DEPARTMENT.

Paper taken out of the Records from the charge of the Referencer.

Press / Miscellaneous / Routine No. 277, dated 21-1-37 19 .

Date taken out.	For what purpose.			Initials of clerk taking the paper or of attender.	Date returned.	Initials of attender.
	Department.	C. No.	Year.			
38-9 W	14-3		7	6		
36-10 W	15-3		7	4		

PLACED IN THE COMMON BUNDLE RELATING TO THE INDIAN STATES AND BRITISH INDIA.

22/1/37

22/1/37

[24th October 1881, No. 2472.

PROCEEDINGS OF THE BOARD OF REVENUE, dated 24th October 1881.

No. 2472.

Read—the following letter from J. B. PENNINGTON, Esq., President of the Local Fund Boards, Tinnevelly, to the Secretary to the Board of Revenue (through the Deputy Chief Engineer, Public Works Department), and Endorsement by Major J. PENNYCUICK, R.E., Deputy Chief Engineer, Public Works Department.

ENCLOSURE No. 1.

EXTRACT from the Proceedings of the Local Fund Board of the Tinnevelly Circle at the Meeting held at Courtallam, dated 24th August 1881.

* * * * *

5. Read letter from the Local Fund Engineer, No. 1565, dated 29th July 1881, forwarding for sanction the three following estimates, and stating that in case the first estimate be sanctioned to be undertaken this year the second one for the maintenance of the first four miles may be sanctioned :—

		Rs.
1.	Estimate for remetalling a portion of Road No. I from the 5th to the 13th mile in the Tinnevelly Taluk	7,300
2.	Maintaining the first four miles of the same road	1,200
3.	Do. the remaining nine miles	1,800

Resolution.—Resolved that the maintenance allowance of the remaining nine miles (Rs. 1,800) be devoted to remetalling three miles of road this year, and that the balance required (Rs. 5,500) be allowed next year. Resolved also that tenders be invited for the supply of broken stone, as the rate allowed seems to the Board excessive.

(True Extract.)

(Signed) S. R. LOCKE,
Vice-President.

ENCLOSURE No. 2.—Estimate.

Letter—dated 13th September 1881, No. 124.

I HAVE the honor to forward for sanction an estimate for Rs. 7,300 for remetalling a portion of Road No. I from the 5th to the 13th mile in the Tinnevelly Taluk, and a copy of the Local Fund Board's Resolution No. 5, dated 24th August 1881, sanctioning the same. It is proposed to transfer Rs. 1,800 of the sum allotted in Item No. 1 of Part II, Repairs, for the maintenance of this road to "New Works," and to devote that amount towards remetalling three miles during the current year, leaving the balance of the estimate, Rs. 5,500, to be provided in the next year's budget. I have therefore the honor to request you will be good enough to obtain the sanction of the Board of Revenue for the above transfer.

Endorsement—dated 21st September 1881, No. 2159.

FORWARDED to the Board of Revenue.

2. The estimate has been duly scrutinised in this office.

Resolution—

THE estimate, amounting to Rs. 7,300, for the work marginally noted will be submitted for the sanction of Government.

Remetalling a portion of Road No. I from the 5th to the 13th mile in the Tinnevelly Taluk.

2. It is proposed to transfer Rs. 1,800 from Item No. I in Part II of the current year's budget of the Tinnevelly Circle to meet the outlay of the year. The sanction of Government is solicited as it involves transfer of funds from one major head to another.

(True Copies and Extract.)

Acting Sub-Secretary.

To the Secretary to Government, Public Works Department,
with estimate to be returned.

Copy to the President, Local Fund Boards, Tinnevelly District.
" " Accountant-General.
" " Chief Secretary to Government, Financial Department.

Exd. A. F. Goodall.

P. W. 6. No 6314

E-1

Rec'd: 1 Nov: 81

5.5.e.

1881.

Board of Revenue, MADRAS.

To

THE SECRETARY TO GOVT.,
PUBLIC WORKS DEPARTMENT.

Printed October th.

Received

PROCEEDINGS, 24TH OCTOBER 1881, No. 2472.

Dept 31/10/81 ens.

SUBMITTING for the sanction of Government estimate for remetalling a portion of *Road No. I* in the Tinnevelly Taluk.

No 2771 W

PUBLIC WORKS DEPARTMENT.

PROCEEDINGS OF THE MADRAS GOVERNMENT.

UNDER date the 8th Nov. 1881

Read the following:—

Pros. of the Board of Rev. No. 2472 d/ 24th Oct. 81.

The estimate amounting to Rupees 7,300 for re-metalling a portion of road No. I from (5 to 13 mile) Palamcottah to Madura, via Sattur, in the Tinnevelly Taluq is sanctioned.

2. This sanction has been registered as Local No. 34 of 1881-82.

(a)

3/11/81

To The Board of Rev.
with 1 enclosure
" Accountant
" Fin. Depty
Despts 8-11-81.

C.E. Lo. 215g. 21-9-81.

2771W. 8.11.81.

Indexed 4/11

GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

1st November 1878, No. 1620.

Archæology.

Read the following paper:—

No. 1. *From R. SEWELL, Esq., Madras Civil Service, to the Chief Secretary to Government, dated Trichinopoly, 24th December* 1877.

I have the honor to submit report on the results of some of the excavations and researches carried out by me in the Kistna District under the authority conveyed in G.O. (Revenue), dated 24th May 1876, No. 684.

2. It will be remembered that the Government of India sanctioned the expenditure of Rupees 1,000 for explorations, principally at the site of the well-known Buddhist monument at Amarávati, and of the less known cave-temple at Undavilli. At present I have been able only to complete the excavation of the Undavilli cave, and of a small portion of the mound at Amarávati. But I think it best to send in my report at the conclusion of this year, and reserve the rest for a future occasion.

3. Out of the grant of Rupees 1,000 only Rupees 436-9-2 were spent up to the time when the enclosed account was sent me. I trust to be able to expend the remainder with very profitable results during the course of next year. This will almost exclusively be devoted to the Amarávati excavations.

4. My present report (which I intend to call for convenience my "First Report") is devoted solely to the Undavilli Cave, the Bezwada Antiquities, and Buddhist Remains on the neighbourhood. I leave the entire question of Amarávati to a future occasion for several reasons. I have no skilled draughtsman by me to make exact fair copies of the rough plans and sections I have been able to make myself, and without such plans and sections a notice of the excavations would be useless. I am at a distance from Amarávati, and, having made my notes seven months ago in pencil on rough pieces of paper and then become too ill to complete the work satisfactorily, I dare not publish them, for fear of mistakes occurring, till I have carefully gone over the ground again. Moreover the illustrative photographs that have been taken are so poor as to be almost valueless, and I am very anxious that Government should allow me the services of a better trained man from Madras. For all these reasons, I hesitate about publishing my notes till I am in a position to send in a more satisfactory report. Amarávati is such an important subject that absolute accuracy is essential.

5. With regard to Undavilli the case is different, because I had, before my illness and consequent departure from the district, completed the rough draft of the report, of which the enclosed notice is simply an improved edition.

6. I enclose an account of all the money spent up to the present out of the Rupees 1,000 grant. I have paid almost every fraction of it with my own hand, in order to guard against fraud or overcharges. The vouchers lie in the Head Assistant Collector's office at Bezwada, and will be submitted on my return to that place. The enclosed account is a copy taken from the chittah kept for the purpose and sent at my request by the clerk who was in charge of it. I am satisfied as to its correctness.

7. It will be for the Government to decide whether the results of my work, as attested by the enclosed notices, are sufficiently important to justify the expense incurred. But, if there is any hesitation on that point, I would beg to point out that, out of the sum accounted for, more than half has been expended on the excavations carried on at Amarávati, only Rupees 192 odd being the cost of the Undavilli Cave and miscellaneous work.

8. As it is my intention to submit with this report only complete notices of the Undavilli Cave and a few other miscellaneous points of antiquarian interest about the Kistna, I think it as well to give some slight information here as to what has gone on at Amarávati.

9. My work on the *stupa* there was necessarily confined to a very few days, as a press of office work, together with the exigencies of the season of famine, compelled my presence elsewhere. I could therefore only give a week to the explorations.

10. But this week's work yielded noble results. By the end of it nearly 100 feet was laid bare of the platform between the rails, which was found under an irregular mound of earth 11 feet deep at the highest; which mound I had to cut into, to a greatest horizontal breadth of 29½ feet. Under this mass of earth lay the marbles. Ninety new ones have come to light, some in most remarkable preservation and exceedingly beautiful and interesting. When it is remembered that there are only about 160 marbles in the India Museum forming Sir Walter Elliot's collection, with which Mr. Fergusson laboriously built up the materials for his well-known work on "TREE AND SERPENT WORSHIP," and that those marbles are much injured and weather-worn, the value of the discovery of these new and well-preserved sculptures will be readily appreciated.

11. I shall hereafter submit a report with full plans, sections, and illustrative photographs, together with fac-similes of inscriptions, and lists of all coins and other articles found at the Tope. But in order that this may be satisfactorily done, I would earnestly request the Government to grant me the services of a skilled draughtsman. What is wanted is absolute accuracy, and my untrained hand is quite unequal to the task of drawing such careful survey-sketches as are essential to the subject. I would also earnestly beg that a competent photographer may be permitted to visit Amarávati at Government cost and take really valuable photographs of the marbles; worthy of being multiplied for distribution to those gentlemen in Europe, who are watching with great interest the result of these explorations;—or, if the Government should so please, for publication. The specimens of photography submitted with this (the best I could get in the neighbourhood, economy being forced on me by the small amount of money at my disposal) are clearly unworthy of the subject in hand.

12. I submit some of these with this Report, more as protests than as illustration, begging that the Government will be pleased to help me to make the excavations really of use to those at home, by being illustrated in a more satisfactory manner. Amarávati is an impossible place to get at, but its monument is of world-wide interest; and I would strongly urge that a little extra expense should not be allowed to prevent the only method being adopted by which Oriental Scholars and Archæologists can derive benefit from the new discoveries.

13. I would point out that both draughtsman and photographer ought to be on the spot while the excavations are in progress; the one to take measurements, and mark the position of every marble as it comes to light; the other to stamp in permanence the general progress of the work at its different stages, as well as to afford accurate information on the position of those stones which remain *in situ*. Photographs of separate marbles could be taken afterwards.

14. As the excavations at the stupa proceeded, and it became necessary to get rid of certain fallen and recumbent marbles so as to get at those underneath, I had the former removed to the shelter of a temporary shed near the edge of the mound. Only those marbles were removed which were plainly out of position, and which, as

they lay, could teach us nothing of their original places. Those marbles which lay, *in situ*, were of course left there. I have carefully guarded against any possibility of mistake even with regard to marbles which were clearly fallen out of position, by keeping a close record of the situation of each with a plan showing where it lay. My catalogue also of the marbles, which will be given hereafter, will contain the position of each. Each stone was numbered consecutively as it came to light, the figures being roughly painted on for future identification.

15. Only one or two defaced leaden coins were found amongst the *débris*. But from residents of the neighbourhood I have collected a few. They are much damaged, but the Gupta characters and Andhra devices are faintly visible in some.

16. I attempted at first to screen the earth, but as this is a labor which would take months, and cost a great deal, I desisted. There lies the earth, in case the Government should think fit to have it completely sifted. At present the grant under which I am working is insufficient for such a purpose.

17. With reference to paragraph 4 of General Cunningham's letter to the Government of India of 6th March 1876, No. 256, printed with Madras Government Proceedings, No. 684, of May 24th, 1876, I find a large number of the marbles from the stupa let in to the walls of the modern temple. It is impossible to obtain these without razing the walls to the ground. I doubt whether those responsible for the welfare of the temple will even listen to any proposition for removing them. The brick-walls have been raised on sculptured slabs from the Tope laid flat as a solid base—Utilitarianism run riot! Two slabs lying inside the temple courtyard were brought out for my inspection through the courtesy of the descendant of the Rája's family who resides (pensioned) at Amarávati. The Brahmans in this part of the country are terribly bigoted, and will not allow a European even over the threshold of their outer gates. One slab lies in the public street of the modern village. These are all that I could ascertain to exist in the neighbourhood, except a few which have been used in the formation of a well close by the stupa.

18. Paragraph 5 of General Cunningham's letter.—I have carefully examined all the rocks in and near the bed of the river. There are many inscriptions, but all comparatively modern. The only inscription of value that I could find was one not noted by Colonel Mackenzie, and I believe hitherto unknown, on a rock in a field to the west of Dharanikóta. It is, so far as I can judge, in characters of about the sixth or seventh century, but as I had no time to take a copy I am at present unable to give a full description of it. I shall see to this hereafter. The rock on which it is cut was too weather-worn to admit of any satisfactory estampage being made.

19. Paragraph 6 of General Cunningham's letter.—I am in possession of pressed fac-similes of all the inscriptions on the new marbles, but as I had no time to examine them carefully with the originals, and as the stamping is very rough, I dare not submit them as yet for fear of misleading those most interested in the subject. This also will be carefully attended to on my return to the Kistna.

20. The question of how best to frame this Report is a subject that has much exercised my mind. There is a great deal to be said on the various subjects treated, and it seemed to me most probable that Government would not desire to print such a lengthy paper in their Proceedings. At the same time I am very desirous that the discoveries should be made available to others, to Orientalists at home as well as to those in this country. Several members of the Royal Asiatic Society whom I saw during my short visit to London expressed themselves much interested in the work, and it is quite essential that Mr. Fergusson and General Cunningham should receive copies of the enclosed notices. I therefore determined, after considerable thought, to forward the enclosures as in the form of separate notices intended for publication, and to request the Government, if they should not deem it fit to go to the expense of printing them at State cost, for permission to send them intact for publication to one of the Scientific Journals. The Secretary of the Royal Asiatic Society asked me to send him these notices for publication in the Journal of that Institution. Or they might be sent to the *Indian Antiquary*, the Editor of which periodical would I think be glad to accept them.

21. But then arises the question of how best to reproduce the illustrations which ought to accompany the letter-press. The photographs are certainly not worthy of being published, and will only serve as a temporary guide to the few persons who can be supplied with copies. I leave this question for the decision of Government.

22. Of the photographs taken I personally gave a complete set to Mr. Fergusson while I was at home, so that he might have some sort of insight into what was going on; and I trust that my action will meet with the approval of Government. I may mention that Mr. Fergusson is entirely of opinion that a better style of illustration is necessary. Careful drawings, such as were made by Colonel Mackenzie's Assistants, would perhaps be the best; next to that, clear and good photographs.

23. I propose to send with this report an extra set of photographs; and I think the Government will desire to send these to General Cunningham. There remain an incomplete set, which I would request the sanction of Government to my retaining for my own use.

24. Besides the photographs I send, in illustration of the enclosed notice, a plan of each story of the Undavilli Cave Temple and a section of the whole, carefully drawn on actual measurements by Mr. C. J. Peters, Executive Engineer of Bezwada, a gentleman to whom I owe my cordial thanks for all his assistance during my work at Bezwada and Undavilli. It was he who provided me with tools and labor. He has not only taken, all along, the greatest interest in the excavations, but has devoted many of his leisure hours to the preparation of an accurate survey of the whole temple, and finally in drawing out the plans and section which accompany these papers. Without his help much of what I have done would be valueless to others, as I should have been unable myself to prepare such a plan.

25. There is another matter to which I would earnestly request the attention of Government.

26. When the Bezwada Anicut was in course of construction, a number of European soldiers of the Royal Engineers, non-commissioned officers, and others, were employed on the work; and for their instruction and relaxation a library was started under the support of Government mainly for the collection of scientific and engineering books. A building suitable for their reception was erected close to the head works. This library is still in existence, but so numerous have been the gifts to it, and so carefully has the institution been managed that, at the present moment, both the rooms of the little building in which it is situated are filled to overflowing with a very handsome collection of Professional and Scientific works, volumes of maps and plans, works of travel, history, and poetry, standard novels, and a large miscellaneous assortment of varied character.

27. This building has also been utilized as a nucleus for a collection of antiquities, for which however it is all too small, and it is much to be desired that another large room should be added for the purposes of establishing a local museum of antiquities and curiosities.

28. In and about the Kistna there exists a wealth of such objects of interest, and a collection, once started in earnest, would probably very soon acquire considerable proportions, and become a source of interest and instruction to the people. The few European residents of this part of the country cannot be expected to erect a building at their own cost, and the small outlay necessary would seem to be a very legitimate charge on Government. Rajahmundry, whose neighbourhood cannot boast of a tenth part of the antiquarian interest of the Kistna, has a very handsome building surrounded with spacious gardens, for its museum, and in consequence of the existence of this institution a capital collection of objects of interest has been got together. I feel satisfied that, should such a building be erected at Bezwada (at a twentieth part of the cost), we should soon have a collection far exceeding in value that at Rajahmundry.

29. At Bezwada there is no space for the reception of the numerous objects of interest that might be collected there, and numbers of sculptures and other such

relics of past ages lie neglected, where they were discovered, because those who found them knew of no place close at hand to which they could be sent for safe custody.

30. The expense of sending the new Amarávati marbles to England is very great, and the Government naturally hesitates about incurring it. But it would cost no very great sum to remove them from Amarávati to Bezwada. Once placed on iron flats belonging to the Public Works Department they could be floated down in a few hours and placed in the Bezwada Museum. There can be no possible reason now for leaving them where they are. Amarávati is at the present day a mere Government village in an inacessible position on the banks of the Kistna some 60 miles from its mouth. Not a Buddhist remains in the neighbourhood to claim interest in the Tope, and so little are the sculptured marbles venerated by the people of the country that, within the last year, a very handsome slab which was uncovered by the Collector and left exposed had all its prominences ruthlessly knocked off by shepherd boys. Features and limbs of graceful sculptured figures, delicate raised traceries, and dainty mouldings, all have been chipped off as relentlessly and as persistently as if these ignorant urchins had been so many reforming Brahmans; and when the village-officers and chief inhabitants were remonstrated with on the subject they seemed quite unable to appreciate the extent of the injury done, and equally unwilling to take any steps to prevent it.

31. This will undoubtedly be the fate of all the marbles now brought to light if they are left exposed and unguarded. A peon has been placed in charge of the marbles lately unearthed, with orders to watch them day and night, but it is needless to remark that, if the marbles are to be left there, a permanent staff of men must be appointed to guard them, and this must be a permanent charge on Government. In my opinion it would be far better to remove them at once, floating them down the river, to Bezwada, and there secure them in a suitable building till it can be decided as to whether or not they should be removed to a final resting-place in London. I think all interested in the subject will be inclined to look upon England as their ultimate destination. They are useless to the people of India but of incalculable value to men of science in Europe. Their companions now in the India Museum gave Mr. Fergusson the materials for half his splendid volume on "TREE AND SERPENT WORSHIP," and they supply *savans* all over the world with boundless resources for the study of the habits, traditions, and religion of Buddhist nations, as well as the history, architecture, and ethnology of ancient India.

32. It is earnestly to be hoped that the marbles, estimated at their true value, may receive from those in position to deal with them the consideration to which they are so justly entitled.

33. The following is a list of objects of antiquarian interest now in the Bezwada Library:—

(1.) Some sculptured stones and an inscribed pillar found in excavating the Undavilli Rock-Temple, and removed by me to Bezwada.
(2.) An inscribed stone found at Gudiváda, also removed by myself.
(3.) Twenty-two Amarávati marbles, of which twenty-one were there before my time and one was removed by me from Guntoor, by the kind permission of the Zemindarni of Saniváripéta in the Godavari District, in whose house, occupied by the Civil and Session Judge, it was lying.
(4.) Some sculptured stones, granite and sandstone, mostly from the canal beds of Bezwada, discovered many feet under the present surface in excavating the anicut channels. Some of these were in the Library compound when I first came to Bezwada. One I removed thither from the edge of the canal close by.
(5.) Three black granite sculptures and one large and handsome life-size black granite bull, found in digging the head of the Ryves' Channel, and removed by myself from the place where they were discovered to the Library.
(6.) A statue of Buddha in black granite from a hill close to Bezwada.

(7.) A square slab in black granite bearing a *lingam*, sculptured with the sacred feet of Ráma, found lying in the bed of the Kistna at low water, and removed by me to the Library.

34. All the above are fully described in a note appended to this Report and headed "Catalogue of Stones, &c., in the Library at Bezwada."

35. Inside the building are a large number of bronze Buddhist figures and fragments, filling an almirah, and of which a description will be found in the second part of the enclosed notices under the head "*C. Buddháni.*" Most of the whole figures were in the Library before. The rest were discovered by me amongst refuse in the Bezwada Workshops and placed in the Library with the figures to which they belong.

36. I have also placed in the Library a number of small miscellaneous articles of interest found in the course of the Undavilli excavations, but of which I have no list by me at present; also a quantity of fragments of broken pottery picked up at Gudivada and selected for the Library either for their beauty or their size.

37. I have further deposited there the contents of a remarkable stone-circle which I dug up at Jaggayyapet, and which disclosed merely the crumbling remains of the bones of a horse. A notice of this will be found in the second part of the enclosed papers, under head "*F. Kautaram and other Villages.*"

38. While in London, Mr. Fergusson very kindly had Mr. Peters' plan and section lithographed for me by Mr. Griggs, the lithographer who executed all the plates for Mr. Fergusson's "TREE AND SERPENT WORSHIP." Mr. Griggs' estimate is as follows:—

3. "The cost for reproducing the drawing in black and tint on thick paper will be—

	£
Photolith. with proofs..	2
100 copies	1
500 „	4"

Mr. Fergusson has kindly promised me to see this attended to if any more copies are ordered from India. This must rest with the Government to decide.

39. In conclusion I would wish to call attention strongly to one point. I allude to the very great importance of having the antiquities of this part of the country thoroughly and systematically worked out, and to the utter impossibility of any ordinary Revenue official conducting the survey necessary. In proof of this, I need only point to the fact that, although the sanction of Government for the expenditure of this Rupees 1,000 was received in June 1876, I was absolutely unable to begin work at Amarávati till May 1877, and this is a country teeming with objects, not only of antiquarian interest, but of world-wide value.

ENCLOSURE No. 1.

ACCOUNT OF EXPENDITURE incurred in connection with the Excavation of Archæological Remains at Undavilli and Amarávati.

Date.	Number.	Items.	Amount. RS. A. P.
1876.			
29th August ..	1	Paid to Coolies who worked at Undavilli as per voucher	15 1 4
5th September	2	Do. do. do. ..	37 1 0
5th „ ..	3	Paid to Maistry Abdul Khádar	2 9 9
5th „ ..	4	Paid value of 50 Baskets at 10 Pies each	2 9 8
7th „ ..	5	Paid to Coolies worked at Undavilli	15 15 9
18th „ ..	6	Do. do.	9 0 9
18th „ ..	7	Paid to Quarry Maistry	2 10 8

ACCOUNT OF EXPENDITURE incurred in connection with the Excavation of Archæological Remains at Undavilli and Amarávati—*continued.*

Date.	Number.	Items.				Amount. RS. A. P.
1876.						
18th September	8	Value of Baskets at 1 Anna				0 8 3
2nd October..	9	Paid to Maistry				1 10 8
2nd „ ..	10	Paid to Coolies				18 3 0
22nd November	11	„ to Coolies at Undavilli				4 6 6
22nd „ ..	12	„ to Maistry				0 9 10
10th December ..	13	„ to Coolies				19 6 6
	14	„ to Maistry				1 5 4
22nd January..	15	Conveying Idol from Ryves' Canal into Library ..				0 6 5
18th February	16	Paid to Coolies at Undavilli				18 5 9
24th „ ..	17	Do. do.				28 6 9
24th April ..	18	Paid to Coolies for carrying a sieve to Nandigáma ..				1 6 6
April and May	19	Paid to Coolies at Amarávati				13 14 7
			RS.	A.	P.	
		1st May do	29	5	0	
		2nd „ do.	31	1	6	
		3rd „ do.	86	12	6	
						147 3 0
1877.						
5th May ..	20	Paid to a Cooly who brought two sieves from Bezwada to Amarávati				0 9 0
„ ..	..	Paid for erecting a Shed at Amarávati—				
	21	Do. do. do. ..	2	8	0	
	22	Do. do. do. ..	2	8	0	
	23	Do. do. do. ..	13	14	0	
						18 14 0
13th May ..	24	Paid to Coolies who worked at Undavilli	7	15	6	
		Do. to a monthly man	3	6	3	
						11 5 9
15th „ ..	25	Paid Batta to Photographers, &c., when photographing the Amarávati Marbles and Undavilli Rock-Temple, &c., as per voucher—				
		Batta to Photographers, as per vouchers 1 to 12	19	12	0	
		Rope for moving stones	0	6	0	
						20 2 0
16th „ ..	26	Batta to Photographers, &c., from 13th to 16th May for four days at Rs. 1-10-4 per day (after deducting the one day's gram and straw for half day) ..				6 2 0
						15 0 0
10th June ..	27	Reward to Photographers				4 3 1
10th „ ..	27	Pay to Peon at Amarávati for May				3 0 6
14th „ ..	28	Repairing Shed at Amarávati				1 6 8
16th „ ..	29	Fixing stones in Bezwada Library as per bill ..				
		Pay to Peon for guarding the Marbles at Amarávati for June				5 0 0
		Do. do. for July				5 0 0
		Do. do. for August				5 0 0
		Balance in the Bezwada Taluk Treasury up to 29th October 1877 as per Chitta kept in the taluk ..				73 14 0
						510 7 2

BEZWADA,
29*th October* 1877.

(Signed) K. VENCATA SUBBA ROW,
Clerk.

(„) R. SEWELL, M.C.S.

ANTIQUITIES OF THE KISTNA.

FIRST REPORT—BEZWADA AND UNDAVILLI.

ARCHÆOLOGICAL REPORT ON ANTIQUITIES NEAR BEZWADA, KISTNA DISTRICT.

CONTENTS.

I. Buddhist Antiquities at Bezwada, and the Rock-Cut Temple at Undavilli.

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A. General Argument.
B. The Text on which the Identification is based.
C. General Cunningham's Arguments.
D. Note on Remains at Bezwada.
E. The Excavations at Undavilli with detailed account of the *Vihára* Cave.
F. Historical Sketch.

II. Buddhist Antiquities in the neighbourhood of Bezwada.

Introduction.

A. Gudiváda.
B. Bhattipról.
C. Buddháni.
D. Pidugurala.
E. Kautaram and other Villages.

III. Catalogue of Stones, Sculptures, &c., in the Library at Bezwada.

Illustrations accompanying the Notices.

I. Lithographed Plans and Section of the Undavilli Cave Temple, drawn by C. J. Peters, Esq. (Executive Engineer).
II. Amarávati Marbles at Bezwada, No. 15, Outer Face.
III. Do. do. " Inner Face.
IV. Do. do. No. 18, do.
VI. View from Bezwada looking south.
VII. View of Bezwada from the south side of the river.
VIII. Rock-cut steps, the remains of the "*Pourvaçilâ Samghârâma*" on the hill to the east of Bezwada.
IX. General view of Bezwada from the "*Pourvaçilâ Samghârâma.*"
X. Undavilli Cave Temple.—Portion of façade showing the carved group of Buddha and the Lions.
XI. Do. General view from the north.
XII. Do. General view from the north-east.
XIII. Do. Façade of the second and third stories.

I.

BUDDHIST ANTIQUITIES AT BEZWADA, AND THE ROCK-CUT TEMPLE AT UNDAVILLI.

The Rock-cut Temple at Undavilli on the south bank of the River Kistna, originally a Buddhist *Vihára* but subsequently converted into a Vaishnava shrine, dedicated to Anantaséna or Náráyana, has for some time been known to Archæologists, though principally owing to the fact of its being half-hidden in the *débris* of centuries, it has not up to the present received all the attention it deserved.

About a mile or a little further from it, on the north bank of the river, is the town of Bezwada, now a place of considerable importance as being the head of the network of canals forming the irrigation system of the Kistna District, and the centre of the trade of that part of the country. Bezwada lies about 45 miles from the mouth of the river, and is surrounded by high hills of granitic formation, in which are to be seen a large number of Buddhist Rock-cuttings, monastic cells, caves, steps, and other remains of bygone greatness. In the town itself are several Brahmanical shrines of considerable antiquity, amongst the walls and pillars of which are occasionally to be seen slabs and sculptures remarkable either for their great size or beauty, or as evidently belonging to a period anterior to that of the present buildings. Stone inscriptions of various dates abound, from the seventh century downwards.

Wherever excavations have been made, whether in digging canals or hollowing out foundations of public buildings, more ancient remains, both Buddhist and Brahmanical, have been found, proving the existence of a city of great antiquity underlying the modern town.

Reporting to Government in March 1870 on the Archæology of the Kistna, the late Mr. J. A. C. Boswell, Collector of the District, gave a generally very accurate description of the remains as they then appeared, and in order to a comprehensive view of the subject, I cannot do better than quote his paragraphs *in extenso*.

After noticing the celebrated marble sculptures of the tope at Amarávati, which furnished the materials to so large an extent for Mr. Fergusson's work on "Tree and Serpent Worship," Mr. Boswell continues—

"The next most important Buddhist remains are the Rock-caves of Bezwada on the left and Undavilli on the right bank of the Kistna. In 1868, when several scientific parties visited the Kistna District to make observations on the great Solar Eclipse of that year, Mr. J. Fergusson, the author of the well-known work on the Rock-cut Temples of India, drew the particular attention of the *Savans* to the cave temples of Bezwada with a view to obtaining fuller information for the determination of the question as to their Buddhist origin. These caves are but little known and seldom visited. Those at Bezwada are hollowed out of the eastern side of the great hill, at the foot of which the town stands, and from the summit of which the telegraph wire is carried across the River Kistna to a hill on the opposite side, a distance of about 5,220 feet, without any support. At the foot of the hill, at the north-east corner of the town, we came upon a small rock-temple which in the wet season is a foot or two deep in water. At the entrance is a representation of Vináyakudu or Ganêsha, showing that, if it had a Buddhist origin, it has been subsequently transformed into a Brahmanical shrine. Further on there are several solitary caves out of the rock, like anchorite cells, some of which are only large enough for a man to creep into. Going on still in a north-east direction near the base of the hill, there is a good sized *Mantapam* or porch cut out of the rock with solid pillars of stone.* Behind the *Mantapam* and opening out of it, there is a chamber, and there are also several other chambers adjoining, which have been converted into shrines at one time, but subsequently deserted. In some there are still images.† In the *Mantapam* I found an old man and two old women had taken up their permanent abode. Old and infirm, without the means of supporting themselves, they found here an asylum for which they had to pay no rent, and which required no repairs.

"Ascending the hill from this spot, there is still another cave which was lately occupied by a Byragi or wandering devotee. He has divided the cave into several separate chambers with mud walls. The most interior one he appears to have devoted to culinary purposes, which, as it has no chimney, must have filled the other apartments with smoke. The Byragi in question appears to have been a species of salamander; for his special penance was to sit in the centre of a circle, about eight feet in diameter, having a trench all round (which is still to be seen) in which fires were lighted. In this magic circle he performed his *mantras* or incantations. He had a reputation of his own, and was much resorted to by women of all classes, to whom nature had denied the much-coveted joys of maternity. The cave is now empty, but there is little about it to indicate traces of its early origin. There is still another cave about half-way up the hill just over the town and behind a later temple of Shiva.

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* These pillars are really part of the solid rock itself. When the chamber was hollowed out they were left as supports.

† And the remains of a few inscriptions.

"In the temple of *Mallêsvarasvámi*, in the town itself, there are some figures and columns of much older date than the temple itself. These appear to be of Buddhist origin. One capital of a pillar is quite different from those of ordinary Hindu architecture.

"At the Library in Bezwada there is a colossal figure of Buddha cut out of black stone. It is said to have been discovered buried near the base of the hill,* on the top of which stands a bungalow built by Colonel Orr. This image has however lost its features, which appear to have been wilfully defaced, probably by the Mahomedans in their iconoclastic zeal. There is another perfect colossal figure of Buddha in the enclosure of a choultry at Gudiváda, which much resembles the one at Bezwada. The features are very fine, the hair woolly, and it has a seven-headed serpent over its head. There is no one who claims any property in this image, and it is well worthy of preservation.†

"Crossing the River Kistna at Bezwada, about a mile and a half above and west of Seetanagaram, is the village of Undavilli at the foot of a high hill, along whose base and sides there are the remains of a considerable number of rock-caves and temples evidently of Buddhist origin. There is a rock-temple of two stories close to the village which has been recently utilized as a granary. There are several hermit cells scattered about with more or less carved stone about the entrances, in some of which pigs have taken up their abode. In various places the figures of elephants and other animals in the Buddhist style of representation are to be seen depicted. A pathway along the side of the mountain at some elevation leads to more of these remains. At one place there is a *Mantapam* cut out of the rock and supported by stone pillars, more solitary cells, and lastly, a rock-temple of four stories of considerable proportions. The lower stories are completely buried in debris.‡ From the first floor there runs an unexplored gallery far into the rock, which is said to be an underground means of communication with Mangalagiri, seven miles off.§

"The four-storied temple, although it bears many evident traces of its Buddhist origin, has subsequently been transformed into a temple of *Vishnu*, under the designation of *Anantasena*. On the third story is a large hall supported by solid stone columns, and in each of these is represented, as far as they can be deciphered, scenes from the history of *Ráma*. There is the rape of *Sita* by *Rávana*, her search and rescue by *Hanuman*, the fight between *Ráma* and *Rávana*, the defeat of *Rávana*, &c. At one end of the hill is a gigantic figure representing Vishnu as *Narasimhasvámi* stretched at length upon the seven-headed serpent, whose heads rise above his. There are two gigantic figures at his feet in basso relievo and a number of others of smaller dimensions. These appear to have been originally painted, for there are remains of paint in spots, representations of flowers between the figures, which have been exquisitely done with *pre-Raphaelite* minuteness. The only Buddhist sculpture of figures I could trace was the representation of Buddha seated with a row of disciples on either side. This, however, the Brahmans affirmed to be a representation of Vishnu and the Rishis.‖ Leading out of the centre hall there are other smaller chambers with more sculpture upon the walls. Many of these have become quite obliterated owing to the disintegration of the rock on which they were cut. Others have been obliterated in modern times with a free use of white-wash. On the fourth story is another hall with chambers leading out of it with more sculpture, but all sculptures here are much inferior to those of Amarávati, and, with few exceptions, of the Brahminical period. The legend of *Ráma* and *Rávana* is considered to represent the feud between Brahminism and Buddhism and the final triumph of the former over the latter. Here we have the story represented in the living rock. The winning party having got these temples of their old rivals, have sought to obliterate the traces of the old religion and have substituted in their place the symbols and legends of the triumphant form of worship.

"Near the large temple there is an inscription on a rock in Telugu nearly obliterated with white-wash, but from the form of the letters I infer that it is not of any very ancient date."¶

The foregoing description will suffice as a general introduction to the subject under discussion, though, as will be seen from the notes appended thereto, I find occasionally grounds for differing from Mr. Boswell in small matters of detail.

I am not aware that Mr. Fergusson's appeal for information led to any results. I believe that no attempt has been subsequently made to trace the history of these important monuments.

* I have made inquiries about this statue and cannot ascertain exactly where it came from. Some say the summit of the hill, some the base. At any rate the hill in question is the hill to the east of Bezwada, the site of the "*Pourvaçila Sanghârâma*" of Hiouen Thsang.

† Mr. Boswell's description is not at all exaggerated. The statue is a very fine one and in excellent preservation. But unfortunately the Brahmans of the temples there have annexed it and style it *Munesvaraswami* claiming *Sâkya Muni* as a Brahmanical Deity; they refuse to part with it.

‡ This is inaccurate. The lower story alone was completely hidden. The second and third stories were very much choked up, but not completely buried.

§ This again is not the case. The tradition, which I also heard before I commenced the excavations, evidently arose from the fact of one or two of the recesses which ran into the rock being so choked up with the accumulated earth of centuries that it was not possible to ascertain how far they penetrated. *Omne ignotum pro magnifico.*

‖ I think the Brahmans were right. The sculpture is certainly very Buddhist in character, and I hesitated for a long time till I found that the central figure was *four-armed* and that two of his arms held the chank and the *chakra*. The sculpture is so weather-worn that I did not at first notice this. This is an instance proving how soon after the fall of Buddhism these sculptures were executed, the Brahmanical figures being designed in an unmistakably Buddhist style.

¶ It is not particularly important. It records a grant by one of the Reddi Chieftains. Date almost illegible, but not earlier than the 13th century.

And yet Hiouen Thsang's description of the monasteries at the capital city of Dhanakacheka so plainly applies to Bezwada that there can really be no doubt that Bezwada was actually the site of that city. This has for some years been accepted as probably the case, and I am in hopes that the local light I am enabled to throw on the subject may clear away any remaining doubt and lead to its being hereafter considered a certainty.

Hiouen Thsang mentions two monasteries as existing in that city. Both Mr. Fergusson and General Cunningham have identified the most remarkable of these, the *Avaraçilâ Sanghârâma*, of whose grandeur the traveller speaks in the most enthusiastic terms, with the Amarávati tope, whereas it is abundantly clear to me that it was a monastery on one of the Bezwada hills.

The following is a summary in a few words of the points which I believe capable of satisfactory proof, and which will be considered in the present paper.

The kingdom of *Dhanakatcheka** had its capital (whatever its name may have been, which does not appear) exactly on the site of modern Bezwada. The remains of the *Pourvaçilâ Sanghârâma*, described as having been built on a mountain to the east of the town, are still visible on a hill to the east of Bezwada. The remains of the *Avaraçilâ Sanghârâma*, described as having been built on a mountain situated on the west of the town, are still visible on the hill bounding modern Bezwada on the west. The "*Avaraçilâ Sanghârâma*" was not the Amarávati tope.

In order to a thorough understanding of the subject, I shall first (A) shortly note the grounds of my own argument; (B) secondly, I shall extract the entire passages bearing on the subject from the two works of Hiouen Thsang, giving a running commentary; (C) thirdly, I shall note the arguments raised by General Cunningham in favor of the idea that Hiouen Thsang's capital city of Dhanakacheka was actually at Amarávati; that done, I shall (D) give some description of the Buddhist remains at Bezwada; and then (E) turn more especially to the Undavilli Cave Temple, which is, in fact, that described by Hiouen Thsang as the cavern of the "mountain to the south of the capital" where *Bhávaviveka* lived, the interesting legend of whose disappearance into the solid rock he gives in detail; lastly (F) I shall attempt to give a slight historical sketch of these relics.

A.—General Argument.

For the benefit of those who have not visited Bezwada, it is necessary that I should attempt to give some idea of the appearance and characteristics of the place. I have said that Bezwada lies on the left bank of the Kistna River, and about 45 miles from its mouth. It is shut in to the west by a rocky ridge of granitic formation about 600 feet high running north and south, and terminating abruptly in a steep scarp at the river. At right angles to this ridge, and about half a mile from the river is another similar ridge, but much smaller, forming a sort of natural protection to the town on the north. About a quarter of a mile from the western ridge, and close to the eastern edge of the ridge on the north is a sharp pointed detached mass of gneiss, on which, as well as on the ridge to the west, are numerous Buddhist rock-cuttings, steps, caves, cells, and the like. On the south side of the river, exactly opposite Bezwada, is a hill in all respects similar to the western ridge, of which it is the continuation. The shape of this, as seen from Bezwada, is an almost perfect cone, though in reality this is only the northern end of the prism-like formation. It is about 450 feet high. On the same (the south) side of the river, but about a mile or so to the west lies another mass of hills, with a direction generally north and south, terminating close to the river. And at the northern, or river, end of this mountain, cut into the solid rock, lies the Undavilli Cave Temple or *Vihâra*.

The rock-cuttings on the hill to the west of Bezwada are often of large extent. The only way in which, without the aid of plates, I can easily describe them is as follows. Given a cone, or (better) the side of a prism. It is desired to make a horizontal platform half way up the slope. It is clear that the sloping side above the required base must be cut downwards perpendicularly, and the whole mass between the perpendicular cut and the required horizontal base removed. Then the base will be exposed, and will constitute the desired platform. The deeper the perpendicular cut, the larger the base. Now, it will give a very fair idea of the vast scale on which those Bezwada Buddhists worked, when I say that an accurate measurement of only one,† and that not by any means the largest of these great quarried recesses gives a base of 77 feet deep by 33 broad, with a perpendicular rock face in the rear measuring 48 feet high. Of these cuttings there are many, as I have stated, all along the hill side, and it is evident that on the platforms so formed stood the buildings for the reception of which they were excavated.

Seeing these enormous preparations, I think the most sceptical would be ready to admit that there must have been erected, on those platforms, temples, or shrines, or monasteries of exceptional magnificence, or exceptional holiness, and this is precisely in accordance with the narrative of Hiouen Thsang, who gives us, not only the exact situation where we find the remains, but speaks of the grandeur of the monastery that existed, in the very place where the

* "*Si-yu-ki*" L. X., or "*Voyages des Pélerins Bouddhistes*" by Stanislas Julien, Vol. II, p. 110. "*Vie et voyages de Hiouen Thsang*" by Hœi-li p. 188 (L. IV).

† I write this Report at a station far from Bezwada and it happens that this is the only cutting, the measurements of which I have by me.

remains are seen to be so extensive; and to make assurance doubly and trebly sure, tells us that the monastery was raised by a King who, in order to its erection, "*fit ouvrir les flancs de la montagne,*"* and afterwards (evidently on the platforms so created) "*éleva des pavillons.*" This monastery was called the "*Avaraçilâ Sanghârâma.*"

This hill on the west is only a few hundred yards from the hill on the east. Between them lies part of the modern town covering the buried remnants of the old city, which, as before stated, ever and anon come to light when cuttings are made in the present surface.

When Hiouen Thsang speaks of a monastery, the *Pourvaçilâ Sanghârâma*, being erected on the summit of a hill to the east of the town, and another monastery, the *Avaraçilâ Sanghârâma*, being erected to the west of the town; and when we find on the east of Bezwada a hill with the remains of a monastery, and on the west of Bezwada a hill with extensive remains exactly falling in with the description given by the author, of the extensive monastery there; very little more is required to prove the identity of Bezwada itself with the capital of the kingdom of *Dhanakachéka* which is the town Hiouen Thsang is speaking of.

But there is another point to be noticed in confirmation of this view. If we are not satisfied by having the hills on the east and west of Bezwada described to us by Hiouen Thsang, we may turn to the south. Here the traveller tells us, "at a little distance to the south of the capital, there is a great cavern in a mountain."† To the south-west of Bezwada, in a mountain, a mile distant, is the large four-storied Undavilli cave, latterly Vaishnava, but previously Buddhist.

Now let us compare this description of the capital of *Dhanakachéka* with Amarávati, the place with which General Cunningham identifies it. At Amarávati, which is 17 miles from Bezwada, and on the opposite side of the river, there is no hill within 3 miles on the east. On that hill are no remains to be found. There is no hill within 20 miles on the west, and on those hills are no remains yet reported to have been found. There is no hill within 9 or 10 miles on the south, and on that hill is no cave. In fact, the Amarávati tope was built on a very slightly rising knoll in the middle of a gently undulating plain, close to the river bank.

The only real reason why the eminent Archæologists I have mentioned thought it most probable that the "*Avaraçilâ Sanghârâma*" of Hiouen Thsang was identical with the Amarávati tope, was because the Chinese pilgrim described the former as being a very magnificent building and especially because he states that the King who made it "*y avait déployé toute la magnificence des palais de Ta-hia (de la Bactriane).*"‡ This description would wonderfully apply to the Amarávati tope, and hence the connection between the two.§ While fully agreeing on the applicability of this single sentence, I think there are others in the same passage which would far better apply to the monastery on the hill at Bezwada than to the tope on the plain at Amarávati: Hiouen Thsang speaks of there being "*une multitude de fontaines jaillissantes*"‖ at the monastery. The expression, even taken alone, would rather imply streams trickling or rushing down a hill side, than springs discovered by digging in plain country, which can hardly be called "*jaillissantes.*" Now at Bezwada, not only are the hill sides scored in all directions by gullies, down which in wet weather the rain water streams off into the plain below, but there is actually close by the main rock-cutting, in one of these gullies, a receptacle carved in the rock itself to receive the water falling from above, and convert it into a reservoir for the use of those inhabiting the buildings on the hill side. Again, Hiouen Thsang says that, whereas formerly the monastery was under the protection of the "*Spirits of Heaven,*" or of "*the air*" (*du ciel*), of later years "*les esprits des montagnes ont changé de sentiments et font éclater sans cesse leur violence et leur colère.*" The expression "*esprits des montagnes*" would be very appropriate to mountainous Bezwada, but it would be difficult to see what such spirits would have to do with a tope on the open plains at Amarávati.

In fact it is only necessary to imagine that the immense rock-cuttings at Bezwada are the last relics of a series of monastic buildings of great magnificence which have been totally destroyed, and at once all difficulty vanishes.

One other matter must be noticed to prevent misapprehension. I have stated that the town of Bezwada lies between the two hills. And so, to a certain extent it does. But it would give rise to a false idea of the locality were this statement to be left unqualified. The hill on the west, the site of the *Avaraçilâ Vihâra* is an elongated mass running almost north and south to the very edge of the river. The town at the base, therefore, could not easily spread westward. The hill on which was situated the *Pourvaçilâ Sanghârâma*, is an almost pyramidal mass situated to the north-east, and having open country all round it, the distance between its southern base and the river bank being perhaps a third of a mile. A town therefore built under these hills, though shut in on the west (as well as on the north by a hill at right angles to the western

* † *Si-yu-ki*, Vol. II, p. 111.

‡ "*Vie de Hiouen Thsang*" *Hoei Li*, p. 188.

§ Fergusson "*Tree and Serpent Worship*," pp. 169-170.
Cunningham "*Ancient Geography of India*," Vol. I, pp. 533 to 540.

‖ "*Vie, &c.*," p. 188.

ridge) could extend to any distance eastward round the base of the pyramidal rock on the north-east. In fact massive remains have been found, buried a considerable distance under the present surface of the soil, in digging the Ryves' Channel (an irrigation canal) at a point south-east of the *Pourvaçilâ* rock.

It follows that, though the present town is of small extent, Hiouen Thsang may have accurately described the place as it was in his days when he said it was a city of six or seven miles* in circumference.

B.—The Text on which the Identification is based.

At the risk of being thought tedious, I proceed to extract from the two works of Hiouen Thsang the passages on which the identification is based, since it is only in this way that an accurate judgment can be arrived at, mere quotations being eminently unsatisfactory.

I translate these from the French of M. Stanislas Julien and give them in English, with notes; commencing with the "*Si-yu-ki*" or "*Mémoires sur les contrées occidentales*" II. P. 110.

Text.

"On leaving this country[1] he[2] made (a journey of) about a thousand *li*[3] to the south, traversing forests and desert plains, and arrived at the kingdom of *T'o-na-kie-tse-kia* (*Dhanakatchéka*).

KINGDOM OF T'O-NA-KIE-TSE-KIA.
"DHANAKATCHEKA."

This kingdom is 6,000 *li*[4] in circumference; the circumference of the capital is forty *li*[5]. The soil is rich and fertile and yields abundant harvests; there are many uncultivated plains; the population of the towns is sparse. The climate is warm. The men have black skins; they are of violent nature and take pleasure in the study of literature. The convents are numerous and close together,[6] but they are to a great extent ruined and there are not left more than twenty[7] where reside about a thousand monks, who study all of them the doctrines of the school of the *Great Vehicle*. There are a hundred temples of the gods.[8] There are also a multitude of heretics of different sects.

"On a mountain situated on the east of the town the convent called the *Pourvaçilâ Sanghârâma* is seen[9].

"On a mountain situated to the west of the town is a convent called *Avaraçilâ Sanghârama*[10].

"The first king of this kingdom constructed it in honor of Buddha. He hollowed the valley[11] and contrived a path[12] there, caused the sides of the mountains to be cut open,[13] and raised pavilions[14].

Notes.

[1] The *Andhra* kingdom.
[2] Hiouen Thsang.
[3] 167 miles (*Cunningham*).

[4] 1,002 miles.
[5] about 7 miles.

[6] "*Se touchent.*"

[7] Buddhism was dying out at the time of Hiouen Thsang's visit, partly probably the result of the conquest of this kingdom (*Vengi*) by the Chalukyans, though he does not directly refer to it.

[8] Brahmanical.

[9] On a hill to the east of Bezwada are the remains of this monastery.

[10] On a hill to the west of Bezwada are the great rock-cuttings where this monastery stood.

[11] I think that the word ought to be more properly speaking "*gully.*" The steps up to the monastery were made up a gully formed by streams pouring down the hill-side, by cutting away the rock-face where this gully narrowed and became more precipitous. They are still to be seen.

[12] The remains of this path, cut out of the hill side with great labor, prove how true is the expression "*y pratiqua un chemin.*"

[13] As before stated these rock-cuttings are to be seen on the hill side.

[14] Every vestige of these has disappeared.

Long galleries, and great lateral chambers rested against the grottos and joined on to the

* "40 *li*."

caverns[1]. The powers of the heavens used to protect this retreat; wise men and saints used to come to saunter about there, and enjoy rest (from their labors). During the thousand years which have passed since the *Nirvâna* of Buddha, every year, a thousand of the laity, and the same number of monks, used to settle themselves here together during the season of the rains.[2] On the day when they issued from this retreat, they all of them obtained the rank of *Arhat*. Using then their supernatural faculties, they launched themselves in the air[3] and disappeared. After this space of a thousand years the common people[4] and the saints[5] lived there together; but for the last hundred years there has no monk been seen there. The spirit of the mountain changes itself. It takes sometimes the form of a wolf, sometimes that of a monkey, and terrifies all travellers. Therefore the convent is deserted, and shelters no more monks.

"At a little distance to the south of the capital there is a great cavern.[6] It was there that the celebrated master of the *Shâstras*, *P'o-pi-feï-kia* (*Bhâvavivêka*) lived in the Palace of the *O-sou-lo* (*Asuras*)[7] waiting for the coming of *Ts'e-chi-p'ou-sa* (Mâitréya Bodhisattva) and attained the rank of Buddha."

The passage from the other work, "*La Vie de Hiouen Thsang*" by *Hoei-li*, is to the same effect, and in very similar words. It runs thus;—

"To the east of the capital they have built on a mountain the convent *Fo-po-chi-lo-kia-lan* (*Pourvaçilâ Sanghârâma*). To the west of the town they have raised, on the side of the mountain facing this[8], the convent. *'O-fa-lo-chi-lo-kia-lan* (*Avaraçilâ Sanghârâma*). A former King of this kingdom had constructed it in honor of *Buddha* and had displayed there all the magnificence of the Palaces of *Ta-hia* (*Bactria*). The clustering woods with which it is surrounded,[9] and a multitude of gushing fountains[10] make it a delightful residence. This convent was protected by the spirits of heaven; and the sages and the saints delighted to saunter about and live there. During the space of the thousand years which have followed the *Nirvâna* of *Buddha*, a thousand of the laity and monks could be regularly seen there, come together to pass the time of retreat during the season of the rains.

"The retreat terminated, all obtained the rank of *Arhat*, and departed, flying through the air. A thousand years after (the *Nirvâna*) the men of that age and the sages came and lived there together. But, since a hundred years, the spirits of the mountains have changed their sentiments, and give vent incessantly to their violence and rage. Travellers, naturally terrified, dare no longer visit the convent; and it is for that reason that now-a-days it is completely deserted, and one sees there neither monks nor novices.

"At a little distance to the south of the town there is an enormous rock. It was there that the Master of the *Shâstras*, *Po-pi-wei-kia*

[1] These grottos and caverns were hewn in the rock at the base of the great perpendicular rock-cuttings described.

[2] No better place could be chosen during the rains than this rocky hill side with the galleries running along under the cliff face, as all the water would stream off into the valley; whereas at Amarávati (in the low country) no special advantage would be obtained.

[3] From the edges of the rock platforms high above the plain.

[4] Brahmans.

[5] Buddhists.

[6] A mile and a quarter to the south-west of Bezwada is the Undavilli Cave Temple, in a mountain. Owing to the south-westerly trend of the ridge at Bezwada, a person looking across the river from the *Pourvaçilâ Sanghârâma* might easily make mistakes as to the exact south point of the compass.

[7] That is, after his miraculous disappearance into the solid rock at the back of the cave, described in the extract given below (F). There is a curious crack in the rock (which might have given rise to this legend), at the back of the third story.

[8] This is I believe the accurate translation, and it exactly tallies with the facts as seen at Bezwada. The phrase is "*le côté opposé de la montagne.*" To translate these words "the opposite side of the mountain" would be incorrect.

[9] The forest has disappeared from this part of the country which is all under cultivation.

[10] The hill sides of Bezwada are scoured in all directions by mountain streams.

(*Bhâvavivêka*) rested in the palace of the *'O-sou lo* (*Asuras*) waiting till *T'se-chi-pou-sa* (*Maitréya Bôdhisattva*) should become *Buddha* and dissipate his doubts."

* * *

I consider that these passages prove conclusively that the monastery on the west of the capital was built on a mountain and not on a plain; that it was probably not further from the town than the monastery described as being raised on the hill "to the east of the capital," and that it consisted of a number of very magnificent buildings. On the hill to the west of Bezwada there are, as I have shown, the remains of very extensive Buddhist excavations, which excavations are exactly in the position assigned to the *Avaraçilâ Vihâra*. Where then are the magnificent buildings displaying all the grandeur of western art? The only possible answer is that, while the foundations remain to prove their existence, the buildings themselves have been destroyed.

C.—General Cunningham's Arguments.

I now come to a consideration of the arguments advanced by General Cunningham to prove that the *Avaraçilâ Sanghârâma* was identical with the Amarávati tope. These he has put forward clearly in his "*Ancient Geography of India*,"* and has added to the text a small map to illustrate his view of the question.

General Cunningham's opening remarks on the recurrence of the name *Dhanakakata* in certain of the Kârle and Kânhari inscriptions (one of which he believes to bear the name of *Bhâvavivêka* himself, are applicable as well to my argument as to his, there being no doubt that Dhanakakata (or—*chêka*) was the name of a kingdom near or on the Kistna River. And the same with his deduction as to the flourishing state of Buddhism in the first and second centuries of the Christian era. All go to prove the literal accuracy of Hiouen Thsang's narrative. The point at issue is the exact locality of the capital city of this kingdom of *Dhanakachêka*.

General Cunningham commences by assuming that *Dhanakakata* (or—*chêka*) was the name of the chief *town* of the kingdom, but in doing so I venture to suggest that he is not justified by the text, which only speaks of "*la royaume de Dhanakachêka*," but does not mention the capital city by name.

As to its distance from *Andhra* and *Kosala*, the "*thousand li*" mentioned by Hiouen Thsang, would, I take it, be as applicable to Bezwada as to Amarávati.

Proceeding to his main argument, General Cunningham gives the following reasons for assuming *Dhanakakata* to be identical with Amarávati.

First.—The "*Mahâwanso*" states that the *Drona* measure of relics contained in the *Chaitya* in the kingdom of Majerika was miraculously carried off to Ceylon and enshrined in the Ruanwelli tope; and with regard to the *Chaitya* from whence it came that it "*was so exquisitely constructed, and so superbly ornamented in various ways, that all the accumulated treasures in Lanka would fall short of the value of the last step of its stair.*" "According to our present knowledge of the antiquities of Southern India," says General Cunningham, "this description can apply only to the magnificent stupa of *Dharanikotta*, on the Kistna, which was literally encased in a profusion of sculptured bas-reliefs."

As before stated, all this would apply to Bezwada as well as to Amarávati if the great remains now to be seen at the former place be assumed to be the platforms on which stood the magnificently decorated buildings now utterly destroyed. Moreover, Bezwada from its position is much more likely to have been the chief city of Majerika than Amarávati. Bezwada would be a naturally strong fortress. Amarávati would be exposed to every attack.

All that we gather from the *Mahâwanso* is that there was an exquisitely constructed and superbly ornamented *Chaitya* in the *Nága* Kingdom of *Majerika*. The *Mahâwanso* was compiled between 459 and 477 A.D.† Writing in 639 A.D. Hiouen Thsang not only mentions the extreme beauty of a *Chaitya* in the kingdom of Dhanakachêka, but gives a description of its locality, which proves it to have been situated at Bezwada. The two may have been the same.

Secondly.—General Cunningham derives the present name of the Fort close to Amarávati, *Dhâranikotta* from the "*Dhârani*," signifying "mystical verses." He considers that the application of the word to the town is due to the legend of Bhâvavivêka, who is said by Hiouen Thsang to have repeated these *Dhâranis*, under the direction of *Avalôkitêsvara Bôdhisattva* and another supernatural Being in a cavern for six years; at the end of which the rock miraculously opened and the object of his ambition was attained. That this legend may possibly have given the name to Dharanikota is very possible, but it is quite clear that the cavern referred to has nothing to do with Amarávati, because at Amarávati there is no cavern of any sort, nor any

* Vol. I. p. 580 et passim.
† Turnour's *Mahâwanso*. Introd. P. II.

mountain. Bhâvavivêka recited the *Dháranis* in a cavern in a mountain to the south of the capital of Dhanakachêka. The Undavilli cave is situated in a mountain south (or rather south-west) of modern Bezwada, and answers in all respects to the description given by Hiouen Thsang. I must point out that the name of the town and fort connected with Amarávati is not *Dhárani-kotta* but *Dharani-kóta*. *Kóta* is a *fort*. I only mention this for what it is worth, as of course the modern name may be a corruption of the original one.

In an inscription on a pillar of the temple of *Amarésvaraswâmi* in the town dated S. S. 1283 or A.D. 1361, Amarávati is called *Dhâniyavati*, or the "*Place of grain*;" and tradition tells us that it was so named on account of a Rishi who once upon a time assumed as a penance the form of a fish and lived in the river at Amarávati for many years, till he received from the gods as the reward of his endurance all the country round about, with fertile lands yielding great stores of grain.

Thirdly.—General Cunningham thinks that Ptolemy's "*Málanga*," the residence of *Bassaronága* King of the *Avarni* is identical with *Vengi* or *Vegi*, and adds "I conclude, therefore, that *Dhanakakata* was only the seat of a great religious establishment, while *Vengi* was the political capital of the country."

I see no reason to differ from this. But then I place *Dhanakakata* (if that was the name of the capital), at Bezwada; and observe, not only that the fact of there having been great religious establishments there is proved by the remains now to be seen on the hills, but that the very name itself (*Bézavâda*) is probably derived from the words *Bhitchu* or *Bhikshud-váda*, the "*abode of monks.*"

Fourthly.—General Cunningham states on the authority of Hamilton's *Gazetteer of India* that the people of the country have a tradition that Amarávati was once the capital of this part of India. I do not know whence Hamilton derived his information, but though I have inquired on the spot, and conversed with many of those inhabitants of the country who would be most likely to have heard of such a tradition, I have not myself found any trace of it. No doubt it was the chief city of the local chieftain, but not of any large kingdom.

A *fifth* point raised by General Cunningham is that Abu Rihan, a writer of the eleventh century, mentions *Danaka* describing it as "the plains of the *Konkan*," thus affording additional proof of the point at issue, the plains of the Konkan being identical with the valley of the Kistna. But my description of the locality will show that this term is as applicable to Bezwada as to Amarávati.

D.—Note on the Remains at Bezwada.

I now proceed to give a detailed account of the Buddhist remains to be seen at Bezwada.

On *the hill to the east* there are the remains of the *Pourvaçilâ Vihâra*. Near the summit of the hill is a broad flight of rock-hewn steps leading from a lower platform up to the very crest of the hill. On the crest has been built a modern bungalow. It was erected by Colonel Orr of the Royal Engineers, when the Kistna anicut at Bezwada was being made, and probably occupies the exact site of the principal buildings of the old Buddhist monastery. A fine seated statue of Buddha in black granite, larger than life, which is now to be seen at the Library at Bezwada is said to have been removed from the highest point of this hill, and deposited in the plain near its base, whence it was removed to the library compound.*

On the platform from which springs one flight of the rock-hewn steps, mentioned above as leading to the apex of the hill, another bungalow, the property of the Church Missionary Society has been erected, many of the walls and terraces of which are supported by the ornamented bases of rock-cut Buddhist buildings, still visible, though much mutilated.

What the condition of these remains was when the bungalow was first built I am unable to say, but I know that zeal for house-building in the last few years has led to the demolition of several portions of the grand old Titan work which remained till our times to honor the memory of the Bezwada Buddhists. The appearance of the few relics left would lead to the conclusion that the platform had been artificially levelled, and that, as the useless stone was removed, monolithic buildings were left standing, the halls and galleries being hewn out of the solid rock; at any rate the bases still remaining are monolithic.

Here and there about the hill are to be seen small cells and caves hollowed out of the hill-side for solitary meditation, while near the base of the hill on its north-west is one of larger size.

But it is on the ridge to the west of the town that the relics cluster so thickly, the immense scale on which the works were carried out amply testifying to the religious fervor both of those who originated the designs and those who labored to complete them; amply testifying, moreover, as before pointed out, to the magnitude and probable grandeur of the *Chaityas* and *Vihâras* which existed under the name of the *Avaraçilâ Sanghârâma* down to the time of Hiouen Thsang.

* *Vide* Boswell's Report of 31st March 1870.

The hill side is, as I have previously stated, scored with huge rock-cuttings, hewn with almost incalculable labor to provide platforms for the buildings of the monastery.

Commencing from the southern end of the hill, the first of these cuttings that appears is also the largest of all, and probably was the site of the principal halls of the monastery. It is situated about half way up the side of the hill. The platform is so covered with earth and trees that it is impossible to see whether, as in the case of the *Pourvaçilâ* monastery, the main buildings were monolithic or not. The perpendicular cliff at the back, artificially formed by the hewing away of the stone, has been roughly sculptured with Hindu deities. Under this cliff are grottoes and caves cut into the solid rock wall, forming in modern times shelter for various generations of devotees and ascetics, and used originally, as Hiouen Thsang tells us, as inner chambers, supplementary to the galleries built up outside.

To the north of this main platform is a deep gully, scored by the mountain streams of ages deep into the hill side. It was here that the monarch who caused these works to be carried out, with great difficulty contrived a path ("*y pratiqua un chemin*") by cuttings steps and tracks in the solid rock. Here also is a stone-cut reservoir, just at the head of a flight of steps, to receive the water falling from above and store it for the use of the monks ("*fontaines jaillissantes*".)

Passing along the same level northwards without descending the steps into the valley, we next come to an artificially-hewn level platform on which stands a modern Hindu temple dedicated to *Kanaka Durgamma*, with other buildings near it, kept in good order by the merchants of the town. The platform was probably made by the Buddhists.

A path hewn in the rock connects it with the main cutting to the south. Lying on the platform in front of the modern temple are three portions of carved stone copings. On the north is a figure and some almost illegible writing in characters of the sixth or seventh century. Near here also lies a broken pillar bearing a long inscription in old Telugu.*

On a piece of one of these old pillars is an inscription bearing date 1870 (!) recording the visit of the Mahârâja of Vizianagram.

Underneath this platform are one or two deep rock-cuttings in which monastic buildings doubtless once stood.

To the north and north-west a path leads to a platform constructed on a spur overhanging the town, which has been largely quarried into in later years by officers of the Public Works Department. On this platform stands a building known as *Mallikhárjanudu's* temple. On either side of this path more deep cuttings have been made in the hill side, open from the level of their platforms to the hill outside, and so constructed that the path passes high above between them.

Rock-cut steps conduct the path up and down slopes in one or two places.

Beyond this spot to the north lies a small valley between two lateral sweeps of the hill. Crossing this we come to a cluster of rock-cuttings honey-combing the hill, one or two of them of great size.† Above one of these is a small platform on which, some years since, stood a little shrine known as "Gunti Malliah's temple."

Leaving these cuttings, and passing round the hill-face to the northwards, on about the same level as the main cutting first described, we come to another similar cutting of great size, in which are one or two caves, one, a large one, divided into several chambers by mud walls.

In several places on this hill are rock-cut meditation cells, while underneath Gunti Malliah's temple and almost on the present ground level‡ is a much larger cave in the shape of a *mandapam*, also hollowed out of the hill side. In the main chamber are three rows of pillars, four in each row. At the back is a deep chamber, on each side wall of which, in a niche, is an image in bas-relief. That on the left is *Ganésha*. That on the right is a four-armed figure with club, axe, and bow in three of the hands (Râma?)§.

On the right side of this *mandapam* and at right angles to it is another rock-face, in which has been excavated a smaller *mandapam*, having an outer chamber supported on four pillars, and an inner recess. On the western wall of the outer chamber is a finely-designed group of a male and two female figures, but the sculpture is so weather-worn that it is difficult to interpret the subject.

Beyond this again, hollowed in the same rock-face, is a little cell containing a seated figure, while on the rock above and on each side is an almost obliterated inscription of the eighth or ninth century.

* I have determined to give all the inscriptions in detail in a subsequent paper, as without further examination I dare not publish them. As stated above I am writing at a distance from Bezwada, and am not in a position to guarantee the accuracy of my copies.

† One of these is the cutting of which I gave the dimensions above, viz., 77 feet deep (horizontally) by 63 feet broad, with a rock-face 48 feet high, all cut by hand.

‡ The present ground level is evidently considerably higher than it was when the Buddhists resided here.

§ I have not, I find, made any satisfactory note as to who this figure is intended to represent. The bow would seem to imply *Dasaretha Rama*, but I cannot say decidedly at present.

On the opposite side of the main *mandapam*, in the rock-face just on the south of it, is another small cell, but without either sculptured figure or inscription. Above the door is a frieze of elephants and lions.

At the side of this a boldly-cut flight of steep steps leads up to a little niche in which is an image of *Hanumân*.

This group of cells and chambers is very picturesque.

Further to the south and nearer to the spur on a scarp of which stands *Mallikhârjanudu's* temple, but quite under the hill, and now half concealed by the raising of the ground-level is another *mandapam*, a handsome monolith. It is now more than half filled with débris, and is the resort of all the pigs of the neighbourhood. It consists of a single chamber unsupported by pillars and enclosed on three sides by solid walls. Four sculptured figures are to be seen on the walls, one of which is *Ganésha*. The others I have not yet carefully examined.

Such are the principal Buddhist remains now to be seen at Bezwada itself. But I must note that on the hills south of the town and on the other side of the river are to be seen a number of meditation cells, *mandapams*, and rock-cut paths, besides the great four-storied cavern at Undavilli; while, as I have more than once mentioned, excavations made in almost any place near modern Bezwada have brought to light sculptured stones, the remains of long lines of massive stone walls, and other similar relics of antiquity.

In digging the foundations for the new taluk cutcherry, in perhaps the most central point of Bezwada, I am told that the remains of the old stone-built fort were discovered. Several large cut-stones evidently of great age are still lying in the cutcherry compound.

In the cut-stone flooring of the Kistna Anicut, close to its northern end, is lying inserted a carved slab of black granite bearing in bas-relief a roughly-executed *Bo-tree* and *a Wheel of the Law*.

I must not conclude this short *resumé* without mentioning that at a distance of about a mile or so from modern Bezwada, to the east is another mass of hills, the country lying between them and the Bezwada Hills being flat and cultivated. On these hills are numerous other Buddhist remains, rock-cut chambers, *mandapams*, and meditation cells, and I venture to hint that possibly the whole of the country between these two mountains may have been occupied by the capital city in the days of Hiouen Thsang. The ground so covered would have a circumference of just about six or seven miles, and fall in with his descriptions very accurately. Unfortunately it is impossible to decide this point without carrying out excavations, and excavating is an expensive process. The "Ryves' Canal" is the most easterly of the present excavations, and there many remains of walls and temples came to light* mostly however decidedly of the Brahmanical age.†

E.—*The Excavations at Undavilli, with Detailed Account of the Vihâra.*

I have already at the commencement of this notice given, in an extract from one of his reports, the late Mr. Boswell's general account of the Undavilli cave temple. His description is in the main accurate enough, though it is clear to me that some portions of it must have been written from memory.

At the time that Mr. Boswell wrote the whole of the lower story of the temple, with the exception of a very small aperture in the right-hand corner, was entirely hidden under an immense mound which stood in front of the cave and served as a foundation for a latter day *Gopuram*,‡ while the upper story was so completely buried in débris as to be quite undiscernible. The two middle stories also were considerably reduced in height by the accumulated rubbish of centuries which covered their floors. The platforms in front of each hall were buried three or four feet deep under masses of earth and broken brick, and were overgrown with bushes and rank grass. I feel sure that Mr. Boswell's "four stories" were really the three lower stories of the temple with the *mandapam* chamber outside, which is on a lower level and so situated that at a little distance it would pass for a lower story.

Such was the state of the cave when I first saw it, and, being extremely desirous to clear the rockwork and lay bare the cave as much as possible, I made a representation to the Government of Madras on the subject. Through them the sanction of the Government of India was obtained to the expenditure of Rupees 1,000 on explorations at Undavilli, Amarávati, and other places. The Undavilli cave work has cost a mere trifle, and the result has, I sincerely think, amply justified the measure.

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* See descriptions of carved stones Nos. 31, 32, 33, 35, 36, 37, 39, 40 in the "Catalogue of Stones in the Bezwada Museum."

† Possibly deeper excavations would bring to light Buddhist remains.

‡ Erected, it is believed, not more than five or six centuries ago. No trace of it exists now, except the mound.

The work was begun by one or two unimportant clearances here and there; but while engaged on these on the second or third day, thinking that the roof above the then upper story presented a rather peculiar appearance, I determined to commence operations steadily from that point and work downwards. This led to the discovery of the real upper story with its three hermit cells which previously had been entirely hidden. The removal of the mass of earth from the floor of the third story resulted in our finding a large figure of Buddha seated between two *Simhas*, all cut out of the same solid rock as the rest of the cave. These are seated at one side of the platform. On the other was probably a similar set of three figures, but these have been broken off, the bases alone remaining to show that they once were there. On the mound below was found the broken body of one of the missing lions, but the others have been removed, or so destroyed as to be undistinguishable.

The removal of the earth from the second story laid bare the bases of the several pillars and disclosed several sculptures more or less weather-beaten. Amongst the débris was found a broken piece of a pillar with a Telugu inscription,* and a detached half-length figure in a praying attitude of comparatively recent date.

I next proceeded to dig a trench in the mound mentioned above all along under the second story,† discovering by so doing an entire new basement hall running the whole length of the other stories and terminating in the solid rock which forms the southern end of the cave. It being thus abundantly clear that the mound in question was a recent addition to the cave and not part of the original design, I determined to clear away the most part of it in the hope of getting eventually down to the original rockwork. A large portion of this work has been carried out, and I have only stopped short of completing it on account of the necessity for husbanding the small sum of money at my disposal for the more important excavations at Amarávati.

It is impossible to say exactly when this mound was erected, but it was probably in the latter Brahmanical age of brick. Not a vestige of the Gopuram, which it is stated was erected thereon, now remains, and it may be safely argued that it was built of some perishable material. In cutting into the mound it was found that brick had been largely used for the purpose of making a flat surface, as well as for rivetting the mass of broken stones and earth of which the mound was formed. It may reasonably be conjectured, therefore, that the *Gopuram*, if *Gopuram* there was, had been raised in brick and chunam.

While clearing away the earth of the mound from the rock-face, an inscription was discovered consisting apparently of one line of letters of the sixth or seventh century, engraved on the front of that portion of the rock which forms the roof of the first story. This inscription is so placed that it would face all comers to the cave who arrived by the principal entrance, up the flight of steps subsequently discovered, which leads from the level of the plain to the floor of the first (or ground) story.

These steps were found after the trench mentioned above had been hollowed out in the back of the mound. I dug down till I got to the solid rock flooring of the basement story, and it was on the northern or outer end of this that I found the first traces of steps which led me to follow out the line so given, and ended in the discovery of the whole broad flight which curves down the rock to the plain below.

Several inscriptions on different portions of the cave and its adjacent *mandapams* and cells, which were unnoticed and probably unknown to Mr. Boswell, were also discovered during the excavations. Several of these are in the same character as the inscriptions already referred to on the rocks at Bezwada. Others belong to subsequent periods. None are earlier.

The temple is situated near the foot of a hill about 700 feet high and about five miles long, which lies extended with its northern extremity resting on the right bank of the Kistna. The present bed of the river is about half a mile from this hill, but the whole soil is alluvial, and it is probable that in earlier days the stream ran past the very base of the temple steps.‡ The mountain on the face of which the temple was cut divides itself on the side fronting the river into two heads or bluffs. Under the more eastern of these hills lies the village of Undavilli, and on its eastern face have been cut some of the hermit-cells and *mandapams* mentioned by Mr. Boswell. From the village a path was cut in the rock leading to the main *Vihâra*. Commencing from the ground-level it passes gradually upwards over the face of the eastern hill, slopes gently as it passes round the hollow between the two bluffs, and finally rises directly up to the level of the second floor of the temple, which lies on the eastern face of that portion of the mountain.

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* See No. 6 of the stones in the Bezwada Museum.

† I state here once for all, to prevent confusion, that I call the basement story or ground-floor the "first story"; what goes in modern days by the name of the "first story" I call the "second story;" and so on.—R. S.

‡ It does so now during the monsoon rains when freshes come down the river.

It was an admirably-chosen situation. A beautiful and extensive view is obtained by a spectator standing on the upper floors, with the wide reaches of the river before him, backed by the graceful outlines of the Kondapalli Hills and the precipitous rocks of Bezwada. It has moreover the great advantage of being protected from the sun for some hours after sunrise by the lofty ridge on the east.

The upper or fourth story consists of three solitary cells divided by a considerable thickness of rock and with a platform in front. The rock inside each cell has been cut so as to form a stone seat, where doubtless many generations of "*Theros*" and "*Samanos*" have sat for hours each day in the silent meditation imposed on them by their creed. Each cell is circular in shape with a diameter of five or six feet. The door-ways of the cells are flanked by small and insignificant half-pillars executed in the rock. The rock above is simply cut into small square terraces receding from the front to the solid hill behind without any further attempt at ornamentation.

The cell to the south has fallen in, but the others are intact.

The Brahmans, in the brick and chunam age, covered the whole of the rock platform in front with a thick plaster flooring varying from six to eighteen inches in depth, filling up all the time-worn inequalities of the original rock, and obtaining a smooth and even surface. They plastered also the whole front of the cells, and (I think*) erected above the platform a pandal probably having wooden supports and brick-work walls.

A series of deep steps cut on the face of the rock on the southern side of this story leads down the face of the hill to the level of the third story platform.

Between the upper story platform floor and the third story roof the rock was left 5 feet in thickness and supported on the pillars of the third story chamber. The façade was handsomely carved with the well-known *Chaitya* ornament and several sculptured heads of saints in bas-relief. These last are so much weather-worn that the features are in general undistinguishable, but in the case of one or two can be seen a heavy beard and moustache curiously European in type. The lower member of this block projects, the front curving downwards, and ending boldly and abruptly, the rock beneath being cut into a flat and unornamented plane surface forming the ceiling of the hall below it.

The third story consists of a chamber measuring 52 feet 9 inches in width by 30 feet 3 inches in breadth supported on four rows of pillars 8 feet in height with six in each row. Partly on the left-hand side of the solid rock at the back and partly on the southern wall is a long row of seated sculptured figures, each about 2 feet high. Of these, eleven, fully robed and with very elongated ear-lobes, are apparently listening in reverence to the discourse of the central figure, who is seated under a *Nága* canopy on a throne in their midst. By his side sits a female, his consort. Two of the figures are broken away, so that the number of those seated was originally thirteen. On the right is a small figure in a standing position. This is the group which was considered by Mr. Boswell to be a representation of Buddha and his disciples,† and the mistake was exceedingly natural, for the row of figures is unmistakeably Buddhist in character, and the attitude of the central one, with arms and hands in a position of teaching or discoursing and the lower limbs crossed, is in the position assigned to *Sâkya Muni* in a thousand different sculptures and frescoes. But the figure is four-armed, and two of his arms bear the *Chank* and *Chakra*. I think, therefore, that Mr. Boswell's Brahman informants were right in saying that the group was intended to represent *Vishnu* and the *Rishis*. The female seated figure would then, of course, be *Lakshmi*.

Into the northern side wall of this chamber has been cut a gigantic recumbent figure of Vishnu the Creator, 17 feet long. The god lies extended at full length on the folds of a seven-headed serpent whose hood forms a canopy over his head. At his feet are two colossal figures 8 feet high, representing the powers of chaos. The god's right arm is extended, and above and below it in bas-relief on the wall are attendant figures. The left arm is doubled. On the wall behind the figure are depicted five flying figures with one in their midst, Bramha, calmly seated on the lotus out of which, sprung from Vishnu's navel, the legend says that he was born. Under the feet of the god sits a figure in devotional attitude, while beyond the two giants is another in similar position. I found the portion of the sculpture bearing the two giants to have been almost completely bricked up, leaving only a portion of their figures visible. The whole group had been repeatedly plastered over and painted, one of the fresco paintings being vastly superior to the others.

Such is a general outline of this the principal group in the temple, and I cannot pass on to the minor details of other sculptures without drawing special attention to it as it appears to be of a nature highly interesting and instructive.

First of all I would request that a comparison be made between this and other sculptures of similar design; notably one at the "Seven Pagodas" (or Mahâmallaipuram). It is believed

* There was a great quantity of broken brick lying about, and at intervals along the outer ridge of the platform I observed holes cut in the rock evidently for the support of wooden uprights.

† See note above p. 10.

that the celebrated monolithic *Raths* at that place were originally Buddhist, but that subsequently they were covered with Brahmanical sculptures. In other words, their history was somewhat similar to that of the Bezwada and Undavilli remains. Now the oldest inscriptions traceable at Mahávellipore* appear from the shape of the letters to be of about the same period as those near the Krishna, that is none earlier than the sixth or seventh century. It is generally accepted that the Chálukyan conquest of the Vengi Kingdom (with capital at or not far off Bezwada) took place in the early part of the seventh century. The date generally accepted is 605 A.D. The conqueror was *Kubja Vishnuvardhana*, son of the Chálukyan Monarch *Kirttivarmâ*. He reigned for eighteen years over *Vengidésha* and was succeeded by his son *Jayasimha Vallabha*. The latter's contemporary (?) on the throne of the Western Chálukyas was *Vikramáditya I.*, son of *Satyásraya Vallabhéndra*, *Kubja Vishnuvardhana's* elder brother. The date of the commencement of *Vikramáditya's* reign is at present doubtful, but his successor (and son) *Vinayáditya* is known to have ascended the throne in A.D. 680, which probably gives us the date of *Vikramáditya's* death. It is also certain, or almost certain, that the date of the commencement of the independence of the *Kalinga* or Eastern Chálukyans was A.D. 611. The conquest of *Vengidésha* dating, therefore, earlier than A.D. 611, and *Vikramáditya's* reign ceasing in A.D. 680, it seems clear that the latter's conquest of Kánchi, including Mahávellipore, was shortly *subsequent* to his uncle Kubja Vishnuvardhana's conquest of the Vengi kingdom including Bezwada.

That *Vikramáditya I.* actually did conquer the *Pallavas* of Kánchi is shown by an inscription published in the *Indian Antiquary* (vi, 75) by Mr. Fleet of the Bombay Civil Service.

Now, when Hiouen Thsang visited Bezwada in A.D. 639, he states that there were only 20 Buddhist monasteries left in the kingdom, while Brahmanical temples numbered 100. He also states that the Bezwada monasteries were deserted of Buddhists. Probably, therefore, the Undavilli cave was also deserted of Buddhists. Possibly seized by Brahmans. It is possible, then, that the Brahmanical sculptures, and amongst them this group of *Nárâyana* and the Asuras, had already been executed.

Probably, then, the Brahmanical sculptures found all over the Mahávellipore *Raths* were executed at a later date than those at Undavilli, and possibly the great group under discussion at Mahávellipore was designed after the similar group in the Undavilli cave. A comparison of the two sculptures singularly confirms this view. The groups represent the god *Nárâyanamúrti* or Vishnu, resting on the folds of the great serpent *Séshu*, and giving birth, from the lotus springing from his navel, to the god Bramha, inferior heavenly powers being shown above and below in attendance on the two principal deities. The two great figures at Vishnu's feet are the *Asuras*, demons, powers of chaos, whose supremacy in the darkness of primæval nature was finally destroyed by the creation of Bramha. These *Asuras* are always spoken of as being in open contest with the heavenly powers, though in the antimythological age it is most probable that *Bramha* simply represented the sun or light, and the *Asuras* darkness.†

In the Undavilli group the *Asuras* are represented as in actual conflict with the gods. In the Mahávellipore group they are beaten and retiring. At Undavilli there is a forcible antagonism. The *Asuras* are raising their clubs and advancing to the attack, one of them especially eyeing the newly-created Bramha with open hostility depicted in his glance no less than in his attitude. Here we have the crude notion of a "War in Heaven." The two designs are so similar that one *must* have been taken from the other, and I do not think that Undavilli sculptors copying from a previously-executed Mahávellipore group, where the *Asuras* were represented as retreating, would have deliberately sculptured them on their rock as at war. It would, however, seem perfectly natural that Mahávellipore sculptors, studying the Undavilli group, would consider the attitude of the *Asuras* there unsuited for popular instruction. The antagonism is too marked. The powers of evil ought to be visibly represented as beaten. They would, therefore, alter the design in that respect, retaining the remainder of the group. It seems more probable, therefore, from the nature of the design that the Mahávellipore group was the later of the two.

As if to afford latter day investigators an insight into such a train of thought as that just mentioned, we found that the Brahmans at Undavilli, of an age subsequent to that of the original stone sculptors, had partially bricked up the group of *Asuras*, so that their weapons were concealed. This piece of brick-work can be accounted for on no other assumption than that they desired to conceal to a certain extent the bold hostility of the demon figures. The solid rock behind in no way provoked the use of brick-work. Other parts of the group and its back-ground were simply plastered over and then painted. This portion was bricked up and the plaster laid on the brick for purposes of concealment. They thought the antagonism too marked and tried to hide it.

* I spell the name this way, as more generally used, in preference to the more accurate *Mahamallaipuram*.

† See *Garrett's Classical Dictionary of India. Art:* ASURA, quoting from an article in the *Quarterly Review*, July 1870, p. 202: "The Brahmanas are never tired of beginning their legends with the phrase "*dévásuravá éshu lókéshu samayatanta*," "the gods and Asuras contended in these worlds."

Before passing on the other sculptures it is necessary to warn readers that the sketches both of the cave and this group, given by Sir Walter Elliot in the issue of the *Indian Antiquary* for March 1876, pp. 30-31, are very inaccurate. This is no impertinent criticism, for Sir Walter, in his letter-press notice illustrative of the engravings, states expressly that he published them years after they were taken. He probably described them from mere memory.

The great group just discussed rests against, or rather is carved out of, the rock which forms the northern wall of this chamber.

Just at the middle of the back wall the rock has been deeply cracked,* and the Brahmans of the age of brick had filled up this crack and chunamed over the whole so that the wall should present an unbroken and even surface. At the base of this crack, when the brick-work was removed, there was discovered lying in the earth a well-preserved *chank* such as might have been placed in the hand of some image of the god.

The pillars of the whole temple are plain and massive, the only architectural feature being the reduction of the central portion of each into an octagonal shape by cutting off the angles. The pillar was thus divided into base, shaft, and capital, of which the base and capital were left square. The fronts of the bases and capitals were then sculptured. Above them the rock is cut into the representation of the oldest style of bracket support.

The following are the sculptures on the innermost row of pillars commencing from the east. They are all in bas-relief :—

Pillar 1—Unsculptured.

Pillar 2 (*capital*)—A female, nude, seated on a couch and apparently playing at some game with a *Buddha gana*,† while behind stands a female attendant with a *chamara* and in front another *Buddha gana* watches the game. There is over the female's left shoulder a rough excrescence impossible now to be clearly defined, but which looks as if the figure was intended to represent a *nága* princess. At any rate the whole group is essentially Buddhist in character, proving the sculpture to have been executed in the early days of Brahmanism, if not itself Buddhist.

(*Base*)—Too weather-worn to be distinguishable.

Pillar 3 (*capital*)—Two figures standing and adoring something raised between them; it is impossible to say what. The left-hand figure has four arms. The right, only two.

(*Base*)—A *Simha*.

Pillar 4 (*capital*)—A subject that I am not able to interpret. The panel is divided into two portions by a vertical partition, or a pillar with a base but no capital. On the left is a four-armed figure springing into the air. On the right, a similar figure falling headlong.

(*Base*)—A *Simha*.

Pillar 5 (*capital*)—Krishna, four-armed, supporting the mountain *gôvarddhana*. Herdsmen and *gôpîs* enter with cattle. Krishna is generally represented as holding the mountain on his little finger, but here, as in the "*Krishna Mantapam*" at Mahávellipore, he bears it up with the palm of his left (upper) hand.

(*Base*)—An elephant.

Pillar 6 (*capital*)—A figure slaying a bullock. The animal's head is bent backwards. The figure kneels on its back.

(*Base*) ?

On the southern wall, at the end of the passage between the first and second rows of pillars, is a deep cell, measuring 12 feet 9 inches square, hollowed out of the rock.

The second row of pillars has the following sculptures :—

Pillar 1 (*capital*)—The *Varáha Avatára* of Vishnu. His consort Lakshmi sits on his left knee.

(*Base*) ?

Pillar 2 (*capital*)—The *Narasimha Avatára*. The god (six-armed) is tearing out the bowels of *Hiranyakasyapu*, who lies across his lap in the usual manner.

(*Base*)—A *Buddha gana*.

Pillar 3 (*capital*)—A male figure on friendly terms with a female. Under the female an attendant *Buddha gana* with a *chamara*. This may be a representation of Rama and Sita, but it is impossible to identify it.

(*Base*)—A *Buddha gana*.

Pillar 4 (*capital*)—Vishnu as *Virâdrúpa*, the all-conquering, with six arms, in two of which are to be seen his club and *châkra*. His left foot is raised at full length in the act of kicking an enemy, who turns a complete somersault. He is attended by a *Gana*, while another runs away in terror.

* See the legend of *Bhavaviveka* given below (Section F).
† Dwarf attendants of *Buddha*.

(*Base*)—A *Gana*.

Pillar 5 (*capital*)—A figure in the act of defeating another, on whom he has placed his knee. The Brahmans call these simply "wrestlers," but I think it certain that the subject is some mythological one. It may possibly be the defeat of Rávana by Ráma sculptured in days before Rávana was credited with his ten heads.

(*Base*)—A *Gana* dancing.

Pillar 6 (*capital*)—Too weather-worn to be decipherable.

(*Base*)—A *Gana*.

At the southern end of this portion of the hall, between the second and third row of pillars, a flight of steps leads down through the floor to the second story. At the head of these steps, between what would have been the first pillar of the third row and the southern wall, the rock has been left like a wall uncut, and on the front of this has been very appropriately sculptured a *Dwárapála*.

Similarly on the northern side the space between the sixth pillar and the northern rock has been left uncut, and it is against the wall so formed, inside, that the colossal *Asuras* stand at the foot of the great recumbent *Nárâyana*. On the outside of this wall has been carved a *Dwárapála* similar to that mentioned above, to which it forms a pair.

On the four remaining pillars of this the third row the sculptures are as follow :—

Pillar 1 (*capital*)—*Durga*, four-armed and seated on the shoulders of a human figure, not as usually represented on a lion, is shown conquering the boar-headed monster *Mahishásura*. Above is a triumphant attendant deity flying.

(*Base*)—An elephant.

Pillar 2 (*capital*)—A female figure standing between two female children. In her hand she holds something that looks like a mirror, or possibly a fan. One of the children is carrying an article like a bee-hive, or it may be a triple *chhattra*.

(*Base*)—A *simha*.

Pillar 3 (*capital*)—A four-armed figure either combating with or threatening a small one. The rock is weather-worn.

(*Base*)—An elephant.

In the case of both the *Dwárapálas* mentioned above, coats of plaster have been laid on so thickly that the original designs have been completely hidden. In the earlier plaster days the smooth surface was beautifully painted with flower ornaments, but later on the painting became a mere daub, and the workmen improved (?) on the first stone design by adding unmeaning chunam wings to the shoulders and heavy collars or ruffs round the necks of the much more natural and artistic originals. They made drapery also, hard and heavy as wood-work, and converted the characteristic high cap with its peculiar turned-up side flaps into a sort of unwieldy triple crown.

Many of the other figures were similarly destroyed, and in some cases it took us a long time to chip away the plaster so as fully to display the design underneath.

On the northern wall, between the third and fourth row of pillars, is a standing figure five feet high, believed to be *Hanumán*; but as the head is broken away it is difficult to decide. His attitude is devotional with hands clasped. I am not at all sure that this is really a representation of the General of the monkeys. The Brahmans point to his tail as proof, but what they declare to be his tail may equally well be a fold of drapery.

A small portion of the rock forming a cornice just under the roof close to this point has been admirably decorated with a frieze of *ganas*. So little were these appreciated by the Brahmans of the early chunam age that they thickly plastered up the whole sculpture so as to form a smooth rounded surface, which they then covered with painted flower ornaments. The painting however was neatly and delicately executed, and it was reserved for the later Brahmans to complete the degradation of the carving by covering up this flower-band with more coats of chunam and scrawling thereon an execrably rough and careless attempt at a diaper-pattern in brick-dust red.

The capitals of the fourth or outer row of pillars were apparently never sculptured, while the bases appear to have been commenced but left unfinished.

Emerging from the verandah we find ourselves on a broad platform measuring forty-eight feet by nineteen-and-a-half feet, forming part of the roof of the story below. This platform is divided into two sections by a few steps which descend towards the front. On the northern section facing outwards is a large image of Buddha, on each side of whom sits a guardian lion. The southern section appears to have had similar figures, but the bases only remain. It is difficult to assign any reason why these three figures should have been spared by the Brahmans. Possibly they found them such a really handsome decoration to the building that after

destroying one set they could not find it in their hearts to part with the other. The lions could do no harm, and they might rechristen the central figure.*

The whole of this platform was in the chunam age thickly plastered over and the floor raised some six inches.

Descending from this platform by a flight of steps inside the cave, we find ourselves in the second story.

This is divided into three—a southern chamber, a central hall, and a northern chamber which again is divided into two sections.

The southern hall, nineteen-and-a-half feet square, appears to have been used as a place for storing the daily offerings of grain, ghee, and the like. A broad and deep cell at the back, ten feet square, contains a small platform on which the offerings were laid, surrounded by a trench for water, for the conveyance of which to the outside a small channel was cut through the centre of the threshold.

Outside, the floor contains several deep holes or pits, some used for rice-pounding, some apparently for storing grain. In one corner the rock was cut into the shape of an ordinary native cooking-place, such as is to be seen in the "cook-room" of almost every European bungalow in the country.

The chamber is bounded to the south by the solid hill, in the side of which a cell has been hollowed out, with a still smaller cell behind. The outer cell measures six-and-a-half feet by four-and-a-half, the inner three feet by two.

On the rock above is a frieze of elephants and lions.

The platform outside, ten-and-a-half feet broad, has several deep steps cut down towards the front.

The roof of this chamber is supported on four pillars with heavy bracket capitals unsculptured. The whole is much weather-worn.

The façade of the rock above the chamber and in front is somewhat elaborately decorated. Underneath is a frieze of sacred geese. Above is a heavy projecting member, having the *chaitya* ornament. Above this again is a row of five objects, once no doubt clear enough, but now consisting simply of blackened lumps of crumbling stone. Above this again on a flat band is a carefully-executed diaper-pattern ornament.

On the rock to the north of the platform is a long inscription in 13th century Telugu, narrating that one Máchama Reddi† gave large gifts to the temple. The date and the name of the cyclic year are alike unreadable. The date commences with the figure 12.

I pass on now to the principal chamber of this story, which is about thirty feet square, having an inner cell measuring thirteen feet and six inches square. This was evidently one of the important places of worship in Brahman times, the image of the god being kept in the cell at the back. This contains a stone altar with a trough in the centre for the daily offerings, and a niche behind for the support of the idol.

In the main hall, on the rock on each side of the entrance to the inner cell, are two figures. Each stands in a niche with imitation pillars at the side. Above is a representation in the Buddhist style of dragons holding the roll ornament, and supporting in the centre some object of worship that rests on the back of an elephant or a lion. One of the figures is the *Narasimha Avatára*. I am unable to identify the other three.

On the southern side of the hall at the back is a deep niche with a figure of *Ganésa*, which like the others has been heavily covered with plaster.

The roof is supported on four rows of pillars, six in each row, and standing eight feet high.

All the pillars of the first row are much weather-worn, and some are completely broken away. The sculptures are mostly arabesques and conventional lotuses. On one, however, is a group representing two figures, male and female, the latter with a female attendant. These may be *Ráma* and *Sita*, but it is impossible to say. The lady appears to be bashfully accepting the addresses of her lover, to whom she accords her hand in token.

The second row of pillars is almost entirely destroyed also, but remains of sculptured lotuses and arabesques are to be seen. One of the capitals has *Sita* and *Hanumân*.

The third row of pillars has the following sculptures:—

Pillar 1 (*capital*)—Lotus ornament.

(*Base*)—A male figure; what I cannot say.

Pillar 2 (*capital*)—Sita with an attendant, visited by *Hanumân*.

(*Base*)—A figure much weather-worn.

* And after all Buddha was only an incarnation of Vishnu!

† Probably one of the small barons known as "Reddi Chieftains" who succeeded to the enjoyment of sovereignty in their own territories after the fall of the great Dynasties of the South. They were supplanted by the Mahomedans.

Pillar 3 (*capital*)—A subject which I cannot interpret. A monkey, *Hanumân* I suppose, is standing in front of what looks like, and what the Brahmans say is, a *lingam* on its carved base or *pânavattam*. Above this he holds something in his uplifted hand. This is said to represent a libation. Behind him is, a three-headed figure (*Râvana ?*) in an attitude apparently of astonishment.

Pillar 4 (*capital*)—A group of wrestlers similar to that on the fifth pillar of the third row on the third story (q.v.)

(*Base*)—An elephant.

Pillars 5 and 6 (*capitals*)—Lotuses.

(*Bases*)—An elephant and a wild boar.

The fourth or outer row of pillars is also much damaged. There are some lotus ornaments, and on one pillar two male figures either fighting or embracing.

Outside on a portion of the rock-face is a finely-carved elephant with a man supporting its trunk.

The northern portion of this story is, as I have said, divided into two chambers.

The one nearest the main hall is only about half the latter's depth. It is supported on four pillars bearing arabesque and lotus ornaments, and measures 19 feet 9 inches by 17 feet 7 inches. At the back is another small but deep cell 11 feet square, having a trough for offerings and a niche for an image. On either side the doorways are *Dwárapálas* standing in niches each with the Dragon and roll design sculptured on the rock above.

The outer portion of the northern chamber (17 feet 6 inches by 13 feet 6 inches) inclines slightly back, so that the lines of walls and pillars of the two chambers, instead of running in a straight line, form an angle with one another. This was probably owing to the configuration of the hill face.

As with the other portion of the same chamber, this has a deep cell at the back with its doorway flanked by *Dwárapálas*. It is however much smaller, measuring only 4 feet square.

On the western wall is a sculpture, interesting from the fact of its being either absolutely Buddhist in origin or an almost exact copy of one of the marble groups at Amarávati. It represents a domestic scene very commonly found in Buddhist shrines. A prince is seated in an easy attitude on a couch with three ladies about him. The party is regaled with music, the performers being shown in front. Now, if this is purely Buddhist, it is one of the very few purely Buddhist sculptures in the cave, and represents one of the palace scenes in the early life of Prince *Siddhártha*. If it is a sculpture by Brahmans, it is still more valuable as showing how very shortly after the fall of Buddhism this cave was sculptured. The Brahmans, in order to represent a scene in Brahmanical mythology, are compelled, by the absence of precedents in their own faith, to copy a Buddhist group. If the group is Brahmanical, it probably portrays the happy reunion of Ráma and Sita after her rescue and triumphant issue from the ordeal by fire.

The four pillars of this chamber have arabesque and lotus ornaments on the capitals.

In the solid rock which formed its northern wall a small meditation cell was cut, 2 feet by 3 feet, subsequently decorated by the Brahmans with *Dwárapálas* on each side.

The floors of these chambers are everywhere hollowed by constant rice-pounding, and in many places visitors have at various times, cockney-fashion, recorded their names and the dates of their arrival in the living rock for the benefit of admiring posterity. These are mostly in Telugu and are roughly done. Here and there appear lines made for puzzles or games, and one maze is very distinct, cleverly designed though not very elaborate.

There remains to be noticed the first or basement story, which, it is clear, was left in an unfinished state. Many pillars have been only half cut out of the solid rock. At the back a whole row of columns has only just been commenced. The whole is solid, square, and heavy. There is no attempt at decoration. The main hall would have consisted of narrow passages and aisles amongst massive pillars, eight to each row. These would have supported the principal halls of the story above. The side chambers of that story are supported on other columns of the same size, but standing a little back from the main line.

On the façade of the rock above, which is plain and unornamented, there was carved a one-line inscription in the *Vengi* or modified Cave-character of about the seventh or eighth century. It will be noticed hereafter.

From the level of the basement floor at the northern corner a broad flight of twenty-five stone steps slopes down the hill to the plain below.

There are other small chambers and cells about the side of the hill to the north, and halfway up the steps on the right-hand side (ascending) is a handsome *mandápam*, also cut out of the solid rock. It is about the same size as the most northern chamber of the second story, to which it closely assimilates both in design and in the character of its sculptures. On the architrave and pillar capital in one place is an inscription bearing date S.S. 1214, A.D. 1292. Adjoining

this is a small confessional cell, a hole in the rock enabling the priest sitting in one chamber to hear the lucubrations of the sinner in the other.

Beyond this, on the rock-face, are six imitation *Chaityas* in bas-relief.

Leaving the temple and proceeding eastwards along the rock-cut path, described above as leading from the village of Undavilli up to the level of the second floor of the cave, the first sculpture that we come to is a flat platform cut out of the rock, having, in the surface of the wall at the back formed by the excavation, two images—a *Ganésa* and a *Vishnu*—standing on a frieze of elephants and lions.

Beyond this the path descends by a few rock-cut steps, and then, passing round the face of the hollow between the two ridges of hill, rises again on the eastern ridge. There, on the extremity of the bluff, are several more cells and sculptures. On the rock-face is a figure of *Hanumân* with an inscription above it in characters almost illegible, but of which just sufficient traces remain to show that they belong to about the tenth century A.D.

A little further east there is a considerable-sized *mandapam* cut in the rock and supported on four pillars, apparently of the same age and style as those of the principal cave. The back wall contains a deep cell, flanked by two niches, in each of which is a sculptured figure. That on the right is of a woman with a female child. The niches are surmounted by the same dragon-and-roll design as that above the niches in the main temple second story.

Just outside this *mandapam* on the west is another platform with a cell, and at a period considerably subsequent to the original excavation* a portion of the rock-face has been cut away and sculptured with a figure of *Ganésa*. Another inscription, illegible, is visible on the rock close by.

On the architrave of the *mandapam*, above the front row of pillars, is another inscription very much more legible, of which I shall give a copy, and I hope translation, in my future paper on the inscriptions of these temples.

Leaving the *mandapam* the path descends to the east somewhat abruptly, and gains the level of the plain close to the village of Undavilli. Just at the foot of the path are a *Ganésa*, an elephant, and a gracefully-designed female figure sculptured in bas-relief on the solid rock.

Above the village, *i.e.*, on the eastern side of the mountain, are more rock-cut meditation cells, and one large cave divided into three deep cells, with a verandah in front supported on a row of pillars. This is now used as a granary by the ryots of the village.

Further to the south, yet another rock-hewn platform has been utilized for the foundations of a modern temple dedicated to "*Bháskarésvaraswâmi*" (*Siva*).

F.—Historical Sketch.

It is now my duty to enter into the question of the history of these Bezwada and Undavilli remains—a matter of considerable difficulty, as at present we have little more than a few landmarks to guide us for the record of many centuries. That such should be the case is mainly due to the fact that there has not as yet been organized a regular investigation into the matter. I am entirely of one mind with Mr. J. F. Fleet, of the Bombay Civil Service, who, writing to the *Indian Antiquary* in June 1875, expressed his conviction that "in the inscriptions on walls and pillars of temples, on detached stone tablets and monumental stones, and on copper plates of the Canarese Districts of the Bombay Presidency and the neighbouring territories of Madras, Maisur, and Haidarabad, there exist abundant materials for compiling a tolerably detailed and connected historical account of that part of the country for a period of seven or eight centuries from about the middle of the fifth century A.D., and at the same time for illustrating the gradual development of the modern forms of its vernacular language."† All that is wanted, however, is steady and systematic research, which cannot be obtained until some officer is specially deputed for the work, the time of an ordinary District Officer being too much occupied by his regular duties for him to be able to spare the time necessary for the investigations. In and about the Krishna there are known to exist a very large number of stone inscriptions of which Sir Walter Elliot collected I believe 1,339. On the strength of the following passage in a letter it was believed that these had all been lost‡:—"These,§ I regret to say, came to an unfortunate end. I had obtained copies of almost all the inscriptions of any value throughout the Northern Circars, amounting to several hundreds and filling two large folio columns. These with three volumes of translations were despatched by my agents in a vessel laden with sugar, which encountered a gale in the Bay of Biscay and shipped a great deal of water. Although soldered in two cases, the combined action of the sea-water and sugar completely destroyed them, together

* I judge from the state of the rock, which is very much whiter and less discolored than that of the other cuttings.

† *Indian Antiquary* June 1875, p. 176.

‡ Sir Walter Elliot has since corrected this mistake in a letter to the *Indian Antiquary*. Only one set was lost.

§ Letter from Sir Walter Elliot to the Under Secretary of State for India, dated February 18th, 1871, published with Madras G.O. (Revenue), No. 1000, dated 7th June 1871.

with many books, drawings, and other manuscripts." Accordingly Mr. Boswell, in October 1871, urged on Government the necessity of securing fresh copies of these inscriptions, and in December 1871 this was authorized. Whether the work has been carried out or not I am not in a position to say, but it is a fact that as yet no use has been made of these copies even if they were taken. And I desire very strongly to set forth my firm belief that to trust to these copies and thereon to try and base a history of pre-Mahomedan times would be a very dangerous experiment.

I say so for this reason. I have obtained privately at my own cost, copies of the transcripts from the inscriptions made by Sir Walter's own copyist, Chípúri Jei Rámulu, who has assured me that they are identically similar to those furnished to that gentleman. But whenever I have had the opportunity of comparing my copies with the original inscriptions, I find them full of inaccuracies; sometimes he has filled in words which were absolutely illegible; sometimes he has mistaken letters and even whole words. Once, in one of the Undavilli inscriptions, he has inserted decisively figures of a date that were quite destroyed. To take as an example the Undavilli inscription in question, I have carefully gone over Jei Rámulu's transcript with the original, and I find, out of a manuscript of twenty-nine lines, forty-six mistakes; sometimes omissions, sometimes insertions of letters or whole words quite unauthorized by the original. The date is so illegible in the rock that only the figure 12 can be deciphered, and the name of the cyclic year also is equally destroyed. Jei Rámulu has confidently transcribed the date as S.S. 1287 and the year as "*Vrisha*." Now, it needs little argument to show that, if he has palpably jumped to conclusions in one single instance, the whole credibility of his other transcripts is destroyed. Readers at a distance would accept his date and year, thinking them probably to be quite as legible as other parts of the original, and would build their conclusions thereon, the consequence of which would be that with many inscriptions to collate indescribable difficulty and confusion would arise. It is clear that for historical purposes every inscription must be gone over face to face with the original, so as to ensure absolute accuracy.*

The publication of inscriptions of the Châlukyan Dynasty in the *Indian Antiquary* has done much to help inquiries into the history of Southern India during that period, and I have no doubt in the world that further research will enable many reigns and dates to be conclusively established where much is now mere guesswork.

With regard to the Krishna antiquities, I believe we have no trace in any known works previous to the "*Mahawanso*" which Turnour declares to have been compiled partly in the period between A.D. 459 and 477. Fah-Hian, the Chinese traveller, who published his work, the "*Fo-Koue-Ki*" in China about the year 421 A.D., did not visit the south of India. Neither did Hwui Seng or Sung-Yun, who travelled in 518 A.D.

In the "*Mahawanso*" we have mention made of the magnificent *Chaitya* in the Kingdom of *Majerika*,† which General Cunningham has placed between the Godavari and Krishna rivers, including part of the country to the south of the latter.‡ It is said that the *drona* of relics in that *Chaitya* was carried off to Ceylon in the fifth year of the reign of Duttagámini, which corresponds with the year 157 B.C. The legend regarding these relics runs that they, being originally enshrined in a tope at Râmagrâma, were, with that tope, washed down to the sea. The casket containing the relics was arrested on a bed of gems near the mouth of the Ganges, where it was discovered by some *Nágas*, who at once informed their Monarch, Kalo of Majerika. The King§ "with the utmost solemnity removed them to his own realm. Erecting there a thupo of the most precious materials, as well as an edifice over it, with the most ardent devotion he with his Nágas incessantly made offerings to the same." This then would imply that the great *Chaitya* of *Majerika* was erected by a *Nága* King in some year not long subsequent to the destruction of the Râmagrâma tope. Both Fah-Hian and Hiouen Thsang quote the Râmagrâma legend,‖ but they give no hint as to the date of the destruction of the temple there. They mention, however, that immediately after the *Nirvâna* the king of that country,¶ who had obtained one of the eight shares of Buddha's relics, raised a stupa over them at Rámagráma. Hoei-li in his "*Life of Hiouen Thsang*" does not allude to Asoka in connection with Rámagráma, but the *Si-Yu-Ki*, after narrating the legend mentioned in all three works about the elephants and wild beasts "circling round the tope and adoring it," states: "This is the stupa where King Asoka had placed his portion of the relics. Those which the seven other kings had to construct were already commenced. When he was come to this kingdom, he desired to put his hand to the work, but the dragon (*Nága*) of this pool,** fearing lest the King should

* Since writing the above I have seen Dr. Burnell, to whom it appears the copies were sent. He informs me that for reasons similar to those mentioned he found the papers perfectly valueless and untrustworthy.

† See *ante* under Section C.

‡ Cunningham's Ancient Geography of India, Vol. I, pp. 534, 535.

§ Mahawanso, p. 185.

‖ Beale's Fah-Hian, cl. xxiii, p. 90, "Si-Yu-Ki," i, 326.

¶ Kosala.

** The pilgrim has already stated that a pool existed close to the stupa.

encroach on his privileges,* assumed the figure of a Brahman, and, prostrating himself at the feet of the King's elephant, said . . . ." Then follows a conversation between Asoka and the *Nága*, which ended in Asoka's submission. "The King, perceiving that he had not the strength to contend with the *Nága*, abandoned the construction which he had contemplated." The passage in *Fah-Hian* runs: "When King Asoka was born (and came to the throne) he wished to destroy† the eight towers (which had been erected over the different portions of the relics) and to build eighty-four thousand others (throughout the land). Having destroyed seven of them,† he next proceeded to treat this one in the same way. The Dragon therefore assumed a body, &c. . . . . King Asoka immediately returned to his home (without carrying his purpose into execution)." The passage which follows seems to hint that after this the existing tope was abandoned:—"In the midst of this sacred spot grass and weeds were allowed to grow."

These passages are confusing, and, at the best, deductions from them must be open to question. General Cunningham states:‡ "We know from the general consent of all the Buddhist pilgrims, as well as of the 'Mahâwanso' itself, that the Râmagrâma relics were still enshrined in their original receptacle at Râmagrâma in the middle of the third century B.C., when Asoka was building stupas over all the relics of Buddha that were divided after his death. If therefore the relics were removed to Ceylon in B.C. 157, as stated in the 'Mahâwanso,' we must crowd into a period of little more than eighty years the destruction of the original stupa at Râmagrâma, the enshrinement of the relics at Majerika in the most magnificent stupa in all India, and their subsequent removal to Ceylon." He then, on the supposition that the Majerika shrine was identical with the Amarâvati stupa, and that the latter took at least fifty years to complete, reduces to thirty years the period for the stay of the relics at Râmagrâma, after the time of Asoka, and for their subsequent stay amongst the Nágas of Majerika. "For this reason," says he, "I prefer the account of the Siamese chronicles, and I would accordingly fix the date of the removal of the *Drona* measure of relics from Dharanikotta to Ceylon in the year 313 A.D."

It may be that this deduction is in accordance with the facts, but I venture to throw out one or two suggestions which I think are worthy of consideration.

General Cunningham appears to me to go rather too far in asserting that both the Chinese pilgrims Hiouen Thsang and Fah-Hian found the Râmagrâma stupa intact at the time of their visits. Certainly neither of them says it was destroyed, but they both imply that it had been much neglected. The very legend of the wild elephants and serpents who used to watch the stupa and make their offerings to it seems to imply that the stupa stood at the time of Asoka deserted and uncared for in the middle of a jungle tract. When Asoka visited the place he found it in that condition. Here the two works differ. Fah-Hian's description, according to Beale the translator, is that Asoka was about to destroy the tower when he was prevented by the Nága King. But the passage in Hiouen Thsang is very different. He states that the King came to the place in order to raise a stupa, and was about to do so when the Nága presented himself before him in the shape of a Brahman, and afterwards, making himself known to the King as one who had become a Nága owing to past crimes, and who had adopted the penance of offering daily service to the relics in expiation thereof, displayed to the sovereign the offerings he was thus daily in the habit of making. Asoka, startled at finding these offerings totally different from those offered by men, was seized with fear, when the Nága said to him, "since it is so, I desire earnestly that you will not destroy them," the meaning of which prayer I take to be, "I desire earnestly that you will leave the old stupa as it now stands, to be guarded by us and adored by us, the snakes and the elephants, as before, and will not deprive me of the virtue of my penance by raising a new stupa. If you do so, doubtless the offerings there will be made by an appointed staff of priests, and I shall be prevented from paying my daily service of adoration and watching over the place, in consequence of which I shall also be prevented from expiating my crimes?" Then the King relinquished his design and left the place. Afterwards, the locality being again left to its former desolation and the ministrations of the wild elephants, certain pilgrims, struck with grief at the thought of a sacred spot being so neglected, settled there and built a monastery which, at the time of the visits of the pilgrims, had ever since been maintained.

Is it possible that this legend was originally invented for some such reason as the following? Asoka was building relic stupas in all directions. When he came to Râmagrâma he found the stupa which had been erected there by an early King of Kosala, utterly neglected—possibly in ruins—and the relics gone? It was no good to build a new stupa, for the relics—relics too of such importance,—one of the eight original portions of the visible remains of Buddha himself,—had vanished. But it would never do to let the world suppose that these sacred objects were lost, and hence the invention of the legend that the King had been prevented from building the stupa by the earnest solicitations of a Nága, who promised to guard them instead. *If the relics*

* *Qu'il n'envahit son domaine.*" The *Nága* and his people used to change themselves into men, encircle the stupa and worship there.

† Is this translation correct? It makes the legend quite at variance with that given by Hiouen Thsang.

‡ Ancient Geography of India, i, p. 536.

were there, why did Asoka not build a new stupa over them? Why did he leave the old stupa as he had found it, deserted of men and lying neglected in a jungle, the abode only of wild elephants and snakes? Would this have been his conduct had he been satisfied that the relics really were there? I think not, and I think therefore that there is no absolute necessity for the assumption that the Râmagrâma stupa was intact at the time of Asoka. The relics may have been, probably had been, carried off by a Nága Raja. If so, possibly to Majerika, as stated by the "Mahâwanso."

The magnificent *Chaitya*, then, in that kingdom *may* have been commenced in some period even previous to Asoka. The Bezwada rock-cuttings *may* date from a period anterior to 250 B.C.

Hiouen Thsang, in speaking of *Dhanakachéka*, does not give the legend of the relics at all though it was probably current in his time. He gives us, however, the legend of the Undavilli cave; and as this is not only very interesting in itself, but valuable for the purpose of assisting us in fixing the date, I give it in full, translating from the French of M. Stanislas Julien.

The "*Si-Yu-Ki*" gives the fullest account.*

"At a little distance to the south of the capital there is a great mountain cavern. It was there that the celebrated master of the Sastras, *Bhâvavivéka*, dwelt in the palace of the *Asuras* awaiting the arrival of *Mâitrêya Bôdhisatva* and attained the state of *Buddha*.† This master of the Sastras was gifted with extraordinary capacities and of unblemished virtue. Outwardly he wore merely the costume of a monk, but he possessed within himself the vast knowledge of *Nágárjuna*. Having heard that *Dharmapála* of the Kingdom of *Magadha* was acquiring fame by diffusing the precepts of the law and had collected several thousands of disciples round him, he became anxious to enter into discussion with him. He took his staff and started on his journey. When he at last arrived at the city of *Pátaliputra*, he came to know that *Dharmapála* was at that moment close to the sacred Bo-tree.

"The master of the Sastras said to one of his disciples, 'Go and find *Dharmapála Bôdhisatva*, who is living near the sacred *Bo-tree*, and tell him in my name, "The *Bôdhisatva* (that is to say yourself) diffuses the holy doctrine which *Buddha* bequeathed him, and serves as a guide to men wandering in error. I have for a very long time been humbly admiring your virtue; but, as my ancient vow has not as yet been realized, I have failed to pay you my visit of respect. I have sworn not to see in vain the holy *Bo-tree*. When I shall have seen it, I must obtain full knowledge and be proclaimed master of gods and men."'

"*Dharmapála* said to the messenger, 'Generations pass like a dream and human life is like floating sea-weed. All the length of the day I work fervently and I have no longer time left me for talking and discussion. We have kept up between us, by means of letters, a mutual correspondence, but we have never met one another.'

"The master of the Sastras having returned to his native country, kept silence and reflected thus: 'Who except *Mâitrêya*, after he has become *Buddha*, can dissipate my doubts?'

"Thereupon he betook himself to the statue of *Avalokitésvara Bôdhisatva*, and in front thereof recited the mystical verses called *Soui-sin-t'o-lo-ni*.‡ He abstained from food and drank nothing but water. At the end of three years *Avalokitésvara Bôdhisatva* appeared to him with a body of wonderful color and asked the master of the Sahastras what his purpose was.

"'I desire,' he answered, 'to preserve my body and wait till I have seen Mâitrêya.'

"'The life of man,' answered *Avalokitésvara*, 'is exposed to a thousand dangers; the things of this world are like floating sea-weed or the delusions of a dream. You must do meritorious actions and form a vow to be born (after death) in the *Tushita* heavens. There you can offer your homage to *Mâitrêya*. It is yet too soon to see him?'

"'My resolution is immovable,' answered the master of the Sastras; 'my heart knows not how to change.'

"'If that is so,' said the *Bôdhisatva*, you should go to the kingdom of *Dhanakachéka* and betake yourself to a cavern in the mountain situated to the south of the capital, which cavern is inhabited by a spirit armed with a club made of a diamond (*Vajrapáni*). If you recite with perfect faith the mystical verses called the *Vajrapâni Dhâranis*, you are certain to find your vow accomplished.'

"Thereupon the master of the Sastras departed thither and recited the *Dhâranis*. At the end of three years the spirit said to him: 'What is it you desire that you display a zeal so fervent?'

* *Si-Yu-Ki* ("Voyages"), II, p. 111.

† If M. Julien's translation from the Chinese is accurate, the meaning is probably "*Pratyéka Buddha*."

‡ M. Julien's note to this is "Literally the *Dhâranis* which are in accord with the heart, that is to say, which enable one to accomplish one's desires. I do not know the Sanskrit title."

"'I desire,' answered the master of the *Sastras*, 'to preserve this body till I shall have seen *Mâitrêya*. *Avalokitêsvara Bôdhisatva* has sent me to you, and advised me to address my prayers to you. Does it depend on you, celestial spirit, to fulfil my vow?'

"Then the spirit confided to him a secret formula, and said to him: 'Within the stones of this cavern is the palace of the Demons (*Asuras*); if you pray according to the method I have prescribed, the walls of rock will open of themselves. While they are open, enter through them to the interior, and wait until you shall see him.'

"The master of the Sastras then said: 'I live in retirement and can see nothing. How should I know when a *Buddha* has appeared?'

"'When *Mâitrêya* shall be displayed to the world,' said the spirit armed with the diamond club, 'I shall not fail to warn you of it?'

"The master of the Sastras, having received these instructions, applied himself to read the *Dhâranis* with untiring energy. After three more years had rolled past he still had the same determination. He recited the magical prayers over a grain of mustard seed, and made use of it to strike the rock with. Immediately the sides of the cavern opened and vast grottoes displayed themselves to his eyes. Then appeared to him a multitude numbering hundreds, thousands, and tens of thousands plunged in contemplation, and oblivious to change. 'The master of the Sastras stepped across the threshold, and, addressing the multitude, cried out: "It is now a long time that I have been praying with fervor, waiting till I could see Mâitrêya. Thanks to the help of a divine spirit, my great vow is to-day accomplished. I must enter here and behold with you the appearance of this Buddha?'

"Those that heard him were seized with stupefaction, and none of them durst cross the threshold; they told him that it was a cavern full of venomous snakes, and that they feared to lose their lives there. After he had two or three times repeated his call, there were only six men who dared enter in his train.

"The master of the Sastras said a last farewell to the crowd, and entered with a calm and tranquil air. Scarcely had he entered when the walls of rock closed on him. The crowd present heaved deep sighs, and bitterly regretted the sinful words which had escaped them."

The "*Life of Hiouen Thsang*" by Hoei-li gives the legend very shortly. The passage runs:—

"At a little distance to the south of the town there is an immense rock. It was there that the master of the *Sastras*, *Bhávavivéka*, lived in the palace of the *Asuras* waiting till *Mâitrêya Bódhisatva* should become *Buddha* and dissipate his doubts."

In the foregoing legend we have another landmark for fixing the date, in the fact that the cavern was in existence before the time of *Bhávavivéka*. Now *Bhávavivéka* was a pupil of the great sage *Nágárjuna*, and appears to have belonged to the fourth century* after the *Nirvána*, *i.e.*, from about B.C. 243 to B.C. 143 (if we take the usually-received date of the *Nirvána*, B.C. 543).

Before passing on to a later period I would invite attention to a passage† in the "Mahâwanso" which states that *Vijaya*, the first sovereign of Ceylon, was the grandson of *Suppadévi*, Princess of *Wango*, daughter of the king of that country by his "principal queen," who was a Princess of *Kalinga*. Vijaya's accession is placed in the year of the *Nirvána* (B.C. 543), and the assumption would be that the *Vengi* (*Wango*) Kingdom was in existence previous even to that early date. Too much reliance must not be placed on these early Cinghalese traditions of what took place about the time of the *Nirvána*, nor on the traditions noted by the Chinese pilgrims, and therefore I find no difficulty arising from the complication that Hiouen Thsang mentions the Buddhist works at Dhanakachêka as having been made by "the first king of the country," whereas the *Mahâwanso* gives us the great-grandfather of a prince who landed in Ceylon in the year of the *Nirvána* as being a king of that country. But I think the fair deduction from these passages is that the Bezwada remains date from a very remote period, that they are earlier than B.C. 157, and that the Vengi Kingdom is one of great antiquity.

We unfortunately cannot trace the history of the *Vengi* Kingdom through the centuries that elapsed between the periods I am speaking of and the sixth century A.D. But the extant inscriptions seem to show that the kingdom remained a *Vengi* kingdom and that the Prœ-châlukyan kings belonged to the *Sálankáyana* Dynasty.

Buddhism gradually decayed and for some centuries before Hiouen Thsang's visit the Brahmans and Buddhists appear to have been flourishing side by side amicably enough.

About a hundred years before his date, however, came a change and although still some Buddhists resided there they were not very numerous. The monasteries seem to have been respected if we may judge from the fact that Hiouen Thsang himself resided in one of them

* Burnouf. "*Introd. à l' Histoire de Bud. Ind.*, p. 499.

† "Mahawanso," p. 43.

and studied the doctrines of the "Great Vehicle" (*Mahâyâna*). Moreover he mentions the fact of there being other holy places in the neighbourhood.

"While the Master of the Law was in this kingdom he met two monks, one named *Súbhúti* and the other *Súrya*, who were well versed in the knowledge of the three collections of the *Mahá-sanghika* School.

"The Master of the Law stayed with them many months and studied the *Múlâbhidharma Sastra*, and many other works of the *Mahâsanghika* School. They on their part studied with him the different treatises of the *Great Vehicle*. Soon afterwards, adopting the views of the Master of the Law, they accompanied him on his pious excursions, and went about with him to adore the holy monuments."

Hiouen Thsang does not mention distinctly either the conquest of the Vengi Kingdom by the Châlukyans, or the conversion of the monasteries into Brahmanical temples. But there are enough hints thrown out in the two works to show us that probably the general change in the religion of the country had already taken place; and it may be that the conquest was not mentioned because it had taken place so many years before his time as to have become a matter of past history.

The hints given us by Hiouen Thsang are as follow:—The Buddhist monasteries in his time were for the most part ruined, so that there remained only 20 in the kingdom while the Brahmanical temples numbered 100. There were only 1,000 monks left in the kingdom. During an entire century previous to his arrival *no* monks lived in the *Avaraçilâ* monastery. It was deserted. "The spirits of the place changed their sentiments and gave free vent to their violence and rage" (Brahmanical iconoclasm?) But at least, so it appears, the Buddhists were not persecuted to death, for Hiouen Thsang does not say that there was anything secret about his studies with the two priests.

Commencing from this period, then, we enter upon an entirely new phase. Buddhism was almost crushed out and Brahmanism gained the ascendant. The Bezwada monasteries and the Undavilli cave *Vihára* were sculptured all over with groups from Brahmanical mythology, and on the rock in many places inscriptions were engraved. The workers of that day inherited many of the fine qualities of their Buddhist predecessors. Their work was massive and solid, and their designs bold and graceful. Like the Buddhists they labored on the solid rock, and like them they made their works durable. Many of their sculptured groups, too, bear a strong Buddhist tone, as I have already pointed out.

It is impossible to say how long the Undavilli cave remained unspoiled by touch of plaster, but there came a period when a so-called restoration evidently took place. The sculptures were wearing away. The rock was becoming uneven and cracks appeared. So the devout, unable to see any beauty in decay, covered the whole rock bodily with plaster. Roof, pillars, walls, all were coated with chunam, smoothed and whitened; hollows and cracks were filled in with brick, and the floors of the platforms and halls completely renovated, so that the living rock was satisfactorily hidden under several layers of lime, and the desire of the age was appeased. As if to make a complete job of it, the workmen of that period, not content with the plain whitewashed surface, took to fresco painting, and decorated the now smooth surface with designs of flowers and scrolls. Nevertheless, much as we may dislike this style of restoration, a meed of praise is due to the brick-burners for their fine brick-making and to the flower-painters for their delicate flower-work. The latter, in the earlier chunam days, was vastly superior to that of later years.

It is very possible that it was in this period that the great mound outside the temple, on which tradition says a *gópuram* stood, was erected and the unfinished lower story of the cave closed.

Having once taken to whitewash and paint, of course whitewash and paint were necessary ever afterwards, and accordingly several coats of plaster can be discovered on the walls, each decorated in a style more debased than its predecessor.

Then comes the blank fourth period when the worship in the temple ceased and it was left silent and deserted.

Research into the inscriptions in and about this part of the district will, I feel satisfied, enable us hereafter accurately to fix the dates of the principal periods in the history of this temple. Meanwhile I quote one or two which have come to light.

An inscription on the pillar of a *Mandapam* at a small temple in Undavilli dedicated to *Bhîmêsvara* (Siva) states that the sovereign *Vishnuvardhana* in the year 1135 A.D. was its founder. The date is somewhat illegible, but the first two figures of the S.S. are clearly 10, while the last two are most probably 57. In that year an eclipse of the sun is said to have taken place, and a reference to books of authority shows that in the corresponding year A.D. such an eclipse did take place. A.D. 1135 is therefore the date, and we find that the son of the sovereign *Viranádha*, who is mentioned in one of the Pittapúr copper-plate grants as having been reigning in A.D. 1102, was named *Vishnuvardhana*. This, then, is probably the king referred to.

(For the reading of the date of this inscription and the information as to the eclipse I am indebted to the kindness of Dr. Burnell.)

An inscription on a detached pillar standing in front of the Siva temple dedicated to *Bhâskarésvara* states that in S.S. 1448 (A.D. 1526) four pious merchants erected that temple in Undavilli, "a place once famous as the residence of *Anantasâyana*," which would imply that the fourth period in the history of this temple, when it fell into disuse, had commenced previous to that year.

Inscriptions of the thirteenth century show that the temple was in the full tide of prosperity then. One of these is carved in a conspicuous position on the wall of the cave and records a large grant to the temple.

II.

NOTE ON THE BUDDHIST ANTIQUITIES IN THE NEIGHBOURHOOD OF BEZWADA.

In an extract from the life of Hiouen Thsang which I have given in my notice of the Bezwada and Undavilli antiquities it will be remembered that the compiler, Hoeili, tells us* that Hiouen Thsang, in company with two monks, Sûbhûti and Sûrya, during his residence of several months at Bezwada, paid visits to and worshipped at the holy places in the neighbourhood. I now propose to give a short sketch of a few of the Buddhist remains still to be found in and about that portion of the country to which I myself can speak personally.

Remains of Buddhist villages are very numerous, but the only topes that I know of are those of *Amarávati, Gudiváda*, and *Bhattipról*.† *Buddháni* is a village where, from the discoveries made, it appears that there was a Buddhist religious establishment, probably of some importance. *Pidugurála* is a place which has been credited, but I think wrongly, with a tope. *Mangalaghiri*, now a stronghold of Brahmanism, was once Buddhist. *Koutaram* seems to have possessed a tope which is completely destroyed. In other villages near the river are many remains of interest both Buddhist and pre-historic.

In this branch of my notes I shall deal separately with these places in the following order :—

A. Gudiváda.
B. Bhattipról.
C. Buddháni.
D. Pidugurála.
E. Mangalagiri.
F. Koutaram, and other villages.

Amarávati must be dealt with by itself, and it will form the subject of a future notice.

A. *Gudiváda.*

Mr. Boswell's report of 1871 mentions the fact of Colonel Mackenzie's having found at Amarávati a considerable number of coins of the Bactrian Kadphises type, as well as Roman coins, some gold but mostly lead, and he adds, "Coins of a similar description are also to be found at Gudiváda about the elevated mound on which a former Collector built a bungalow." He also alludes to Gudiváda in these terms :

"At Gudiváda there is a circular mound resembling the one at Amarávati. It is known as *Lanja-Dibba* or Harlot's Mound.

"It is reported to have been raised by a dancing-girl who lived on the top and confined herself to one meal a day, of which she delayed to partake till she could see the lights at Akarépalli Pagoda. The mound, however, evidently covers the ruins of a Buddhist Dagoba. Well-burnt bricks are found in large quantities. As there is no stone available in this neighbourhood sculptures probably do not exist, but the people tell of a stone casket dug up here containing a pearl, some gold-leaf, and other relics. There are several other mounds in the neighbourhood, on one of which a former Collector built a bungalow. There are said to have been formerly ninety-nine Buddhist or Jain temples here and ninety-nine tanks. There are several Buddhist remains at Ghantasála in Bandar Taluk, and at Bhattipról in Repalli Taluk."

Sir Walter Elliot‡ also alludes to this place in his letter to the Under Secretary of State from which I have quoted above.

Personal inspection of the locality leads me to the conclusion that the *Lanja-Dibba* was a brick-made tope of about the same dimensions as that at Sánchi. I found bricks lying about in large numbers, mostly broken to pieces but a few in good preservation. One of them measured

* *Hiouen Thsang* (Hoe-li), p. 189.
† Mr. Boswell mentions another at Ghantasála, but I cannot speak personally to this as I have not yet had the opportunity of visiting that place.
‡ Letter to Under Secretary of State for India, dated 18th February 1871, published with Madras G.O. (Revenue), No. 1000, of 7th June 1871.

one foot eight inches by ten inches, and was so shaped as evidently to have formed one of a circular ring of similar bricks. All the brick Dagobas appear to have been made in a like fashion. No trace can be found of any sculptures or rails as at Sánchi and Amarávati. It is quite possible that rails may have been made of brick or wood in the absence of stone, and in consequence have been completely destroyed. The present diameter of the mound is 150 feet. It is greatly demolished, only a few feet in height being left.

I obtained from a subordinate of the Public Works Department the following description of the discoveries made in the mound when in progress of demolition. He states that four stone receptacles were found at the four corners, each measuring about two feet by one foot six inches, formed by the erection, on one stone as a base, of four stones placed on their edge, with a covering slab. Inside each was a casket, but I could not ascertain what material they consisted of, nor what they contained, nor can I ascertain what has become of them.

I do not think that Mr. Boswell is correct in stating that the former Collector's bungalow was built on the remains of a Dagoba. The mound in question is really a long low ridge of high ground, at least a quarter of a mile in length but of irregular shape. It is quite true that the ridge is covered with broken pottery and brick walls. But I consider it most probable that this high ground was the site of the old village. I have found there a large number of coins, beads, and other small articles. A few of the coins have proved valuable. General Cunningham, to whom I sent them, has made out the inscriptions on three of them, and finds them to be coins of the Andhra kings *Gótamiputra*, *Yádnya Sri*, and *Sri Chanda*. They bear well-known Andhra dynasty devices. Another very interesting coin (I was in possession of three, struck from different dies, but of the same design) bore the figure of a Roman or Greek galley, with a rather crescent-shaped hull, two masts, and a large oar-shaped rudder. All of the coins found were made of lead, and most of them were so destroyed as to have their devices quite undecipherable. I found also, very well preserved, the terra-cotta head of a female, with braided hair caught up in a knot at the back, and fastened round apparently with an ornamented metal band. The beads are made of hardened mud, burnt clay, bone, crystal, glass, amber, and stones of various sorts including many garnets. The beads are of very varied shapes and sizes, and many of them are of beautiful workmanship, notably those in stone. I found also several other small articles amongst the gravel, a small portion of a crystal jar, one or two pieces of broken bone armlets, one or two small polished stones apparently fragments of burnishers, and other such like remains ;—the whole proving conclusively that the men of that day were highly experienced lapidaries. As to the pottery, some of the broken fragments show that it was of a class vastly superior to that of the present day—a fact which I apprehend there is little or no dispute about. The mouths of some of the pots must have been three or four feet in diameter, and the pots themselves must have been of very large size, and probably used for grain receptacles. Some are gracefully ornamented.

I think there can be little doubt that this ridge was the site of the old Buddhist village, and that the ninety-nine Buddhist temples, if they ever existed, were built of brick. The soil is admirably adapted for brick-making, and is to this day used for that purpose, a considerable portion of the ridge being occupied by modern brick-fields.

I have already mentioned the statue of Buddha at Gudiváda. It stands in the enclosure of a choultry, and is now claimed by the Brahmans as *Munéswaraswámi* (*Sákya Muni*). The slab is in black granite and stands three feet ten inches high. The figure is in the sitting posture. The features are intact, and far handsomer than the Bezwada image ever could have been. The hair is woolly. Over the head is the seven-headed *Nága* canopy, and above that again the triple *Chhatta*.

B. *Bhattipról.*

A few years ago some slightly acrimonious correspondence took place between several officials of the Kistna District regarding the ruined tope at Bhattipról, the Revenue Officers declaring that the Engineers of the Public Works Establishment had destroyed the tope, and had even gone so far as to use gunpowder for the purpose ; the Engineers, on the other hand, denying that any blasting took place, but admitting that the tope, which was previously in bad condition, had been composed of bricks of such good quality that they were admirably adapted for road-making, and that consequently, as with the Gudivada Tope, the mound had been demolished and the materials utilized. Attention was thus called to this tope, and Mr. Norris, then Assistant Engineer, took certain measurements, and submitted them with a report to the Madras Government. He also sent a notice to the *Indian Antiquary*.* Except this, little is known to the public about this monument.

Bhattipról lies on the right bank of the river Kistna and about twenty-four miles from Bezwada. The tope itself is about two miles from the irrigation work known as the Western Bank

* *Indian Antiquary*, April 1874, p. 124.

Channel. A well-made road passes the old tope and crosses the channel over a sluice. Just the other side of the sluice is the village of Vellatúr, and the sluice itself is known as the "Vellatúr Sluice."

When I visited the place I instituted inquiries amongst the village people and others regarding the tope, with the following result. I must premise that the tope is now absolutely demolished, and I could discern no trace of any sculptured stones there.

The village people told me that it had been a lofty mound up to a quite recent date, though they varied a good deal as to its height. Previous to the demolition it had shown the procession path round the top of the base of the dome, and they declared that it had been surrounded by a marble railing or wall about four feet high. They said that this wall had been partially standing at the time that the tope was destroyed and that the slabs had been utilized, some by being burnt for lime, and others by being employed in the construction of the Vellatúr Sluice. One of the employés of the Public Works Department also told me that there had been a wall of Palnád marble and that it had surrounded the tope. He said that this marble wall was not sculptured, but that there had stood close by a detached pillar about fifteen feet high, which bore figures of men and animals. He however differed from the villagers in saying that the marble had not been burnt for lime nor utilized in any way on the road.

That there really were marble sculptures is tolerably conclusively proved by the fact that in the walls and floor of this very Vellatúr Sluice marbles have been extensively used. Some sculptured stones bear carvings assimilating in type to those at Amarávati though they do not appear to have been so beautifully executed.

There can be little doubt, therefore, that up to very recent times this tope was the best preserved in the locality. It had the dome, probably not perfect but at any rate in fair preservation. It had at least one standing *Lát*. It had the procession path clearly apparent, and it had a marble wall or railing round it. Mr. Norris has called attention to the curious circular shaft, a few inches in diameter, running down the centre of the dome, which was probably the receptacle for the strong wooden post that supported its covering umbrella or umbrellas. All this has disappeared and in its place remains a shapeless heap of earth and broken brick, fourteen feet high at its highest, while the canal water streams muddily over the last fragmentary remains of marble rails and sculptured *Lât*.

"*Imperial Cæsar . . ., etc.*"

C. *Buddháni.*

"There are also," says Mr. Boswell,* "a number of copper Buddhist figures in the library at Bezwada. These were found buried at *Budhani* or *Buddhavani* in the Repalli Taluk, a place which retains traces of its origin in its name. There are three images of Buddha, one seated under a triple umbrella, two standing with the head surrounded by a wheel or circle.† There are also two copper shrines of which the images are wanting. Besides these, there are a number of copper images of the Buddhist saints varying in size from one to two feet in height. These are beautifully executed and might bear comparison with Roman figures for symmetry and design. Most of the figures have the caste thread represented, and the folds of the dresses are very gracefully represented. Each figure formerly stood on a pedestal of its own, but I am informed that, as their pedestals bore certain characters, probably the names of the saints, they were sent to Madras to be deciphered. They have never, however, been returned. I presume they are in the Government Central Museum. I would recommend bringing the figures and these pedestals together again. Each figure has a spike below the feet to fit into the pedestal. The features are finely cut, the hair woolly and the lobes of the ears unnaturally extended pendant. In one of the images the eyes are of silver. The positions are very natural, easy, and graceful."

There is not much to add to this description, but I may state that the collection is now far more perfect than it was. While at Bezwada I received intelligence that there were a quantity of pieces of bronze lying in the Government workshops, and out of curiosity I sent over for some. They proved to be a few fragments of these very Buddháni images. I then called for the entire lot, and received several basketsful of broken bronze arms, heads, feet, Dagobas, bases, drapery, and so on, all forming part of these Buddháni discoveries. Placing these with the images already in the library, I got together so many pieces as entirely to fill the several shelves of an almirah, on which they now stand exhibited. Out of the whole collection, however, I found only two small portions of a base which bore any inscription.

* In the report of 31st March 1870.

† This is really a glory, just as we find in Christian representations of the saints.

I may add that Dr. Bidie of the Central Museum, Madras, is now searching for the missing bases. Should they happily be found it is to be hoped that they may be submitted to careful examination.

The discovery at Buddháni seems to show that at that place was an important religious establishment of the Buddhists, and it is probable that further research might lead to further discoveries. Up to the present I have had no opportunity of visiting the place.

D. *Pidugurála.*

Pidugurála in the Palnád has long been credited with the remains of a Buddhist tope, and it has been supposed that certain mounds which are to be seen there very possibly cover valuable sculptures such as those of the *Dipál Dinne* at Amarávati. This has been chiefly on the authority of Mr. Boswell, who states:—"The appearance of these mounds bears, however, a very strong resemblance to the *Dipávali Dinne* at Amarávati, beneath which the Amarávati sculptures were discovered. They have never been opened. Scattered all around are great quantities of broken pottery, but no coins are known to have been found there." I fear, however, that investigation will prove this hope delusive. The mounds, instead of forming a sort of "large circle," appear to me to form a square, and I think it very possible after all, that they may be, as the villagers believe, only the remains of a small fort of by-gone days. Whatever they may be, I trust to be able to turn out something valuable in the course of future explorations, having as yet been unable to visit the place since the Government permission was received for the excavations now in progress.

E. *Mangalagiri.*

This is a town situated about six miles south of Undavilli, under a lofty hill, part of the same formation as those nearer the river. Mr. Boswell's account of the place is as follows:—

"It has a Vishnáláyam temple dedicated to Narasimhasvámi, of considerable repute. The annual festival or celebration of *Kalyána Utsavam*, in the month of Phálgunam, draws great crowds. The chief temple is situated on the side of a high hill. The approach is by steps cut out of the rock. The old caves are evidently of Buddhist origin, and have been transformed to suit the worship of Vishnu. At the foot of the approach is a pillar of black granite with inscriptions in Telugu on all four sides. This was blown down some years ago exhibiting a cavity on the lower stone or pediment, in which coins or other valuables were probably deposited. The temple is of two stories cut out of the rock, and there are also many rock chambers. Sugar-water is the offering here made to the divinity. It is poured into a cavity in the rock and disappears. The god is supposed to take half of every offering, and the other half goes to his priests. Behind the principal chamber is a passage into the hill, which has never been explored, but it is said to afford subterraneous communication with Undavilli. In the town of Mangalagiri is another temple, old, though of more recent date, also dedicated to Narasimhasvámi. It has a very high gopuram of ten stories, but the priests are very exclusive and will not admit visitors. Some of the carving on the temple car, which is kept outside, is good, but much of it is abominably disgusting. The difference in the style of work, according as the subject is one worthy the study of art, is very marked. The grosser representations are evidently the work of inferior artists. There is a very large *Kónéru* or tank having four sides of cut-stone steps. This is very much esteemed and greatly resorted to for every sort of purpose, for bathing, for the washing of foul linen, as a receptacle for dirt, and also very largely for drinking purposes. The tank is very deep and never dries up. It has been proposed to have it cleared out, but the expense would be great. It is supposed to have a rich deposit of bangles and all sorts of native jewellery, which persons have dropped when bathing." I have again very little to add to Mr. Boswell's note. The rock-cuttings on the side of the hill are clearly Buddhist in origin, and are probably the remains of another monastery. The cave mentioned by Mr. Boswell as being at the back appears to me to be more probably natural than artificial. I can discern no traces of human labor, and the small chamber narrows at the back into a mere slit in the rock. I need hardly say that the legend of the subterranean passage supposed to exist between this place and Undavilli is purely mythical.

F. *Koutaram and other Villages.*

About half-way between Gudiváda and the sea, or about thirty miles from Bezwada, is a village called Koutaram, where I was given to understand were the remains of a tope. I accordingly visited that place and found that a portion of the modern village had been built on a slightly rising mound covered with broken bricks, and pottery which from its size and quality was clearly antique. The mound, however, is so completely destroyed that it is impossible to

say certainly whether it was or was not the site of a Buddhist tope. My impression is that it was so.

One day while at my ordinary revenue work in Gudiváda some villagers brought up a dispute in connection with which they mentioned that their temple was dedicated to *Gautaméswaraswámi*. This name appearing clearly to imply a reference to Gautama Buddha, I put a few questions to them. They, of course, claimed *Gautaméswara* as an *Avatára* of Vishnu, but informed me that there had existed in their village in former years a lofty mound which used to be as high as a palmyra tree but of which there now remained only a mass of earth about three feet high. They said that the mound had been of about the same size as that at Gudiváda, and that the stone image of a goddess, whom they styled *Vallabhámbu*, had been found amongst the *débris*. This was deposited in their temple and became an object of worship. I was unable to obtain a sight of this image, as the Brahmans raised great objections to my entering the temple precincts. The information thus received leads me to think that this village also in former days possessed a Buddhist tope.

Of the tope said to exist at *Ghantasála* I am unable to speak, as I have as yet had no opportunity of visiting the village.

About forty miles on the other, or west, side of Bezwada near the Muniyér River, a tributary of the Krishna, is a village named *Polampalli*, close to which is a piece of now cultivated land which formerly was the site of an old Buddhist village, known to the people now-a-days by the name of *Ambalaipád*. The soil around is thickly strewn with broken bricks and old pottery. I picked up there a bone arrow-head, a large malachite bead, a crystal bead, a fragment of a figure in terra-cotta, and a small leaden coin completely defaced. Close by are a large number of the stone circles so common on the banks of the Krishna which the natives call "tombs of the *Rákshasas*." They are known to be burying-places of great antiquity and believed to be Præ-Arian in origin.

It is noticeable that in almost all instances near the Krishna River wherever these rude stone-circles and cromlechs are found, there also, close by, are to be seen fields strewn with broken bricks, pottery, beads, and so on. It may be that some of the bricks and pottery date from an age even anterior to the Buddhist. It may be that Buddhist villages were erected on favorable sites, which happened to be the same as those selected by their Turanian predecessors, and thus the coincidence may be purely accidental. But I would ask whether it is not just possible that Buddhist inhabitants of this country, after burning their dead, made use of these large granite slabs and rough rocks placed in circles as a means of marking the resting-places of the buried ashes? If so, perhaps many of the rude stone circles are not so very ancient after all in point of years, though in point of shape they go back to remote antiquity. It would seem that the first Dagobas were built shortly after the death of Gautama Buddha as circular monuments to mark the resting-places of the burnt fragments gathered after his cremation and buried under them in stone receptacles,—a course which would be deemed perfectly natural amongst a people who followed Præ-Arian customs in their disposal of the dead. Mr. Fergusson has traced the history of the Buddhist Dagoba Rails and memorial Tumuli back to their origin in these rude stone circles; and Buddhism is known to have been far more Turanian than Aryan in type. Is it not therefore possible that the Buddhists followed the burial customs of pre-historic races? If so, is it not possible that many of these stone circles may be simply burying-places of early Buddhists who resided in the villages close by, where the old village remains are found?

In connection with this subject I would mention that on excavating the earth inside a very large stone circle near Jaggayyapet, six miles from the Krishna, I found no kistvaen, and nothing but the bones of a horse which had been hacked to pieces before burial, the bones of the head being in different parts of the circle. Large pots had been placed round, one at each of the four principal points of the compass.

At *Malkápuram*, also on the Muniyér River, and four miles from the village of Polampalli above mentioned, are many of these stone circles, and close by, in very rocky ground, are the ancient remains of a village and a temple. On the village-site I found as usual bricks, pottery, beads, and broken bangles, together with one or two cowries, or shell coinage. A burnt clay stamp was also found, but the device was obliterated. At a little distance from this amongst the rocks are a number of lines of stone walls, with carved stones, one or two Brahmanical sculptures (a *Ganésa* amongst others), and other remains proving the existence there either of a village, or a large monastic establishment. The people of Malkápuram call this place *Jainulapád*, or the village of the Jains. Jains and Buddhists are frequently confounded in the traditions of the country people.

On the bank of the Krishna River close to the town of Mukhtiála, and about forty-eight miles west of Bezwada, I found another similar ancient village-site with old stone temple foundations and pottery and brick fragments strewing the now cultivated ground. Close by these were several cromlechs and stone circles.

Further west, in the Munagála Zemindari, at the village of Kókiréni, are similar signs of an old village-site, by tradition Buddhist or Jain, and one or two stone circles.

At *Búdaváda* on the Pálér River are similar antiquities, the kistvaens, and the Buddhist villages lying side by side.

In the Nizam's territory, a few miles north of the Munagála Zemindari and close to the Reddi Hill Fort of Anantagiri, are a large quantity of stone circles and cromlechs which the people call "*Bóddhula gúllu* (Buddhist graves) or "*Bóddhula bandalu*" (Buddhist stones) and close by is an old deserted village-site which they style *Bóddhulapád*.

Instances of this kind might be multiplied almost without end in the Kistna District, and I think that the subject requires still more investigation. Materials for this lie ready to hand and will probably prove full of interest when explorations are carried on in a systematic way under Government sanction.

I have enumerated above only a very few out of the numerous Buddhist remains near the Krishna River. There are abundant monuments to prove that the Buddhist population here was thick, and that the banks of the river were with them favorite sites for their Dagobas and monastic institutions.

CATALOGUE OF STONES, SCULPTURES, &c., IN THE LIBRARY AT BEZWADA.

(Commencing from the eastern end of the verandah, the first seven stones were found amongst the débris at the Undavilli Rock Temple, during the excavations in 1876.)

1. Basrelief in granite. A small figure in attitude of devotion.

2. Granite. Heads of two *Nágas* intertwined.

3. Upper half of a mutilated figure, head gone. The figure is in the Buddhist style, but is not an image of Buddha.

4 and 5. Fragments.

6. Portion of a small granite pillar, broken, bearing an inscription of date 1282 A.D. in Telugu. The following is a translation of the inscription:—

"In the year S.S. 1204,* on Thursday, the 1st (or 10th†) day of the first half of the month *Chétra* of the year *Chittrabhánu*, *Chakabattu Manki Reddi* gave fifty sheep to the god *Anantaséna*‡ for the sacred lamp in honor of his father *Mallanna*, and his mother *Sáni*. *Nágubóyani Muttabóyudu* received the sheep and bound himself to offer two seers of ghee§ every day, as long as the sun and moon endureth.

"He escaped from a great danger in crossing the Tungabhadra."‖

7. A figure with chaories¶ probably a portion of the base of one of the jambs of a temple gateway. Such figures are constantly seen in such positions. It is Brahmanical, and possibly formed part of the building which it is said was erected on the mound in front of the temple.

(Found in the enclosure surrounding an old building now used as a mosque at Gudiváda.)

8. A roughly-cut Telugu inscription on red sandstone. It is probably not older than the sixteenth century, judging from the shape of the letters. It bears no date and merely records a grant of land for religious purposes.

Amarávati Marbles.

Nos. 9 to 29 inclusive came from the Buddhist tope at Amarávati (see Fergusson's "Tree and Serpent Worship").

9. (2 ft. 10½ in. by 2 ft. 2 in.) Portion of a coping stone having the Roll-ornament. It apparently belongs to one of the older portions of the outer rail. Both in style and in the character of the inscription the stone appears to be of an earlier date than many of the other sculptures. The *Buddha-gana* who supports the roll more nearly approaches the Sánchi type.

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* Corresponds to A.D. 1282.

† The inscription is doubtful.

‡ The cave temple at Undavilli was converted from a Buddhist monastery into a Brahmanical temple dedicated to *Anantaséna*, or *Náráyana* (Vishnu, the Creator). In the third story of the temple is a colossal recumbent figure of *Anantaséna*.

§ The ghee evidently to be made of sheep or goat's milk.

‖ A small channel which runs under the foot of the Undavilli Hill.

¶ Fans, a symbol of Royalty.

The back portion of the stone is cracked off. It is noticeable that the height of the actual Roll-ornament is only 1ft. 3in., the more modern being 1ft. 8in. (compare Fergusson, Pl. XCII, 5).

The inscription is as follows:—



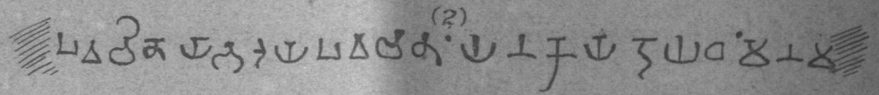
—*(ma)há-therasa mahádhama kadhikasa*—

It records a gift of the stone by an Elder of the Church, but his name is wanting.*

10. Capital of a pillar, with a simple lotus-leaf ornament, probably part of one of the gate-ways. Circular. Diameter one foot eight inches.

11. A fragment, 2ft. 9in. by 1ft. 3in., similar in design to Nos. 26, 28. Comparing them together it appears that they formed part of a projecting cornice. The inscription which this number bears lay underneath the projecting portion and was thus protected from the effects of the weather. The back is not carved, showing that it was inserted into the wall.

The shape of the letters of this inscription shows that they were engraved some centuries later than those on Stone No. 9. It runs thus—



. . . .pavachitáyá bhadaya pavachata(m ?)ya nakáya deyadhama nama†. .

12. Lotus-disk (diameter 2ft. 4in.) of the outer Rail, external face. The slab seems to have been cut in half and then carefully polished and slightly rounded at the back. The flanges have been carefully cut off.

13. Another similar lotus-disk (diameter of lotus 2ft. 4in.). The back has been smoothed in the same way, but the flanges have not been removed.

14. Lower portion of a pillar of the outer Rail, internal face (height 3ft. 3in., breadth 2ft. 8in.).

On a straight band of lotus-flowers and leaves stands a half lotus-disk, having, as usual, in the angles between it and the compartment above two half-opened lotus-buds.

Above is a figure-sculpture in three compartments. On the left is a prince and his wife seated on a couch with attendants about them. The prince's head having been broken off it is impossible to say whether the figure is intended to represent Prince *Siddhárta* or not. The central compartment shows the prince and his wife apparently receiving a guest whom he welcomes. Each of the principal persons is seated and attended by servants. The right compartment is too broken and weather-worn to be decipherable. All that can be seen is a figure, prostrate and worshipping some one standing. The upper half is gone.

The back of the fragment has been cut or broken off leaving only a portion visible of the mortice-hole which supported the flange of the disk.

15. Fragment (2ft. 7in. by 3ft. 1in.) of the coping stone of the outer Rail, with sculpture on both sides.

This piece is in wonderful preservation. Every line of scroll-work on the roll is as clear and smooth as if it had just left the sculptor's hands. It has unfortunately been broken transversely so that only a small portion remains of the sculpture on each side.

External Face.—The band above the main design is of lotuses; that below, of lotuses and animals. On the fold of the Roll is an entablature representing the empty throne of Buddha with the wheel of the Law above, and two guardians with *chámaras*.

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* Note on this inscription by Dr. Burnell:—

"Read '*(ma)há theras(s)a mahádham(m)a kadhikas(s)a* (? *dánam*)'

"='*of the great thero, of the great preacher of the Law,* (? *the gift*).'

"On the omission of the reduplicated letters ⟨ s(s)a, m(m)a ⟩ see '*Palæography*' (2nd edition), p. 30, also Goldschmidt's Reports.

"The only difficult word here is '*mahádhammakadhika*'; '*dhammakathika*' is used in Pali in the sense given above (see Childers' Dictionary *s.v.*), and this is the Prákrit equivalent of it. See Hemacandra (iv, 267), and Trivikrama (iii, 2, 4), by which the Sauraseni dialect puts, *optionally*, '*dha*' for '*tha*.' The example given (*kadhedi*) justifies this identification."

† General Cunningham tells me that he believes *Bhada* to be a name of a person and *Pavachita* to be that of a place (*Bhadar. Pavachitra,*), so that the inscription records a gift by *Pavachitra Bhadra* and *Pavachitra Nakâ*.

Internal Face.—The sculpture is divided into four compartments. The left-hand upper division shows a seated figure expounding the *scriptures** In the right upper division is a man bathing. He is seated cross-legged, and pours water over himself from a *chatty* which he holds over his head with both hands. Behind him stands a male attendant. The left-hand lower compartment has two figures apparently waiting on some one seated below. The marble ir broken away and the full design is not apparent. At the back of these figures is the *Chaitya*-Rail design of pillars and disks; which may represent part of a building behind them, but it is impossible to say decidedly. The right compartment is also much broken away, and all that appears is a female head, three-quarter-face with the hair elaborately braided and dressed. This style is universal throughout these sculptures. Immense care must have been daily bestowed on their head-dress by the ladies of the day. Behind the head are four symbols detached, but I am unable to say what they are. There seems to be nothing like them in the sculptures appended to General Cunningham's "Bhilsa Topes" or "Archæological Reports," nor amongst the Amarávati marbles already discovered.

16. (7ft. 0in. by 2ft. 8in.) Another portion of the coping stone of the outer Rail.

The external face shows the Roll supported by three male figures, with hair braided and ornamented. On the left is the empty throne under a *Bo-tree* with attendant worshippers. In the centre are two guardian figures bearing *chámaras*, on either side of the wheel of the Law, while below is Buddha's throne and feet impressions. The emblem in the right-hand fold is a Dagoba, surmounted by the Tee, with clouds of umbrellas over it (as in "*Tree and Serpent Worship, Plates XCI, XCIV, XCVII*).

On the other side of this slab, the internal face of the Rail, is an elaborate scene representing a castle with a procession of elephants issuing from the gate, while inside a feast is being held. The sculpture to the right shows the interior of the Palace with a group of twelve persons seated at table (a veritable table) in a balcony beneath which a band of female dancers and musicians perform during the feast. The group of four dancers is admirably executed, the attitudes of the figures being very natural and graceful. It is noteworthy that the dancers are fully clothed from the waist downwards. To the right of the main group at the table is apparently an anteroom with attendants gossiping. The left half of the piece is occupied by the procession. A number of elephants (in a group, not in single file) are passing out of the gateway each with a relic-casket or casket of offerings resting on its head. Each has its mahout and the usual trappings. The latter seem very similar to those in use in modern days. The animal in the foreground, for instance, carries the decorated head-cloth, the heavy body-cloth and the swinging silver bell that warns foot-passengers of his approach.

17. (*a* and *b*). Two portions of the same pillar (*a* 4ft. 6in. by 1ft. 11in) (*b* 3ft. 4in. by 1ft. 11in). This does not belong to either of the Rails, but probably formed part of one of the gateways or one of the buildings inside the enclosure. On one side is a *gana* supporting a heavy vase with lotuses growing from it. In the midst of the flowers are two lions, while above is Buddha's throne with attendants. On the reverse the design is similar to the outer face of the pillars of the outer Rail. It has one half lotus-disk and one whole one (*Tree and Serpent Worship*, Plate LIII, 1 and 2). The pillars of the outer Rail are generally about 2ft. 8in. wide. This one is only 1ft. 10in.

18. (Diameter of lotus 2ft. 8in.) One of the disks of the outer Rail. About one-third of the inner face has been broken off, but what remains constitutes a very beautiful and well-preserved specimen. The flanges are injured but they have not been cut off.

One side, the outer, has the usual lotus-disk ornament.

On the internal face is a series of four designs in a circular band, occupying the space between the central boss and the external lotus-leaf rim. Above is a group of eight figures, men, engaged in carrying a large dish of offerings. All are in excited attitudes of devotion. The group occurs in many places in these sculptures, and may be found in three or four of the photographs and copies in Mr. Fergusson's work. Underneath this group to the right is another design often met with, an "*Asvamedha*," or horse-sacrifice.† The animal is gaily caparisoned and passes along, treading on the heads and arms of *ganas*, and surrounded by an applauding crowd, the insignia of Royalty being carried beside him.

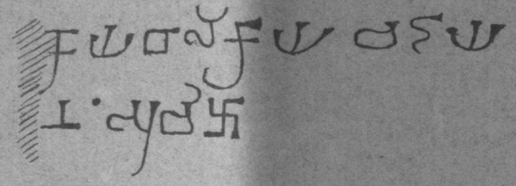
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* In his "Tree and Serpent Worship," p. 193, Mr. Fergusson writes: "To those familiar with Indian habits at the present day few things are more curious than the fact that all dignitaries in these sculptures are always seated on chairs or sofas like Europeans, never on the ground or on cushions cross-legged, as is the universal practice nowadays. The only difference seems to be that the seat of the chair or throne must always have been made wide enough for the sitter to put up one leg on it, as this seems to have been the fashionable attitude." The seated figure represented in this marble is so placed that we have a side view of the chair he sits on. It seems not only to be very wide, but also very deep so that it could also be used for sitting cross-legged on, if that attitude were preferred. Did the modern custom possibly come in with the Mahomedans?

† Mr. Fergusson, to whom I have shown a very poor photograph of this sculpture, tells me that he thinks the design must really be the prince mounted, as in so many others. I am doubtful and must remain so till I have again examined the marble itself. Meanwhile I prefer to leave my description as I wrote it, subject to modification hereafter if I should prove wrong.

The lower portion of the band is occupied by a *Bo-tree* with attendant female worshippers.

On the left upper flange of the internal face of this slab is a portion of an inscription showing that the stone was the gift of two females one of whom was name Báliká.



— *káya bálikáya cha jaya*
— *nam suchi* 卐.

19. (3ft. 5in. by 2ft. 8in.) Lower portion of one of the pillars of the outer Rail.

On one side, above a frieze of dolphins and lotuses, stands the usual half-disk. Above this is a design in three compartments. The central one has three fully-clothed male figures standing over the sacred feet of Buddha. On the left a similar figure armed with a bow stands in an attitude of adoration on the back of a dolphin. The right-hand compartment is broken away.

On the other side of the slab, on a similar half-disk and frieze, stands, in the central compartment, Buddha's throne with the feet-impressions, guarded by female attendants and shaded by a *Bo-tree*, only the stem of which remains. The compartments on the right and left are much broken away, but each shows a portion of a male figure standing on a fish-monster.

From the similarity of the designs it is impossible to say which was the inner and which the outer face of this pillar.

20. (Height 2ft. 3in., breadth 2ft. 4in.) Portion of a pillar similar to those of the outer Rail but having the mortice holes cut square, showing that the slab was not intended to support the disks, and therefore must have belonged to some other part of the stupa.* Only one face remains, the other apparently having been cut or split off. The sculpture consists merely of one of the lotus circles† having a fold of lotus-leaf above it. Above is a similar fold underlying the lotus circle† above. The shaft between the leaf folds is cut into three compartments, but without figures. On the portion of the lower circle† that remains is a band of flowers and animals, two tigers and a bird being visible.

21. (Height 2ft. 8in., breadth 2ft. 8in.) A small fragment of the coping-stone of the outer Rail. The external face has, in the fold of the Roll, an emblem similar to that on No. 16, viz., the empty throne standing between two worshippers and surmounted by the wheel of the Law. The group represents the three props of the Faith, *Buddha* (the throne), *Dharma* (the wheel), *Sangha* (the church).

The internal face of the slab shows a prince, issuing from a gate of the Sânchi type which stands in front of a castle, accompanied by a procession of elephants, and surrounded by all the pomp of royalty. The sculpture is much weather-worn.

22. (Height 3ft. 8in., breadth 2ft. 6in.) External face of the base of a pillar of the outer Rail.

On the usual half disk are seen a number of people in adoration of Buddha's throne. Only a portion of this design remains, the upper half being broken away.

This pillar apparently adjoined one of the gateways, only one side of it having been cut for the reception of the flange of the rail disk.

The back is broken or has been cut off.

23. (Diameter of disk 2ft. 9½in.) External face of one of the disks of the outer Rail, the other face having been cut off, as well as the flanges. It has the usual lotus-circle.

24. (Height 3ft. 4in., breadth 2ft. 4in.) Central portion of a pillar of the outer Rail, external face.

This has the complete lotus-circle, surrounded by a band of animals and flow[illegible] Contrary to custom the boss of the circle has been sculptured. Usually the bosses are merely roughly

* Or, as is possible, the pillar may have been really one of those of the outer Rail, subsequently altered and brought into use in some other building.

† Or semi-circles. Portions only remain, and it does not appear whether this belongs to the upper or lower portion of the pillar.

indented with a few small circular dots, representing, probably, the petals of the flower. But in this instance the boss bears a small winged lion of the Assyrian type.

The animal groups sculptured on the band surrounding the lotus are as follows :—

(1) a winged lion,
(2) a bull charging,
(3) two birds fighting,
(4) a winged lion with a parrot's head,
(5) *ganas* sporting with dolphins. One stands behind a dolphin and, laughing, holds the animal's mouth open by means of a hook fixed in its upper jaw, while his companion exerts all his strength to pull something (the tongue ?) out of its throat. The expression of face of the last *gaṇa*, irritated and apparently half-exhausted, is very well rendered.

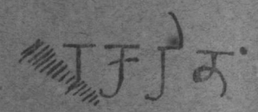
The other group is broken, but a *gaṇa* can be seen riding on a dolphin's back.

(6) an animal broken,
(7) two birds,
(8) a winged lion with a parrot's head,
(9) a winged lion.

The back of this slab has been cut off, but the mortice-hole is visible.

25. (Height 1ft. 10in., breadth 1ft. 1½in.) A small fragment with a *gaṇa*, probably the base of a small pillar of one of the gateways.

26. (Length 2ft. 1in., breadth 1ft. 3in.) A portion of the same cornice as Nos. 11 and 28 having a lotus-circle. On the side, in the same position as the inscription on No. 11, are the concluding letters of an inscription—



— *rákáritam.*

27. (2ft. 11in. by 2ft. 3in.) Fragment of a frieze having the Roll-ornament but not belonging to the outer Rail apparently. The height of the roll sculpture between the bands is 2ft. 3in., while the same design on the coping stones of the outer Rail measures only 1ft. 8in. It seems to belong to the flat face of some building. The roll supports a *Bo-tree* with worshippers.

28. (Length 3ft. 3in., breadth 1ft. 3in.) A fragment of the same portion of the *stupa* as Nos. 11 and 26. It is a small piece of a cornice. It bears a lotus scroll, and at the end a vase with lotuses. It is this vase which proves that the fragment lay horizontally. Otherwise it might be taken for a fragment of a small pillar.

29. (1ft. 6in. by 1ft. 2in.). Portion of a small octagonal pillar. The shaft is decorated on three of its faces with a flower-and-bead ornament. Above the octagonal shaft the pillar is square, and on three of the sides are lotus half-disks. The back of the slab is broken off.

30. Fragment (about one-third) of one of the disks of the outer Rail having the flange attached. On the flange was an inscription but it is all gone with the exception of the tops of three letters.

The inside face represents the legend of King Sivi (see Fergusson's "Tree and Serpent Worship," pp. 194, 224, 225). The king is seated in the centre holding the bird which rests quietly on his left thigh. With his right hand he rejects the application of the two huntsmen who pray him for the delivery of their property. By the side of the king, on one of those high, basket-like, armless and backless seats common in these sculptures, sits his minister. Behind are three female servants and three soldiers. Behind these again is a curious subject. A sort of screen is seen, or it may be a long, large basket. Above this appear four truncated heads of common people (hair cut short and not braided or dressed) perhaps belonging to decapitated prisoners. From the position of one it seems almost certain that the heads are without bodies. The others might possibly be standing behind a screen. Behind these again is a fringe of spear-heads (a guard of soldiers, unseen because of the height of the basket ?).

The hu[illegible]men carry long wicker shields (used to the present day, stuck full of leaves and boughs to e[illegible]le them to approach the birds). They have water-gourds slung over their shoulders. One carries a landing-net or snare, not unlike a modern butterfly-net.

Below is the scene where the monarch suffers a large piece of flesh to be cut off his left arm. The officer performs the operation with a broad-bladed knife.

The back of this slab has been broken off.

31 and 32. A pair of dwarf female figures in red sandstone, probably the bases of the jambs of a temple gateway.

They were excavated from one of the anicut canals, but it is not known exactly from which.*

33. A handsome black granite *nandi* or sacred bull. This was dug up close to the head of the "Ryves' Canal." Near it were found Nos. 35, 36, 40. All these stones lay many feet beneath the present ground-level, and near them was found the remains of a long cut-stone temple wall. There is nothing to show their age, but though undoubtedly old they were probably carved subsequent to the fifth or sixth century A.D., as the country, previous to that period, was Buddhist.

The above-mentioned stones all lie in the library verandah. Outside, but within the walled enclosure, are others.

34. Portion of a black granite pillar (Brahmanical) probably belonging to a *mandapam*. It was brought from the small ruined temple of *Nágésvarudu*, above the main quarry at Bezwada.

35. The *Pánavattam*, or receptacle of a *Siva lingam*, in black granite. Round its base is a group of horses and riders, boldly designed but clumsily executed (see No. 33).

36. The *Pánavattam* of a symbol of *Bramha*, black granite. On the base is Bramha's *hamsa* (goose) *váhana* (see No. 33).

37. A *lingam* in black granite, found lying six feet below the surface of the soil, in the excavation of the head of the main canal, about 300 yards below the bridge.

38. A sitting statue of Buddha in attitude of meditation, features defaced. This was probably the principal image of the great monastery that occupied the summit of the hill on the north-east of the town. Hiouen Thsang, the Chinese Pilgrim, spent several months here in the year 639 A.D.† The monastery was called the "*Pourvacilá Sanghárama.*" Remains of it are still to be seen on the hill.

39. An erect female figure in rough gneiss (Brahmanical). This was one of several large figures of the same period which were found many feet under the present surface of the soil, in excavating the head of the main canal. A long temple wall was found near them. Some of these figures have been utilized for the decoration of the present wall of the canal north revetment.

40. The *Pánavattam* of a symbol of *Ganésa* or *Vignésa*, identified by its bearing a representation of the rat *Váhana* (see No. 33).

41. A *Mandapam* pillar similar to No. 34, and from the same spot.

42. A richly-carved fragment of black granite, forming the jamb of a temple gateway. It is not known where this was found. It has a number of perpendicular bands of flower and scroll-work, elaborately sculptured. Between these stands a small pillaster. Underneath is a four-armed *Dvárapála*, carrying in three of his hands a club, a *trisúlam*, and a fortune-teller's drum.‡ The fourth is broken away.

43. A square slab with a *lingam* (broken off) and *pánavattam*, standing on a lotus-leaf ornament, and surrounded by an outer circle in which are a number of impressions of Rámaa's feet. It is said that another similar stone is to be found in Rámésvaram. This stone was taken from the bed of the Krishna River near the entrance of the canal head-lock, immediately underneath the hill on the west of the town.

No. 2. ORDER THEREON, 1st November 1878, No. 1620.

To Home Department, No. 1564.

In their letter to the Government of India, dated 3rd November 1875, this Government, referring to certain correspondence relative to the important Buddhist remains at Amarávati and other places in the Kistna District, requested that Mr. Sewell's proffered services might be made use of in the matter. In reply, the Government of India on the 6th May 1876, sanctioned the disbursement of Rupees 1,000, for carrying out the explorations proposed by Mr. Sewell, "on the understanding that this sanction is final." Mr. Sewell remained in the Kistna District, and it may be presumed was at intervals engaged on the work, till July 1877. No report, however, was made by him during this long period. In July 1877, he obtained three months' leave to England; on his return in October, he was posted to a southern district on famine duty; and from that district his present report is dated. Shortly afterwards, he returned to the Kistna, and is continuing the explorations, having in hand a sufficient reserve out of the sanctioned amount, to employ men on the explorations, with profitable results, during the current calendar year. Ultimately, he begged that the report might be remitted to him for correction, which was done. On the 5th April it was received back again by Government.

From Home Department (Public), No. 817.

G.O., Revenue Department, 24th May 1876, No. 684.

2. Mr. Sewell's present Report is, he explains, devoted solely to the cave at Undavilli (a place on the south bank of the river Kistna, opposite Bezwada), the Bezwada antiquities, and Buddhist remains in the neighbourhood. This paper will be published together with the plan and sections drawn on actual measurements by Mr. C. T. Peters, Executive Engineer, Bezwada. Of the two sets of photographs, one will be sent, as desired, to General Cunningham, Director-General, Archæology, through the Government of India. Copies of the report and plan will be furnished to the Secretary of State, for the India Office Museum and for distribution to Societies interested in such inquiries.

3. In regard to Amarávati, Mr. Sewell states that he was not able to give more than a week's time to explorations there. In this short period, however, much of great interest was laid bare; but nothing of real importance can be effected without the services of a skilled draughtsman, to make careful survey sketches, and of a competent photographer to copy the marbles discovered. Mr. Sewell deplores, finally, the impossibility of any ordinary Revenue official, like himself, conducting these explorations with justice to the subject and to his own proper work. It is observed that before the famine supervened, sanction had been obtained from the Government of India for the employment of a special officer on the Archæological Survey of this Presidency; but the project was postponed shortly after, on account of financial pressure. An early opportunity will be taken of asking for a revival of the sanction. The necessity of a separate officer, with a sufficient staff of surveyors and photographers for the special work is one that has long been acknowledged to exist.

From India, Home Department (Public), No. 1748, dated 3rd November 1876, recorded in G.O., Public, No. 1322, dated 27th idem.

4. Adverting finally to the proposal that the marbles lying exposed to the weather at Amarávati may be floated down to Bezwada, and there placed in temporary sheds; the District Engineer being required to submit plans and estimates for enlarging the Museum and Public Library at that station; His Grace the Governor in Council considers that these stones should not be removed, unless to Madras; for which facilities by water carriage are *now* available. Mr. Sewell will report on this suggestion.

(True Extract.)

C. G. MASTER,
Acting Chief Secretary.

To R. Sewell, Esq.,
To the Revenue Department.
" Public Works Department.
" Board of Revenue
" Collector of Kistna District.
" Accountant-General.

Exd. A. S. Rodgers.

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* In the Central Museum, Madras, is a figure carved in the same stone and very similar to these, which was obtained from Chébról, a village in the western delta of the Krishna on the Nizampatam Canal, and the label on this states that the stone is obtained from a small and somewhat remarkable formation in the neighbourhood.

† See Fergusson's "Tree and Serpent Worship," pp. 167, 168 *Vie de de Hiouen Thsang*, by Hoei li., pp. 188, 189. *Si-yu-Ki*, II., p. 110. *Ancient Geography of India*, by General Cunningham, I App. p. 565, under *Dhanakakhata*.

‡ This drum has two balls attached to it by strings in such a way that, when oscillated, the drum receives a blow alternately on each face.

GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

16th February 1881, No. 212.

Archæology.

Read the following paper:—

No. 68. *From J. F. PRICE, Esq., Collector of the Chingleput District, to the Chief Secretary to Government, dated Saidápet, 10th January* 1881, *No.* 6.

I have the honor to submit, for the orders of Government, a letter and enclosure received from Mr. R. Sewell, Assistant Collector of the District, relative to a supplemental report upon the Antiquities of the Kistna District.

* * * * *

ENCLOSURE No. 1.

From R. SEWELL, Esq., Assistant Collector of the Chingleput District, to the Collector of the Chingleput District, dated Saidápet, 8th January 1881, No. 6.

I have the honor to request that you will forward the enclosed paper to Government.

ANTIQUITIES OF THE KISTNA.

SUPPLEMENT to the "FIRST REPORT" printed with G.O., No. 1620, dated 1st November 1878.

In my Archæological Report printed with G.O., No. 1620, of 1st November 1878 (Public, Archæology), Section II was devoted to noticing some Buddhist remains in villages near Bezváda. The last notice was of "(F) *Koutaram and other Villages.*" To this I desire now to add another, describing some remains near the village of Mogalrázapuram, about two miles east of Bezváda.

(G.) *Mogalrázapuram.*

The village of Mogalrázapuram, or "the town of the Mogal Chief," lies under a lofty hill about two miles east of Bezváda. A high sawback ridge shuts it in on the north, and a spur of this encloses it on the east, while on the west and south-west two low detached hills rise out of the plain. The village lies about a mile north of the Kistna.

I have noticed previously that, according to Hiouen Thsang, the town of Bezváda was in his days (the middle of the seventh century, A.D.) a city of six or seven miles in circumference. If it is supposed that the city was then, as it is now, shut in on the west by the ridge on which stood (as I believe*) the Buddhist Monastery called the *Avaraçilâ Sañghârâma*, and partly confined on its north side by the hill which now encloses it, it may reasonably be assumed that the city spread itself out laterally to the eastward along the river bank. Mogalrázapuram would therefore lie just at its north-east corner, and the space so included would give a circumference of six or seven miles, or "40 li," the area mentioned by the Chinese Pilgrim.

Whether the city was compact or scattered; whether Mogalrázapuram was part of the city or an outlying hamlet; will probably never be determined; but the numerous rock-cut cells

* Mr. Fergusson differs from me as to the locality of this monastery, thinking that the *Avaraçilâ Sañghârâma* was the name given in those days to the Amarâvati Tope. See the discussion in the Journal of the Royal Asiatic Society for January 1880 (Vol. XII. Part I). I must confess to being still unconvinced. The very name *Avara-çilâ* "Western Rock" is descriptive of its situation on the granitic ridge west of Bezváda. There is no rock at Amarâvati to which the name could apply.

and halls found in the hills surrounding it testify to its having been at one time a place of considerable sanctity.

Fragments of inscriptions remain here and there, dating from about the seventh or eighth century, A.D.

On the most westerly of the two detached hills mentioned above as lying to the south-west of the village are found several rock-cuttings. On the north side of it there is a deep cut into the hill side, about 50 feet long by 20 feet broad. It is much choked up with *debris* fallen from above, but there are symptoms of its having been, like the others near it, hollowed out so as to form an open court with a pillar-supported chamber inside. The whole roof has, however, fallen in, and the appearance seems to show that it was never properly completed. Near this, higher up the hill-side, is a small cutting; and below it another, with a figure sculptured on the rock-face, almost untraceable but apparently of rude design.

The principal cutting in this hill, however, is a small cave on the west side. Behind an outer court is the perpendicular pillar-supported front of the chamber. The rock above is unornamented, but appears to have been simply smoothed. Underneath it a cornice of dancing *ganas* overlies the plain architrave. The chamber is supported on three rows of rock-cut pillars, of which the bases and capitals were left square and plain, while the shafts were shaped into rough octagons. The front and back rows are very much destroyed, the centre one being in good preservation. Above the outer row the rock was cut into long unornamented brackets, while the interior rows upheld brackets with the well-known fluted edge. The roof between the outer and centre rows of pillars was unornamented, but that between the centre and inner rows was elaborately and elegantly sculptured with the purely Buddhist design of *ganas* supporting the waving roll, as in the frieze on the coping-stones of the outer Amarâvati rail.

The rock at the back contains a hollowed-out cell about 3 feet 6 inches square, above which is sculptured the *chaitya*-ornament roof; that is, a representation of a roof with designs at intervals taken from the shape of a Buddhist dagoba. On each of these is sculptured a human head, probably that of a saint, but they are much weather-worn. At the sides the rock is divided into plain panels divided by pilasters. In one of these is an interesting guardian figure. These guardian figures are generally represented as supernatural beings, but in this case the figure is purely human—a soldier on guard. He stands in an easy attitude, one leg crossed over the other, with a drawn sword held erect in his right-hand, while with his left he leans on a shield resting on the ground. Judging from the height of the man, the shield would be about 2½ feet high. It projects considerably forward in the centre. The sword is straight, and has a blade not more than 2 feet long. The scabbard hangs on the right side. Folds of cloth hang loosely over the loins and down to the knees. The figure is too much destroyed to judge of his dress above the waist, or as to how his head was defended. A fragment of an inscription is discernible on the rock to the right, but only the first letter "Sri" can easily be made out.

On the second of these small hills are some unimportant cuttings here and there; and one very well preserved and interesting sculptured cave.

This last is hollowed on the same design as the one last mentioned. On the left side of the open court a small chamber seems to have been cut into the rock, consisting of a recess supported on two squat-pillars only 3½ feet high. The rock above has broken in, and it is impossible to say without excavation how deep the chamber was cut. To the right of this the Brahmans sculptured a figure of *Ganêśa*. The front of the rock, immediately over the outer row of pillars, has the *chaitya* ornament, the *chaitya* figure being repeated three times, each containing well-executed human heads. The one to the left seems to have three heads on one body, each head having a high head-dress. The centre design has two heads, apparently male and female, placed as if the two were standing together or conversing (a king and queen?). On the right-hand *chaitya* are also two heads somewhat similar; but behind the male is a serpent's head, seemingly to show that the design was intended to represent a *Nâga-Raja*.

The chamber has two rows of pillars similar in all respects to those in the cave on the other hill, with bracket capitals.

On the small pillar-like portion of solid rock which forms the support on the extreme left of the outer row of pillars is a guardian figure or *Dwârapâla* with a peculiar cap. Besides being high and ornamented, it has two horns curved like those of a bison. Opposite to it on the right is a similar figure.

On one of the pillars of the outer row is a carved circle of arabesque work surrounding a worshipping figure. The design is remarkably graceful, and is especially interesting from its being decidedly Buddhist in type. On another is a fragment of a figure with uplifted hand, while on the inner side of the same capital is a sculpture representing a figure beating a kneeling elephant. On another is a child on its mother's breast.

The back wall of the cave contains three cells, the wall between them being panelled and having a cornice with the *chaitya* design.

The chief interest, however, in this cave is the elaborate and very bold group of figures outside on the roof. I have mentioned that the architecture is surmounted by a *chaitya*-ornamented roof along the front. This is not more than 2 feet high. Above this the roof is left flat for a breadth of 2 feet, and behind this is a frieze of bulls, elephants, and lions, &c., boldly cut in animated attitudes. Above this, and about 2 feet further back rises the perpendicular front of the solid rock. But on this two-foot platform is sculptured, in very high relief out of the natural rock, a crouching figure, with bent legs, and body resting on the ground, seizing a serpent by the neck and head. The serpent's head is erect, and the head of the figure is raised, the two apparently glaring at one another. Above this, on the perpendicular rock face, is a finely-designed six-armed figure representing the deity. His left leg is doubled beneath him and his right rests on the back of the couchant figure described above. The group is very fine and quite startling in the boldness of the sculpture and the excellent preservation of the rock in which it was cut.

On the north side of the hill on the east of the village is a cave of similar construction, but not so elaborately carved. Being near the present ground-level, it is almost choked up; but enough can be seen to show that it was a cave supported on two rows of pillars (two pillars in a row excluding the solid side pieces). In front is a frieze of a few objects, whether *ganas* or sacred geese, I could not make out. There are three cells in the back wall.

The inhabitants of the village appear to hold this place in holy dread. Being only able to see in by stooping, they declared that it was the entrance to a passage which ran right through the hill and came out in a small cave on the south side; and that it was known to be so by the fact of a sheep having passed quite through the hill along that passage. With some difficulty I persuaded a man to go in; and only after he had entered each cell in turn and hammered at the solid rock with a thick stick would the natives be convinced that there was no such hole.

On the south side of this same hill is another small cave. In the right and left in front are cells with figures of four-armed *Dwârapâlas* at each side; but they seem roughly and poorly carved. The main hall is broad and unsupported by any inner row of pillars. Doubtless the strength of the rock enabled these to be dispensed with. Outside on the left is a 3-line inscription in characters of about the seventh or eighth century.

Further up to the left is another small choked-up cave supported on two pillars. Above the cell in the back wall is a *chaitya*-ornament roof, each *dagoba* figure having on each side its base a fish-monster's head.

High up on the rock-face of the lofty hill on the north of the village is a carved piece of rock which the natives allege to be a blocked-up doorway within which is a cavern filled with gold and gems. They say that any one who can get these will become the Ruler of the World, and that if enough human sacrifices were made to cause a river of blood which would flow down to the sea (45 miles off) the rock would open of itself. I asked an intelligent native about it, and he said it was a holy place, sacred to *Kanaka Durgamma*, the goddess of the Bezváda Komatties. On examination I found that the solid perpendicular rock-face had been cut into the shape of a dagoba. The upper half contains another dagoba-shaped design, in the centre of which is a figure of the seated Buddha himself, while on each side, on the lower half, there has been a guardian figure, now totally destroyed.

It is impossible to say what the compartment between these figures was, because the rock has been cut into at that part, in search of the supposed doorway.

(H.) *Other Remains at Bezváda.*

Some further Buddhist remains have been discovered at Bezváda itself.

The heavy rains of 1879 had deepened the watercourses off the hills to a considerable extent, and I was told one day that two statues had been found lying in one of these.

I went to the place pointed out, on the western slope of the hill that bounds Bezváda on the west, and close to the present village of *Vidhyâdharapuram*. There I saw, deep down in a *nullah*, a marble head, and on carefully removing the earth two mutilated marble statues of Buddha, in attitude of preaching, were discovered. These I had removed to the Library.

While at that spot I was shown a cave previously unknown to me, behind the Powder Magazine, on the same side of the hill. It had been entirely choked up with fallen rocks and earth, thrown there artificially, I was told by officers of the Department of Public Works some years ago. I had this removed, and found that the cave was a sculptured artificial excavation of considerable size, supported on four rows of four pillars each, besides the half pillars at the walls, with three cells behind. It is very much destroyed, the rock, which is there very friable, having fallen in from the top.

POSTSCRIPT.

I desire here to correct a mistake into which I have been unintentionally led.

In my First Report (p. 11 *et pass*) I make myself out to have been the first writer *positively* to identify from local knowledge the present site of the town of Bezváda with the religious

centre known to Hiouen Thsang in A. D. 639 as the capital city of Dhanakacheka." But I am wrong. In 1872 Mr. Fergusson published a pamphlet "On Hiouen Thsang's journey from Patna to Ballabli," in which (p. 50, 51) he remarks on certain photographs of Bezváda which had been sent him with reference to Mr. Boswell's reports, and writes: "It may be added that neither were the reports written nor the photographs taken with the smallest idea of proving any theory; but their united testimony proves, almost beyond the shadow of a doubt, Bezváda to be the city Hiouen Thsang describes." Mr. Fergusson had, before this, in his "*Tree and Serpent Worship*" been very close to the mark, though, as he admits in his subsequent pamphlet, things were then "mysterious enough."

I am anxious therefore thus publicly to withdraw all claim to having been the first to identify the site, and to apologize to Mr. Fergusson for my oversight.

Mr. Fergusson also points out to me that General Cunningham's identification of the Nâga Kingdom of Majerika with the country near the Kistna is erroneous, as the Nâga Kingdom is really only spoken of as a subterraneous one; so that my Section C and part of my arguments in Section F are superfluous.

Further, I have received a letter from Sir Walter Elliot, in which, with reference to my remarks about "Sir Walter's own copyist, Chipûri Jei Ramudu" and his errors (see p. 27), I am informed that Jei Ramudu was only employed for a time as a mere copyist under the Munshi; that he never had any original documents in his hands, and was never employed in original work, so that it is no wonder that his copies are found full of mistakes.

Sir Walter's guaranteed copies are in the hands of Mr. Fleet of the Bombay Civil Service who is making excellent use of them.

No. 69. ORDER THEREON, 16th February 1881, No. 212.

Ordered that this supplemental report be printed and distributed to the same officers to whom the first report was communicated.

(True Extract.)

R. DAVIDSON,
Chief Secretary.

To R. Sewell, Esq.
" the Revenue Department.
" the Public Works Department.
" the Board of Revenue.
" the Collector of the Kistna District.
" the Accountant-General.
" Sir Walter Elliot, K.C.S.I.,
with G.O., No. 1620, 1st November 1878.

Exd. T. O'Connor.

B Order No. 3770 W a/s 8 Nov/81

Recorded in continuation of G.O. 102 W a/s 8th January 1879.

(True Extract)

(Sig.) R.T.

Govt. of {1881} Madras.

PUBLIC.

To

R. SEWELL, Esq.,
&c., &c., &c.

Dated February, 16th.

Issued

Recd. Encl.

G.O., 16th February 1881, No. 212.

B No. 3770 W a/s 8 Nov/81

FEBRUARY.
Nos. 68-69.

Archæology.—The supplemental report by Mr. Sewell upon the Antiquities of the Kistna District, distributed.

2 Rx 2nd Berde Rec'd
S.W. Kistna.

C.K.U. Pd.

GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

16th February 1881, No. 212.

Archæology.

Read the following paper:—

No. 68. *From J. F. PRICE, Esq., Collector of the Chingleput District, to the Chief Secretary to Government, dated Saidápet, 10th January* 1881, *No.* 6.

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* * * * *

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ANTIQUITIES OF THE KISTNA.

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(G.) *Mogalrázapuram.*

The village of Mogalrázapuram, or "the town of the Mogal Chief," lies under a lofty hill about two miles east of Bezváda. A high sawback ridge shuts it in on the north, and a spur of this encloses it on the east, while on the west and south-west two low detached hills rise out of the plain. The village lies about a mile north of the Kistna.

I have noticed previously that, according to Hiouen Thsang, the town of Bezváda was in his days (the middle of the seventh century, A.D.) a city of six or seven miles in circumference. If it is supposed that the city was then, as it is now, shut in on the west by the ridge on which stood (as I believe*) the Buddhist Monastery called the *Avaraçilâ Sañghârâma*, and partly confined on its north side by the hill which now encloses it, it may reasonably be assumed that the city spread itself out laterally to the eastward along the river bank. Mogalrázapuram would therefore lie just at its north-east corner, and the space so included would give a circumference of six or seven miles, or "40 li," the area mentioned by the Chinese Pilgrim.

Whether the city was compact or scattered; whether Mogalrázapuram was part of the city or an outlying hamlet; will probably never be determined; but the numerous rock-cut cells

* Mr. Fergusson differs from me as to the locality of this monastery, thinking that the *Avaraçilâ Sañghârâma* was the name given in those days to the Amarâvati Tope. See the discussion in the Journal of the Royal Asiatic Society for January 1880 (Vol. XII. Part I). I must confess to being still unconvinced. The very name *Avara-çilâ* "Western Rock" is descriptive of its situation on the granitic ridge west of Bezváda. There is no rock at Amarâvati to which the name could apply.

and halls found in the hills surrounding it testify to its having been at one time a place of considerable sanctity.

Fragments of inscriptions remain here and there, dating from about the seventh or eighth century, A.D.

On the most westerly of the two detached hills mentioned above as lying to the south-west of the village are found several rock-cuttings. On the north side of it there is a deep cut into the hill side, about 50 feet long by 20 feet broad. It is much choked up with *debris* fallen from above, but there are symptoms of its having been, like the others near it, hollowed out so as to form an open court with a pillar-supported chamber inside. The whole roof has, however, fallen in, and the appearance seems to show that it was never properly completed. Near this, higher up the hill-side, is a small cutting; and below it another, with a figure sculptured on the rock-face, almost untraceable but apparently of rude design.

The principal cutting in this hill, however, is a small cave on the west side. Behind an outer court is the perpendicular pillar-supported front of the chamber. The rock above is unornamented, but appears to have been simply smoothed. Underneath it a cornice of dancing *ganas* overlies the plain architrave. The chamber is supported on three rows of rock-cut pillars, of which the bases and capitals were left square and plain, while the shafts were shaped into rough octagons. The front and back rows are very much destroyed, the centre one being in good preservation. Above the outer row the rock was cut into long unornamented brackets, while the interior rows upheld brackets with the well-known fluted edge. The roof between the outer and centre rows of pillars was unornamented, but that between the centre and inner rows was elaborately and elegantly sculptured with the purely Buddhist design of *ganas* supporting the waving roll, as in the frieze on the coping-stones of the outer Amarâvati rail.

The rock at the back contains a hollowed-out cell about 3 feet 6 inches square, above which is sculptured the *chaitya*-ornament roof; that is, a representation of a roof with designs at intervals taken from the shape of a Buddhist dagoba. On each of these is sculptured a human head, probably that of a saint, but they are much weather-worn. At the sides the rock is divided into plain panels divided by pilasters. In one of these is an interesting guardian figure. These guardian figures are generally represented as supernatural beings, but in this case the figure is purely human—a soldier on guard. He stands in an easy attitude, one leg crossed over the other, with a drawn sword held erect in his right-hand, while with his left he leans on a shield resting on the ground. Judging from the height of the man, the shield would be about 2½ feet high. It projects considerably forward in the centre. The sword is straight, and has a blade not more than 2 feet long. The scabbard hangs on the right side. Folds of cloth hang loosely over the loins and down to the knees. The figure is too much destroyed to judge of his dress above the waist, or as to how his head was defended. A fragment of an inscription is discernible on the rock to the right, but only the first letter "Srî" can easily be made out.

On the second of these small hills are some unimportant cuttings here and there; and one very well preserved and interesting sculptured cave.

This last is hollowed on the same design as the one last mentioned. On the left side of the open court a small chamber seems to have been cut into the rock, consisting of a recess supported on two squat-pillars only 3½ feet high. The rock above has broken in, and it is impossible to say without excavation how deep the chamber was cut. To the right of this the Brahmans sculptured a figure of *Ganêsa*. The front of the rock, immediately over the outer row of pillars, has the *chaitya* ornament, the *chaitya* figure being repeated three times, each containing well-executed human heads. The one to the left seems to have three heads on one body, each head having a high head-dress. The centre design has two heads, apparently male and female, placed as if the two were standing together or conversing (a king and queen?). On the right-hand *chaitya* are also two heads somewhat similar; but behind the male is a serpent's head, seemingly to show that the design was intended to represent a *Nâga-Raja*.

The chamber has two rows of pillars similar in all respects to those in the cave on the other hill, with bracket capitals.

On the small pillar-like portion of solid rock which forms the support on the extreme left of the outer row of pillars is a guardian figure or *Dvârapâla* with a peculiar cap. Besides being high and ornamented, it has two horns curved like those of a bison. Opposite to it on the right is a similar figure.

On one of the pillars of the outer row is a carved circle of arabesque work surrounding a worshipping figure. The design is remarkably graceful, and is especially interesting from its being decidedly Buddhist in type. On another is a fragment of a figure with uplifted hand, while on the inner side of the same capital is a sculpture representing a figure beating a kneeling elephant. On another is a child on its mother's breast.

The back wall of the cave contains three cells, the wall between them being panelled and having a cornice with the *chaitya* design.

The chief interest, however, in this cave is the elaborate and very bold group of figures outside on the roof. I have mentioned that the architecture is surmounted by a *chaitya*-ornamented roof along the front. This is not more than 2 feet high. Above this the roof is left flat for a breadth of 2 feet, and behind this is a frieze of bulls, elephants, and lions, &c., boldly cut in animated attitudes. Above this, and about 2 feet further back rises the perpendicular front of the solid rock. But on this two-foot platform is sculptured, in very high relief out of the natural rock, a crouching figure, with bent legs, and body resting on the ground, seizing a serpent by the neck and head. The serpent's head is erect, and the head of the figure is raised, the two apparently glaring at one another. Above this, on the perpendicular rock face, is a finely-designed six-armed figure representing the deity. His left leg is doubled beneath him and his right rests on the back of the couchant figure described above. The group is very fine and quite startling in the boldness of the sculpture and the excellent preservation of the rock in which it was cut.

On the north side of the hill on the east of the village is a cave of similar construction, but not so elaborately carved. Being near the present ground-level, it is almost choked up; but enough can be seen to show that it was a cave supported on two rows of pillars (two pillars in a row excluding the solid side pieces). In front is a frieze of a few objects, whether *ganas* or sacred geese, I could not make out. There are three cells in the back wall.

The inhabitants of the village appear to hold this place in holy dread. Being only able to see in by stooping, they declared that it was the entrance to a passage which ran right through the hill and came out in a small cave on the south side; and that it was known to be so by the fact of a sheep having passed quite through the hill along that passage. With some difficulty I persuaded a man to go in; and only after he had entered each cell in turn and hammered at the solid rock with a thick stick would the natives be convinced that there was no such hole.

On the south side of this same hill is another small cave. In the right and left in front are cells with figures of four-armed *Dwârapâlas* at each side; but they seem roughly and poorly carved. The main hall is broad and unsupported by any inner row of pillars. Doubtless the strength of the rock enabled these to be dispensed with. Outside on the left is a 3-line inscription in characters of about the seventh or eighth century.

Further up to the left is another small choked-up cave supported on two pillars. Above the cell in the back wall is a *chaitya*-ornament roof, each *dagoba* figure having on each side its base a fish-monster's head.

High up on the rock-face of the lofty hill on the north of the village is a carved piece of rock which the natives allege to be a blocked-up doorway within which is a cavern filled with gold and gems. They say that any one who can get these will become the Ruler of the World, and that if enough human sacrifices were made to cause a river of blood which would flow down to the sea (45 miles off) the rock would open of itself. I asked an intelligent native about it, and he said it was a holy place, sacred to *Kanaka Durgamma*, the goddess of the Bezvâda Komatties. On examination I found that the solid perpendicular rock-face had been cut into the shape of a dagoba. The upper half contains another dagoba-shaped design, in the centre of which is a figure of the seated Buddha himself, while on each side, on the lower half, there has been a guardian figure, now totally destroyed.

It is impossible to say what the compartment between these figures was, because the rock has been cut into at that part, in search of the supposed doorway.

(H.) *Other Remains at Bezvâda.*

Some further Buddhist remains have been discovered at Bezvâda itself.

The heavy rains of 1879 had deepened the watercourses off the hills to a considerable extent, and I was told one day that two statues had been found lying in one of these.

I went to the place pointed out, on the western slope of the hill that bounds Bezvâda on the west, and close to the present village of *Vidhyâdharapuram*. There I saw, deep down in a *nullah*, a marble head, and on carefully removing the earth two mutilated marble statues of Buddha, in attitude of preaching, were discovered. These I had removed to the Library.

While at that spot I was shown a cave previously unknown to me, behind the Powder Magazine, on the same side of the hill. It had been entirely choked up with fallen rocks and earth, thrown there artificially, I was told by officers of the Department of Public Works some years ago. I had this removed, and found that the cave was a sculptured artificial excavation of considerable size, supported on four rows of four pillars each, besides the half pillars at the walls, with three cells behind. It is very much destroyed, the rock, which is there very friable, having fallen in from the top.

POSTSCRIPT.

I desire here to correct a mistake into which I have been unintentionally led.

In my First Report (p. 11 *et pass*) I make myself out to have been the first writer *positively* to identify from local knowledge the present site of the town of Bezvâda with the religious

centre known to Hiouen Thsang in A. D. 639 as the capital city of Dhanakacheka." But I am wrong. In 1872 Mr. Fergusson published a pamphlet "On Hiouen Thsang's journey from Patna to Ballabli," in which (p. 50, 51) he remarks on certain photographs of Bezváda which had been sent him with reference to Mr. Boswell's reports, and writes: "It may be added that neither were the reports written nor the photographs taken with the smallest idea of proving any theory; but their united testimony proves, almost beyond the shadow of a doubt, Bezváda to be the city Hiouen Thsang describes." Mr. Fergusson had, before this, in his "*Tree and Serpent Worship*" been very close to the mark, though, as he admits in his subsequent pamphlet, things were then "mysterious enough."

I am anxious therefore thus publicly to withdraw all claim to having been the first to identify the site, and to apologize to Mr. Fergusson for my oversight.

Mr. Fergusson also points out to me that General Cunningham's identification of the Nâga Kingdom of Majerika with the country near the Kistna is erroneous, as the Nâga Kingdom is really only spoken of as a subterraneous one; so that my Section C and part of my arguments in Section F are superfluous.

Further, I have received a letter from Sir Walter Elliot, in which, with reference to my remarks about "Sir Walter's own copyist, Chipûri Jei Ramudu" and his errors (see p. 27), I am informed that Jei Ramudu was only employed for a time as a mere copyist under the Munshi; that he never had any original documents in his hands, and was never employed in original work, so that it is no wonder that his copies are found full of mistakes.

Sir Walter's guaranteed copies are in the hands of Mr. Fleet of the Bombay Civil Service who is making excellent use of them.

No. 69. ORDER THEREON, 16th February 1881, No. 212.

Ordered that this supplemental report be printed and distributed to the same officers to whom the first report was communicated.

(True Extract.)

J. Davidson

Chief Secretary.

To R. Sewell, Esq.
„ the Revenue Department.
„ the Public Works Department.
„ the Board of Revenue.
„ the Collector of the Kistna District.
„ the Accountant-General.
„ Sir Walter Elliot, K.C.S.I.,
with G.O., No. 1620, 1st November 1878.

Exd. T. O'Connor.

B № 2770 W & S. Nov^r 1887

Recorded in continuation of G.O. 102 W dated 8th January 1879.

G.O. № 102 W. 8.1.79.

I. W. C. № 1058

Govt. of {1881} Madras.

PUBLIC.

To

R. SEWELL, Esq.,
&c., &c., &c.

Dated February, 16*th*.

Issued № of Ltr — 5

Recd. — 21st — *Encl.*

G.O., 16*th February* 1881, *No.* 212.

FEBRUARY.
Nos. 68-69.

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Indexed 1/11

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