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Not to be folded or roughly handled

18th April 1868.

No. 123. Read the following letter from Professor J. BURGESS, to the Chief Secretary to Government, Fort Saint George; dated Bombay, 18th March 1868.

I have the honor to acknowledge the receipt of your letter, dated 28th February, and beg to supply the following details respecting the Drawings and Photographs of the Adjantah Cave Temples belonging to Major R. Gill.

2. The collection may conveniently be divided into the following four Series:—

SERIES I.—Sixty-one photographic negatives of stereoscopic views of the caves.—These are considerably larger than ordinary stereoscopic pictures, the pair measuring 7 inches wide by 4 $\frac{1}{2}$ inches deep, and in some cases 4 $\frac{1}{2}$ inches deep. They are as follow:—

1. General view of the caves from the hill opposite.
2. Looking down the *sāt kúnd*.
3. Looking up the *sāt kúnd*.
4. Valley of Senapur.
5. First view of the caves from below.
6. Northernmost caves (Nos. I to XII).
7. Southernmost caves.
8. *Cul de sac* in the ravine above the caves.
9. Cave I.—Façade from the extreme left.
10. " Verandah inside.
11. " Façade from the right of the porch, showing the sculpture on the frieze to the left.
12. Cave I.—Façade from the left of the porch, showing the frieze sculptures to the right.
13. " II.—Façade.
14. " Interior of verandah.
15. " IV.—Façade.
16. " Door.
17. " Inside of verandah.
18. " Sculpture to the right of the door.
19. " V.—Façade.
20. " VI.—Interior of the lower story.
21. " Façade.
22. " VII.—Front taken from the left.
23. " Ditto ditto the right.
24. " VIII.—Looking inward. This is not a very satisfactory photograph, owing to the dark and ruined state of the vihāra.
25. " IX.—Chaitya, inside.
26. " Window and façade.
27. " X.—Interior of the great chaitya.
28. Cave XI.—Interior of the verandah.
29. " Façade.
30. " XII.—Interior.
31. " XIII.—Interior.

32. „ XIV.—Façade.
33. „ XV.—Façade.
34. „ XVI.—Interior of the front aisle.
35. „ XVII.—Façade
36. „ Interior of verandah.
37. „ XIX.—Interior of the chaitya.
38. „ Right side of the porch and lower part of façade, showing the very elaborate sculpture.
39. „ Left side, showing ditto.
40. „ The window and upper part of the façade.
41. Cave XX.—Interior of verandah.
42. Cave XXI.—Interior of the vihāra.
43. „ Ditto left aisle.
44. „ Ditto front aisle.
45. Cave XXII.—Façade and door.
46. Cave XXIII.—Façade.
47. „ Interior of verandah.
48. Cave XXIV.—Façade.
49. „ Interior of verandah.
50. „ Elaborate capital in the verandah, &c.
51. „ Another ditto.
52. Cave XXVI.—Interior of the chaitya.
53. „ Sculptured Buddha on the right wall, showing the sculpture below.
54. „ Ditto showing the sculpture above.
55. „ Head of the colossal Buddha on the left wall.
56. „ Sculpture on the lower part of the dahgoba.
57. „ Ditto ditto another piece.
- 58-59. „ Elaborately sculptured group on the left wall.
60. „ Façade of the cave.
61. „ Cell or chapel on the right and door from Cave XXV.

A manuscript description of the caves also accompanies these photographs.

SERIES II.—A number of drawings on loose sheets, 9 inches by 11, done in pencil, many of them very carefully finished, and all in such a state of completion that an engraver could easily be instructed to make finished plates from them. Most of them refer to Caves I. and II. They are as follow:—

1. & 2. Cave I.—Upper frieze of the verandah left side, drawing 4½ by 20 inches.
3. „ Lower frieze right side, in four sections, 4 × 11 inches.
4. „ Upper frieze over right side of portico and fragments over the left side.
5. „ Ditto of right chapel and front of portico.
6. Cave I.—Left pilaster in verandah, drawing elaborate, and some dimensions marked.
7. „ Left centre pillar in the back colonnade, ditto.
8. „ Pillar in front aisle, dimensions marked.

9. „ Another elaborately carved pillar, ditto.
11. „ Two pilasters in front aisle.
12. „ Ditto in back aisle.
13. „ (Half sheet) Two capitals, one finished.
14. „ Pillar in right aisle.
- 15-16. „ Two corner columns, not very elaborate.
17. „ Carefully finished pillar.
18. Cave II.—Front of the chapel at the left end of the verandah, partially finished.
19. „ Elaborate column, with dimensions.
20. „ Principal entrance.
21. „ Pillar of antichamber, with dimensions.
22. „ Entrance to the shrine.
23. „ Sculpture in left chapel.
24. „ Ditto in right chapel.
25. „ (Half sheet) Two bracket capitals.
26. Cave IV.—Entrance of the hall.
27. Cave VI.—Upstairs entrance (to shrine).
28. „ Friezes over cells (1½ × 7½, and 1½ × 9 inches).
29. Cave VII.—Side of antichamber, containing 33 Buddhas, &c.
30. „ Entrance to sanctuary, 9½ × 12 inches.
31. „ Shrine containing many figures.
32. Cave IX.—Outline of part of ceiling, unfinished.
- 33-36. Various fragments of inscriptions.

SERIES III.—Ground plans of the twenty-seven accessible caves and longitudinal sections of the chaitya Caves IX. and XXVI. drawn in pencil, but not accurately to scale. All the principal measurements are marked, and most of the details; but such dimensions as the thickness of walls and size of cells are in some cases wanting, and in some instances the sum of the detail measurements does not agree with the total dimension given. These rough plans are accompanied with many jottings of heights, shapes of pillars, state of the paintings, &c., most of which are also engrossed in the manuscript description already mentioned.

SERIES IV.—In the two books containing the plans are various sketches that would be very useful in a full description of these caves. The following are the principal:—

1. Sketch of a pillar in the verandah of Cave XVII.
2. Transcript of a long inscription.
3. Fragments of frets.
4. Pillar from Cave XX.
5. Rough pencil sketches of two or three objects from the paintings and carved ornamentations.
6. Figure of Buddha outside Cave IX, finished pencil sketch.
7. Column from Cave II.
8. Ditto from Cave VII.
9. Outlines of columns from Cave VII.
10. Three pieces of sculpture from Cave II.

11. Pillar from Cave II.
12. Outline façade of left chapel Cave II.
13. Window of Cave II., pencil outline.
14. Shaft of pilaster Cave II.
15. Pilaster from Cave VI.
16. Sculpture from frieze of portico Cave I., 2 × 6 inches.
17. Some pillars from Cave I.
18. Pillars from chapel Cave I.
19. Two other pillars, carefully finished in pencil.

And a few other sketches principally from Cave VI.

3. I showed copies of the photographs to Mr. Downes (of Messrs. Cundall, Downes & Co., Bond Street, London), and to the late Mr. Lovell Reeve, both excellent judges, and both of them spoke very highly of their merits. Though several of them are views from the same points as those published in Major Gill's "Illustrations of Architecture, &c., in Western India," they are larger and decidedly superior to them. The negatives are valued at Rupees 1000.

4. Every one can understand the value of plans and sections of these antiquities, and finished copies of these, to a scale of not less than 8 feet to an inch, with all the detail measurements marked, would greatly enhance the value of them. These might be prepared by Major Gill himself, or he might supply correct measurements wherever those marked on his sketches present discrepancies, or are defective. As an amateur architect, acquainted with the work, I estimate that were every measurement given in Major Gill's sketches, they would occupy a draughtsman twenty or twenty-two working days to make finished copies on such a scale. Hence, if allowance be made for the value of the measurements, I think such copies may be estimated at Rupees 800, if not considerably more.

5. The other drawings have been prepared as materials for more finished copies, or for the engraver. They form good illustrations of the cave architecture, but do not *fully* illustrate it, being confined principally to the first seven of the Series. The collection might, however, at a moderate additional expense, be made more representative of the styles of all the caves. It is very difficult to set a fair value on these drawings and the smaller sketches, some of which can only be properly understood by persons acquainted with the caves and their mythology. I estimate that the work on them would occupy Major Gill for two or two and a half months to produce. This is the only idea I can give of their value.

6. There are no sketches from the paintings worth special mention. Major Gill has a tracing of a ceiling in pieces; but it is not included in the collection I now report on. It is greatly to be regretted there are none, as the paintings are rapidly disappearing, and in some of the caves have been wantonly defaced by Natives. Since the destruction of the copies of these remarkable paintings at Sydenham, it seems very desirable to secure some substitute for them. And as one deeply interested in what relates to ancient Indian art, I may be permitted to suggest that if Major Gill cannot be re-engaged to do them over again, he might be offered some inducement to make careful tracings of what still remains, with finished copies of two or three of the best pieces. If, however, anything is to be done, it ought to be done at once, for in visiting the caves in December last, I found that much of the painting had fallen off within the preceding three years.

No. 125. ORDER THEREON, 18th April 1868, No. 486.

His Excellency the Governor in Council sanctions the payment to Major Gill of a sum of Rupees 3000, for the plans, photographs, &c., enumerated in Mr. J. Burgess' letter above recorded. The question of the employment of Major Gill to re-copy the paintings, which still are in sufficient preservation in the caves of Adjuntah, will be referred to the Bombay Government, who are best able to form an opinion upon the proposal which has been submitted by Mr. Burgess.

2. The following letter will be addressed to the Bombay Government, who will be requested to disburse the amount above sanctioned, £ 300, to Major Gill, and to receive the photographs, &c., purchased, until the orders of the Secretary of State are received regarding their disposal.

(Here enter 18th April 1868, No. 487.)

(True Extract).

Chief Secretary.

To Major R. Gill.

„ Professor J. Burgess.

THE
ROCK-CUT TEMPLES
OF
AJANTA,

WITH AN ACCOUNT OF A TRIP TO
AURANGABAD AND ELORA.

BY
J. BURGESS, F.R.G.S., M.R.A.S.

Reprinted from the "Times of India."

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1868.

A TRIP
TO
ELORA AND AJANTA.

THE various railways now diverging from Bombay afford the opportunity of a holiday run into the country, and of visiting scenery and antiquities that a few years ago were all but inaccessible. I wish to give a very short account of such a visit to the wonderful Buddhist, Jaina, and Brahmanical rock temples at Ajanta and Elora and to the Musalman mosques, tombs, &c., at Aurangabad and Roza, with a description of the Ajanta caves in detail.

Since the opening of the N.E. extension of the G. I. P. Railway both Aurangabad and Ajanta may be reached without very much discomfort. If the tourist intends visiting both, perhaps his best route is to leave the railway at Nandgaum station, 177 miles from Bombay. There he can have a bullock dâk ready to convey him first to Elora and thence *via* Daulatabad to Aurangabad, where he can make further arrangements in order to reach Ajanta.

From Ajanta he proceeds to the railway station at Pachora. But this route is frequently reversed and travellers go by rail to Pachora, 230 miles from Bombay: there the only conveyance seems to be country carts, for which the fixed charge is $1\frac{1}{2}$ anna per mile, or 3 annas per *kos* each. These, travellers with their servants and luggage proceed to Fardapur. The road is a rough one—rather a track—through a country generally bare with considerable patches of cultivation and large tracts of low scrub. There are no bridges over the streams, but during the dry season they contain little water. The principal streams are the Hiwara at Pachora, the Bola and a large tributary to it near Lohara, the Sonaj at Sindurni, and the Wagbara at Fardapur. The route, which is not laid down on the Trigonometrical Survey Map, lies first eastward past Lohari, $5\frac{1}{2}$ miles, Barkhedi 1 mile, and Badagaum 4, to Sindurni $6\frac{1}{2}$; then it turns to the S. E. past Leha—the “Loocha” of the T. S. map—3 miles, beyond which it enters the Nizam's territory and passes Palaskheda $2\frac{1}{2}$ miles, to Fardapur 6 miles. In Fardapur there is an old serai worth a hasty inspection; but the travellers' bungalow is a little farther on across the stream. The Ajanta caves are visited from this place, and not, as is often supposed by strangers, from the town above the ghat that gives them name. The road leading to them is at best a bridlepath, and, in the distance of $3\frac{1}{2}$ miles to the caves, it crosses the Wagbara several times.

Returning to Fardapur, the road to Ajanta runs to the S. E. up the ghat and across a level plateau. From the ghat some magnificent views are obtained of the plains of Khandesh. The wild beasts that used to be so abundant abouts have nearly dis-

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

he shame of its keepers, in the alcove on one side the beautiful entrance to Rabia Durani's tomb, a young cow is stalled, and the other is partially blocked up by an unsightly mud partition over which the roof is seen to be hideous with soot. Such is Mohammadan taste! The marble trellis work of the windows of the mausoleum are marvels of carving, and said to rival anything of the kind at Agra, whilst from the roof and from the minarets, the surrounding scenery is seen to great advantage.

From the Subha at Aurangabad permission may be obtained to visit the fort at Daulatabad, and from the mess secretary the use of the mess bungalow at Roza ought to be obtained. Daulatabad is about 8 miles N. W. from Aurangabad; its celebrated fortress looks from a distance like a large cone set upon a low cylindrical base of rock; and in the 14th century when it was fortified by Muhammad Shah Tughlak it must have been quite impregnable. Against modern artillery, however, it could not long hold out; and indeed there seems to be scarcely any room to accommodate a regular garrison, especially above the passage through the rock that leads to the upper part of the fortress; but against assault its nine successive lines of fortification present every advantage for successful defence. On the summit there is a platform about 7 yards square on which a long 24-pounder gun is mounted, and whence a very fine view of the surrounding country is obtained including Aurangabad on one side and Aurangzib's tomb at Roza on the other.

From Daulatabad it is a pleasant evening's walk up the Pipalghat to Roza. This ghat was paved, we learn from an inscription on two small pillars half way up it, by one of Aurangzib's courtiers;

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

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

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

corruption of *Therawada* or residence of the monks) are at the south end of the range or nearest Roza and, with the Vishwakarma or Carpenter's Cave and the Do-Tal next to them, are undoubtedly Buddhist, but probably not of a very early type. The figure of Padmapani, one of the five Bodhisattvas,—and at present perhaps the favourite one among the Nepalese—is of constant recurrence in these caves, whilst at Ajanta it appears only in two or three subordinate instances; one of these is on a piece of sculpture between the door and window in the verandah of cave IV., and another on the wall of the sanctuary of cave XXII. He is readily distinguished by the figure of Amitabha Buddha on his forehead and the tall lotus flower at his left side. The next group, including Kailas—the gem of the series—are mostly Hindu, but to the shame of all who possess the influence to forbid it, they are appropriated to the most vulgar purposes. In the Tin-Tal—a later Buddhist cave—oxen are stalled, and the floors—for it is of three stories—are littered with heaps of dung and straw and piles of dry brushwood, a spark among which would raise a fire that would split off its best sculptures, as probably others have been destroyed already. Kailas and others are appropriated by ignorant devotees, whose personal dirtiness is the avowed sign of their pretended sanctity, and who light their fires in the finest cloisters until the roofs and pillars have lost every trace of the painting with which they were once covered, and every hole and corner is covered thick with soot and smells of smoke.

The last group of caves—those nearest Elora—have puzzled most visitors, and will continue to do so whilst any regard is paid to the assertions of the ignorant guides and Brahmans who frequent

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

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

THE CAVE TEMPLES OF AJANTA.

Having already described the route followed by tourists visiting the rock-cut temples of Elora and Ajanta, we now propose to give some account of those at the latter place. In Europe every insignificant watering-place and dilapidated abbey or castle has its special guide-book, whilst in India for monuments dating from before the Saxon Heptarchy and more elaborate than many a notable cathedral, the visitor is almost entirely dependent upon ignorant peasants who have often no knowledge of the origin or purpose of the works they point out.

The Ajanta caves are situated in the Indhyadri or Ajanta range of hills which supports the north side of the tableland of the Dekhan and forms the great watershed of the feeders of the Godavari and of the Taptee—or Tapi, as the natives call it. From the northern face of the hills the streams run into the Arabian Sea, but from the plateau to the south they flow to the Bay of Bengal. Among these hills, 3½ miles south-west of Fardapur, is the ravine of Lenapur—so named from the caves. These caves are entirely Buddhist, and several of them of the earliest and purest type. They have been very well illustrated in a series of photographs by Major Gill in his "Illustrations of the Architecture, &c. of Western India"; and it is here intended to give some account of them that may help to guide the visitor, whose first feeling on entering them must frequently be one of bewildered ignorance respecting all he

sees, and what to look for. The path to them lies at first in a southerly direction but—after crossing the river Baghura or Waghara, near its junction with a rivulet of the same name which comes down from the south-east past Ajanta—we turn more to the south-west, up a ravine gradually narrowing as we follow the windings of the river which we cross twice. The scenery now becomes more wooded, more lonely, and more savagely grand; and as we next descend into the bed of the stream, we see to the right a wall of almost perpendicular rock, about 250 feet high, sweeping round to the left in a curve of more than half a circle, into the hollow of which a wooded promontory—surmounted by a coronet of rock—juts out from the opposite side of the stream. The caves are excavated in the lofty wall of the outer bend or concave scarp of the *cul de sac* thus formed. Above them the glen terminates abruptly in a waterfall of seven leaps, known as the *sat kund*, the lower of which may be from 70 to 100 feet in height and the others 100 feet more.

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

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

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

CAVE I.

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

ter of that period. Certainly no vihara at Ajanta has been so handsomely ornamented as this one. In front of the veranda there has been a porch supported by two advanced columns, of which only fragments of the bases and elegant capitals remain; at each end, outside the veranda, there is a room whose open front is supported by two pillars, the floors being raised a few steps in order that the elaborate entablature of the facade might be carried round the whole front at the same level. The room on the east opens into another nearly 13½ feet square and all but perfectly dark; that on the left opens into two others somewhat smaller. Now mark the six columns and two pilasters of the veranda. The pair in the middle, which originally formed part of the porch, like all the others, have square bases and elaborately carved bracket capitals. Above the bases, they are first octagonal, then there is a belt of 16 faces, above which they are fluted in the most delicate way with bands of beautifully elaborate tracery up to the thick compressed cushion between two fillets, on which rests the carved fascia under the capital. The next pillars on either side are similarly rich in carving but have narrower bands of tracery round the upper portion of the fluting, and their flutes are spiral—a peculiarity, so far as we remember, only found here and in cave XIX. Outside these are two octagonal pillars with three bands of tracery round them supporting a very deep square carved fascia under the bracket capital. The pilasters beyond these have short fluted necks with tracery above and below them—more like what we should work in metal than attempt in stone. The central compartment in each capital has its own group of human figures. The entablature is broken over the porch

and the projecting rooms at the end; but in order that it might run round in parallel lines—besides the contrivance of raising the floors of the smaller rooms outside—an architrave has been introduced over each of them ornamented with representations of the horse shoe form within the chaitya caves, each enclosing a figure of Buddha. The architrave all along the front is sculptured; above each column there is a compartment containing human figures only; at the corners are terminal figures apparently intended for lions; and the remaining spaces are filled principally with elephants in every variety of attitude and cut with great spirit and correctness; on the right side of the porch, but somewhat weather-worn, there is a spirited representation of a buffalo hunt. Above the architrave is a projecting band, carved with representations of the chaitya window each containing a human head; then comes a frieze ornamented with compartments containing human groups or pairs of the sacred geese—*hansa*, in varieties of position, with the wings extended into elaborate tracery so as to fill the spaces—a device well known in Singhalese art. And on the Buddhist carvings of Ceylon we find the elephant and the *hansa* constantly occurring, whilst the latter also figures on the Standard of Burnah. Above this frieze is a line of dog's or tiger's heads, then a dentilated fillet, then another with a line of string tracery, surmounted by a belt containing heads within miniatures of the chaitya window. The veranda is about 64 feet long by 9½ wide and 13½ high, and has a chamber at each end. A wide door in the centre leads into the great hall and there are smaller doors near each end and two windows. The great hall or *shala* is nearly 64 feet square and its roof is sup-

ported by a colonnade of 20 pillars leaving an aisle of about 9½ feet wide all round. The columns are about 5½ feet apart but the middle ones on each side of the square are 6½ feet asunder. Their bases are about 2½ feet square, and, with the four pilasters in continuation of the front and back row, are mostly very elaborately carved. Look for instance at the middle pair on each side: on the corners of the bases on the front pair there are little dwarfs, on the shaft beautifully artistic strings of tracery, and above the compressed cushion moulding there is a neat fillet of leaves, whilst on the capital are figures worshipping before a daghoba crowned with the symbolic umbrella. The most elaborate description would convey but a faint idea of the rich tracery and sculpture on the back row of pillars; above the base they are ornamented by mythological *makaras* or dragons—figures we find in Ceylon, Burmah and China, associated with Buddhist sculpture; the upper part of the shaft is encircled by a deep belt of the most elaborate tracery in which are wrought medallions containing human figures; the fascia above is supported at the corners by dwarfs; and on the capital is a daghoba upheld by two patrons whose heads are surrounded, as with a halo, by the many-headed snake, as a symbol of honour and perfect protection,—an idea that has been adopted by the later Hinduism, and—like others we have already noticed—may be remarked in Singhalese remains. Again on the right side, on the corners of the bases we find the *makara* and dwarf together; and on eight facets round the upper part of the columns, are pairs of rampant antelopes bridled by garlands held in the mouths of grinning faces between each pair. The corner pillars have three brackets

each. On each side of the cave there are five cells or *grihas*, for the monks, and in the back four—two on each side of the shrine. In the middle of the back, are two pillars with brackets of human figures, and between these we pass into an antechamber about 10 feet by 9, leading into a shrine about 20 feet square in which is a colossal statue of Buddha. The whole cave has been painted, though near the floor it has entirely disappeared. Within the last four years, much of the painting in this and in all the caves has either fallen off or been wantonly defaced; yet there are some as interesting fragments in this as in any other cave, and since the admirable copies made by Major Gill have been entirely destroyed at Sydenham, it is greatly to be desired that some memorial of these representations should be preserved; for, from the decay and destruction that has taken place during the last few years we feel assured that in a very few more there will not be a figure left. The ceiling of this cave still retains much painting and is well deserving of being copied. Among the figures still or but lately distinguishable on the walls we may mention a gigantic figure of Buddha, well drawn, shaded, and very graceful, one of the finest pieces of painting in the caves; on the west side there is a female dying and around her a group of faces in which the feelings are well portrayed; on the back wall is a set of men hauling at a thick rope attached to the head of what appears to be a monstrous snake; a group of people witnessing an exhibition of the Cobra, in which bold attempts at foreshortening are made; also figures in halls or pavilions, engaged in preparing food, &c., and it may be remarked that the women have fine flowing curly locks and eyes like the Mongols.

CAVE II.

The preceding account of the first vihāra will render the others more easily understood. The second is similar but smaller and somewhat different in the style of its columns. The veranda is 46½ feet in length, supported in front by four pillars and two pilasters, all of the same style, having a torus and fillet at the bottom but no plinth; to about a fourth up they have 16 sides, above they have 32 flutes with belts of elaborate tracery. The capitals are flower shaped, along which the flutes of the column are continued as petals: first there is a deep calyx widest near the bottom and terminating in a double row of petals; then, above a very small fillet, there is a thick projecting torus surmounted by a bell-shaped flower of about the same depth as the torus, and on this rests a thin plain abacus. Over these runs a plain architrave on which the roof rests, and beyond which it projects very considerably, with indications of the patterns in which it was once painted. At each end of the veranda, there are chambers similar to those in cave I, the architrave above the pillars in front of them being filled with carving. Each opens into an inner cell. The cave has two windows and a fine central door with an elaborate architrave. At the bottom of the architrave of the door there are *dwarपाल*s each apparently holding a flower; above this the compartments on each side are filled with pairs of standing figures male and female in varied attitudes; above the door the figures are sitting ones, with a single fat one in the centre compartment. Outside the architrave are three members of florid tracery, then a pilaster similar in style to the columns and surmounted by a female figure standing under the foliage of a tree and

leaning on a dwarf; over the upper architrave is a line of prostrate figures with what resembles a crown in the centre. The hall inside is 47 feet 7 inches wide by 48 feet 4 inches deep, and is supported by twelve pillars similar to those in the last cave, the most highly ornamented being those just in front of the sanctuary. The square tiles under the brackets of the capitals are upheld at the corners by fat dwarfs with four arms. On the capitals of the middle pillars in the right aisle are four antelopes so ingeniously grouped that one head answers to any of four bodies. From the centre of the side aisles, and also in a line with them in the back wall, there are chambers with two pillars and two pilasters in their fronts. In the chamber on the right or E. side of the sanctuary are sculptured two portly sitting figures both with rich head-dresses: the woman holds a child on her knee, apparently amusing it with a toy held in her right hand; to the right and left of them are female slaves with *chauris*, whilst one behind holds a parrot and fruit; below are eleven small figures, some of them making ~~representations~~, others apparently playing on musical instruments;—this is possibly intended to represent the domestic felicity of some benefactor of the monastery; though a learned friend suggests that they may represent Indra and Indrani. In the upper corners are representations of a Bodhisatwa giving instructions—probably to the same pair with their child. In the corresponding apartment on the other side, there are two male figures with elaborate head dresses, neck chains and armlets, the one holding an egg-shaped object in his hand; there are female slaves with *chauris* on either side, and Buddhist cherubs with large wigs in the upper corners; below are two semicircular repre-

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

CAVE III.

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

CAVE IV.

We now come to Cave IV., (Fergusson's No. 3) the largest vihara of the series. The veranda is about 87 feet long, 11½ wide, and 16 feet high supported by eight octagonal columns with plain bracket capitals. There is a room 10 feet by 10 at each end, entered by a small door with thin

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

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

CAVE V.

Is only the commencement of a vihara, the veranda of which is 45½ feet by 8 feet 8 inches; but of the four pillars, only one is nearly finished, and it is of the same style as the last—only shorter and with a square base. The door has been finished and is well worth copying; there are also two windows, but scarcely any progress has been made inside.

CAVE VI.

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

tives who used to light their fires in it, it is much ruined, and has a very dilapidated appearance. Five columns have fallen within the last 40 years. The columns are arranged in four rows of four each—sixteen in all,—but only seven are now standing, with four pilasters in the lines of the rows on each wall. Between these pilasters are three chambers on each side, each fully 8 feet by 9 and all with niches in their back walls. The pillars are about 13 feet high—plain octagons to about three-fourths of the height, without bases; and having a cincture under a 16-sided fillet at the top; imitation beams run from one pillar to another. The columns in the front of the antechamber are worth remark; they are similar in character to those in the porticos of cave VII. The antechamber is 13 feet 4 in. deep, and the sanctuary is 10 feet by 15½; the figure of Buddha, called by the Bhills *Kannath*—which has apparently been painted blue,—is seated on a pedestal 7 feet high and quite separate from the back wall. The door to the sanctuary is slightly arched with *makara toranas* at the spring of the arch. The stair in the front aisle, leading to the upper story, has been broken away below. It lands in the veranda of the upper story. This veranda has been supported by four columns and two pilasters, but only one of the latter now remains which is a particularly fine one. Outside the veranda there are small chapels with sculptured Buddhas. There are also at each end of the veranda, open chambers with fine pillars and inside these chambers there are rooms 11 feet by 9. The hall is 53 feet wide by 50 feet deep and 11½ high, supported by twelve columns forming a square. The pillars have square bases and octagonal shafts, changing higher up to

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29

the square form with bracket capitals sculptured with figures of Bodhisatwas. A beam or architrave 8 inches deep is carved over the capitals of the pillars. Opposite the centre interspace of each side and at the end of the left aisle, are chambers with pillars in front, each leading to an inner one; there are also three cells on each side, and one at the end of the right aisle. Over the chamber or chapel on the left of the entrance is a fine frieze of elephants spiritedly cut, one of them killing a tiger; over the other chambers are Bodhisatwas; and altogether there is an unusual amount of sculpture about this vihara. The antechamber is 16 feet by 8½, and has two colossal figures on each side. The sanctuary contains the usual statue, and used to be distinguished by the wild Bhills as Jagannath: it has two antelopes on the front of the throne. The cave has been painted but almost none now remains.

CAVE VII.

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

or *chakra* between them. From behind Buddha a *makara's* head projects on each side; there is a figured halo behind his head, and much carving round about him; a male *chauri*-bearer stands on either side, and in the corners, above their heads, are Buddhist cherubs. The projection of the *sinhasan* is carried round the sides and is carved in front with eight bodhisatwas on each side. Upon this projection stand three figures on each side also with nimbi behind their heads—those next Buddha are of smaller stature but the other two are gigantic figures—each holds his left hand up to his breast whilst the right hangs by his side with the palm turned out; and between these figures are other small crosslegged bodhisatwas. The sides of the antechamber are entirely covered with small Bodhisatwas sculptured in five rows of five each, sitting or standing on lotuses and with lotus leaves between them. The stalk of the lowest central lotus is upheld by two kneeling figures with regal head dresses canopied by the many-headed *naga*, and behind each is a kneeling figure and two standing bodhisatwas. The door into the sanctuary has four standing and three sitting bodhisatwas on each side, carved in alternate compartments of the architrave, and seven sitting ones above; at the foot of the architrave is a lion's head and paws. The pilasters outside the architrave are supported by dwarfs and divided into three compartments containing a standing bodhisatwa in the lower, and crosslegged ones in the compartments above, whilst over the capitals a female figure stands on a *makara*. Beyond this the wall is divided into three nearly square compartments each ornamented with small pilasters at the sides and all, except the two upper ones on the right, having cherubs in the

corners over the large crosslegged Buddhas which occupy them; these have all *nimbi* behind their curly-haired heads, except the upper one on the right, which has the protection of the snake with nine heads. On each side the central door are two cells opening from the veranda; and at each end of it are chapels or rooms supported in front by two pillars and pilasters, and each again opening into three cells about 8½ feet square. Outside the veranda to the west there is also a double apartment. The veranda has four pillars with octagonal shafts and bracket capitals and two pilasters. The pillars of the porticos are octagonal, with a torus and cima-recta separated by a fillet at the base, and the capitals are similar to those in cave II. and also to those at Elephanta and of the Dhumar Lena at Elora; the pillars of the west portico however are almost entirely destroyed. The cornice is ornamented with the favourite chaitya-window ornament.

CAVE VIII.

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

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

CAVE IX.

This is a small Chaitya or temple cave, and with its next neighbour, almost certainly the oldest of the kind here,—dating possibly as far back as 200 B. C. and probably not later than the second century A.D. It is 45 feet deep by 22 ft. 9 in. wide and 23 ft. 2 in. high. A colonnade all round divides the nave from the aisles, and at the back the pillars form a semicircular apse, in the centre of which stands the daghoba about 7 ft. in diameter; its base is a plain cylinder 5 ft. high; this supports a dome 4 ft. high by about 6 ft. 4 in. in diameter surmounted by a square capital about 1½ ft. high and carved on the sides in imitation of the "Buddhist railing" so common at Sanchi, Andher, and other places. It is intended to represent a relic box, and is crowned by a projecting lid—a sort of abacus consisting of six plain fillets each projecting over the one below. This most probably supported a wooden umbrella as at Karla. Besides the two pillars inside the entrance, the nave has twenty-one plain octagonal columns without base or capital, 10 ft. 4 in. high, supporting an entablature 6 ft. 8 in. deep, from which the vaulted roof springs, and which has originally been fitted with wooden ribs. The aisles are flat roofed and of the height of the columns: they have all been painted, and some fragments still remain both on the walls and columns. Over the front aisle is the great window—one of the peculiar features of a chaitya cave: it is of horse-shoe form about 11½ ft. high and has an inner arch about 9½ ft. high just over

the front pillars of the nave; outside this is the larger one with horizontal ribs of which five on each side project in the direction of the centre and eleven above in a vertical direction. On the sill of this arch there is a terrace 2½ feet wide with a low parapet in front, wrought in the "Buddhist rail" pattern; outside this there is another terrace over the porch about 3½ feet wide and extending the whole width of the cave—the front of it being ornamented with patterns of the window itself as it must have originally appeared—with a wooden lattice work in the arch. At each end of this, on the wall at right angles to the facade, is sculptured a colossal figure of Buddha. The aisles are lighted by a window opening into each. The porch has partly fallen away. On the projecting rock on each side there is a good deal of sculpture.

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

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

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

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

CAVE X.

This is another Chaitya, and a much larger one than the last. It is 41 feet 1 inch wide, about 95½ feet deep, and 36 feet high. The back of the cave as well as of the colonnade is semicircular; the colonnade consisted of thirty-nine

plain octagonal pillars—two more than in the great Chaitya at Karla—but many of them are broken. Over the pillars, which are 14 feet high, rises a plain entablature 9½ feet deep, from which springs the dome rising 12½ feet more, with a span of about 23½ feet. It has been ribbed with wood. The aisles are about 6 feet wide and are half arched and the ribs are of stone. The whole front has fallen away so that it is difficult to determine the exact length of the cave. The dagoba is perfectly plain with a base about 15½ feet in diameter supporting the cylinder crowned by a dome of rather more than a hemisphere with a capital, very much the same as in the last cave. The whole of this cave has been painted and thirty years ago there were some fine pieces, many fragments of which still remain; those on the right consist principally of elephants, among which is a large white one with pink spots; they are mostly in outline but the drawing is remarkably bold and true; on the left there is a procession of men, some on foot, some on horseback, variously armed, and differently dressed; behind are groups of women; but all have been recently much defaced by natives. There have been two painted inscriptions on this wall but they are almost entirely obliterated. There is also an inscription high up on the facade to the right of the great arch.

CAVE XI.

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

has been very elaborately painted with flowers and birds. The veranda is supported by four plain octagonal columns with square bases and bracket capitals; and it has a cell at either end: that on the right entering in by the side of the hall, whilst the end wall itself is sculptured in three compartments. The door is plainer than in other viharas, and the windows are each divided by two pillars into three openings. The hall is 37 feet wide by 28 deep and 10 high, and is supported by four columns of rather clumsy and primitive style, which leads Mr. Fergusson to think this one of the earliest examples of the introduction of pillars in viharas. There is a sort of seat along the right side of the cave such as we find so frequently at Kanheri, and three cells on the left side, also two in the back to the left, and one to the right, of the sanctuary, which opens directly from the cave and is about 12 feet wide by 19½ deep with the statue of Buddha separate from the back wall and seated on a *sinhasan*, with two well cut deer on each side the *chakra*. The Bhills call it Jalandar Nath: and it is curious that these wild tribes should give to these images the Buddhist names—at this day common in Nepal—rather than Hindu ones. In front of the shrine is a charmingly natural figure of a boy kneeling in adoration—the face and hands unfortunately damaged and probably wilfully. High up in the wall and scarcely visible, there is an aperture on the left side of the sanctuary opening into a secret cell. The painting in this cave is almost entirely gone.

CAVE XII.

Fergusson supposes this the oldest vihara. The front has fallen away; it is not supported by

pillars, and is interesting as being one of the plainest and with cave XIII. unlike any other of the series in style. It is about 36½ feet square and has no sanctuary or image, but has four cells in each of its three sides; one of these has a single stone couch and all the rest have two each with raised stone pillows; there are holes above and below the doors for hinges or pivots, and others for fastenings. The walls of the cave are ornamented over the doors of the cells, by canopies representing the chaitya window with smaller ones in the interspaces; below them is a string-course all round, wrought in the "Buddhist rail" pattern, to be seen also at the great Karla cave and at those in the Udayagiri; indeed as Mr. Fergusson remarks, this cave resembles the latter in almost every respect. There is an imperfect inscription on the front rock deciphered by Dr. Bhau Daji,—“The charitable assignation of the place by Ghanava Bania of . . . ?” and under one of the canopies he reads—“The gift of Griha Mukha (house-door) by Vasithiputra.”

CAVE XIII.

This is a perfectly plain cave, with two cells in the back and right side and three on the left, with couches, &c. as in the last. The front has fallen away; there are no columns, and the hall is only 13½ feet wide by 16½ deep and 7 feet high.

CAVE XIV.

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

or elsewhere ; they are 2 feet 3 inch square to a height of 5 feet 4 inches, divided by two slightly sunk fluted bands each 10 inches broad. The upper plain belt has semi-elliptical projections on each side rising up in front of the capital, which is square but of less width than the pillar. The body of the capital is vase-shaped surmounted by a cina-recta between two fillets, and crowned by a plain abacus 2 ft. 3 in. square. Into the cave, which has never been nearly finished, there is a very neat central door and two side ones, with two windows. It was intended to be 61 feet wide by 25½ deep, with a row of six columns and two pilasters running along the middle of it, but only the front half has been partially finished.

CAVE XV.

The next is a few yards farther on, and was formerly choked up with mud and debris. The veranda is about 30 feet long inside by 6½ wide and had two columns and two pilasters ; but the front has fallen away—a fragment of one pillar lying in the veranda shewing that they had a torus and fillet at the base, above which they were octagon, changing to 16 sides and thence to 32 flutes. The architrave of the door is plain, but the pilasters beyond it are similar to those in other caves. The hall inside has no columns and is nearly square 34 feet each way by 10 ft. 2 in. high. It has four cells on each side and one at each end of the veranda : the antechamber has two columns and two pilasters and the shrine contains an image of Buddha against the wall with other carving. In the hall, to the left of the antechamber, is a piece of carving representing Buddha and attendants.

CAVE XVI.

This Vihara is one of the most elegant in its architecture. Its veranda has now totally disappeared, though when Lieut. Blake visited it he appears to have found one of the columns entire and the rest only broken ; it had six pillars and two pilasters and was 65½ feet long by 10 ft. 8 in. wide. The cave has a central and two side doors with windows between. The pilasters outside the architrave of the principal door are supported by dwarfs and each surmounted by a female standing on the head of a *makara* ; and on the face of the pilaster is a *dwarapala*. The front aisle is longer than the cave being 74 feet, whilst the body of the hall is 66 ft. 3 in. long by 65 ft. 3 in. deep and 15 ft. 3 in. high, supported by twenty octagonal columns with plain bracket capitals. The middle pair of the front row, however, have square bases, and 16 sides or flutes over about 6 feet in the middle of the shafts. The roof of the aisle is cut in imitation of beams and rafters, the ends of the beams being supported by fat figures in place of brackets,—in some cases single, in others two, and in one or two cases by male and female figures. The whole has been covered with painting though it is now greatly mutilated. The veranda roof was painted in square and circular compartments, and in the hall the sides of the columns are painted with flowers and scrolls. On the left wall there is a female of note reclining on a couch, the head sunk on the breast, the limbs apparently lifeless, while one attendant supports her, another has a fan, and others express their grief at her death. The adytum is entered direct from the hall, and has a chamber on each side separated from it by

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

CAVE XVII.

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

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

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

or cycle of existences, or perhaps it was a *saugata mandala* or mystic circle. In one, a man is alone; in another, he is accompanied by animals; in the next utensils are introduced; then buildings, streets, &c., with numerous men and women variously employed. Outside these there is another circle divided into sixteen compartments containing symbols supposed to represent the sign of the Zodiac. In 1828, there were 73 figures varying from 5 to 7 inches in length in three of the divisions of this shield, and only about a third of it, apparently, was then wanting. On the back wall of the veranda are fragments of what appears to have been a marriage procession; of a scene in which an elephant has seized a horse by the neck with people looking out at their windows to witness it; and of other interesting groups. The roof is covered with painted flowerlike ornaments in small compartments. The veranda has been supported by six plain but handsome octagonal columns with bracket capitals. The bases are neat and resemble the attic base wanting the lower torus. The hall is entered by a central door resembling that in No. XVI. with a line of carved Bodhisatvas over it. There are also two side doors and two windows. The hall is 63½ ft. wide by 62 ft. deep and 13 high, and is supported by twenty octagonal pillars all plain, except the two in the middle of the front and back rows, which are more ornamented, especially those in front of the shrine. More of the painting remains in this than in any other of the caves. It is found chiefly on the back and right hand walls, and the perspective, grouping and details are considered better than in any existing European art prior to the 15th century; but much if it has disappeared within a recent period. There

is a complicated hunting scene; above it, a maned lion well drawn; there are also heads of horses looking out at windows, &c. Of this a small wood engraving is preserved in Mrs. Spier's "Ancient India" (p. 313). On the right wall are fragments of a fine battle scene with elephants and mounted horses in boats of rather small dimensions for the loads they carry: this has also been copied by Mrs. Spier (p. 303), from the paintings at Sydenham. On the right is a procession of three elephants, a black, a brown, and a white one, noticed by Ferguson as indicating the early predilection for the white elephant still prevalent in Siam and Burmah. There is a good deal of painting on the ceiling also. The antechamber is small, but the shrine is 17½ ft wide by 20 deep, and in front of the great image, which has a *kanti* or necklace, there stands on the floor two figures one holding the alms-bowl of the *bhikshu*, the other damaged. There are also two attendants on each side of the Buddha and two *chauri*-bearers. Besides the two in the veranda this cave contains sixteen cells. At the right end of the veranda there is a small hole in the floor into a fine cistern of water between this cave and the last.

CAVE XVIII.

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

CAVE XIX.

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

this is elaborately carved throughout. Besides the two in front, the nave has fifteen columns 11 ft. high. These pillars are square at the base, which is 2 ft. 7 in. high, with small figures on the corners, then they have an octagonal belt about a foot broad, above which the shaft is circular and has two belts of elaborate tracery, the intervals being in some cases plain and in others fluted with perpendicular or spiral flutes; above the shaft is a deep torus of slight projection between two fillets wrought with a leaf pattern, and over this again is a square tile supporting a bracket capital richly sculptured with a Buddha in the centre and elephants with two riders or flying figures on the brackets. The architrave consists of two plain narrow fascias. The whole entablature is 5 ft. deep, and the frieze "occupying exactly the same position as a triforium would in a Christian church," is divided into compartments by rich bands of arabesque, and in the compartments are figures of Buddha—alternately sitting cross-legged and standing. The dome rises 8 ft. 4 in. whilst the width of the nave is only 12 ft. 2 in., so that the arch is higher than a semi-circle and is ribbed in stone. Between the feet of every fourth and fifth rib there is carved a tiger's head. The dahgoba—which represents a monument raised to enshrine the relics of Buddha or of some *arhan* or Buddhist saint—is a composite one; it has a low pedestal on the front of which stand two demi-columns supporting an arch containing a basso-relievo figure of Buddha; on the under part of the tee or capital above the dome, there is also a small sculpture of Buddha, and over the four fillets of the tee are three umbrellas in stone, one above another, each upheld on four sides by small figures. These may be symbolic of Bud-

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

chavadi or place of rest for pilgrims ; it opens into a chamber at each end about 10 ft. by 8 ft. 4 in. Over the whole facade of the Chaitya projects a bold and carefully carved cornice,—unfortunately broken at the left end by a heavy mass of rock having given way. There has been an enclosed court in front about 33 ft. wide by 30 deep, but the left side of it has mostly disappeared.

CAVE XX.

This is a small Vihāra with two pillars and two pilasters in the front of its veranda. One pillar is broken, but on each side of the capitals there is a pretty statuette of a female under a canopy of foliage. The roof of the veranda is hewn in imitation of beams and rafters. There is a cell at each end of the veranda and two on each side of the hall, which is 28 ft. 2 in. wide by 25 ft. 4 in. deep and 12½ ft. high, and has no columns. The roof is supported by the walls and front of the antechamber which advances 7 ft. into the cave and has in front two columns in antis, surmounted by a carved entablature. The statue in the shrine was known to the Bhills as *Matsyendranath*,—whom they call 'the brother of *Yeknath* and *Gorakhnath*.' Now, strangely enough, in Nepal, *Gorakhnath* or *Gorakshanath*, the eponymous deity of the Gurkhas, was the reputed *siksha* or disciple of *Matsyendranath* the reputed Guru ; and *Matsyendranath's* car festival is as celebrated in Nepal as that of *Jaganpath* is in Orissa : indeed *Jagannath* must have been a Buddhist shrine, and the image is yet regarded as containing the *relics* of Krishna—a purely Buddhist idea. *Matsyendranath* is identified in the "Pancha Raksha" with *Padmapani* or *Avalokiteswara*,—the bearer of the

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

CAVE XXI.

We ascend a steep narrow rocky path to this viharā. Its veranda has fallen away, but a fragment of one of its four columns, lies in front. At each end, it has an open chapel or chamber like those in Cave I. The hall is 51½ feet wide by 51 ft. deep and has chambers with pillared fronts in the middle and at the ends of the side aisles,—each leading into an inner cell,—besides which there are four other cells on each side of the cave. The pillars in front of the cells at the back are surmounted by some very good carving and devices. The roof of the hall is supported by twelve columns ornamented in a style similar to those in Cave II. The entrance to the adytum is unfinished, and the image sits cross-legged, has huge ears, no necklace, and is attended by *chauri*-bearers with high tiaras. The paintings on the left wall are much destroyed since first known to Europeans.

CAVE XXII.

The next is a very small viharā about 16½ ft. square and 9 ft. high, with four unfinished cells, no window, a very pretty door, and a narrow veranda of which both the pillars are broken—ascended by two steps. The sanctuary opens direct-

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

CAVE XXIII.

This is another twelve pillared vihara 50 ft. 5 in. wide by 51 ft. 8 in. deep and 12 ft. 4 in. high. The four columns of the veranda are almost perfect. They have bases $2\frac{1}{4}$ to 3 ft. square, the shafts are circular—the end ones fluted,—and on the torus of the capitals are

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

CAVE XXIV.

This is quite unfinished, but was evidently intended for a large vihara $73\frac{1}{2}$ ft. wide and 75 ft. deep with twenty pillars, and if completed would probably have been one of the most beautiful in the whole series. The veranda was long choked up with earth, and of the six pillars only one is now standing—the rest appear to have fallen down within the last 30 years. The bracket capitals still hang from the entablature and the carved groups on them are in the best style of workmanship. In two of the capitals and in those of the chapels at the end of the veranda, the corners are left above the torus and wrought into pendant scroll leaf ornaments. The work on the doors and windows is elaborate. Inside, only one column has been finished. Here we learn how these caves were excavated by working long alleys with the pick-axe into the rock and then breaking down the intervening walls, except where required for supporting columns. There is some sculpture in an inner apartment of the chapel outside the veranda to the left.

CAVE XXV.

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

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

CAVE XXVI.

This is the fourth Chaitya, and bears a strong general resemblance to Cave XIX. Mr. Fergusson considers it the most modern, and its sculptures "inferior both in design and execution," though far more numerous and more elaborate than in any other cave of the series; but, so far as we remember, there is no evidence in the subjects of the sculpture to show that it belongs, as he conjectures, to so late an age as the ninth or tenth century of the Christian era. It once had a veranda along the whole front supported by four columns, of which little more than the bases remain; the central opening was ascended by three or four steps; and at each end of the veranda there was the chamber with two pillars in antis, so frequently remarked in the viharas. Over the veranda, in front of the great window and upper facade of the cave, there was a balcony about $8\frac{1}{4}$ ft. wide and 40 ft. long, entered at the end from the front of last cave. The sill of the great arch was raised $2\frac{3}{4}$ ft. above this, and at the inner side of the sill, which is 7 ft. 2 in. deep, there is a stone parapet or screen $3\frac{1}{2}$ ft. high, carved in front with small Bodhisatwas. The outer arch is $14\frac{1}{4}$ ft. high, but the inner one from the top of the screen is only 8 ft. 10 in. The whole facade, outside the great arch and the projecting side walls at the ends of the balcony, has been divided into compartments of various sizes sculptured with Buddhas or bodhisatwas. On the upper parts of the

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

over it are some eight projecting fillets or tenias, crowned by a fragment of a small stone umbrella. The aisles of this Chaitya contain a good deal of sculpture,—much of it defaced. In the right aisle there are large compartments with Buddhas sculptured in alto relievo with attendants; their feet rest on the lotus upheld by naga-protected figures with rich head dresses and others sitting beside them. Over the Buddhas are flying figures, and above them a line of arabesque with small compartments containing groups. On the left wall, near the small door, is a gigantic figure of Buddha about 24 ft. in length reclining on a couch. This represents the death of the great ascetic; Fa Hian, a Chinese traveller about A.D. 405, says, "It is to the north of Kusinara," (probably Kusia between Betiya and Gorakhpur) "betwixt two *sal* trees on the bank of the river Hiranyawati (probably the Gandak) that the *Illustrious of the Age*, his face turned to the north, entered *nirvana*. There where Subhadra long after obtained the law, and where they adored for seven days in his golden coffin the 'Illustrious of the Age'; there where 'the hero that bears the diamond sceptre' (*Vajrapani*) let go the golden pestle, and where the eight kings divided the *sarira* (or relics), in all these places they established *sangharama* or monasteries which exist to this day." The visitor will observe a tree at the foot of the figure, and Ananda the relative and attendant of Buddha standing under it. This figure has also its face turned to the north. "In a great chapel erected at Kusinara," says Houan Tshang—writing about A.D. 640,—is a "representation of the nirvana of the Tathagatha. His face is turned to the north and hath the appearance of one slumbering;" and he goes on to

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

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

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

relieved from the round of deaths, obtained the state of freedom from decay, and of immortality, and being of fearless mind, obtained the state of eternal happiness and excellence which still makes the worlds a city of peace. To him who is fruitful, plentiful, and substantial, obeisance and praise are becoming; to him the offering of a single flower leads to the attainment of the fruit known as heaven and *moksha* (beatitude). For this reason, in this world, the reasonable being, intent on doing good, ought to pay intense devotion to the Tathagathas, (i. e. Buddhas) who are distinguished for praise-worthy attributes, who show great compassion to mankind, and whose heart is full of tender mercy. The gods being liable to misery, are not glorious; Sambhu, by a curse, had his eyes agitated by fright; Krishna also, being subject to another, fell a prey to death. Therefore the Sugatas, relieved eminently from fear, are glorious. Even the grateful and good Muni, who was the chief of the elders, who propounded the institutes, and who meritoriously discharged the several duties of human life, caused to be constructed a mountain abode of the Lord. It is becoming in Bodhisatwas who have great opulence, and who are anxious both for worldly and for final and eternal happiness, that they should first perform glorious deeds. (*It is said that*) as long as its fame lasts in this world, so long does the spirit enjoy delight in heaven, therefore glorious works, calculated to last as long as the sun and the moon, should be constructed in mountains. For the spiritual benefit of Bhavviraja, the minister of the very glorious Asmakaraja, whose good heartedness has existed in various lives,—who is firm, grateful, of good intellect, learned, eminently learned in the doctrine of the Acharyas and of the

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

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

CAVE XXVII.

It is scarcely worth while clambering over the broken rocks into this last accessible vihāra. The front is broken away, and a huge fragment of rock lies before the cave which is about 43 ft. wide and 31 deep without pillars. It has never been finished and the ante-chamber to the shrine is only blocked out. There are three cells in the left side, two in the back, and one in the portion of the left side that remains.

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

and two pillars. Both these are inaccessible, but at very great risk.

Now let us sit down, in fancy at least, at the last Chaitya and read from Houan Thsang the following :—"East of the capital (of Dhanakatcheka—probably the Telugu country) the convent Purvasila Samgharama has been built upon a mountain, west of the town ; on the opposite side of the mountain the convent Avarasila Samgharama has been constructed. An ancient king of this realm had built it to the honour of Buddha, and had displayed in it all the magnificence of the palaces of *Ta-hia* (or Bactria). The thick woods by which it was surrounded, and a multitude of bubbling fountains, made it a charming abode. This convent was protected by the spirits of heaven, and the sages and saints loved to walk about it and to inhabit it. During the space of a thousand years which followed the Nirvana of Buddha, thousands of the laity and of monks were seen, who came together to spend there the time of the retreat during the rainy season. When the latter terminated, all of them obtained the rank of *Arhan*, and departed flying through the sky. For a thousand years after (*Buddha*) people of the world and sages went there to live together ; but during the last century the spirits of the mountains have changed their feelings, and unceasingly show their violence and wrath. Travellers are justly afraid, and dare no longer go to that convent ; on this account it is completely deserted in these days, and neither monks nor novices are to be seen there any longer." Does not this read like an account of what is to be seen at Ajanta ?

HISTORY.

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

the Yona (*Yavana* or *Bactrian*) country. He deputed the 'thero' Madhyama to the Himawanta (or *Himalayan*) country; and to Suvarnabhumi (*Burma*), the two 'theros' Sona and Uttara. He deputed the 'thero' Maha-Mahendra (*the son of Asoka*) together with his (Maudgala's) disciples Itthiya, Uttiya, Sambala, and Bhaddasala (*to Ceylon*), saying to these five *sthaviras*,—"Establish ye in the delightful land of Lanka, the delightful religion of (*Jina*) the vanquisher." The religion had no doubt been already widely spread, and these missionaries are represented as having made incredible numbers of converts; thus—"the sanctified disciple Mahá Dharmarakshita repairing to Mahárattha, there preached the 'mahānaradakassapo jātako' (*of Buddha*). Eighty-four thousand persons attained the sanctification of *marga* (*the way*) and thirteen thousand were ordained priests by him."

From this era viháras were multiplied. Asoka was indefatigable in their erection. In the 4th year of his reign, the Mahavansa, tells us, that numerous parties, "in different towns, commencing the construction of splendid viháras completed them in three years. By the merit of the *sthavira* Indragupta, and that of the undertaker of the work, the vihára called Asokarama (*at Pataliputra*) was also completed in that time. At the places at which the vanquisher of the five deadly sins had worked the works of his mission, the sovereign caused splendid chaityas to be constructed. From eighty-four thousand cities (*of which Pataliputra*) was the centre, dispatches were brought on the same day, announcing that the viháras were completed." This may be exaggerated in details, but there is no reason to doubt that Asoka did erect

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

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

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

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

From the difficulty of access to them, these caves were but little visited till comparatively lately. Some officers of the Madras army saw them in 1819. Lieut. J. E. Alexander of the Lancers visited them in 1824, and sent a short account of them to the Royal Asiatic Society in 1829, but it is far from satisfactory. Captain Gresley and Mr. Ralph were there in 1828 when Dr. Bird was sent up to examine them for Sir John Malcolm. Mr. Ralph's lively notice of the paintings appeared in the Bengal Asiatic Society's Journal in 1836; Dr. Bird's account was published in 1847 in his 'Historical Researches'—a work in which the erroneousess of the author's opinions on Buddhism is only matched by the inaccuracies of the drawings that illustrate it. An interesting and trustworthy description of them appeared in the *Bombay Courier* in 1839 from Lieut. Blake, and in 1843 Mr. Fergusson laid before the Royal Asiatic Society his memoir on the Rock-cut Temples of India, about a dozen pages of which is devoted to a critical architectural description of the Ajanta caves. To this memoir frequent reference has been made in the preceding account. It was republished with a splendid volume of plates in 1845, and nearly all that relates to Ajanta and

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

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

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

Public Letter to Cong 27th April 1868

Public 1868 Rept

Final Pro 28th July 1868 No 97-98
- 21 Decr 67 - 84-85

Pro. 18th April 1868

From
J. H. R. of Rungess

2/10 } March
2/27 }

No 588.

Furnished information re:
specting major Galla Photo:
graphs of the Camera
Aperture.

2/10 1868

April
115

123.

6

Read letter, in *Professor James Burges*,
18 March 1868. ⁶⁹

18 April 1868 N^o 486.
His Excellency, M^r. Wilson.
in Council sanctions
the payment to Major
Gill of a sum of
Rs 3000, for the
plans, photographs ^{and}
drawings enumerated
in M^r. J. Burges'
letter above recorded.
The question of the
employment of Major
Gill to copy the

work
by A.
J.

the paintings which
still are in sufficient
preservation in the
Cave of Adzintak
will be referred to
the Secretary Govt.
who are best able
to form an opinion
of the matter upon
the proposal which
has been submitted
by Mr. Bampf.

8
11
Memo for order.

The sum of 500⁰⁰ asked by
Major Gill for his photographs
& drawings does not seem

excessive;

The question of employing Major
Gill to ^{secure} ~~reproduce~~ the paintings which
remain at Unclaves, might
be referred to the Bombay
Govt, who are better able

to form an opinion on the
subject, with a request that
they will communicate
with the Secy of State
In the mean time the
Govt may I submit
carry out ^{instructions of the} the Secy of
State by purchasing

13

The photographs &

drawings. Me

I think so

N.

by d
Woy

Major Gill

(3)

May will apply
to the in order to
purchase system it will
be submitted to them
1-1-1914

The following letter
will be addressed
to the Bombay
Govt. - RE
who will be requested
to disburse the
amount above
~~on the debit of the sum to~~
sanctioned, 300 ~~to~~
~~debiting the amount~~
to Major Gill, and
to receive the photographs
ie. purchased until
orders of the Secy

Public Letter No 27 April 179 of 1868

Public 1868 Departt.

No 486

State are received
regarding their
disposal.

Proceedings of Govt.

Dated 18 April 1868.

F No 1006-

Major A. Lill
Professor J. Burgess {dispo 24/4}

1280/25

~~123-125~~
123-125

Fort, Bombay 18th March 1888

To R. S. Ellis Esq. Chief Secretary to Government Madras

Sir

I have the honour to acknowledge the receipt of your letter dated 28th February, and beg to supply the following details respecting the drawings and photographs of the Ajanta Cave Temples belonging to Major R. Gill.

The collection may conveniently be divided into the following four series.

Series I: 61 photographic negatives of stereoscopic views of the caves. These are considerably larger than ordinary stereoscopic pictures, the pair measuring 7 inches wide by 4 $\frac{1}{10}$ inches deep, & in some cases 4 $\frac{2}{5}$ inches deep. They are as follows:—

1. General view of the caves from the hill opposite.

2. Looking down the sāt kūnd.

3. Looking up the sāt kūnd.

4. Valley of Lenapur.

5. First row of the caves from below.

6. Northernmost caves (Nos I to III)

7. Southernmost caves.

8. Cul de sac in the ravine above the caves.

9. Cave I Façade from the extreme left.

10. " Veranda inside

11. " Façade from the right of the porch showing the sculpture on the frieze to the left.

6. Cave I Left pilaster in veranda - drawing elaborate, & some dimensions marked
- 7 " Left centre pillar in the back colonnade - ditto
- 8 " Pillar in front aisle - dimensions marked.
- 9 " Another elaborately carved pillar - ditto
- 11 " Two pilasters in front aisle.
- 12 " Ditto in back aisle.
- 13 " (Half sheet) Two capitals - unfinished
- 14 " ~~Two capitals in front aisle~~
15. 16. " ~~Two corner columns - not very elaborate~~
- 17 ? Carefully finished pillar
- 18 Cave II Front of the Chapel at the left end of the veranda - partially finished
- 19 " Elaborate column, with dimensions
- 20 " Principal Entrance
- 21 " Pillar of antechamber, with dimensions
- 22 " Entrance to the Shrine
- 23 " Sculpture in the Chapel
- 24 " Ditto in right Chapel.
- 25 " (Half sheet) Two bracket capitals
- 26 Cave III Entrance of the Shrine
- 27 Cave VI Upstairs entrance (? to Shrine)
- 28 " ~~Two large open cells (12 x 7 1/2 and 12 x 9 inches)~~
- 29 Cave VII Side of antechamber containing the shrine
- 30 " Shrine containing many figures.
- 32 Cave IX Outline of part of ceiling - unfinished.
- 33-36 Various fragments of inscriptions
- Series III: Ground plans of the 27 accessible caves
- Longitudinal section of the whole cave IX and XXVII
- drawn on a scale of 1 inch = 10 feet. All the principal measurements are marked and most of the details, but such dimensions as the thickness of the

of cells are in some cases wanting, and in some instances the sum of the details measurements does not agree with the total dimension given. These rough plans are accompanied with many jottings of heights, shapes of pillars, state of the paintings, &c. most of which are also engrossed in the MS description already mentioned.

Series IV. In the two books containing the plans are various sketches that would be very useful in a full description of these caves. The following are the principal:-

1. Sketch of a pillar in the veranda of cave XXVII.

2. Transcript of a long inscription.

3. Fragments of frets. & Pillar from Cave XX

5. Rough pencil sketches of two or three objects from the paintings & carved ornamentations.

6. Figure of Buddha outside cave IX - finished

7. ~~Figure of Buddha outside cave II~~ 8. Ditto from Cave VII.

9. Outlines of columns from Cave VII

10. Three pieces of sculpture from Cave II. 11. Pillar from Cave II.

12. Outline facade of left Chapel Cave II

13. Window of cave II - pencil outline.

14. Shaft of pilaster Cave II. 15. Pilaster from Cave VI.

16. Sculpture from frieze of portico Cave I. 27 1/2 inches

17. Some pillars from Cave I. 18. Pillars from Chapel Cave I.

19. Two other pillars - carefully finished in pencil

And a few other sketches principally from Cave I.

3. Shewed copies of the photographs to Mr Downes (of Messrs Cundall, Downes & Co. Bond St. London) and to the late Mr Lovell Reeve - both excellent judges - and both of them spoke very highly of their merits. Though several of them are views from the same points as

those published in Major Gill's "Illustrations of Architecture &c in Western India" - they are larger and decidedly superior to them. The negatives are valued at Rs 1000.

4. Every one can understand the value of plans and sections of these antiquities, and finished copies of these to a scale of not less than 8 feet to an inch, with the value of them. These might be prepared by Major Gill himself, or he might supply correct measurements wherever those marked on his sketches present discrepancies or are defective. As an amateur architect, acquainted with the work, I estimate that were every measurement given in Major Gill's sketches, they would occupy a draughtsman 20 or 22 working days to make finished copies on such a scale. Hence, if allowance be made for the value of the measurements, I think such copies may be estimated at Rs 800 - if not considerably more.

5. The other drawings have been prepared as materials for more finished copies or for the engraver. They form good illustrations of the cave architecture, but do not fully illustrate it, being confined principally to the first seven of the series. The collection might, however, at a moderate additional expense, be made more representative of the styles of all the caves. It is very difficult to set a fair value on these drawings and the smaller sketches, some of which can only be properly understood by persons acquainted with the caves and their mythology. I estimate that the work on them would occupy Major Gill for two or two and

...remains, with perhaps copies of two or three of
the best pieces. If, however, anything is to be done, it
ought to be done at once, - for in visiting the caves in
December last, I found that much of the painting
had fallen off within the preceding three years.

I have the honour to be

Sir your most obedient servt.

J. A. Burgess

488/2