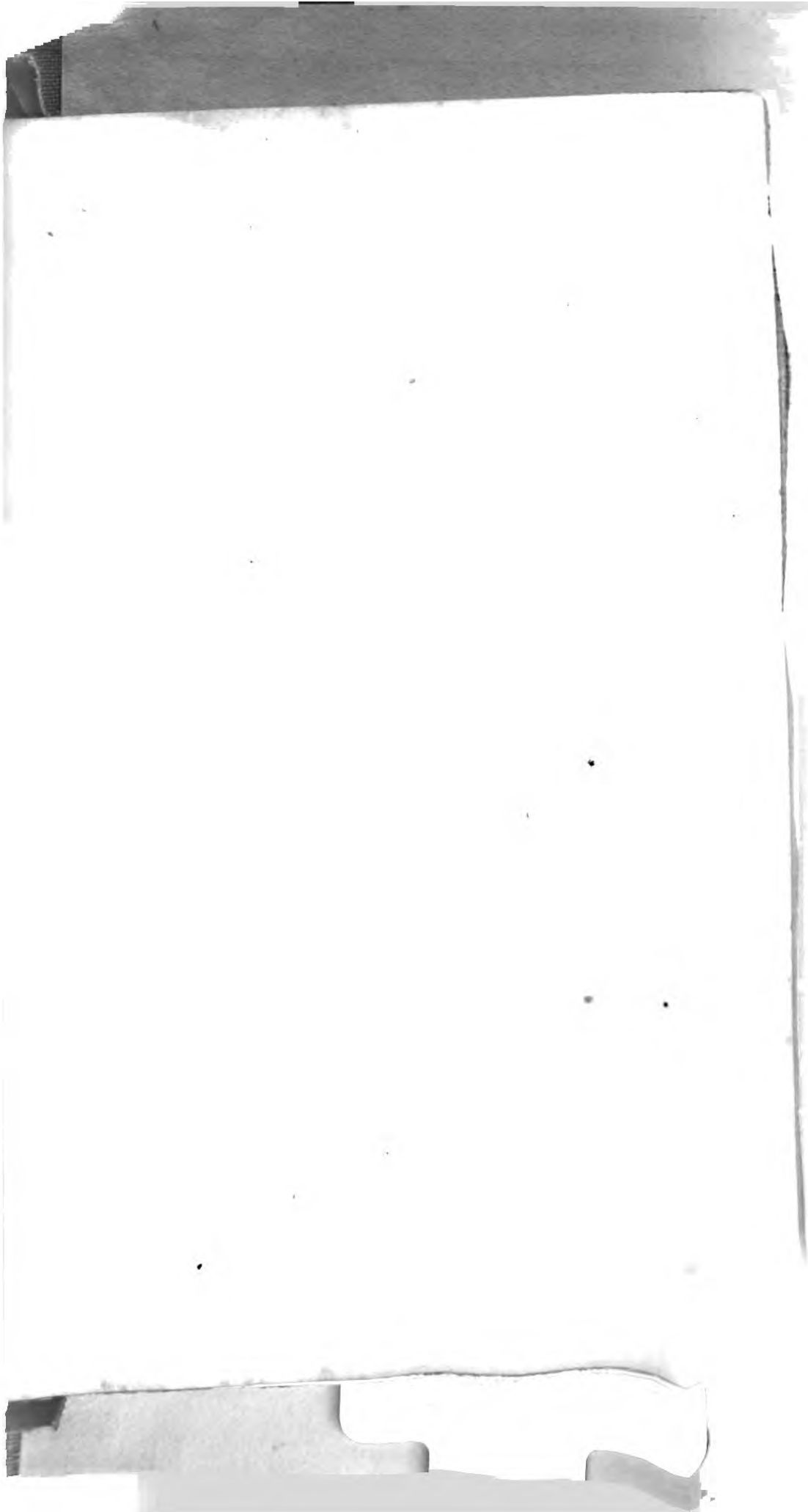
Drawings from the many elaborately sculptured columns inside the dark halls, where photography fails to give satisfaction, and carefully measured plans and sections, together with photographs of the facades and verandas, will do much to preserve the forms of these beautiful works; and we only wish there could be procured a set of these more complete than has ever yet been made.

But this is not all: some tribute ought to be paid to the ancient art of India, and what more fitting one than the preservation, by representation as complete as possible, of the plans, styles, and sculptures of these ancient monuments, not only at Ajanta, but also of those at Kánheri and Jogeshwar in Salsette, at Kudá and Kondáná in the Konkan, at Kárla, Bhájá and Bedsa above the Ghats, at Bádami and Karhád farther south, at Junir, Nasik, Elora, and Daraseo and some fifty other places on this side of India. In a pamphlet recently published Mr. Fergusson remarks that, "those temples only have been photographed which are situated near where some artist with the necessary apparatus happens to reside. Many of the most important are still

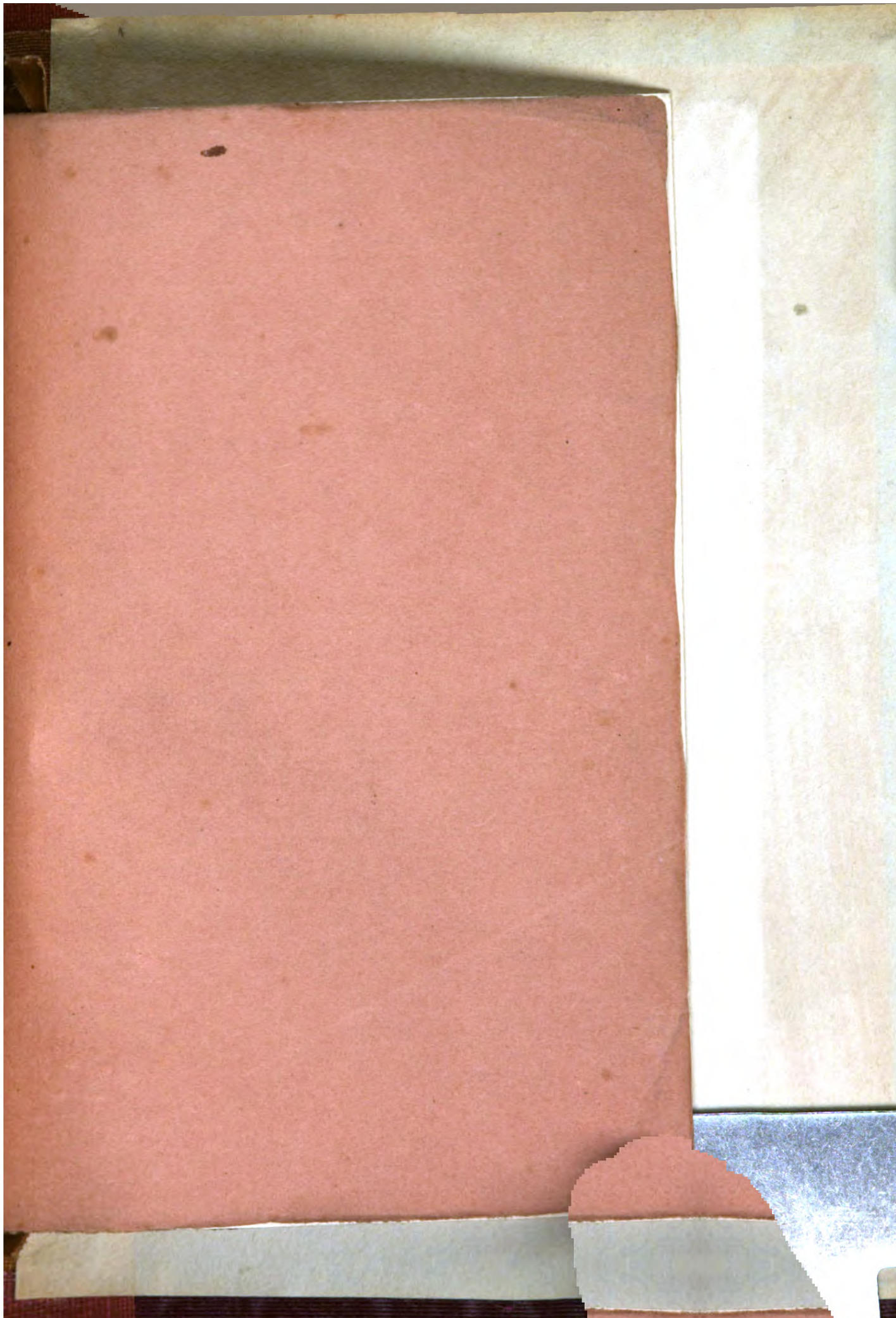


“unrepresented. In no instance—except  
“have they been accompanied with plans  
“surements or descriptions necessary to make  
“intelligible, without at least a very dis-  
“tinct amount of study.” And to this  
scarcely add that the photographs that have  
taken are not always satisfactory,—not as  
graphs *per se*,—but as views conveying clear  
satisfactory ideas of what they represent ;  
is sometimes impossible for photography to  
what even a rough drawing and a few meas-  
would at once supply ; nor is the photographer  
gifted with the combined tastes of the artist  
and the archæologist, to guide him in the  
of his pictures. We are persuaded these  
ing monuments will never be fittingly represented  
by photographers alone. What is wanted is  
least two qualified men, one to photograph and  
other to plan, sketch sculptures, copy inscriptions  
and describe ; and they should go hand in hand  
that each would supplement the work of the other.  
At a very moderate expense, in this way  
persuaded, more might be done in one day  
than will be accomplished in a dozen by  
workers. Meanwhile Government might do much  
for the preservation of the cave temples, by preventing  
Brahman beggars from occupying them, or allowing them to be used as cattle sheds  
with straw and firewood. Even the Chaitya at Karla we found occupied by  
most importunate beggars and rapidly  
besmeared with the soot from their fires.

20



20



20



