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AJANTA

THE COLOUR & MONOCHROME REPRODUCTIONS
OF THE AJANTA FRESCOES BASED ON
PHOTOGRAPHY

WITH AN EXPLANATORY TEXT

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PART IV

COMPRISING 17 COLOUR AND 65 MONOCHROME PLATES
OF CAVES XVII—XXVII

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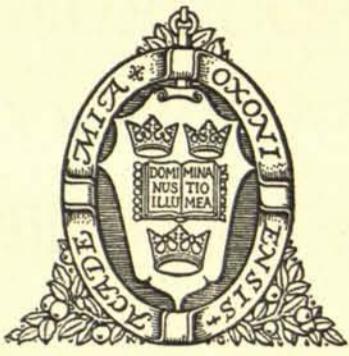
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LIST OF PLATES

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XVIII	a. <i>APSARASAS</i> (?) WITH MUSICAL INSTRUMENTS	On the pilaster between the front and left corridors	Monochrome	
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	c. ANOTHER SCENE REPRESENTING THREE MAIDS	Do.		
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	d. ANOTHER SCENE	Do.		
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	c. A BATTLE SCENE, THE JĀTAKA NOT IDENTIFIED	Left wall, back corridor		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXVIII	THE SAME SUBJECT, CONTINUATION TOWARDS THE RIGHT	Left wall, back corridor	Monochrome	
XXIX	a. THE STORY OF THE BE-NEVOLENT MONKEY, THE MAHĀKAPI JĀTAKA II.	Left wall, back corri- dor, left of the cell- door	Do.	<i>Griffiths</i> , 66
	b. A PRINCE RIDING ON A HORSE, THE SUTASOMA JĀTAKA (?)	Right of the cell- door		
XXX	THE MARCH OF AN ARMY, THE SUTASOMA JĀTAKA (?)	Back wall, left of the first cell-door, back corridor	Do.	<i>Griffiths</i> , 66
XXXI	a. A RIVERINE SCENE, THE SUTASOMA JĀTAKA (?)	Back wall, left of the cell-door	Do.	Ibid.
	b. THE MARCH OF AN ARMY, DETAIL OF PL. XXX, LOWER PART	Do.		
XXXII	a. THE ARRIVAL OF A PRINCE AT AN HERMITAGE, THE SUTASOMA JĀTAKA	Back wall, above the first cell-door	Do.	
	b. THE SAME, CONTINUATION	Do.		
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XXXIV	A PALACE SCENE, AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL OF PL. XXXIII b; THE SUTASOMA JĀTAKA	Do.	Do.	
XXXV	a. THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR; THE SUTASOMA JĀTAKA	Between the first and second cell-doors, upper part of the wall, back corridor	Do.	
	b. THE LIONESS IN FRONT OF THE RĀJĀ; THE SAME JĀTAKA	Right of XXXV a		
XXXVI	a. THE ROYAL KITCHEN, PANTRY, AND THE DINING ROOM, THE SUTASOMA JĀTAKA	Above the second cell-door, back corri- dor	Do.	
	b. THE ABHISHEKA SCENE, THE SAME JĀTAKA	Below XXXVI a		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXXVII	a. THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN; THE SUTASOMA JĀTAKA	Left of the ante-chamber, back corridor	Monochrome	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (24)
	b. THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHO HAS ATTACKED HIM	Do.		
XXXVIII	THE BUDDHA PREACHING IN THE TUSHITA HEAVEN, AND TWO OTHER SCENES	Left wall of the ante-chamber	Do.	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (24)
XXXIX	THE SAME	Do.	Colour	Idem
XL	a. A GROUP OF LADIES, THE BUDDHA PREACHING IN THE TUSHITA HEAVEN	Do.	Monochrome	<i>Herringham</i> , VI (7); <i>Sister Niveditta</i> (Footfalls of Indian History), Plate facing p. 132; <i>Mukul Dey</i> (My Pilgrimage to Ajanta) Frontispiece
	b. THE MOTHER AND CHILD BEFORE THE BUDDHA	Back wall, left of the shrine-door		
XLI	THE SAME	Do.	Colour	Ibid.
XLII	THE BUDDHA IN DIFFERENT ATTITUDES (<i>MUDRĀS</i>)	Right wall of the ante-chamber	Monochrome	
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	b. THE GROUP OF MONKS	Do.		
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	b. CONTINUATION OF THE SAME	Do.		
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XLVI	THE BENEVOLENT STAG SAVES THE LIFE OF THE RĀJĀ, THE SAME JĀTAKA	Right of XLV b	Do.	
XLVII	THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MĀTRIPO-SHAKA JĀTAKA	Between the first and second cell-doors, right of the ante-chamber	Colour	<i>Griffiths</i> , Fig. 20; <i>Herringham</i> , XX (22) and XXI (23)
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	b. FEEDING THE DUTIFUL ELEPHANT, THE SAME JĀTAKA	Do.		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XLIX	a. THE MATSYA JĀTAKA, OR THE STORY OF THE FISH WHICH SAVED THE PEOPLE FROM A DROUGHT	Upper part of the back wall, near its end, right of the second cell-door	Monochrome	<i>Herringham</i> , VI (8)
	b. THE ŚYĀMA JĀTAKA, OR THE STORY OF A YOUNG HERMIT (BODHISATTVA) WHO HAD BLIND PARENTS	Do.		
L	a. THE MATSYA JĀTAKA	Back corridor	Red outline (Litho)	
	b. THE HERD OF DEER, THE MRIGA JĀTAKA	Front corridor		
	c. ANOTHER SCENE, THE SAME JĀTAKA	Do.		
	d. A COURT SCENE, THE SIMHALA AVADĀNA	Right corridor		
LI	a. THE MAHISHA JĀTAKA, OR THE STORY OF THE BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY	Back corridor, right wall	Monochrome	<i>Griffiths</i> , 88; <i>Herringham</i> , XLI (55)
	b. THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER, THE SIMHALA AVADĀNA	On pilaster, between the right and back corridors		
	c. A YAKSHA, OR A ROYAL GUARD	On the same pilaster		
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	b. VULTURES HOVERING OVER THE ROYAL BEDROOM, THE SIMHALA AVADĀNA	Do.		
LIII	THE ROYAL BEDROOM, THE SAME STORY	Do.	Colour	Idem
LIV	a. A COURT SCENE	Right corridor, above the first and second cell-doors	Monochrome	Idem, 68 and 78
	b. ANOTHER SCENE; THE CONTINUATION OF THE SAME STORY	Do.		
LV	THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Right corridor, between the second and third cell-doors	Colour	Idem, 69–73
LVI	a. THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA; THE SAME STORY	Upper part of the wall, over the second and third cell-doors	Monochrome	Idem, 69, 76, and 77
	b. A COURT SCENE, THE ARRIVAL OF THE OGRESS WITH THE CHILD	Do.		

LIST OF PLATES

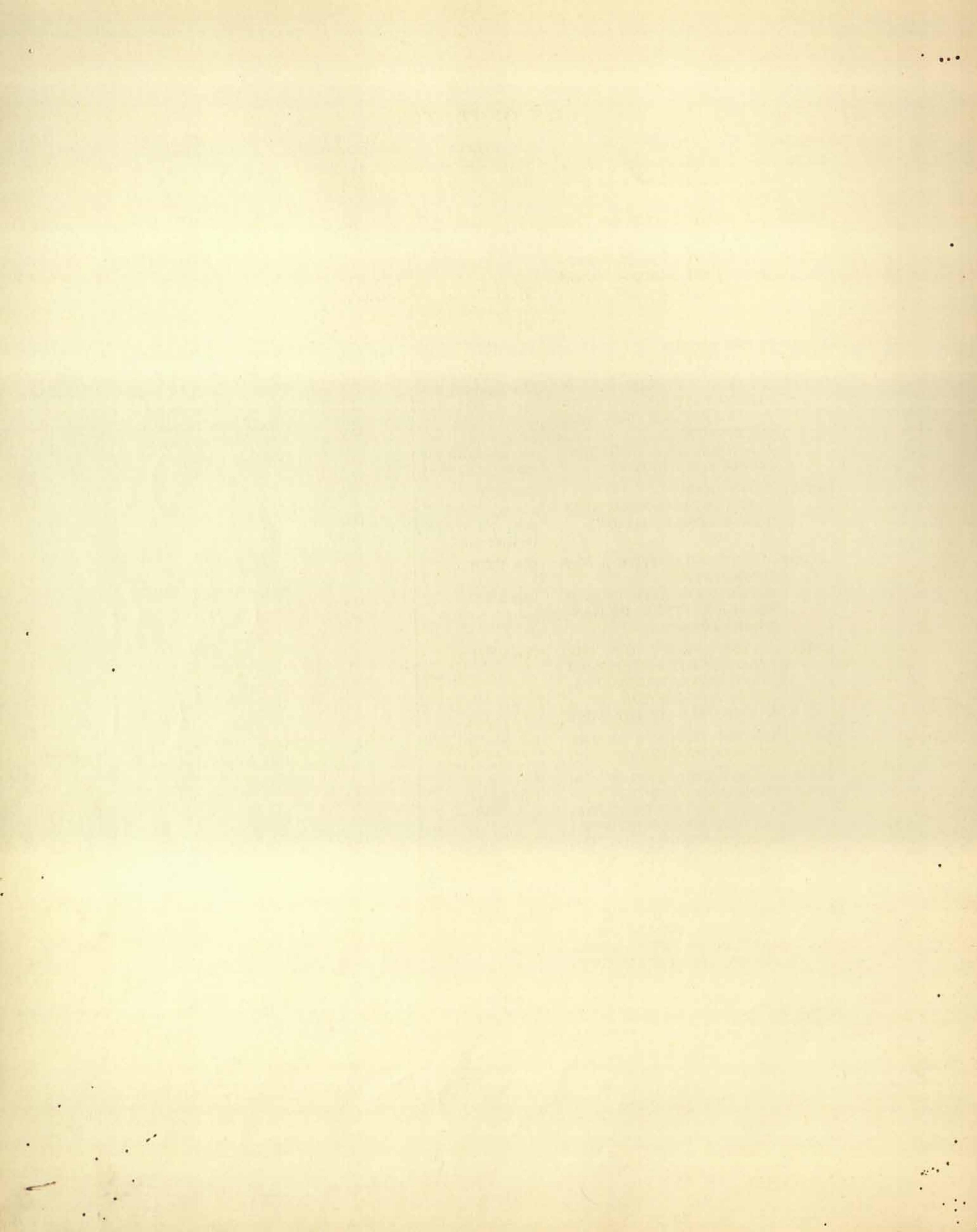
SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LVII	THE MARCH OF THE ARMY, THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor	Colour	<i>Griffiths</i> , 70-3
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	b. THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor		
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	b. THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES	Do.		
LX	a. SIMHALA'S ARMY, THE BATTLE-SCENE	Right corridor, between the second and third cell-doors	Do.	<i>Griffiths</i> , 70-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43)
	b. THE ARMY OF OGRESSES; CONTINUATION OF THE BATTLE-SCENE	Do.		
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LXII	SIMHALA AND HIS COMPANIONS ENJOYING THEMSELVES ON THE ISLAND OF OGRESSES	Do.	Do.	
LXIII	a. THE SHIP-WRECK, THE SIMHALA AVADĀNA	Between the third and fourth cell-doors	Monochrome	<i>Griffiths</i> , 55; <i>Herringham</i> , V (6)
	b. THE ESCAPE OF SIMHALA, ANOTHER EPISODE	Do.		
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	b. A TOILET SCENE	On the pilaster between the front and right corridors		
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	b. A YOUNG LADY (OGRESS?)	Near the fourth cell-door		
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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXVI	a. INDRA AND ANOTHER GOD ON LOTUS-THRONES	Front corridor, right wall	Monochrome	<i>Griffiths</i> , 80 and 82; <i>Herringham</i> , IV (5), XVI (18), and XXXIX (47)
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	d. THE MARCH OF AN ARMY AND A MONASTERY SCENE	Do.		
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	b. A MONASTERY SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Right of the cell-door		
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		Do.		
LXIX	a. THE STORY OF A BENEVOLENT BEAR, THE JĀTAKA <i>NOT IDENTIFIED</i>	Front corridor, between the two windows, right of the door	Do.	<i>Griffiths</i> , Text-fig. 28 (p. 13)
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	c. A FOREST SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Do.		
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	b. ANOTHER EPISODE OF THE SAME STORY	Do.		
		Do.		
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	c. LION AS A DECORATIVE MOTIF	The ceiling of the left corridor		
	d. THREE PEA-FOWLS, A DECORATIVE DESIGN	The ceiling of the front corridor		

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SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXXII	a-e. THE DECORATIVE BAND REPRESENTING ANIMAL-MOTIFS	The ceiling of the hall	Red outline (Litho)	
LXXIII	a-d. CONTINUATION OF THE ABOVE	Do.	Do.	
LXXIV	a. DECORATIVE DESIGNS REPRESENTING ANIMAL-FIGURES b. DECORATIVE DESIGNS	Do. The ceiling of the front corridor, Cave XXI Cave XIX Do.	Colour Monochrome	
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LXXVI	a. THE BUDDHA WITH <i>NĀGAS</i> AND <i>GANAS</i> WHO ARE BRINGING OFFERINGS TO HIM, SCULPTURE b. A <i>NĀGA RĀJĀ</i> WITH HIS CONSORT, SCULPTURE	In a niche, left wall, exterior of the cave	Do.	Fergusson & Burgess, XXXIX (Cave Temples of India); Coomaraswamy, 72 (Viśvakarmā Examples)
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LXXVIII	a. THE DOOR WITH <i>NĀGA DVĀRAPĀLAS</i> b. THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN	Cave XXIII Cave XXIV	Do.	Burgess, XXXV (Buddhist Cave Temples)
LXXIX	a. THE FRONT OF THE <i>CHAITYA</i> WITH THE PLINTH AND STEPS EXPOSED TO VIEW; AFTER EXCAVATION b. THE HALL OF THE SAME	Cave XXVI Do.	Do.	Ibid., III
LXXX	THE DEATH-SCENE OF THE BUDDHA, SCULPTURE	Left aisle, Cave XXVI	Do.	Fergusson & Burgess, L (Cave Temples of India)
LXXXI	a. THE TEMPTATION OF THE BUDDHA, SCULPTURE b. THE SCULPTURE REPRESENTING A <i>YAKSHINĪ</i> WITH A BIRD PERCHED ON HER HAND, AND A <i>NĀGA RĀJĀ</i> AS <i>DVĀRAPĀLA</i> ; AFTER EXCAVATION	Left aisle, Cave XXVI Cave XXVII	Do.	Ibid., LI
LXXXII	THE FIGURES OF <i>NĀGAS</i> , <i>YAKSHINĪS</i> AND <i>GANAS</i> CARVED ON THE DOOR-FRAME; AFTER EXCAVATION	Cave XXVII (?)	Do.	

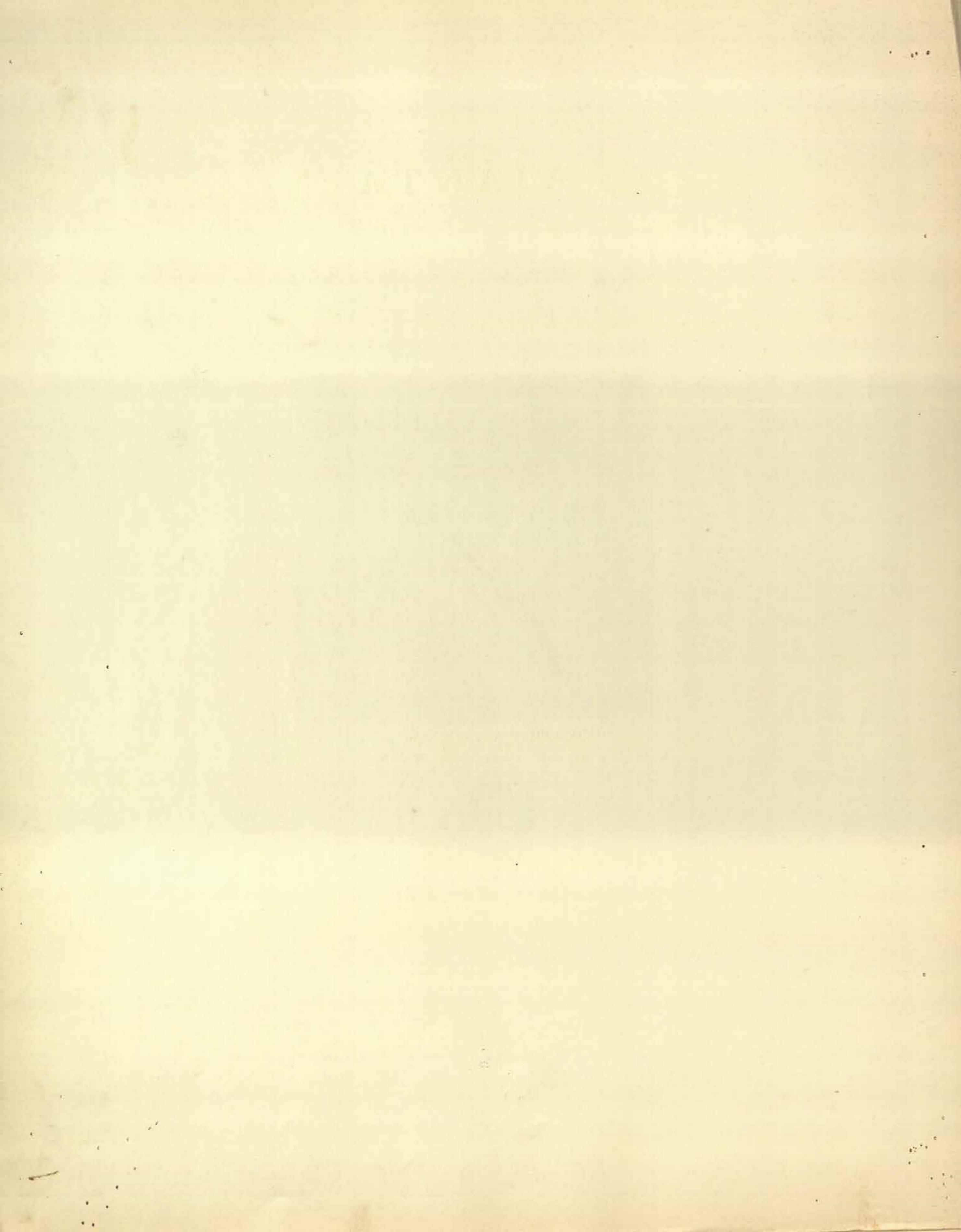


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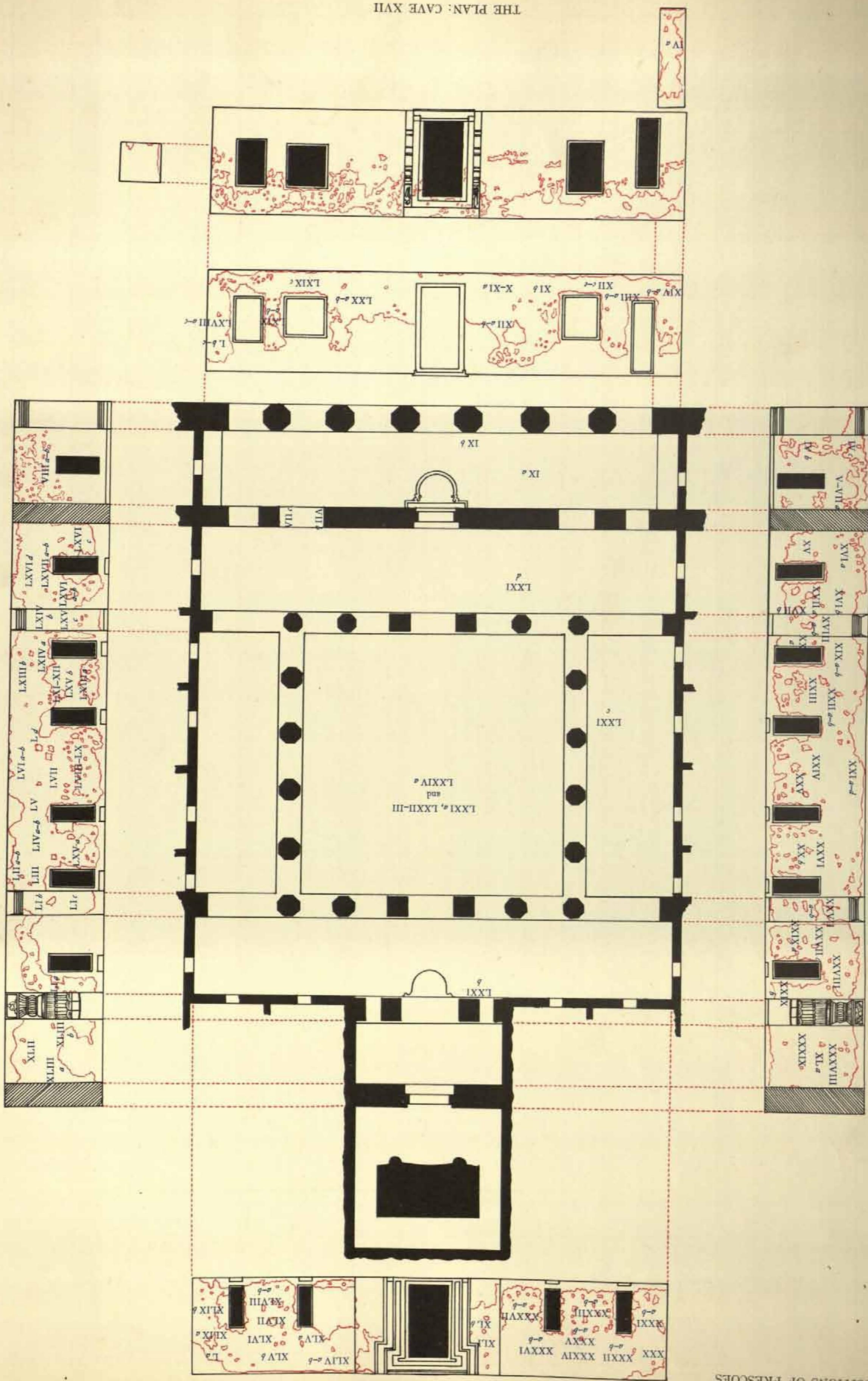


JUJAKA RECEIVING THE RANSOM MONEY



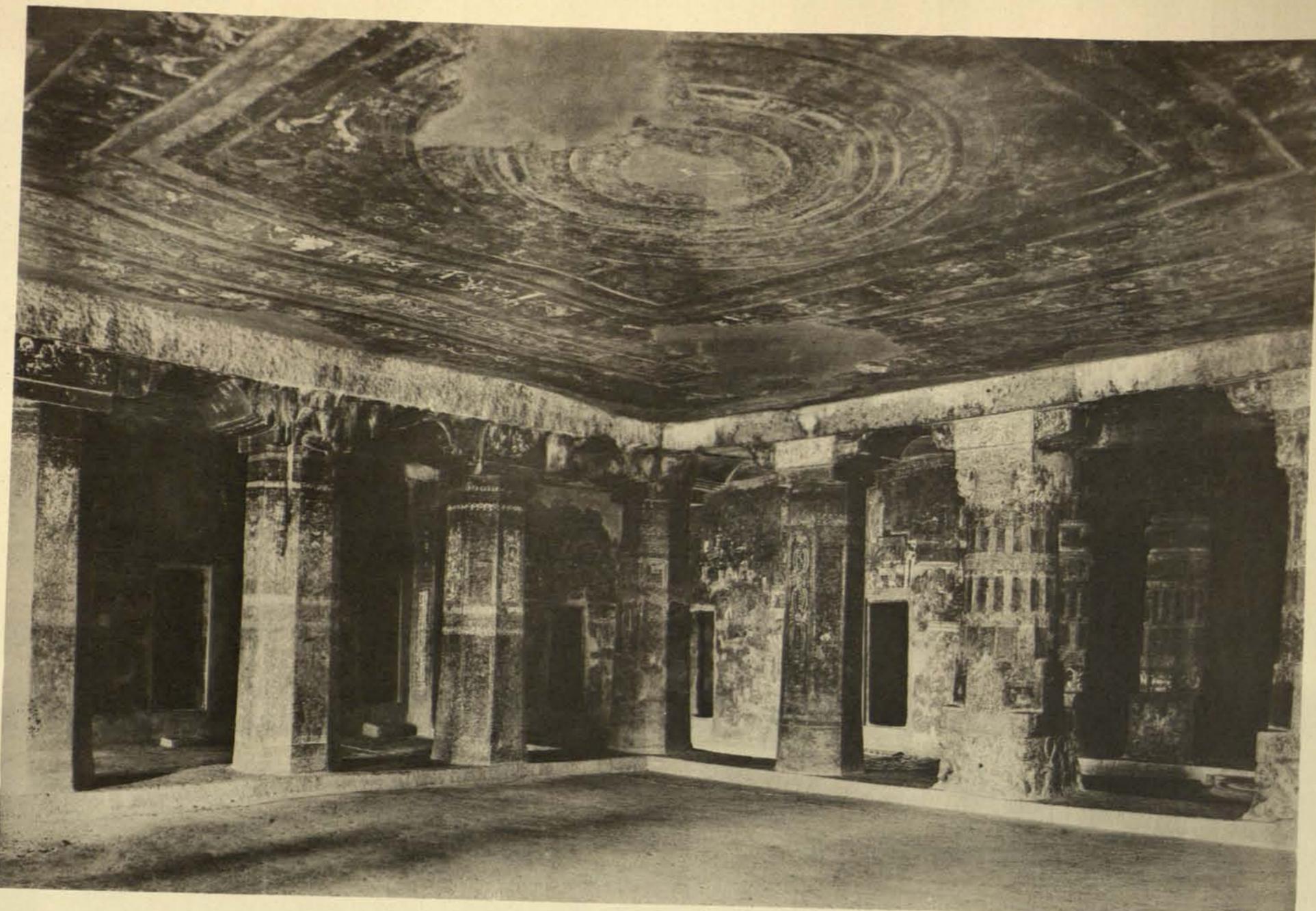


THE PLAN: CAVE XVII



KEY TO THE POSITIONS OF FRESCOES

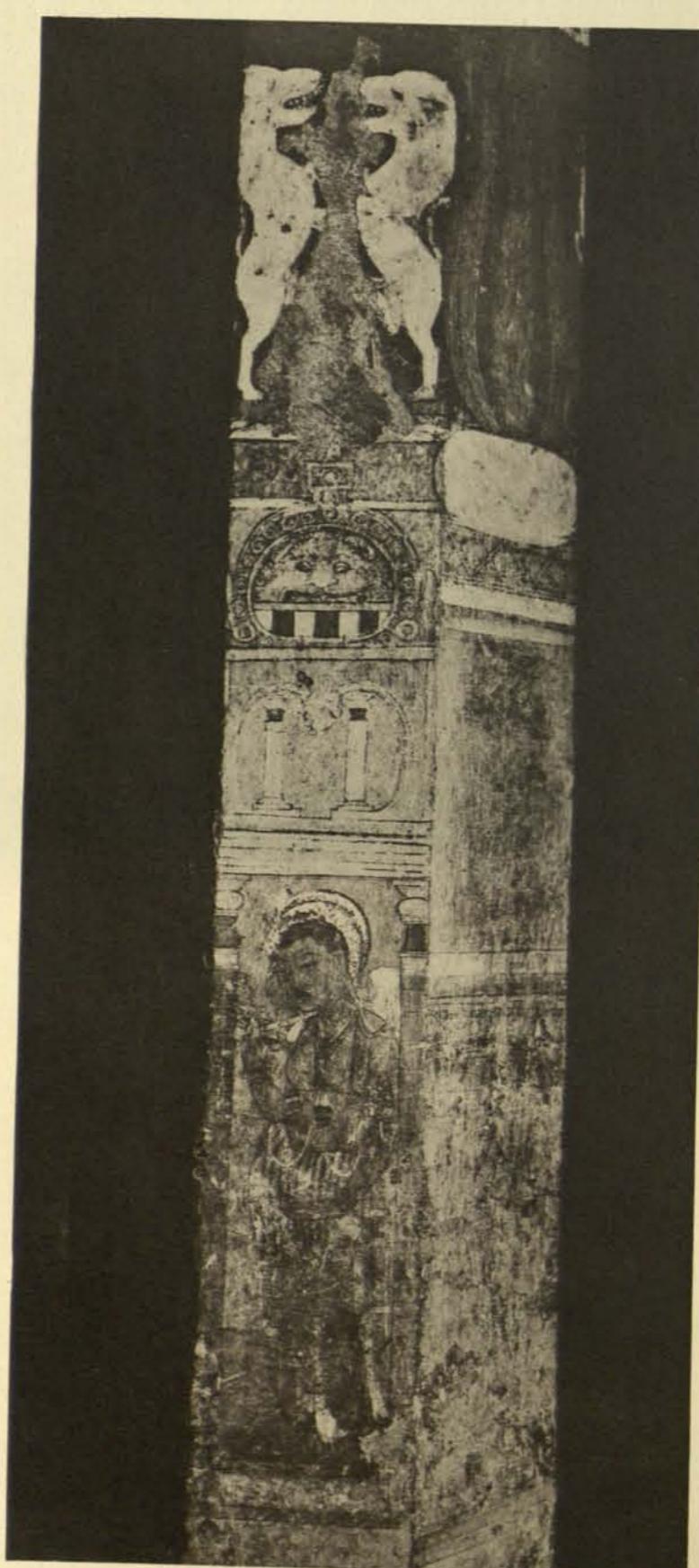




(a) THE INTERIOR OF CAVE XVII: VIEW FROM SOUTH-EAST



(b) A COLUMN OF THE HALL: THE SAME CAVE

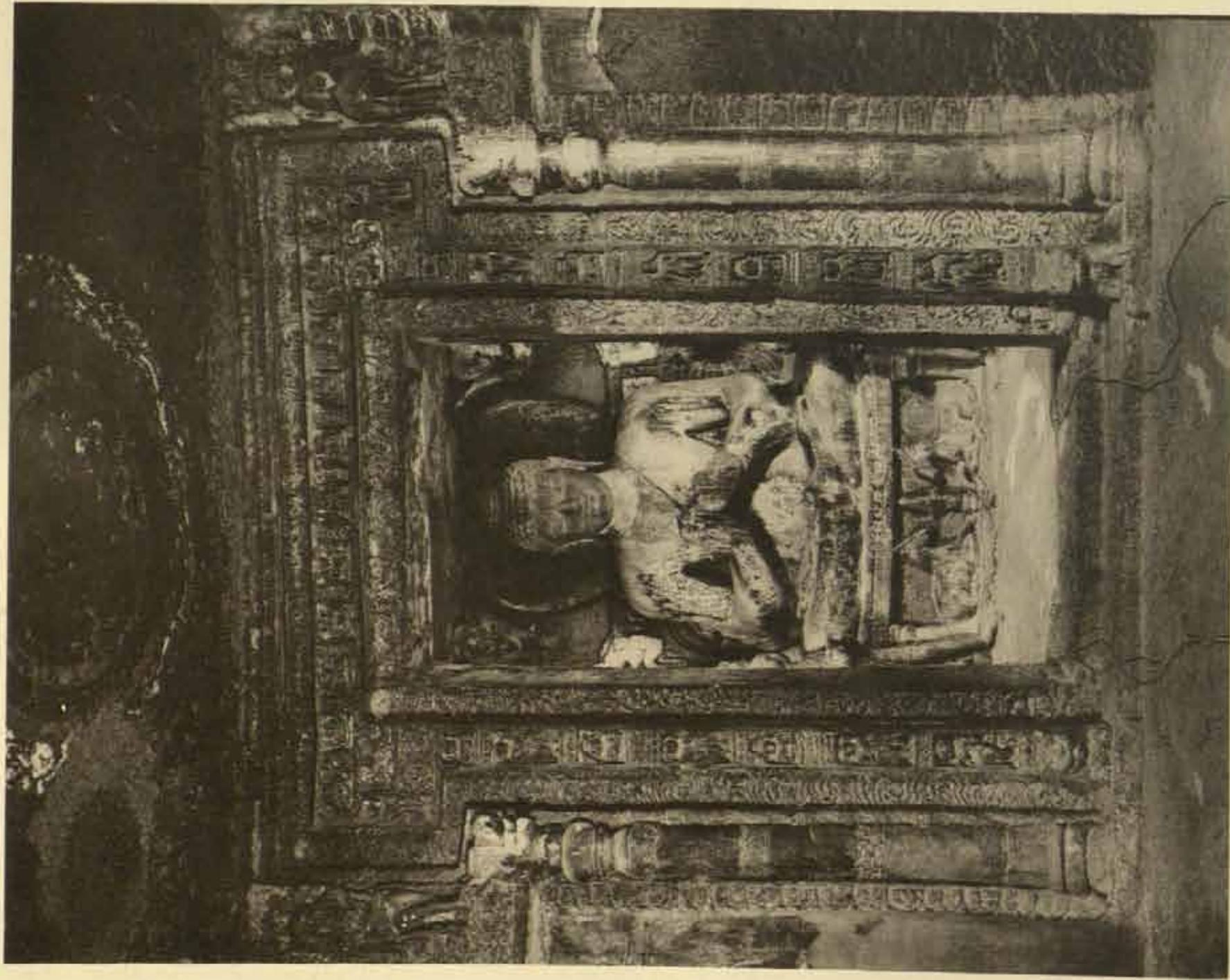


(c) ANOTHER COLUMN WITH THE FIGURE OF A CHAURI-BEARER

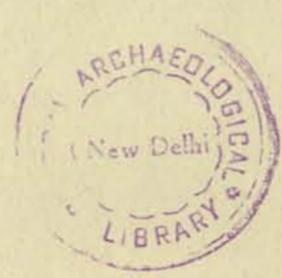


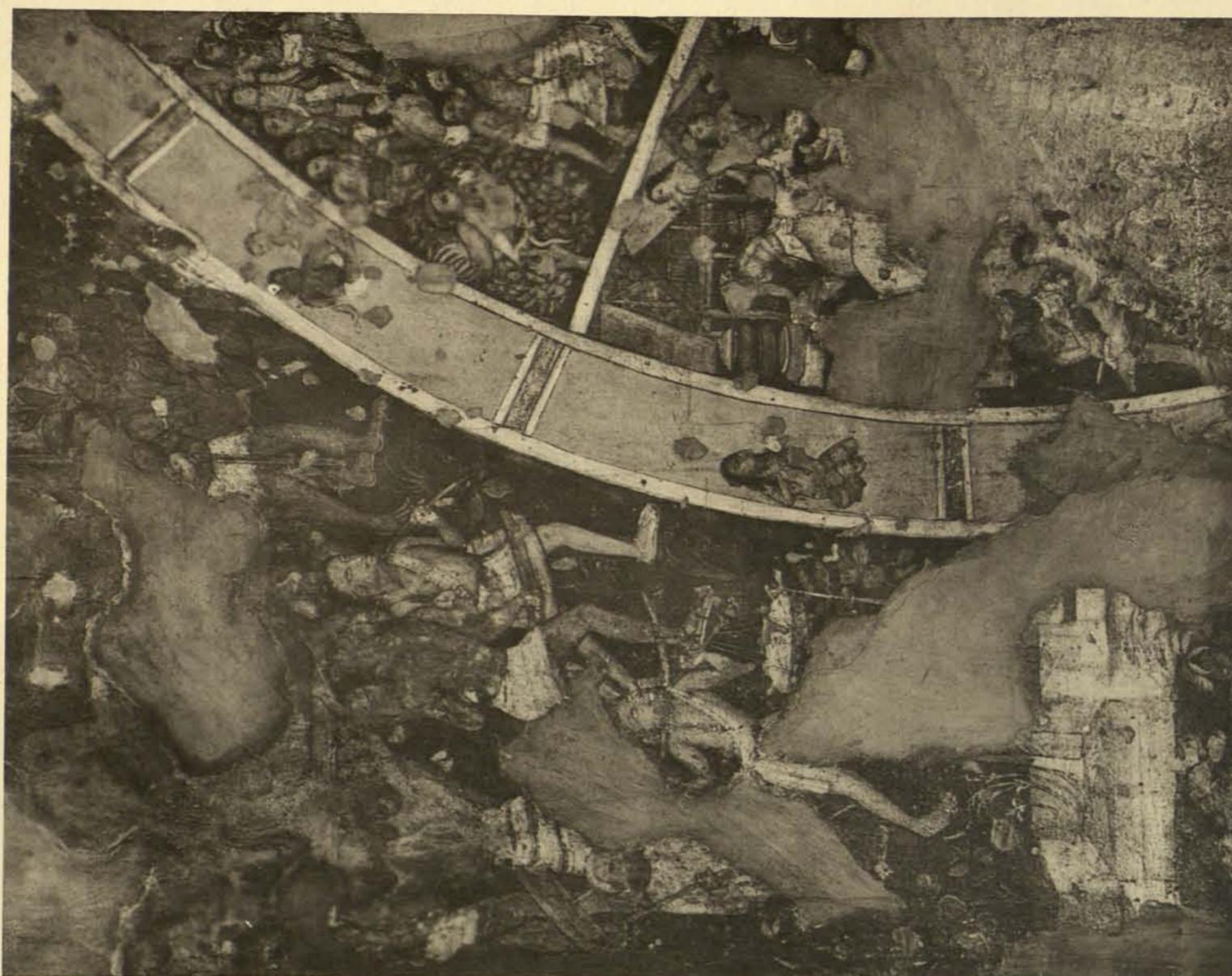


(b) THE BUDDHA WITH ATTENDANTS: INSIDE THE SHRINE



(a) THE DOOR OF THE SHRINE: CAVE XVII





(c) THE ROYAL HUNT SCENE AND THE WHEEL OF
SAMSARA (?): THE SAME CAVE



(b) A YAKSHA WITH A FEMALE
ATTENDANT: THE SAME CAVE



(a) THE BODHISATTVA AVALOKITESVARA
WITH THE BUDDHIST LITANY: CAVE XVII

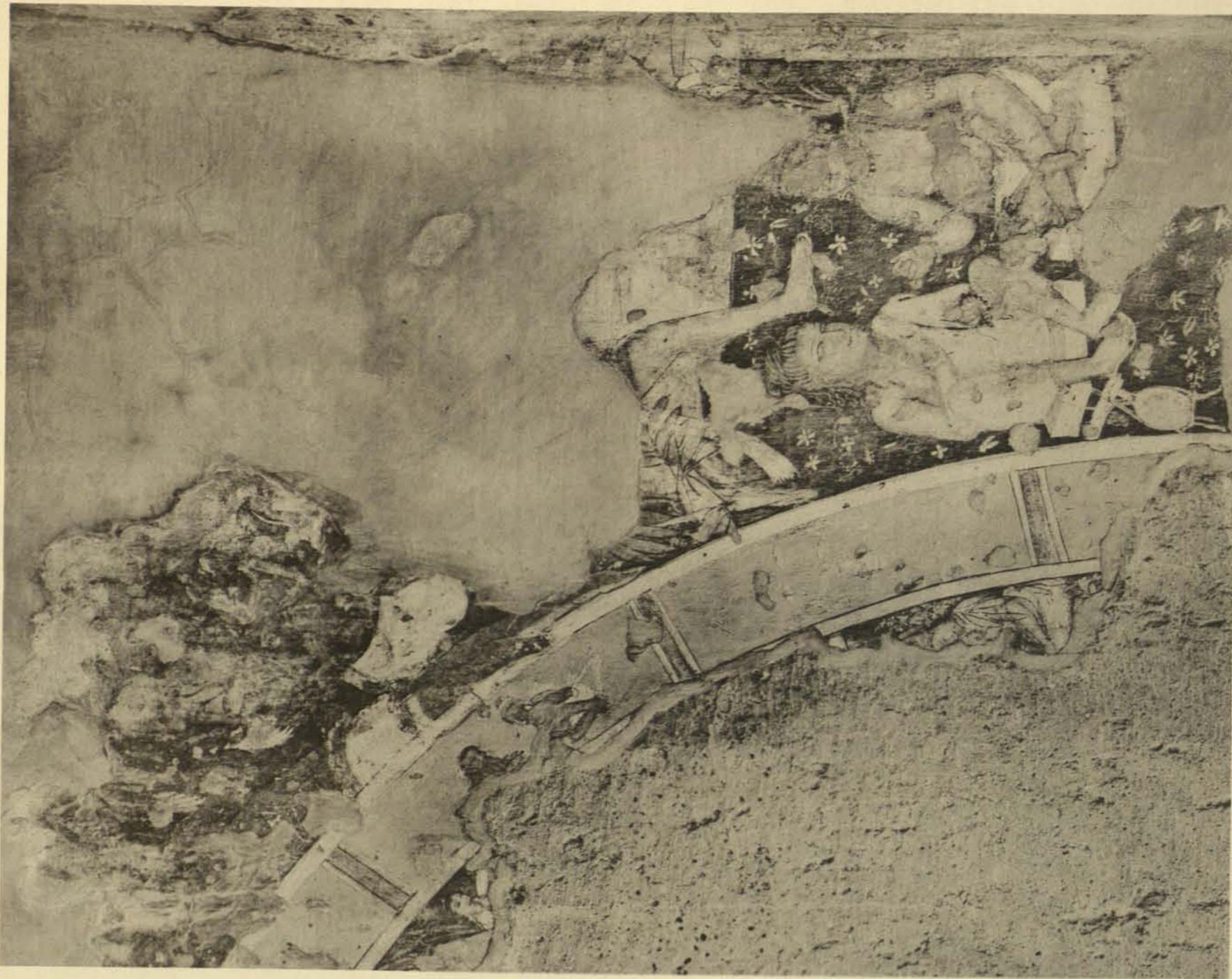




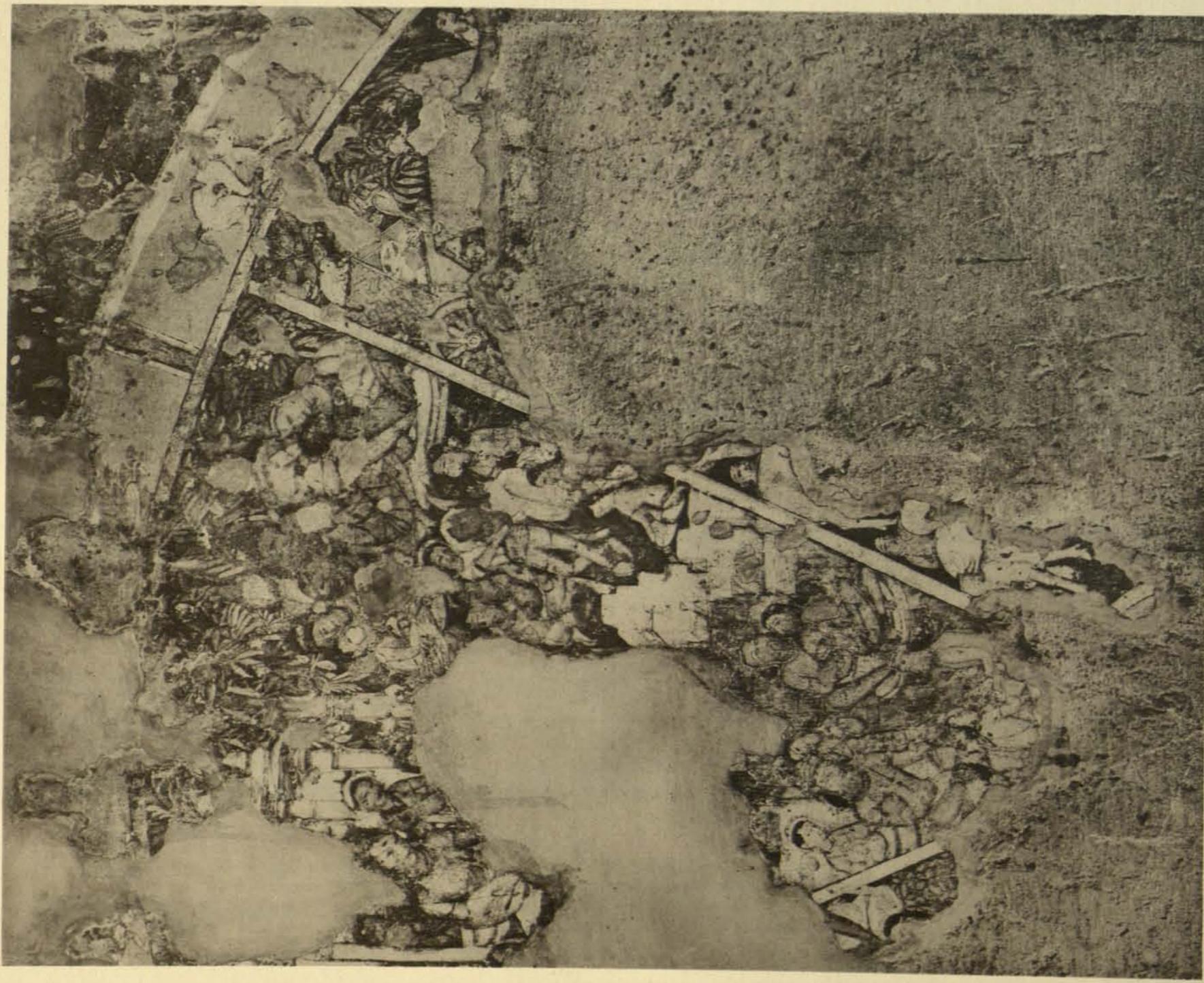
THE WHEEL OF SAMSARA (?): CAVE XVII



(b) FURTHER CONTINUATION TOWARDS THE RIGHT



(a) THE WHEEL OF SAMSARA: CONTINUATION OF PLATE V







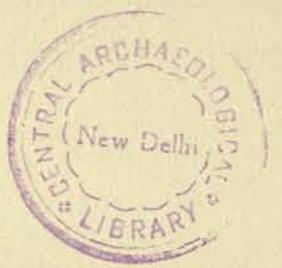
(a) THE WHEEL OF SAMSARA: THE HAND OF THE GIANT HOLDING THE WHEEL: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE
THE BUDDHA: THE VERANDA OF
THE SAME CAVE



(c) A YOUNG HERMIT (BODHISATTVA) WITH A
LADY ATTENDANT: FIGURE OF THE BUDDHA
IN THE OVAL: THE SAME CAVE



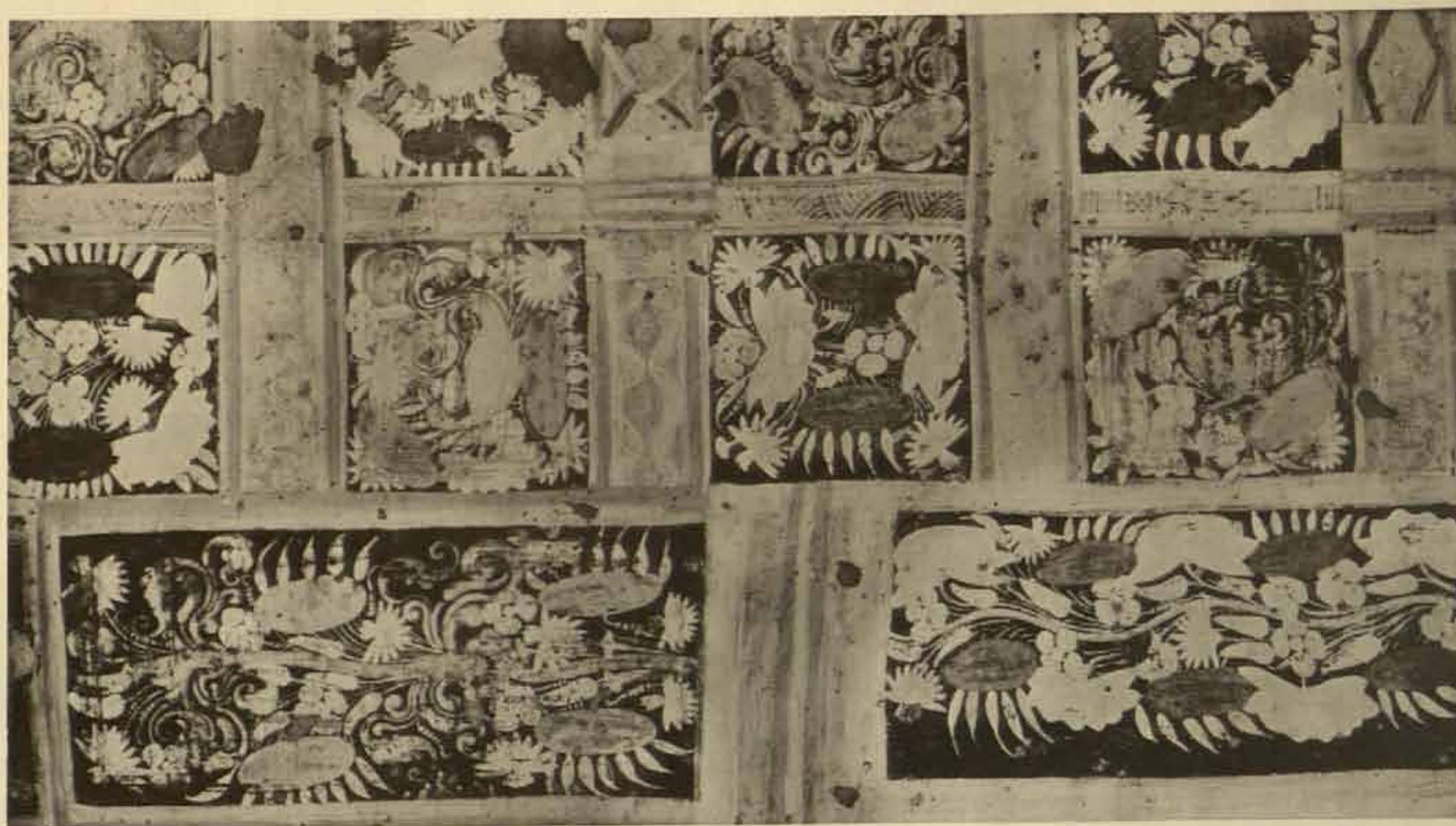


(a) THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII



(b) THE SAME: CONTINUATION TOWARDS THE RIGHT

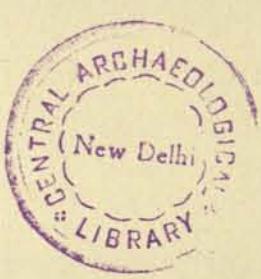


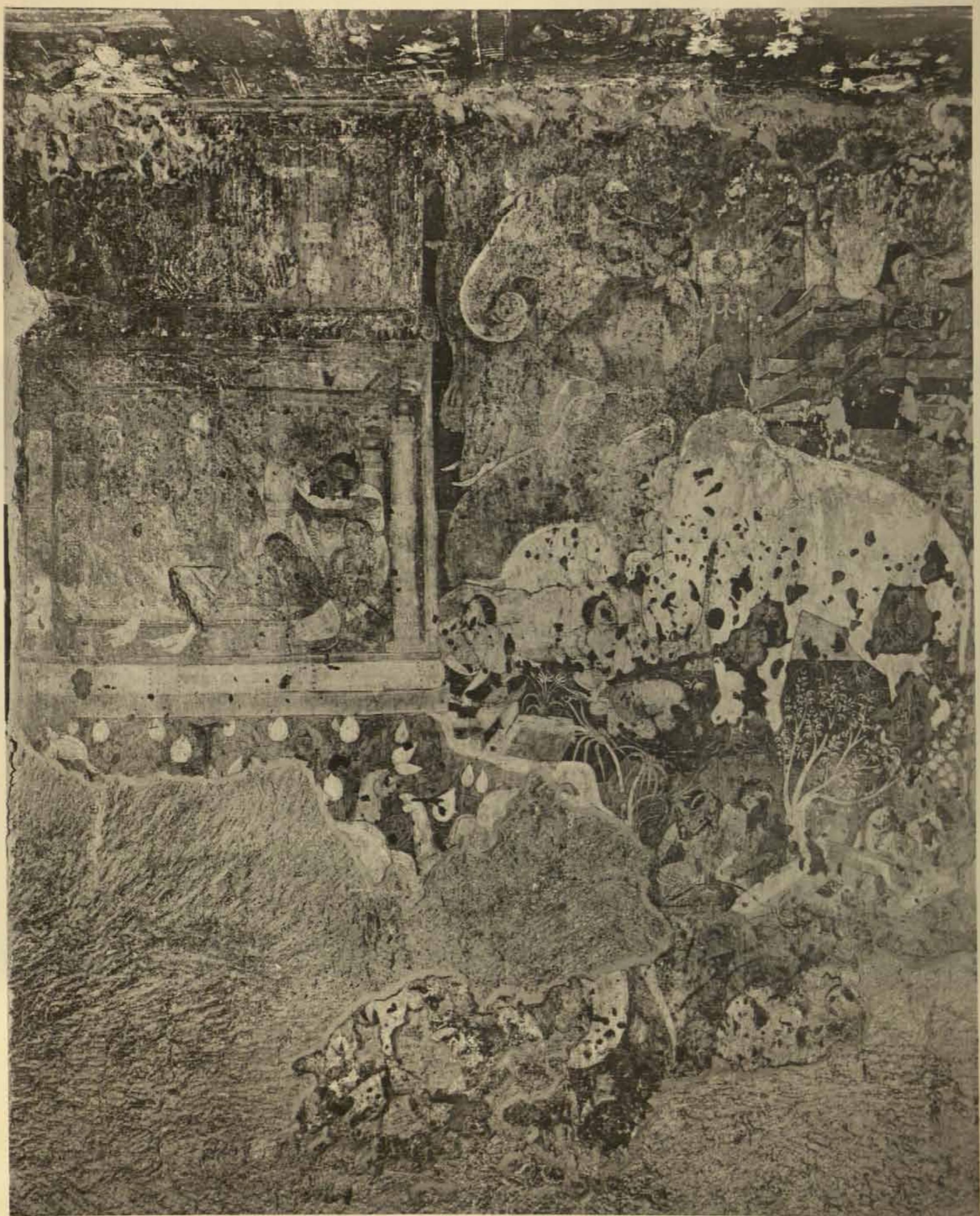


(a) SOME PANELS WITH FLORAL DESIGNS: CEILING OF THE VERANDA: CAVE XVII

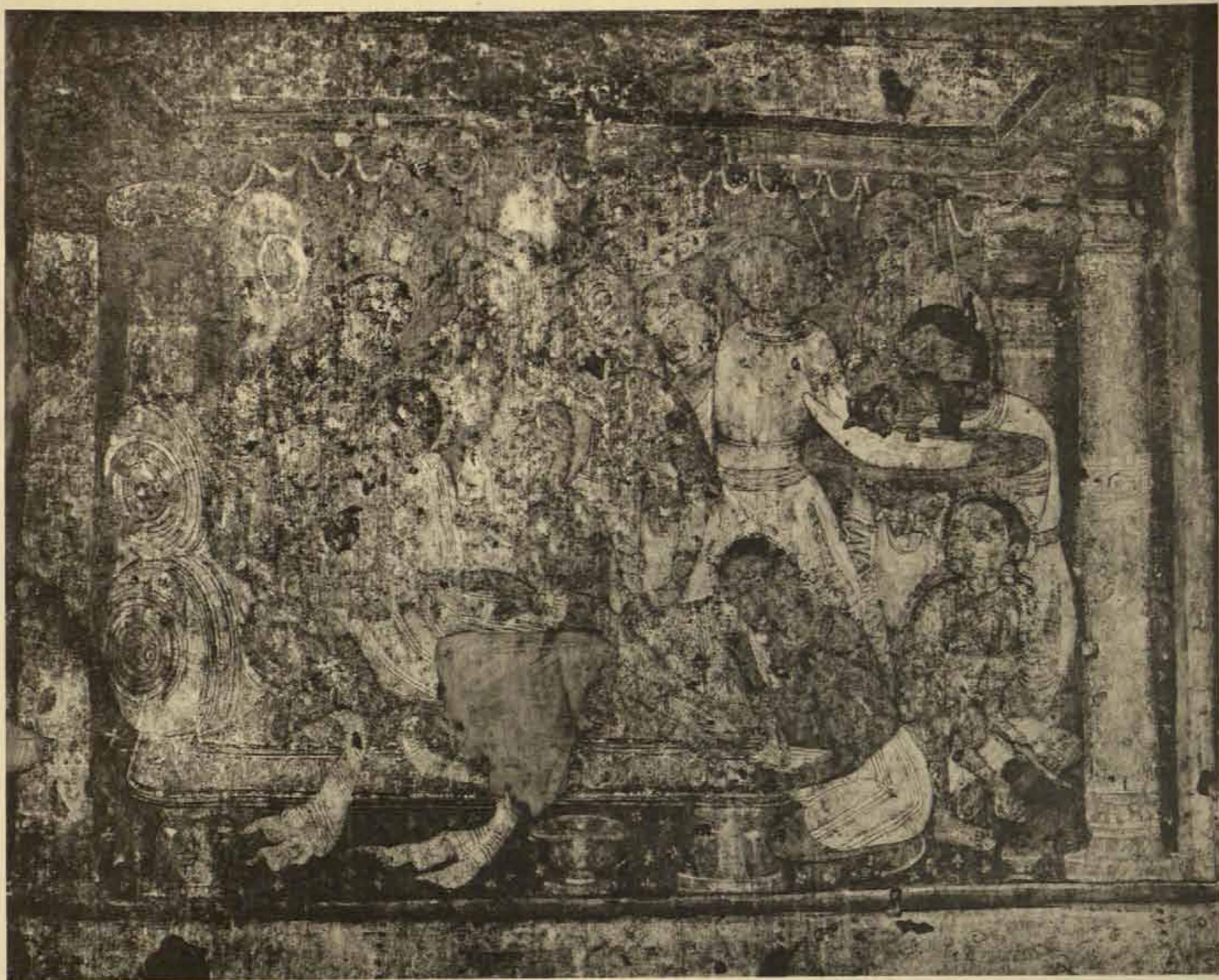


(b) FLORAL DESIGNS AND OTHER MOTIFS: THE SAME CAVE





THE SHAD-DANTA JATAKA: OR THE STORY OF THE SIX-TUSKED ELEPHANT:
FRONT CORRIDOR: CAVE XVII



(a) THE RĀṇI FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA:
FRONT CORRIDOR: CAVE XVII



(b) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI
JĀTAKA: THE SAME CORRIDOR





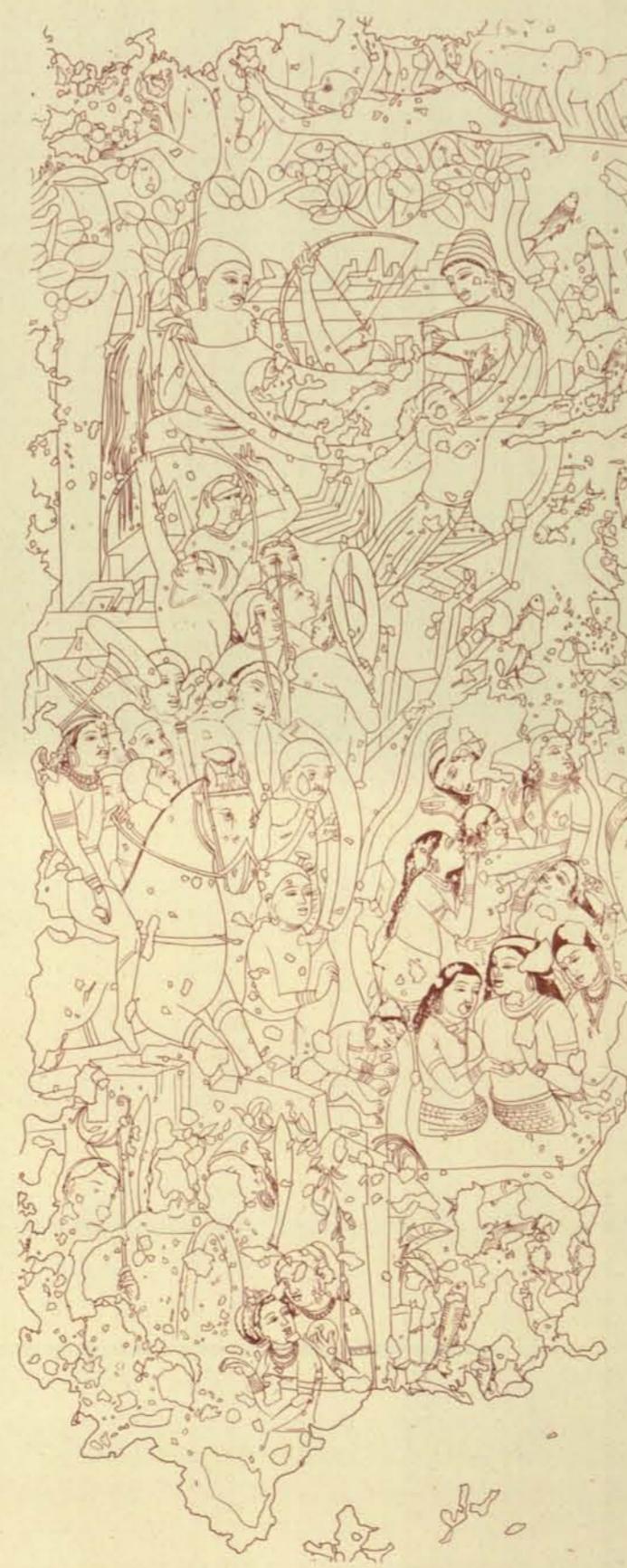
(a) THE RĀNI FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: CAVE XVII



(b) A FOREST SCENE: THE SAME JĀTAKA



(c) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA



(d) THE ARRIVAL OF THE RĀJĀ TO PUNISH THE MONKEYS: THE SAME JĀTAKA



(e) A GROUP OF MONKEYS: THE SAME JĀTAKA

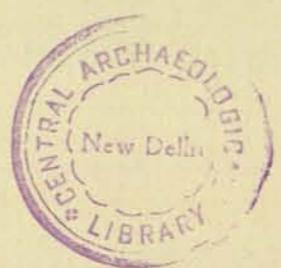




(b) THE ARRIVAL OF THE RAJA AT THE BANK OF THE STREAM:
THE SAME JATAKA.



(a) THE SACRED MONKEY HELD IN A BLANKET: THE MAHAKAPI JATAKA: CAVE XVII



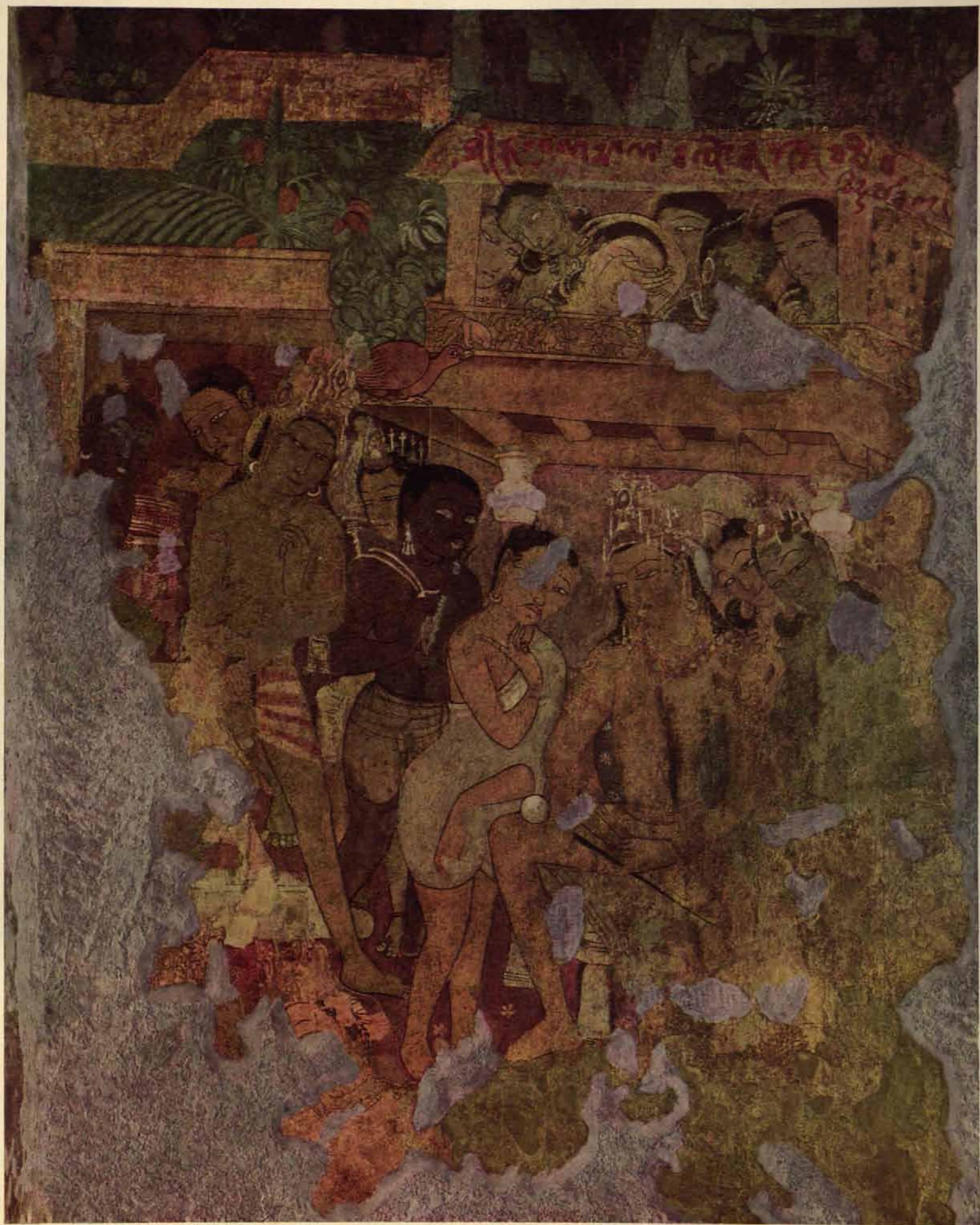


(a) A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE
BENEVOLENT ELEPHANT; THE HASTI JATAKA; CAVE XVII



(b) A RAJA WITH ATTENDANTS; THE SAME JATAKA

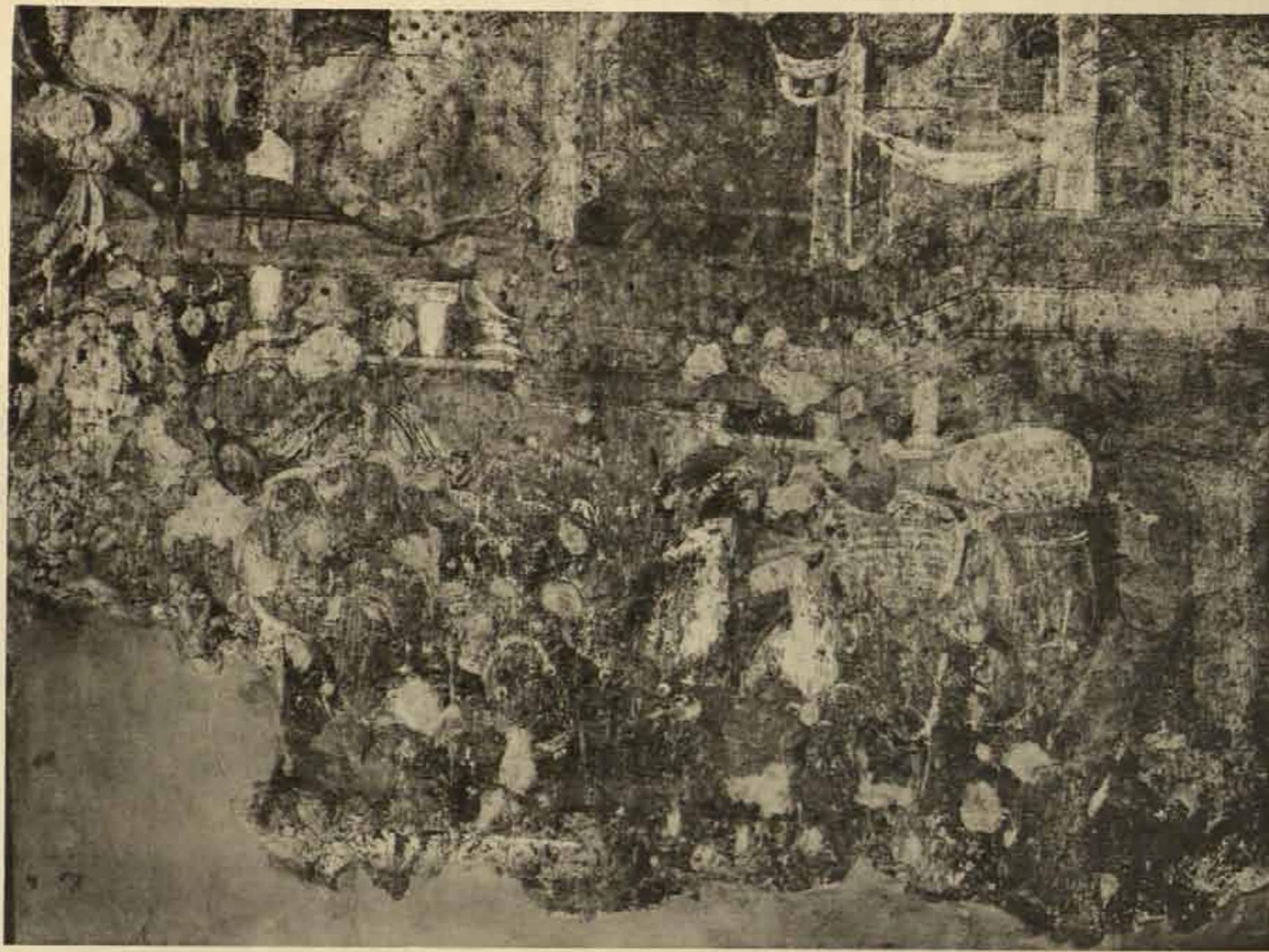




A COURT SCENE: THE BESTOWAL OF THE ROYAL SWORD (?): LEFT WALL: FRONT CORRIDOR:
CAVE XVII



(b) ANOTHER EPISODE OF THE SAME JATAKA (?)



(a) A COURT SCENE: THE JATAKA NOT IDENTIFIED; LEFT WALL: FRONT CORRIDOR.
CAVE XVII





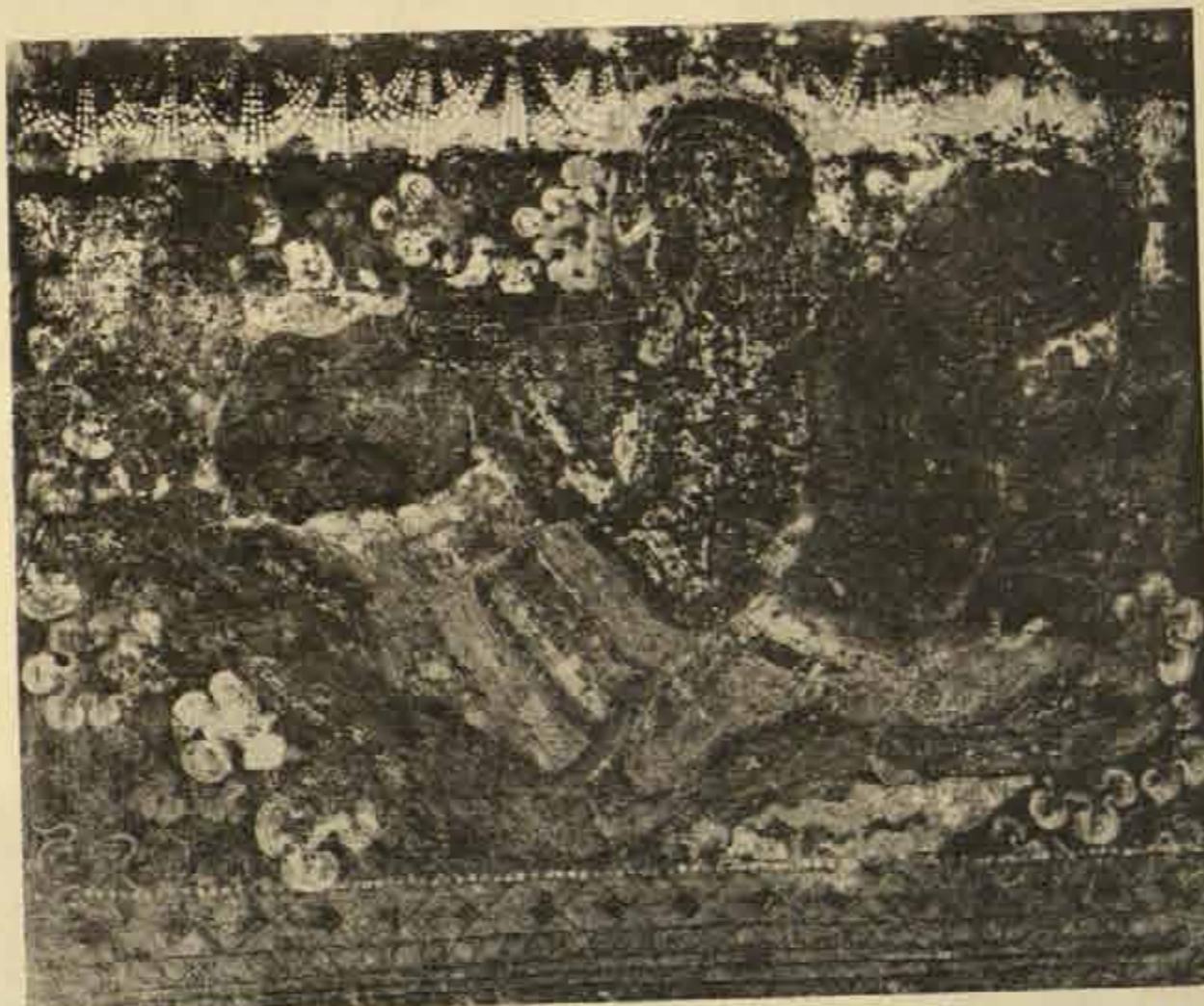


(a) THE HAMSA JATAKA OR THE STORY OF THE GOLDEN GOOSE: LEFT WALL:
FRONT CORRIDOR; CAVE XVII



(b) THE FOWLER HAS CAUGHT THE GOLDEN GOOSE
WITH ITS MATE ([?]): ON THE PILASTER BETWEEN
THE FRONT AND LEFT CORRIDORS



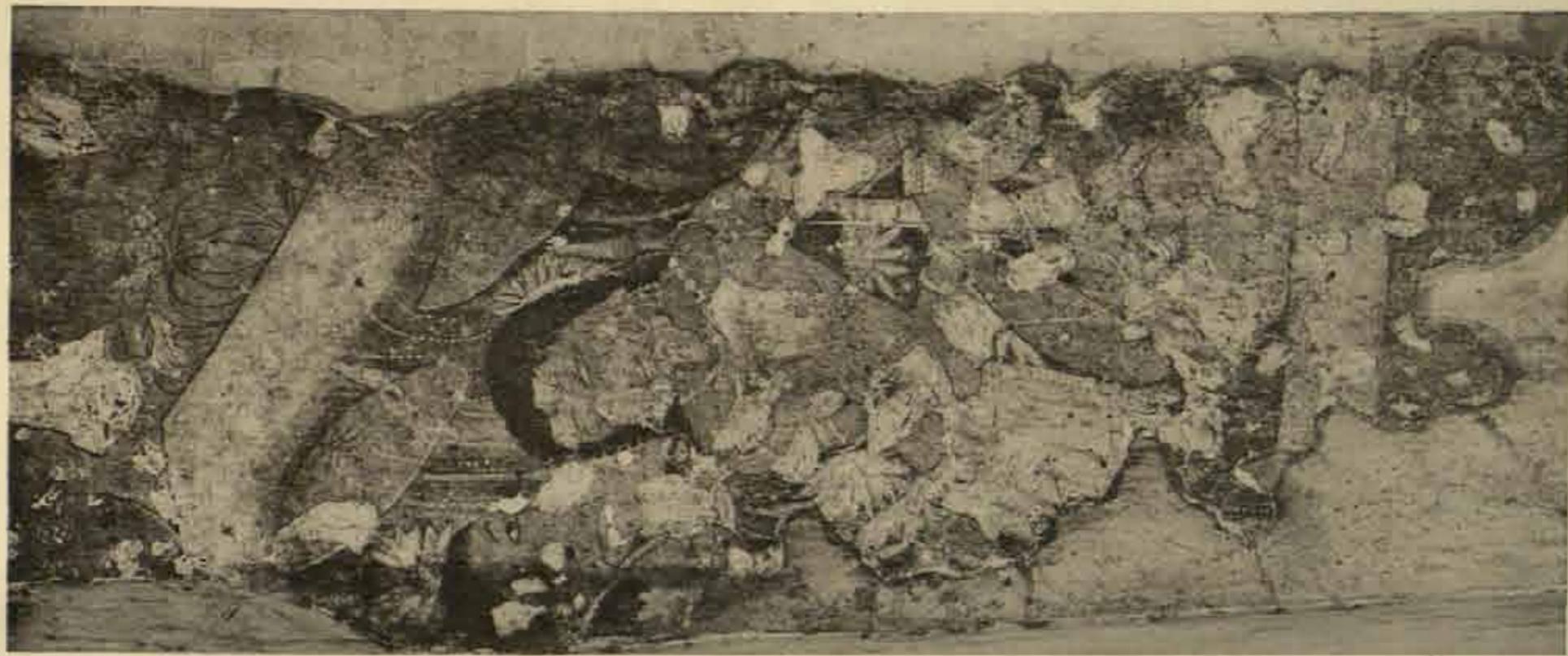


(a) APSARASAS (?) WITH MUSICAL INSTRUMENTS: ON THE PILASTER
BETWEEN THE FRONT AND LEFT CORRIDORS: CAVE XVII

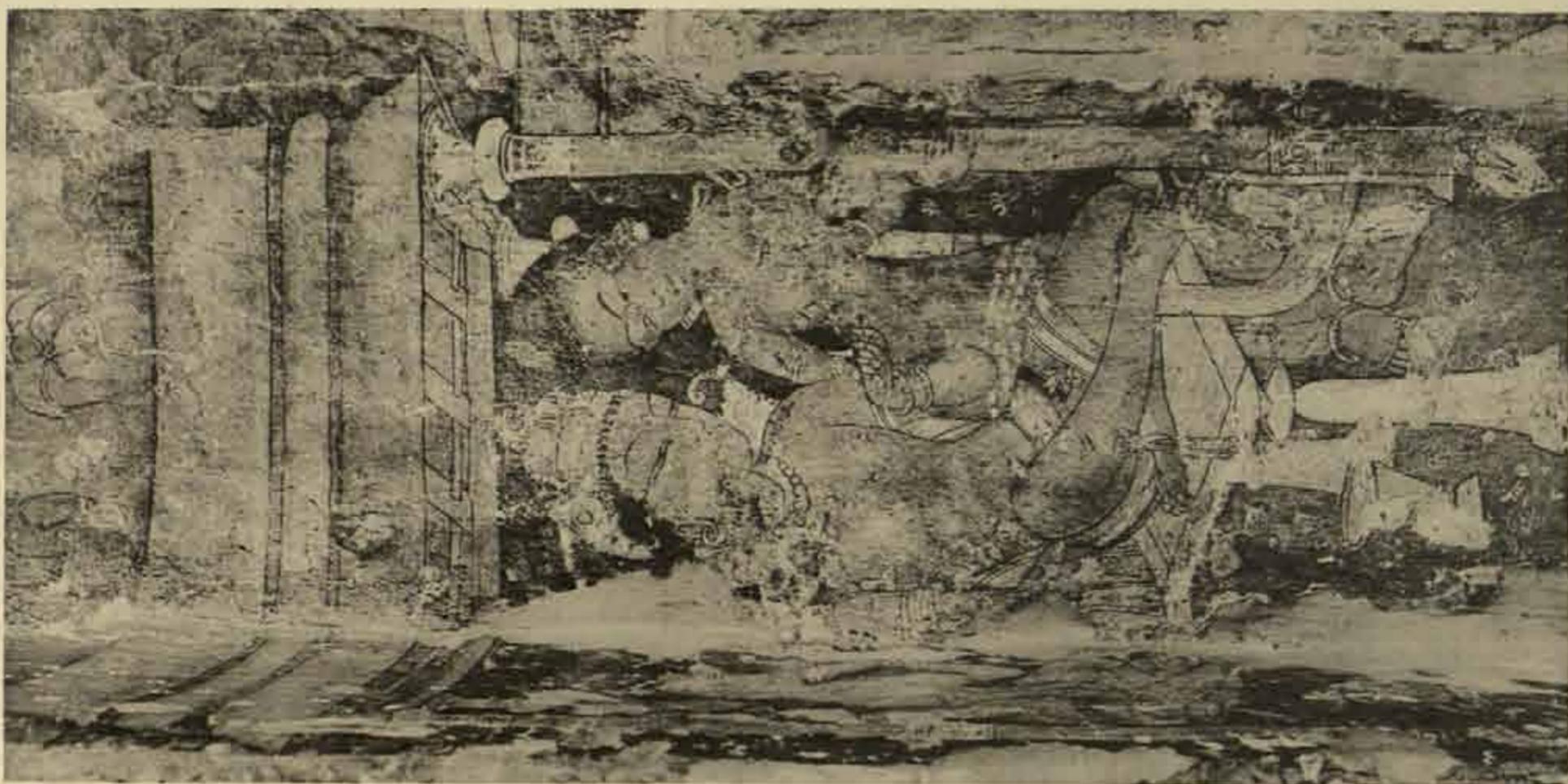


(b) THE BUDDHA IN THE TEACHING ATTITUDE: ON THE SAME PILASTER





(c) ANOTHER SCENE REPRESENTING THREE
MAIDS; THE SAME STORY



(b) THE CONTINUATION OF THE SAME



(a) A PALACE SCENE; THE VISSANTARA JATAKA;
LEFT CORRIDOR; CAVE XVII



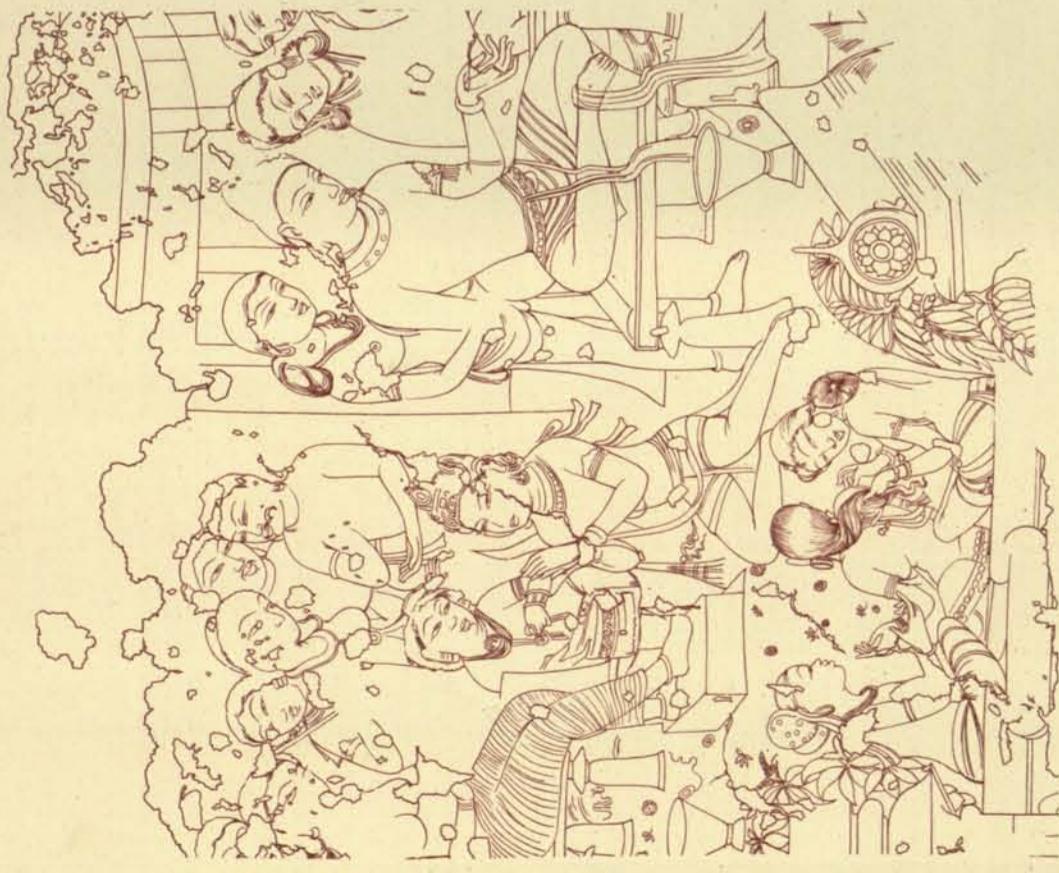


(b) JUJAKA RECEIVING THE RANSOM MONEY: THE SAME JATAKA

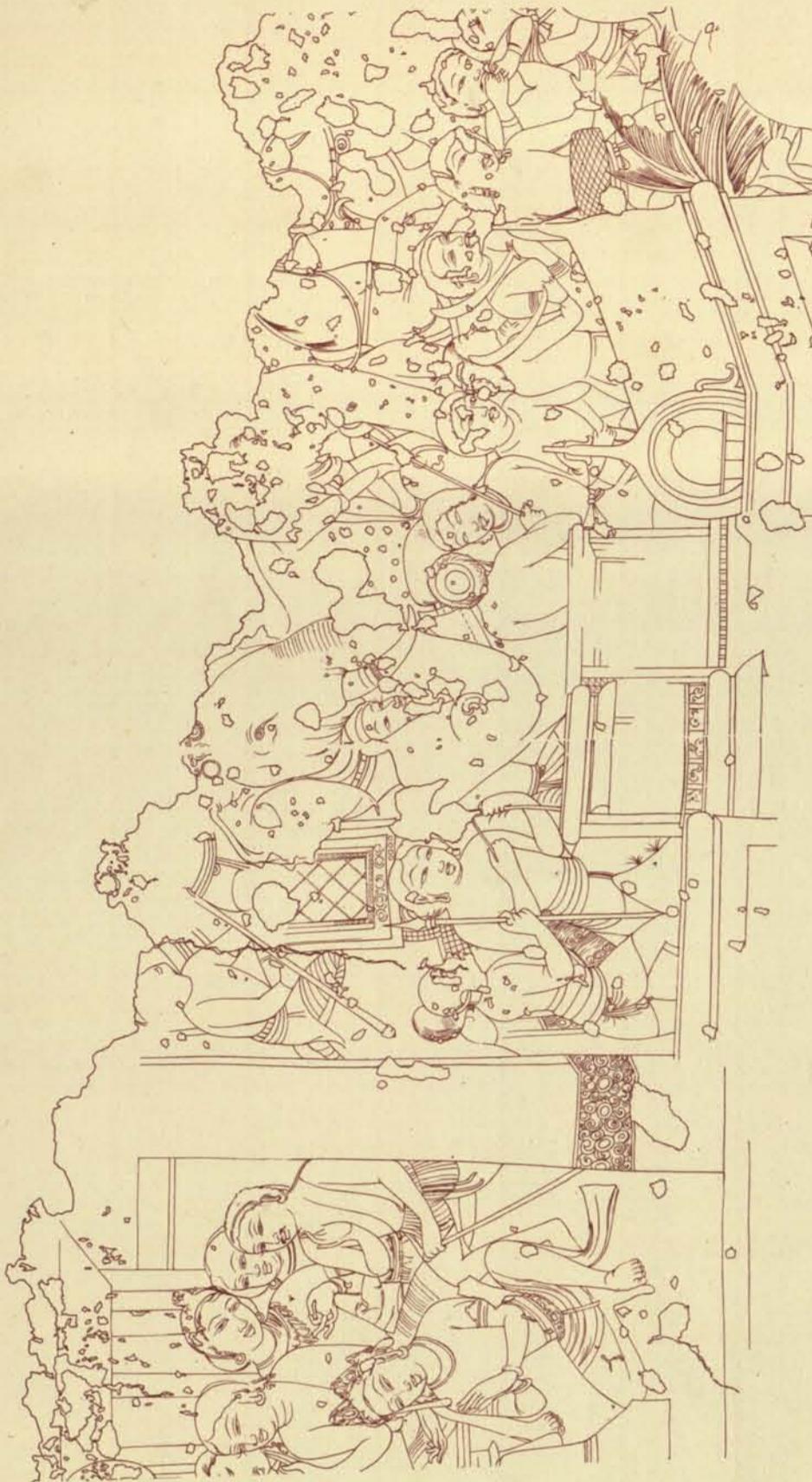


(a) A PRINCESS: THE VISVANTARA JATAKA: CAVE XVII

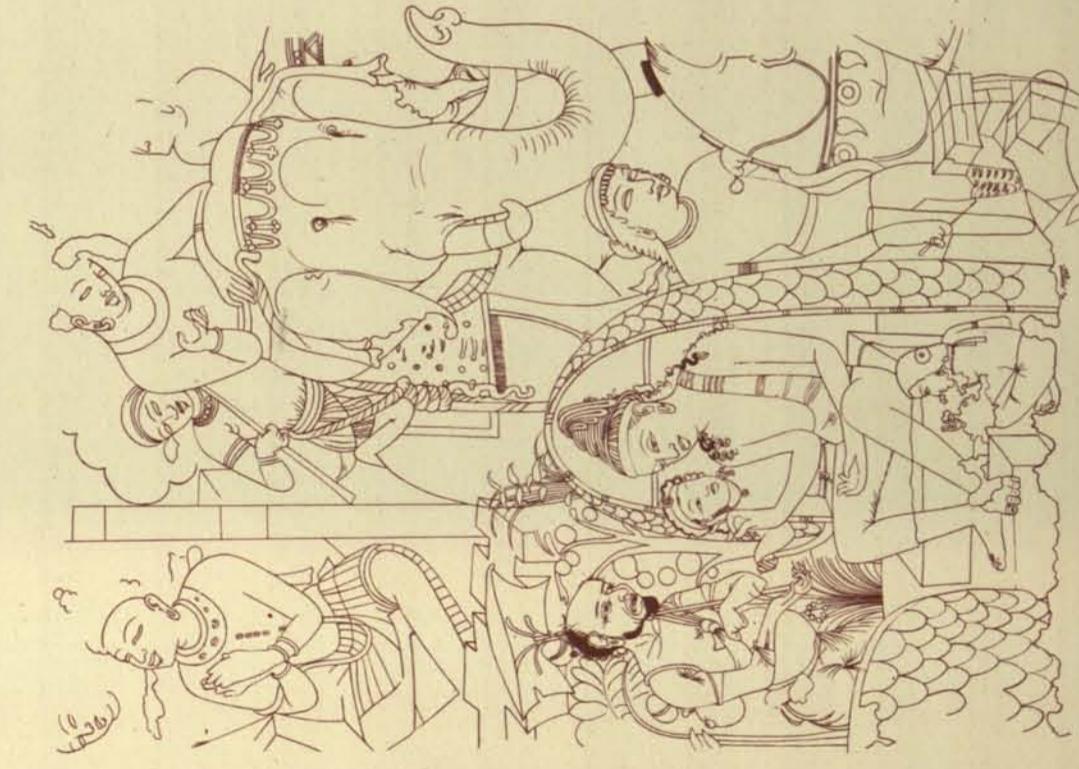




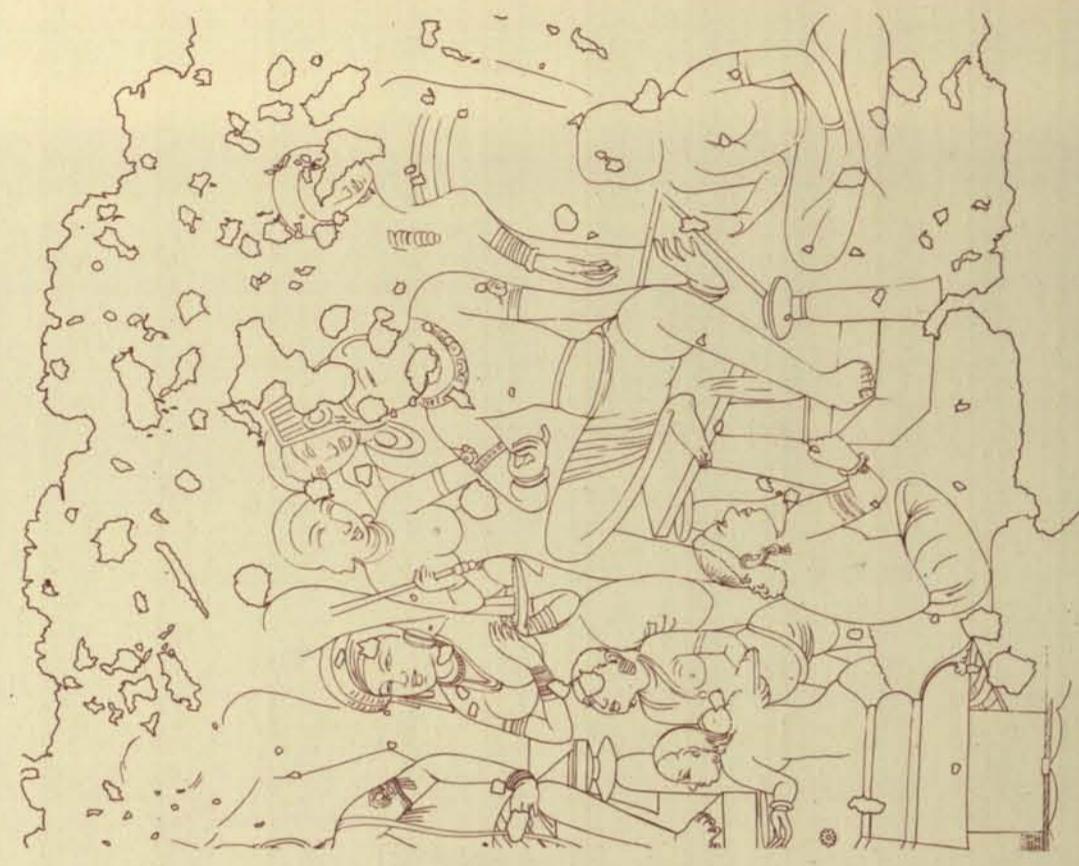
(a) A PALACE SCENE: THE VISVANTARA JATAKA; CAVE XVII



(b) VIŚVANTARA LEAVING THE CITY WITH HIS RETINUE: THE SAME JATAKA

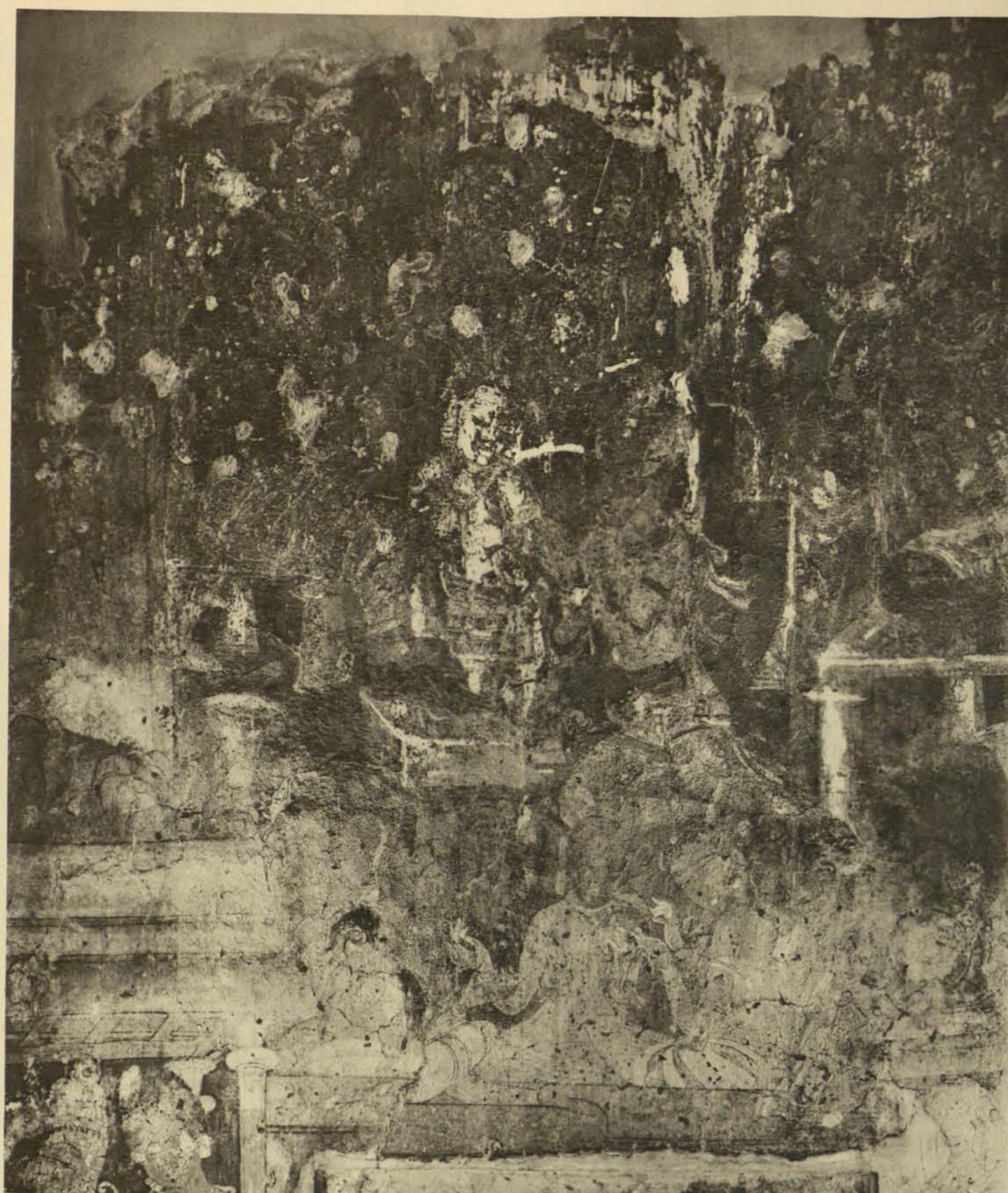


(c) JUJAKA PRAYING FOR A GIFT: THE SAME JATAKA



(d) ANOTHER EPISODE: THE SAME JATAKA





(a) A PALACE SCENE: THE VIŠVANTARA JATAKA: LEFT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE SAME JATAKA





VISVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT: LEFT WALL: CAVE XVII





THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI: LEFT CORRIDOR:
CAVE XVII





THE LAST EPISODE OF THE VIŠVANTARA JĀTAKA: THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN: CAVE XVII





THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI WITH OTHER EPISODES:
LEFT CORRIDOR: CAVE XVII





(a) A YAKSHA AND YAKSHINI: ON THE
PILASTER BETWEEN THE LEFT AND
BACK CORRIDORS: CAVE XVII



(b) APSARASAS (?): ON THE SAME PILASTER



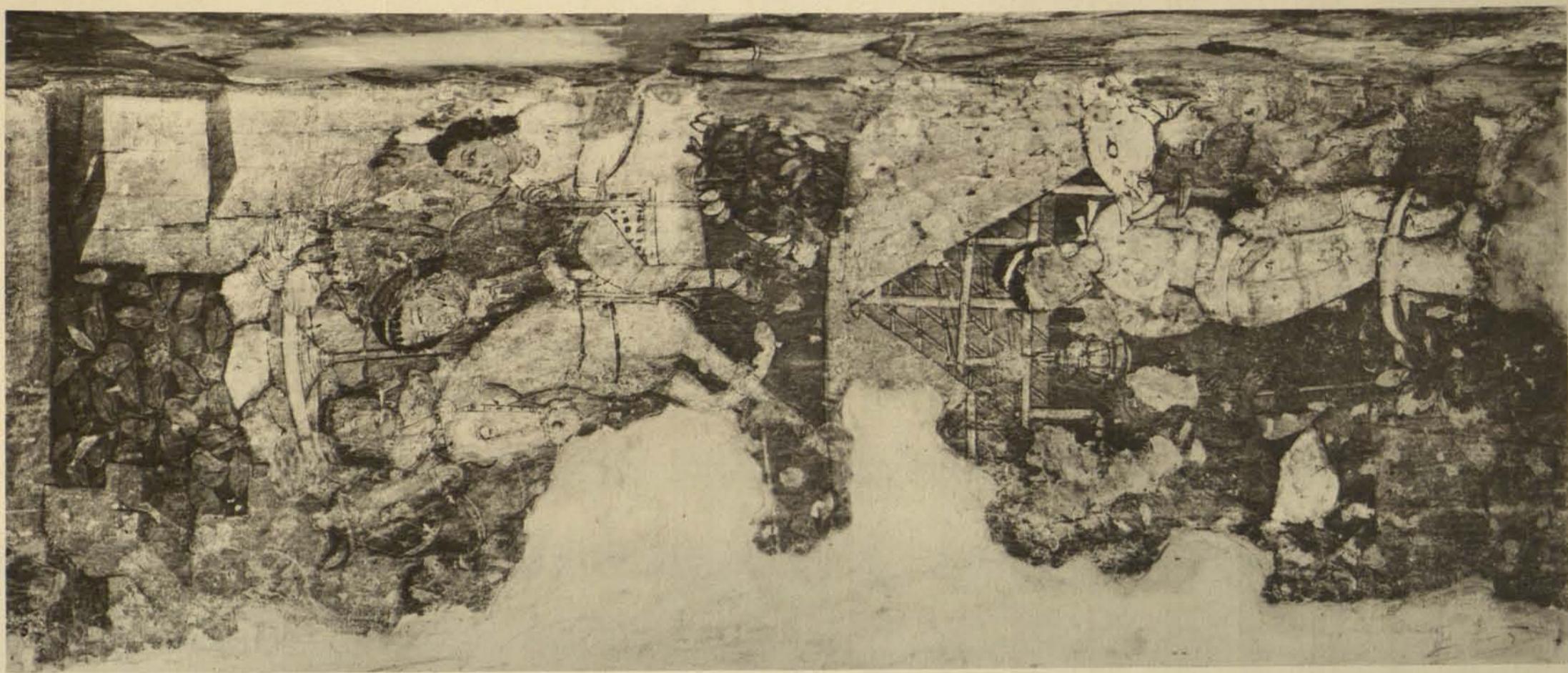
(c) A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII



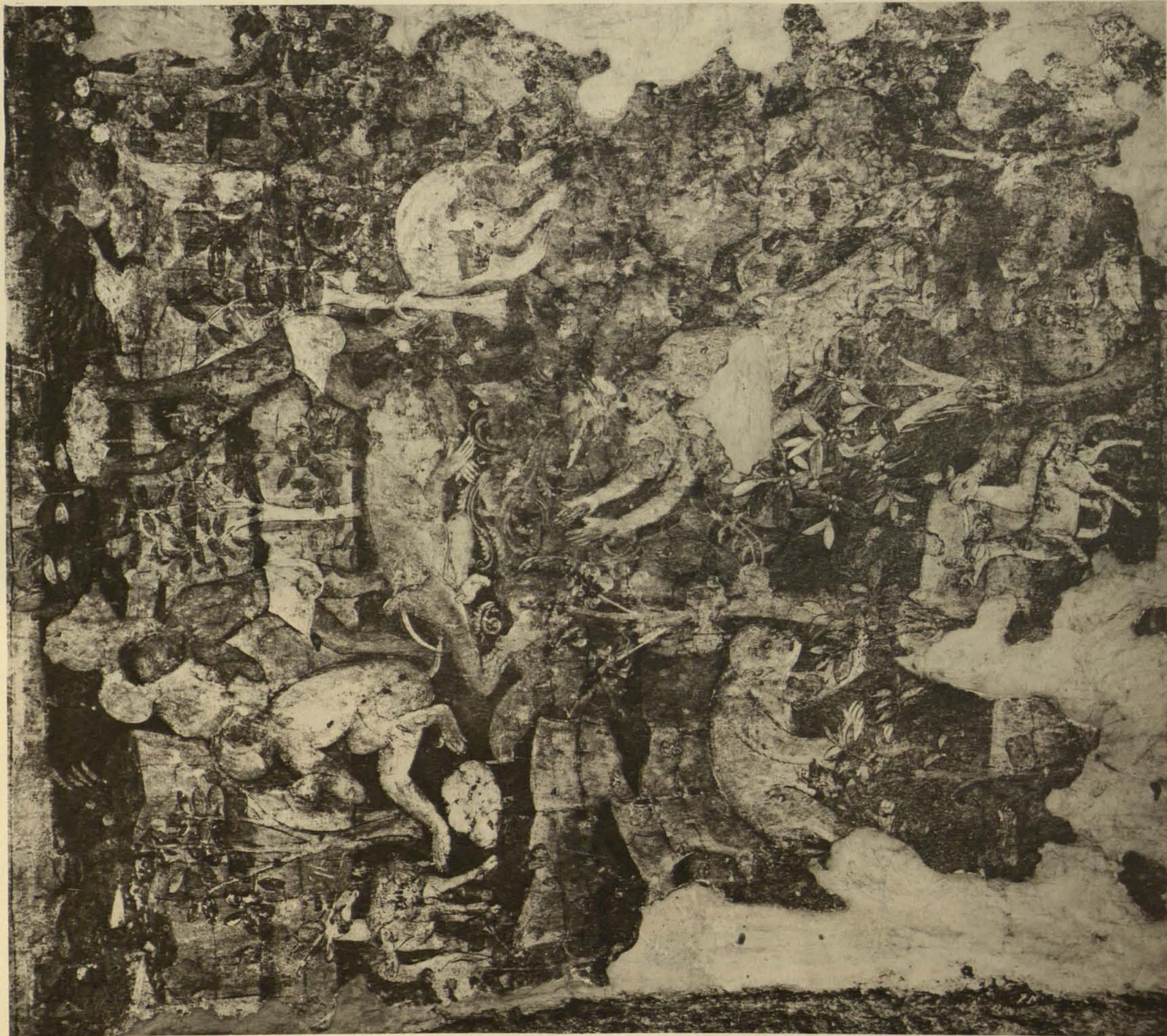


A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: RIGHT OF XXVII (a): CAVE XVII





(b) A PRINCE RIDING ON A HORSE; THE SUTASOMA JATAKA (?); ON THE SAME WALL



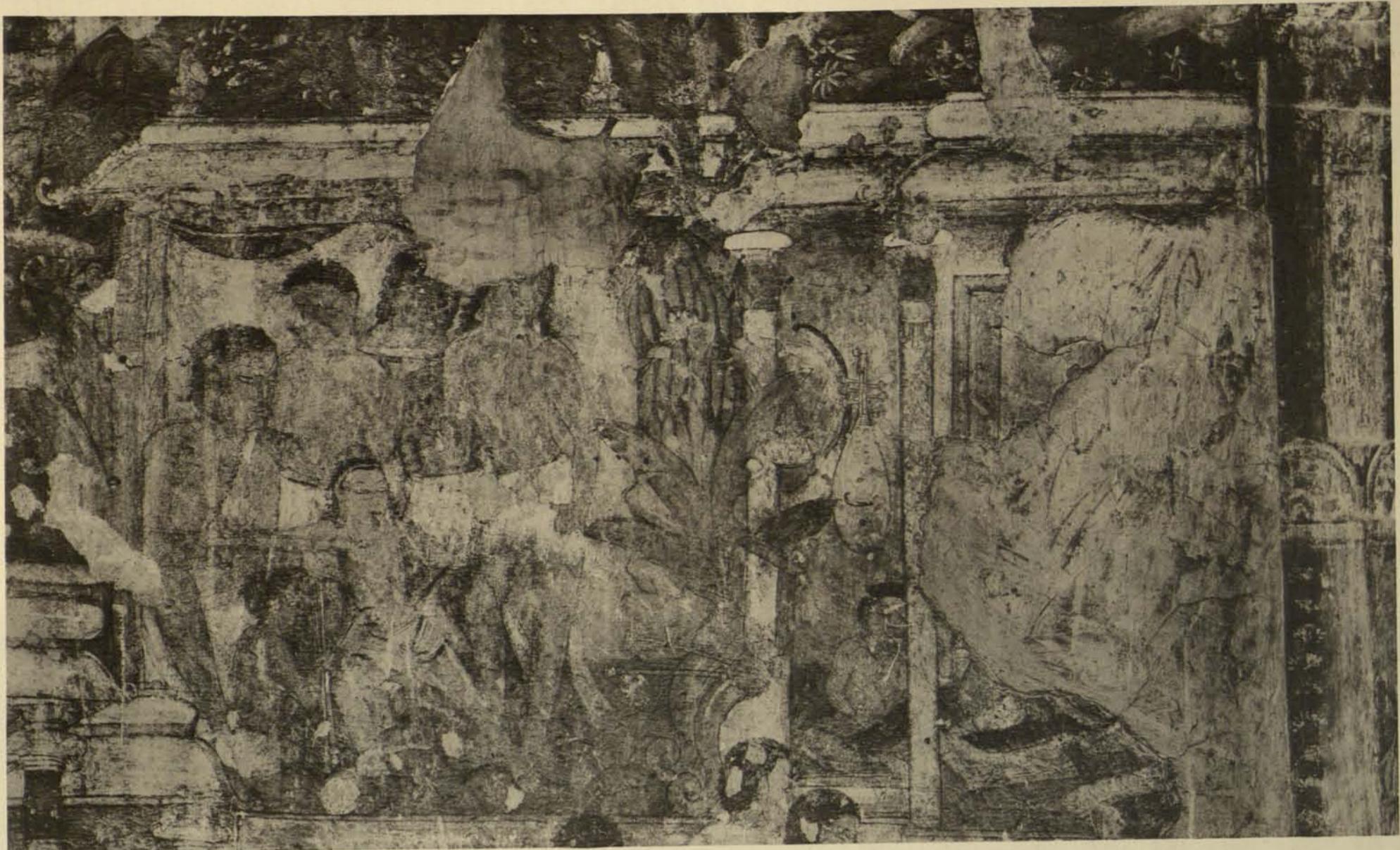
(a) THE STORY OF A BENEVOLENT MONKEY: THE MAHAKAPI JATAKA II; LEFT WALL:
BACK CORRIDOR: CAVE XVII





THE BUDDHA PREACHING IN THE TUSHITA HEAVEN AND TWO OTHER SCENES: CAVE XVII



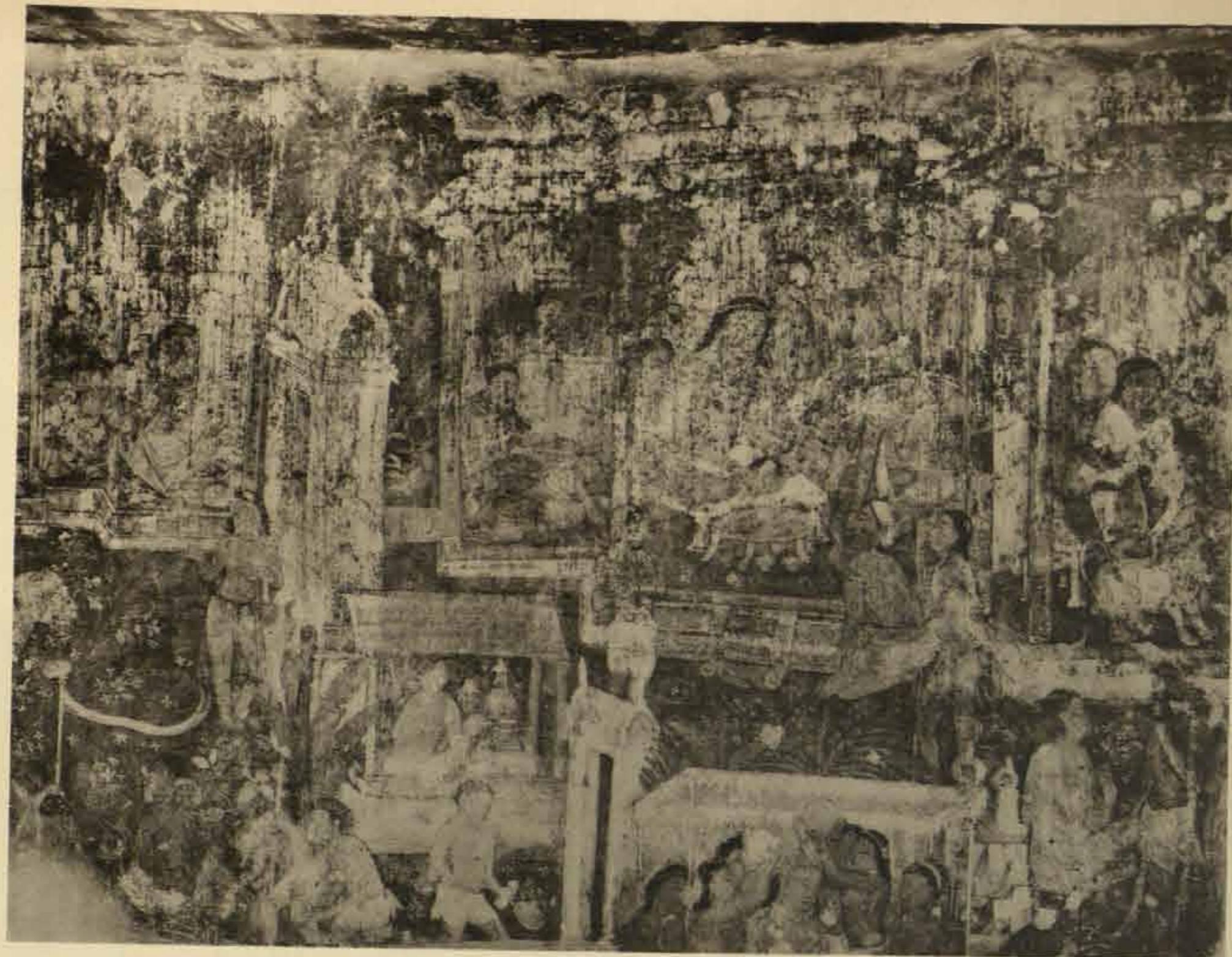


(a) THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN: THE SUTASOMA JĀTAKA:
BACK CORRIDOR: CAVE XVII



(b) THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHICH HAS ATTACKED
HIM: THE SAME JĀTAKA





(a) THE ROYAL KITCHEN WITH PANTRY AND DINING-ROOM: THE SUTASOMA JĀTAKA;
BACK WALL: CAVE XVII



(b) THE ABHISHEKA SCENE: THE SAME JĀTAKA



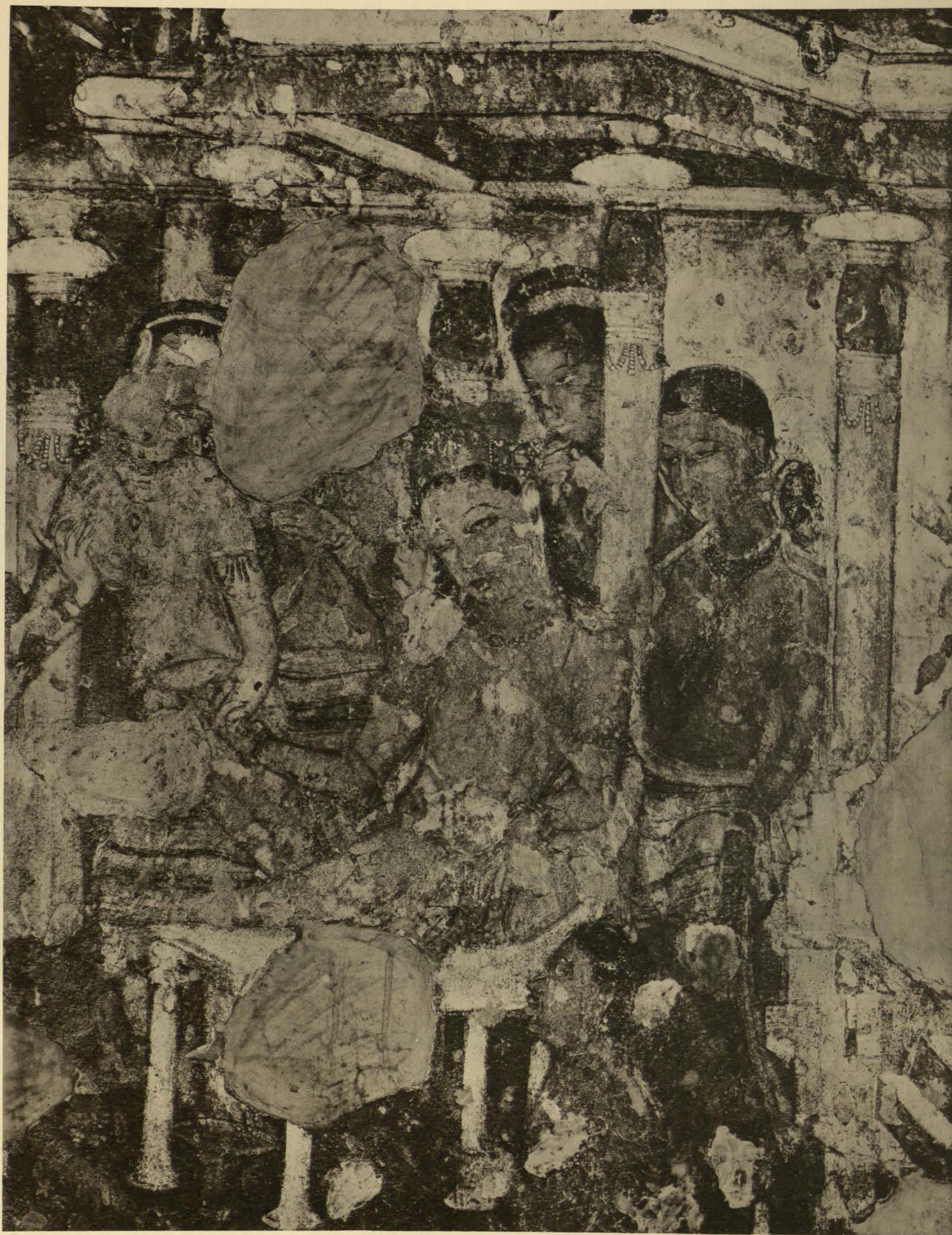


(a) THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR: THE SUTASOMA JĀTAKA: CAVE XVII



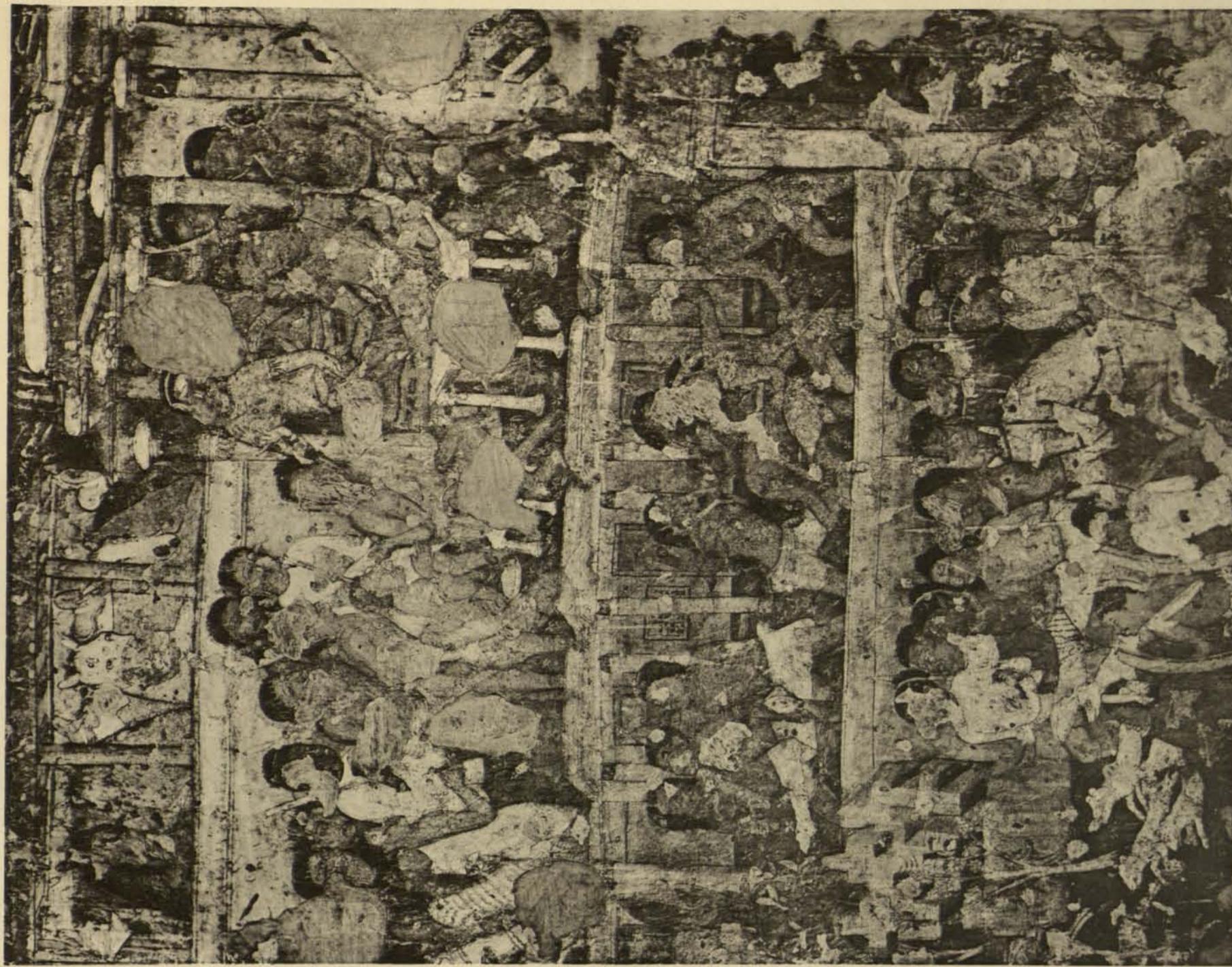
(b) THE LIONESS IN FRONT OF THE RĀJĀ: THE SAME JĀTAKA



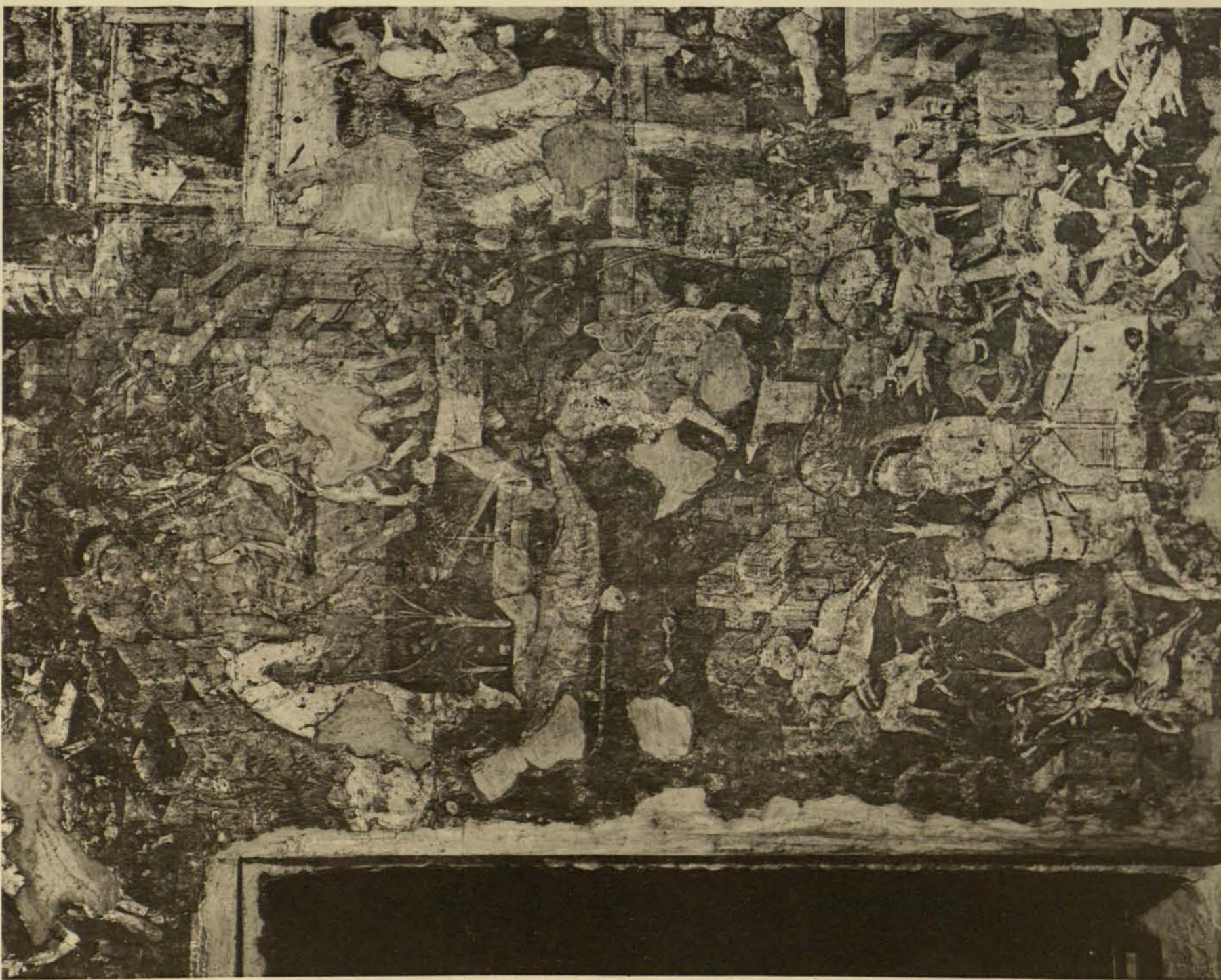


A PALACE SCENE: AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL
OF PLATE XXXIII (b)



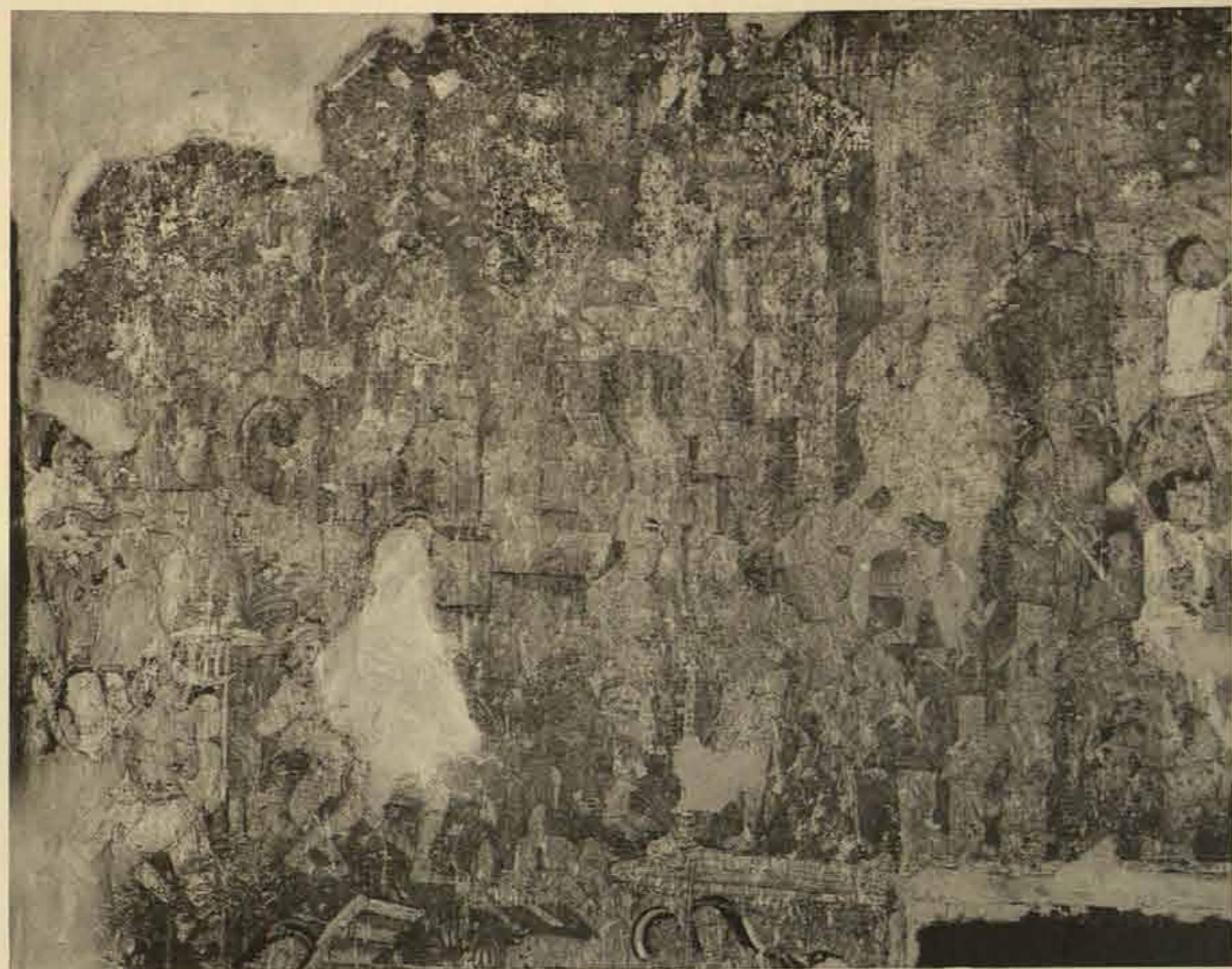


(b) A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDASA AND TWO OTHER SCENES OF THE SAME JATAKA



(a) THE LIONESS LICKING THE FEET OF THE RAJA: THE SUTASOMA JATAKA:
BACK WALL: CAVE XVII





(a) THE ARRIVAL OF A PRINCE AT AN HERMITAGE: THE SUTASOMA JATAKA:
CAVE XVII



(b) THE SAME JATAKA: CONTINUATION



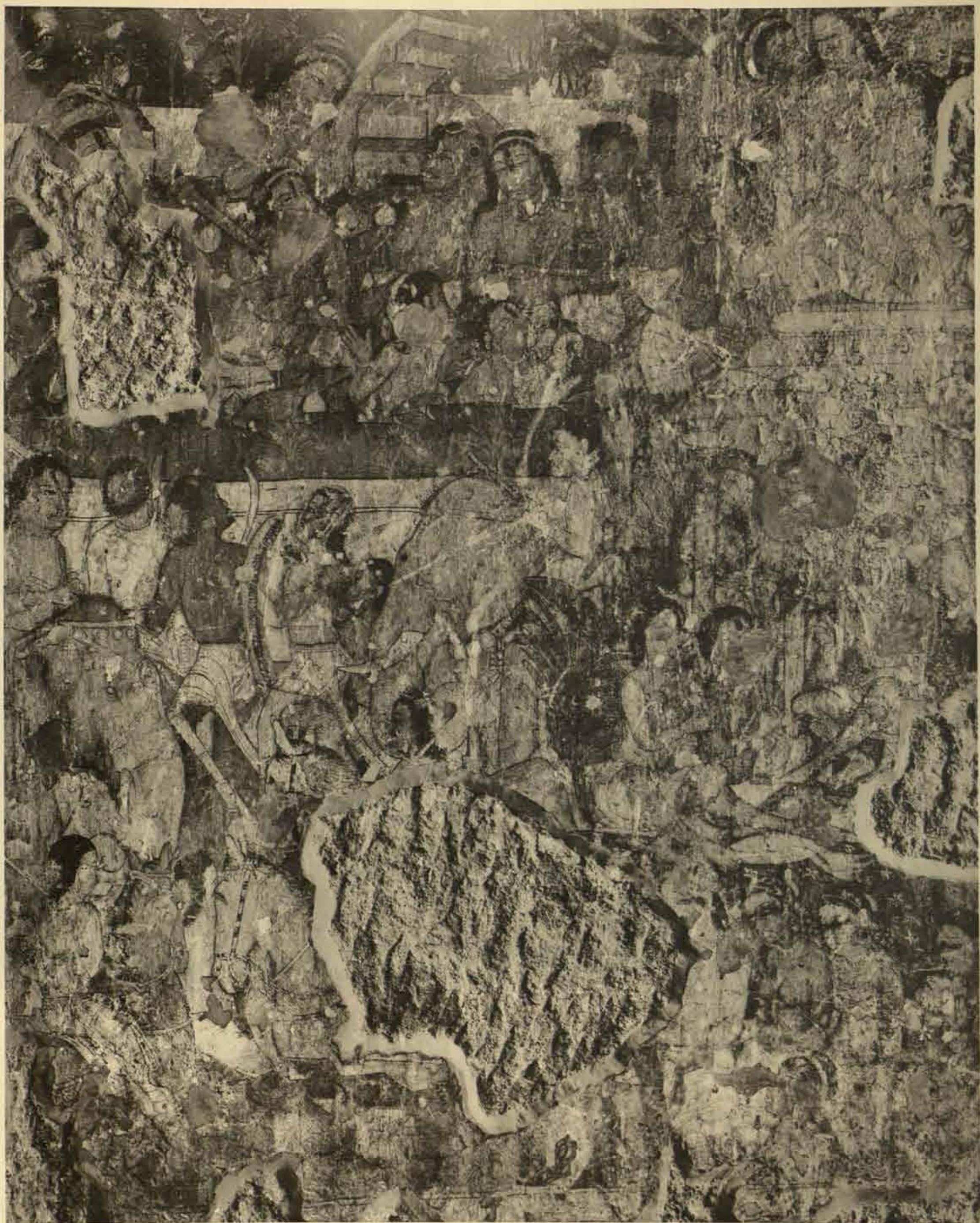


(a) A RIVERINE SCENE: THE SUTASOMA JĀTAKA (?): BACK WALL: CAVE XVII



(b) THE MARCH OF AN ARMY: THE LOWER PART OF (a)





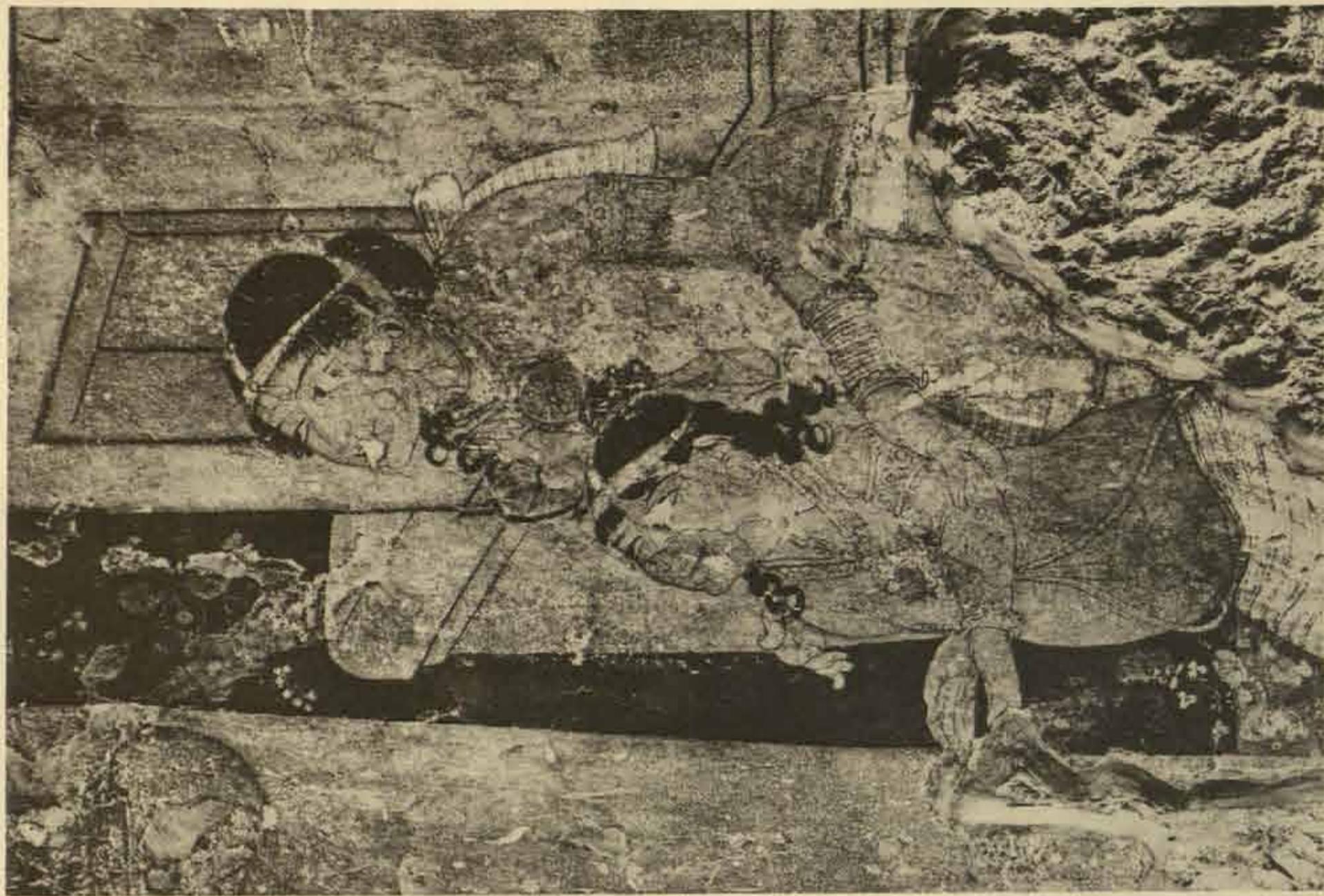
THE MARCH OF AN ARMY: THE SUTASOMA JĀTAKA (?): BACK WALL: BACK CORRIDOR:
CAVE XVII



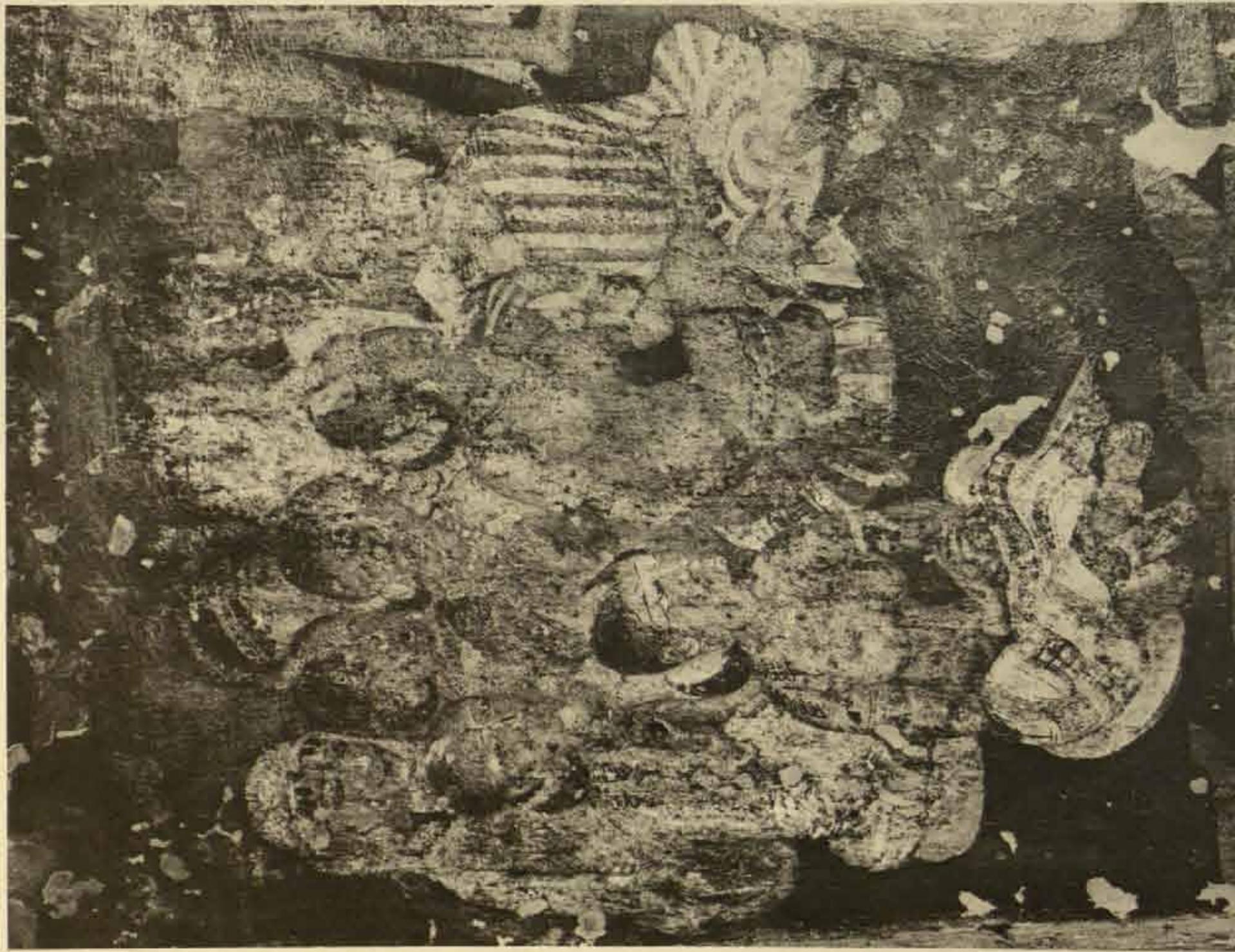


THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII





(b) THE MOTHER AND CHILD BEFORE THE BUDDHA; BACK WALL:
ANTE-CHAMBER: THE SAME CAVE



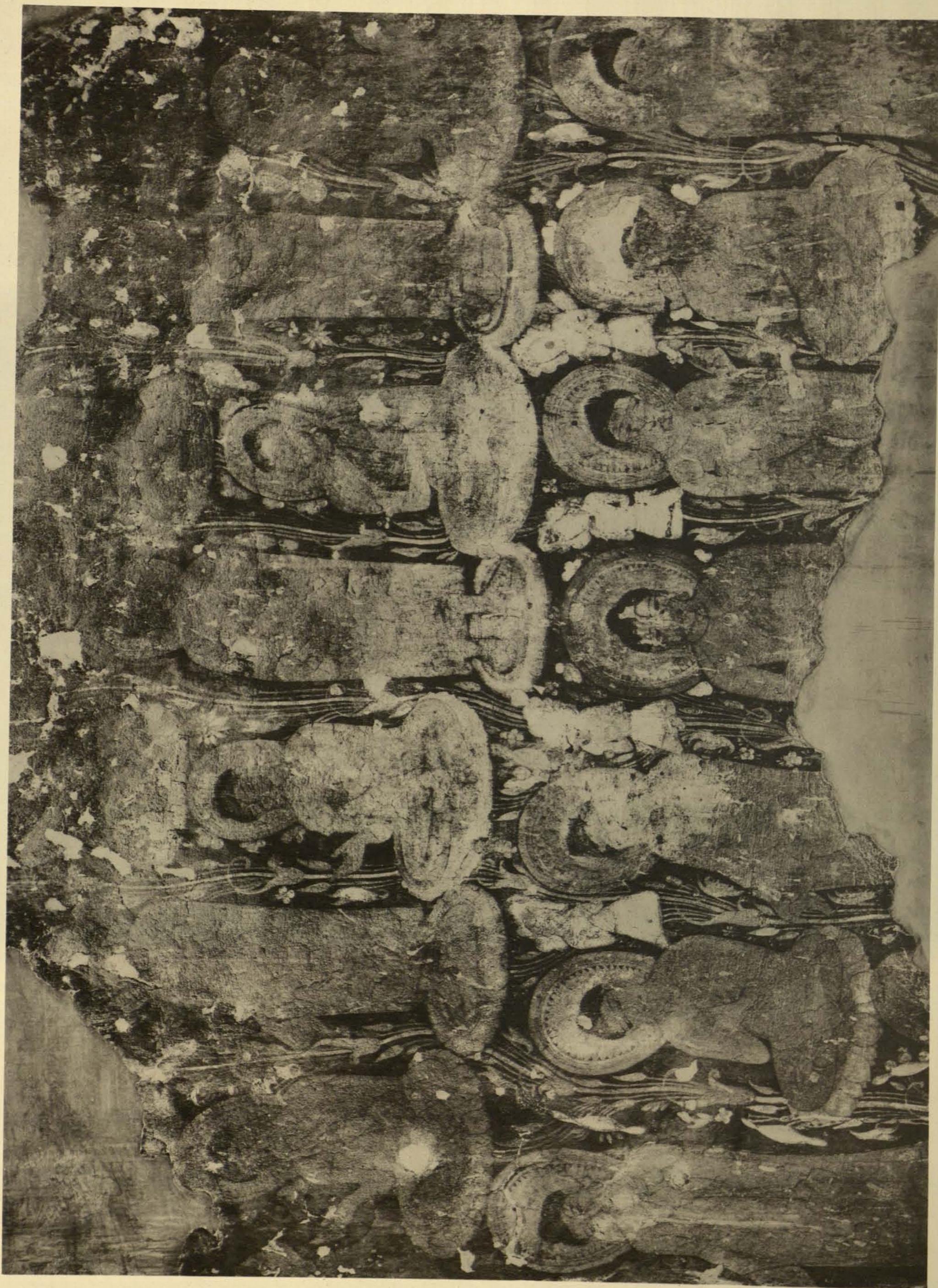
(a) A GROUP OF LADIES LISTENING TO THE SERMON OF THE BUDDHA:
LEFT WALL: ANTE-CHAMBER: CAVE XVII





THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: CAVE XVII





THE BUDDHA IN DIFFERENT ATTITUDES (*MUDRAS*): RIGHT WALL OF THE ANTE-CHAMBER:
CAVE XVII



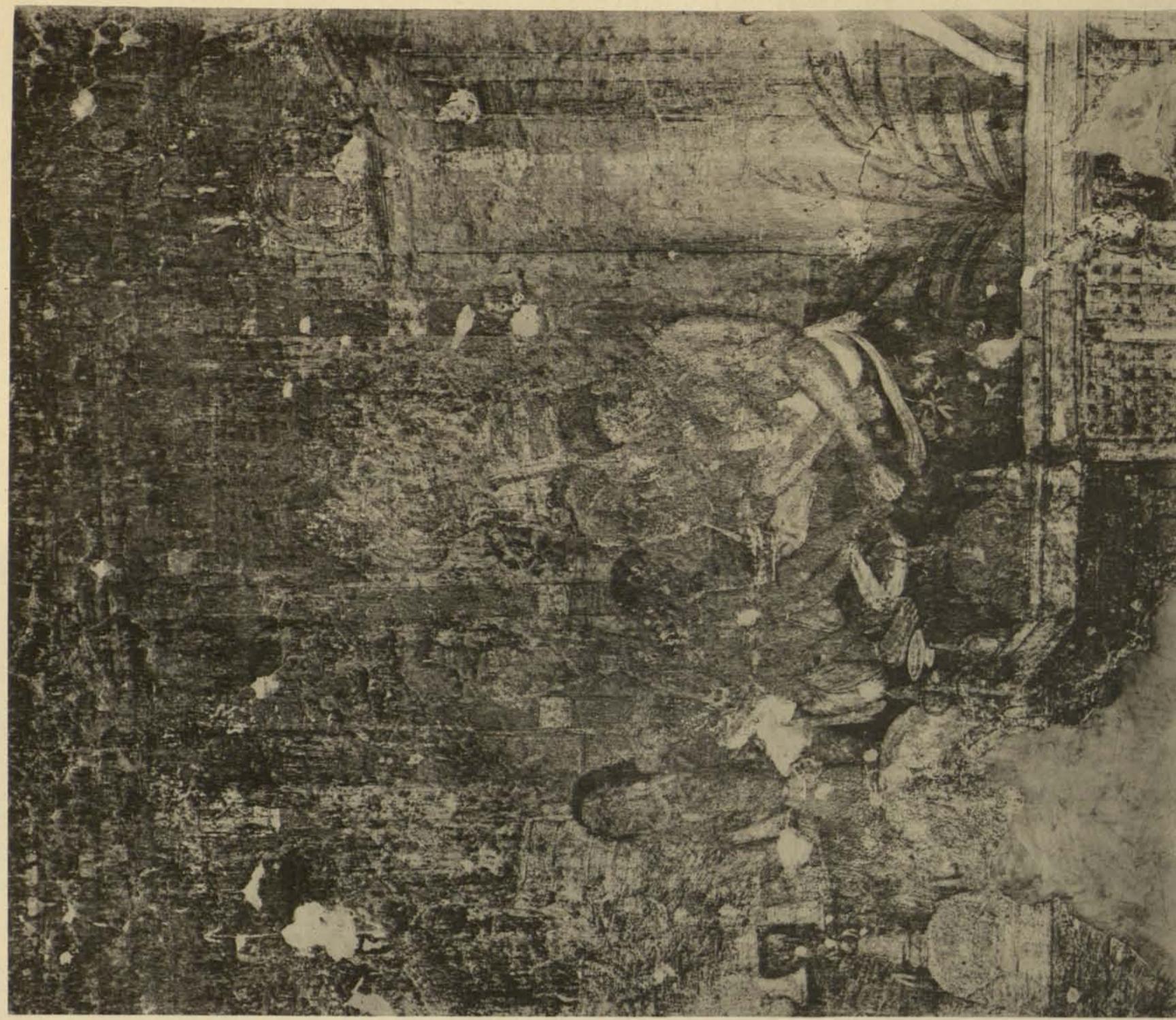


(b) THE GROUP OF MONKS: ON THE SAME WALL.

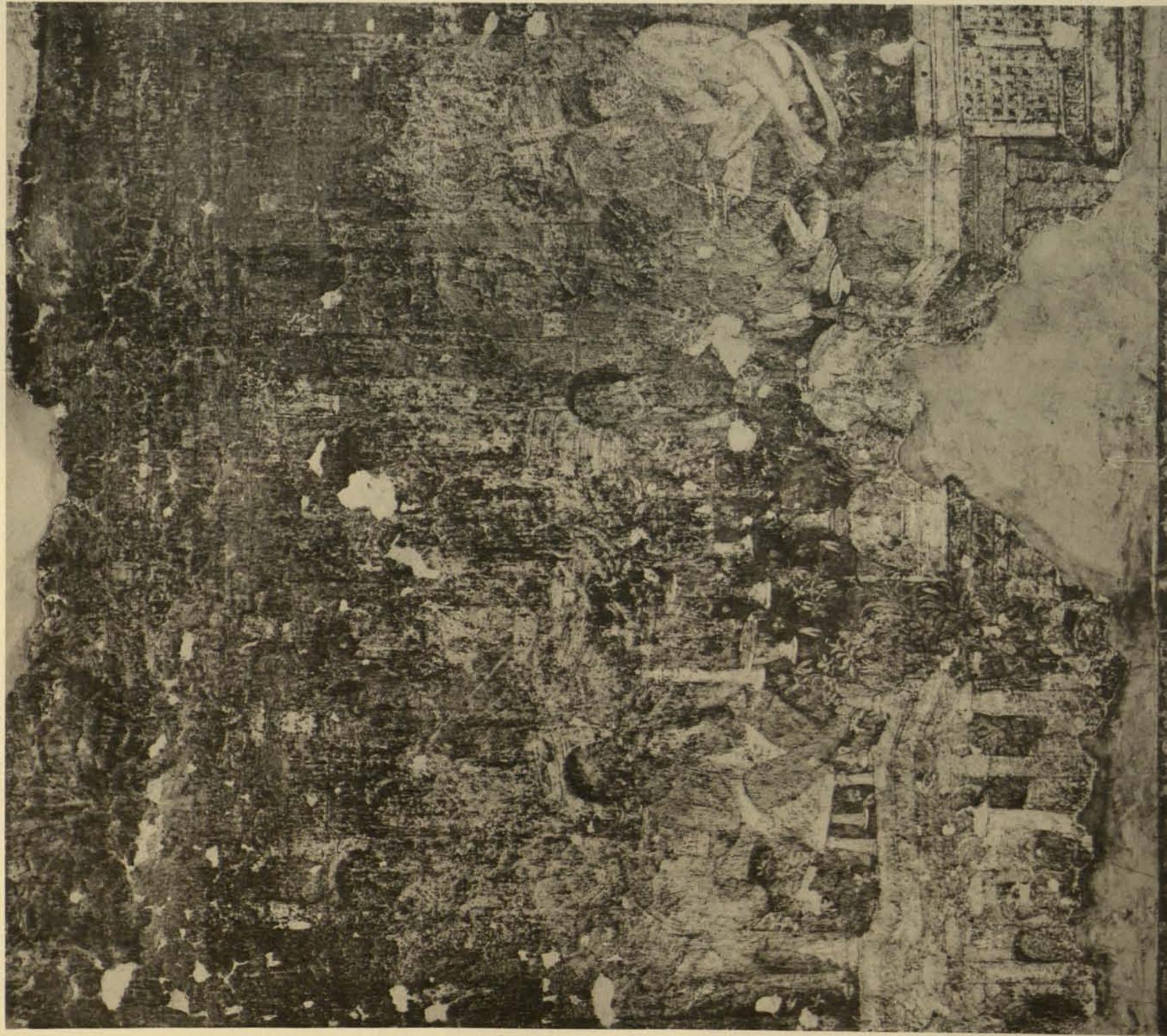


(c) AN ELEPHANT RIDER: RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII

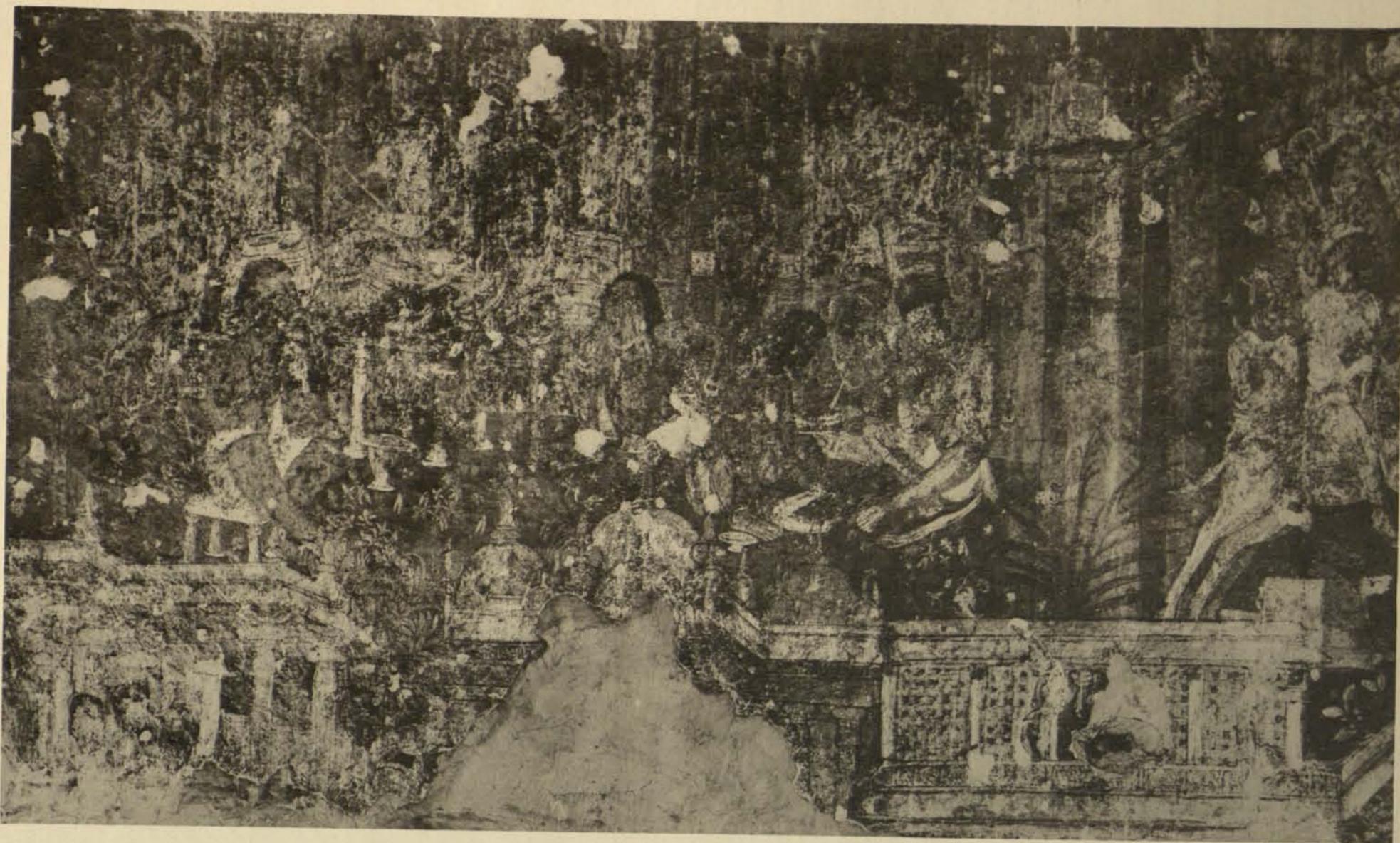




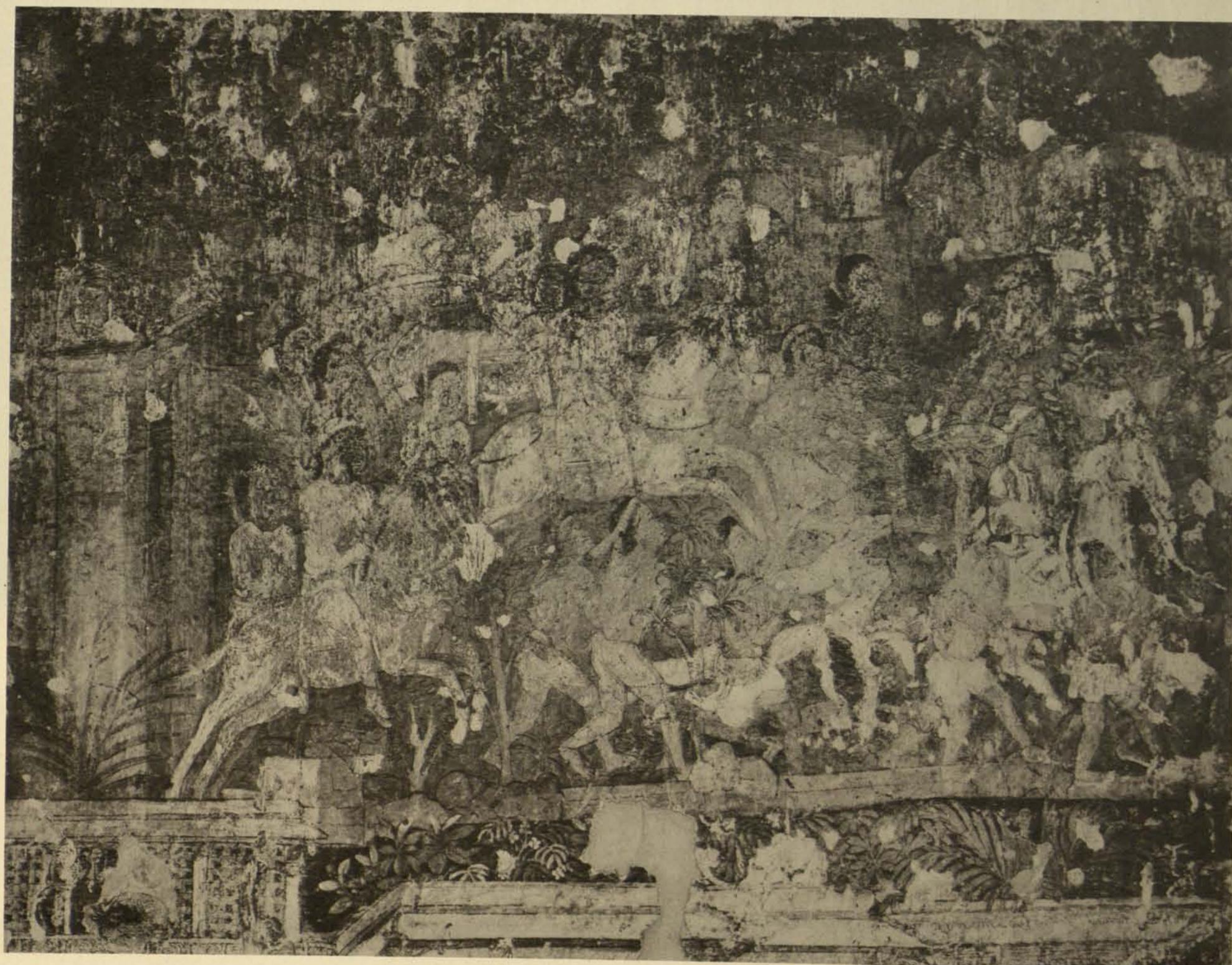
(b) CONTINUATION OF THE SAME



(a) A PALACE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: RIGHT OF THE ANTE-CHAMBER: CAVE XVII



(a) A PALACE SCENE: THE JĀTAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII



(b) A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT: THE SARABHA JĀTAKA:
BACK CORRIDOR: CAVE XVII



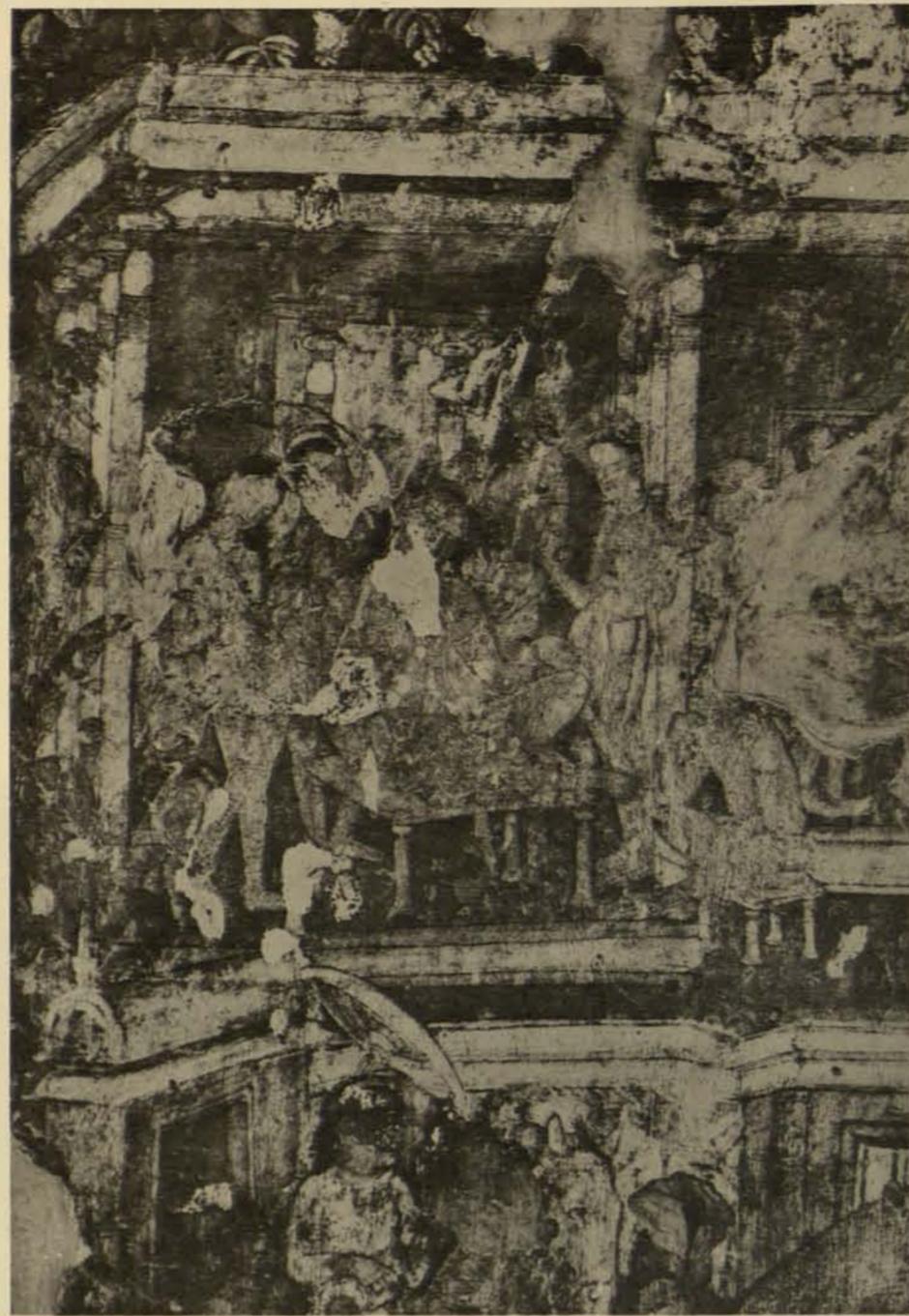
THE BENEVOLENT STAG SAVES THE LIFE OF THE RAJA: THE SARABHA JATAKA:
BACK CORRIDOR: CAVE XVII



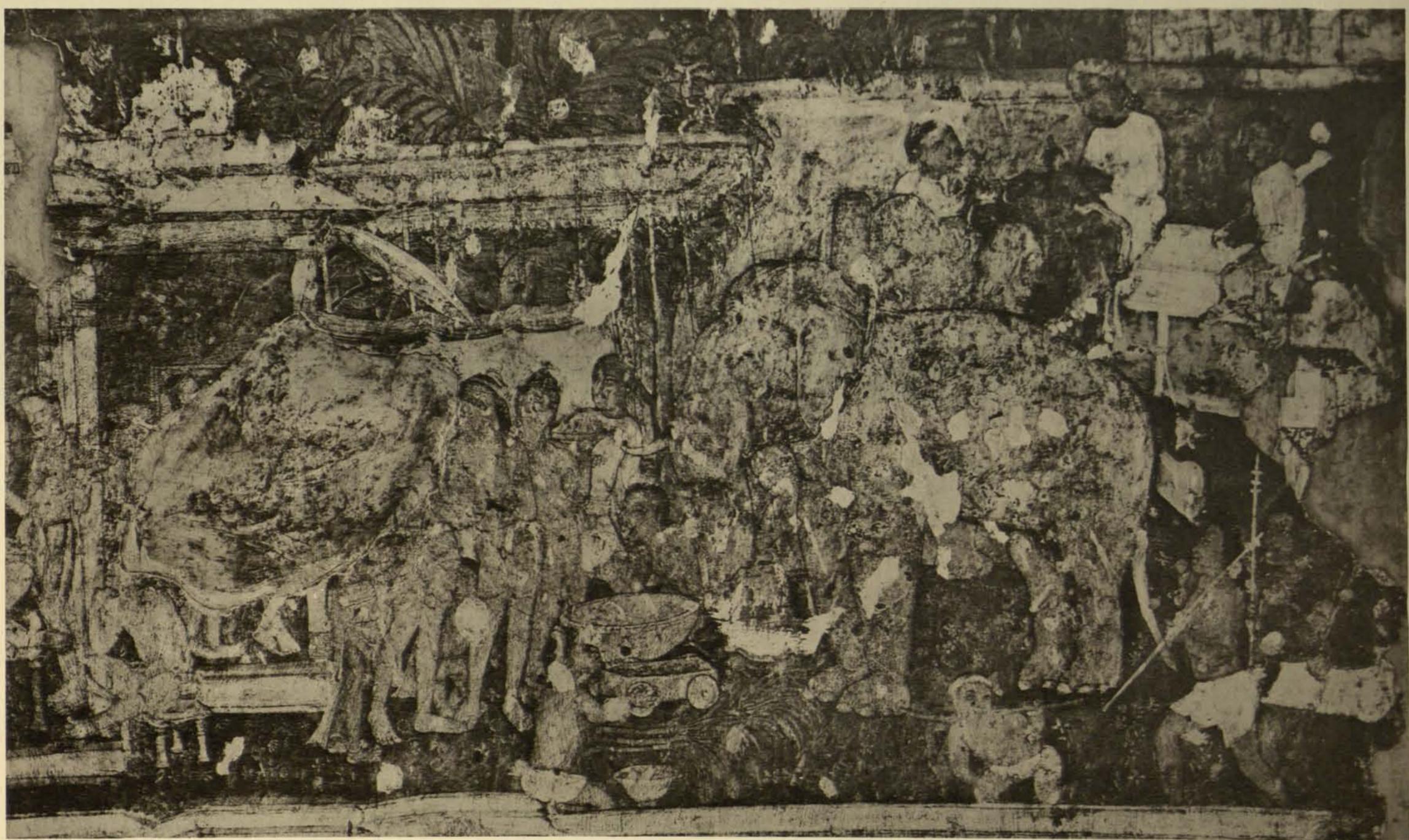


THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MATRISPOSHAKA JATAKA.
BACK CORRIDOR: CAVE XVII

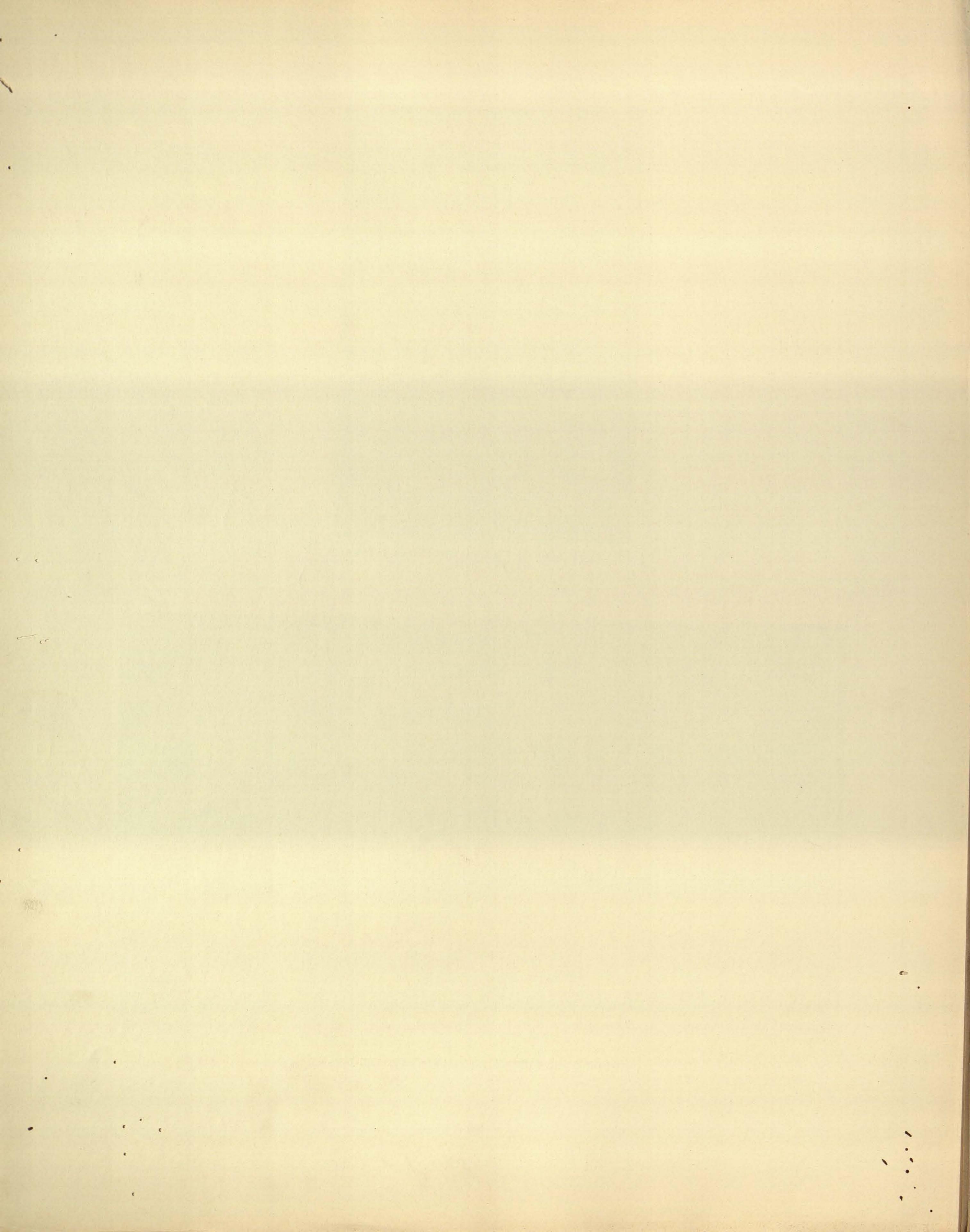


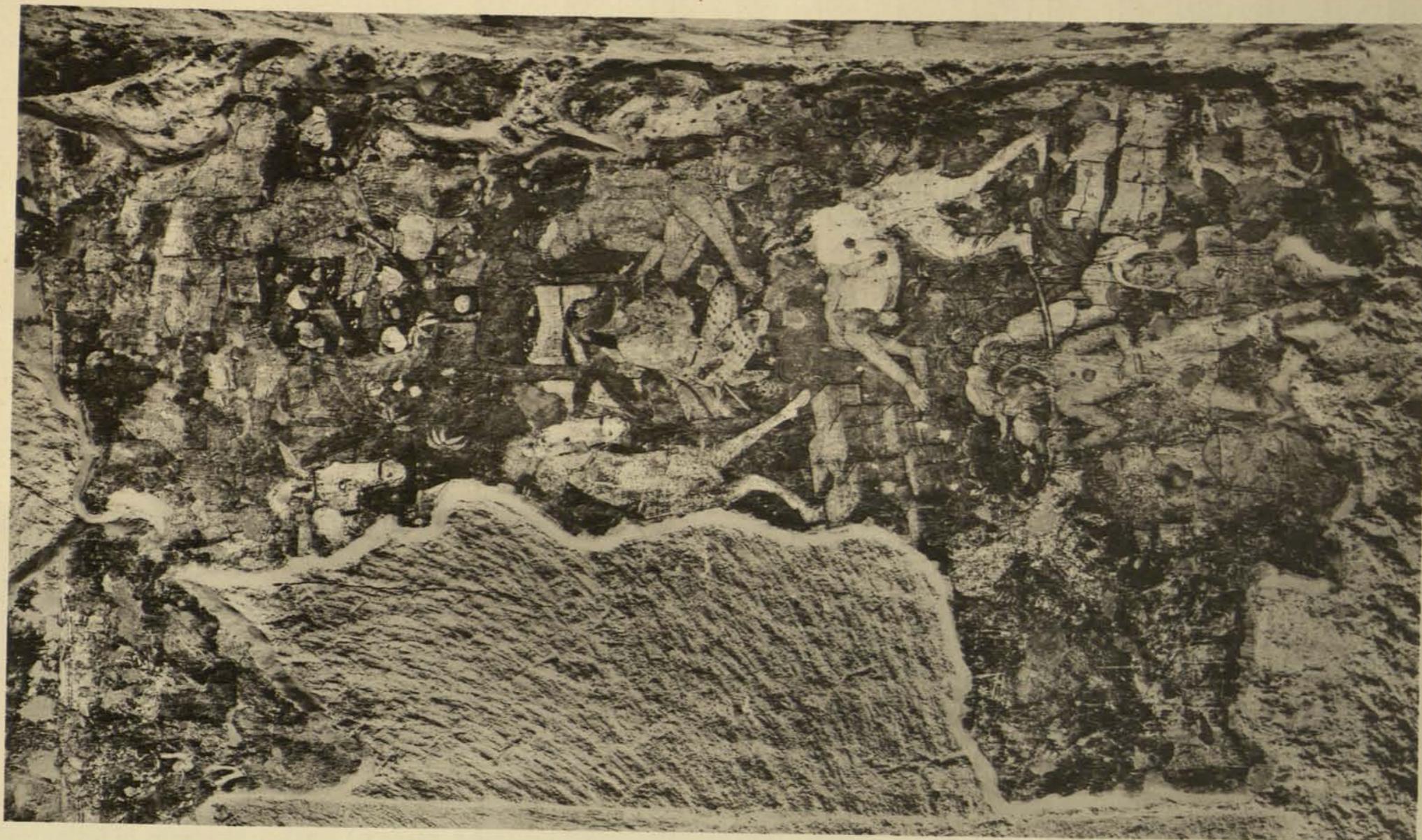


(a) A PALACE SCENE: THE MĀTRIPOSHAKA JĀTAKA:
CAVE XVII



(b) FEEDING THE DUTIFUL ELEPHANT: THE SAME JĀTAKA



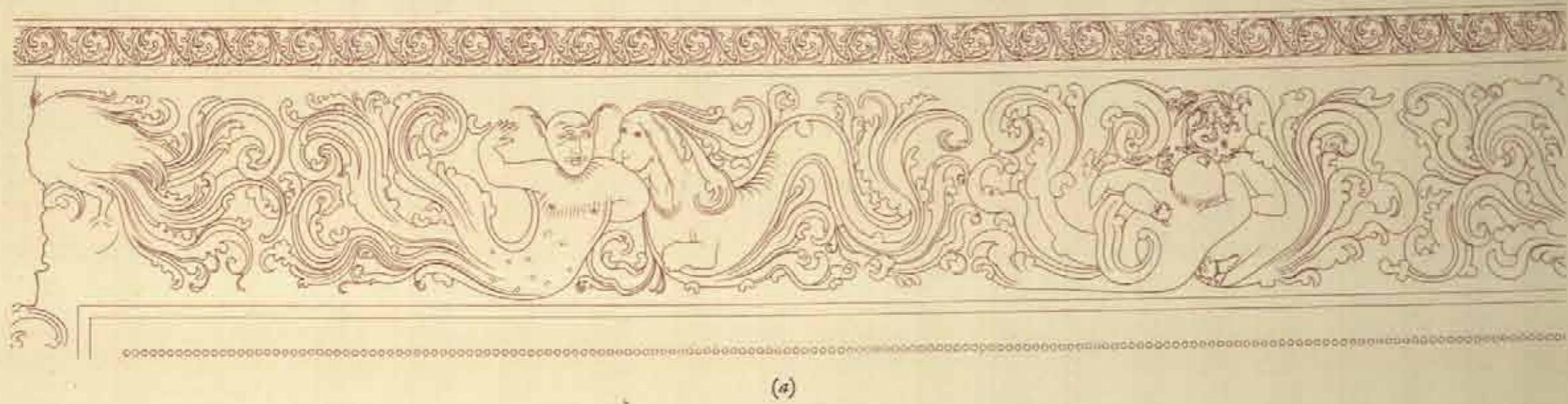


(b) THE STORY OF A YOUNG HERMIT WHO HAD BLIND PARENTS:
THE SYĀMA JĀTAKA; ON THE SAME WALL



(a) THE STORY OF A FISH WHICH SAVED THE PEOPLE FROM A DROUGHT:
THE MATSYA JĀTAKA: BACK WALL: CAVE XVII





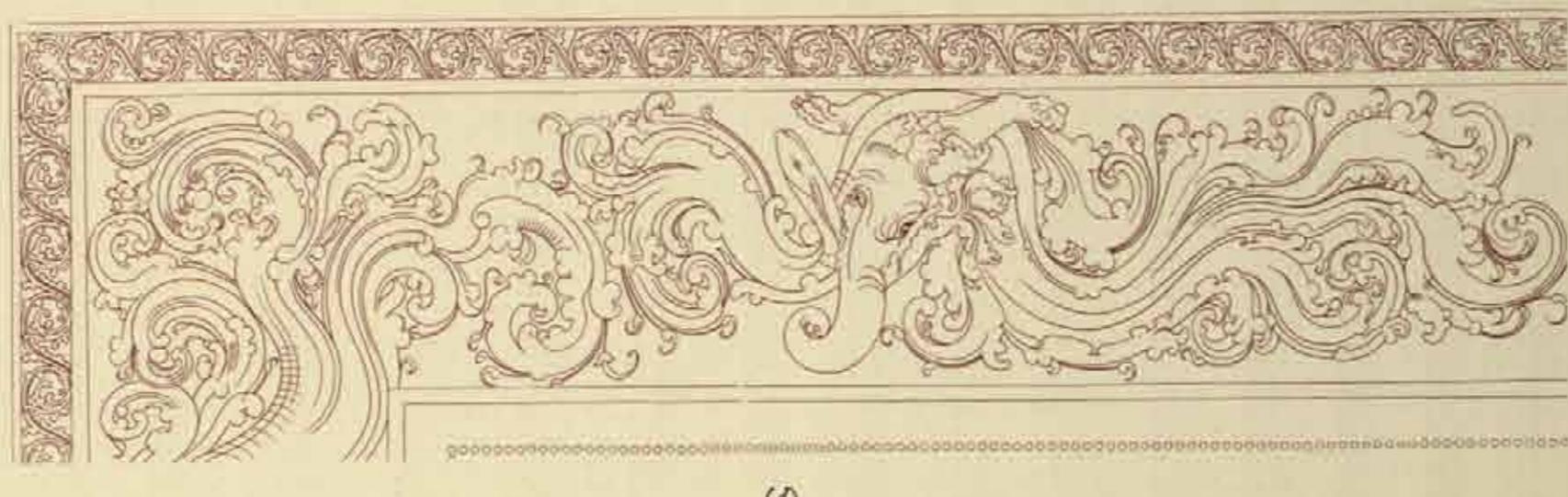
(a)



(b)



(c)



(d)



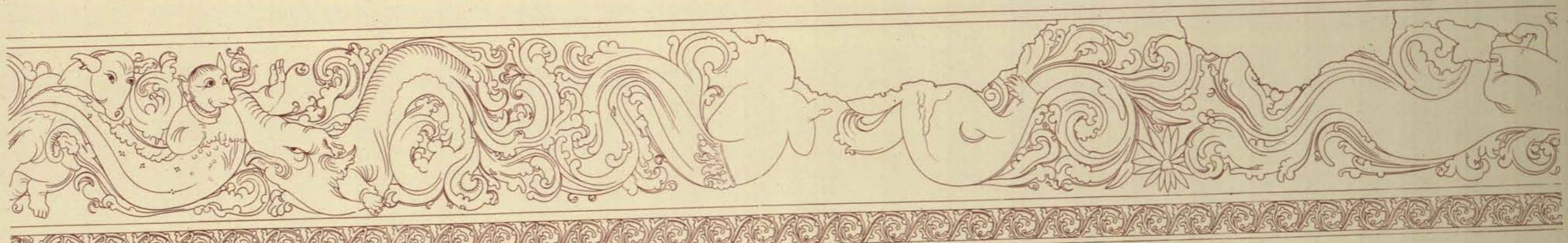
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THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:
CAVE XVII

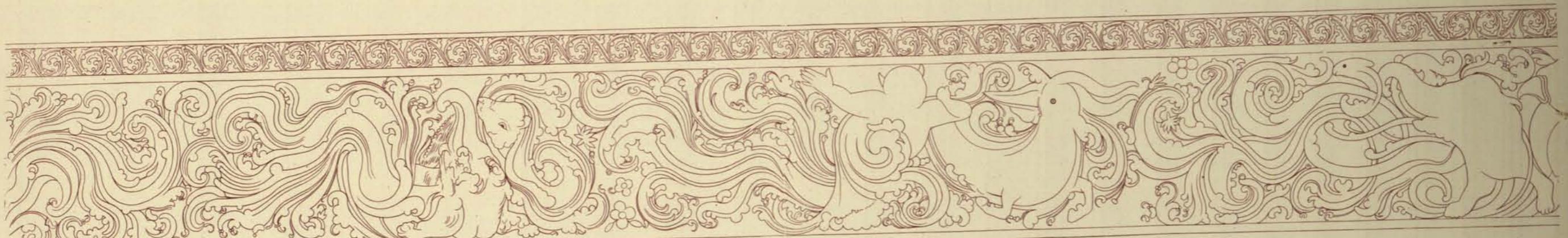




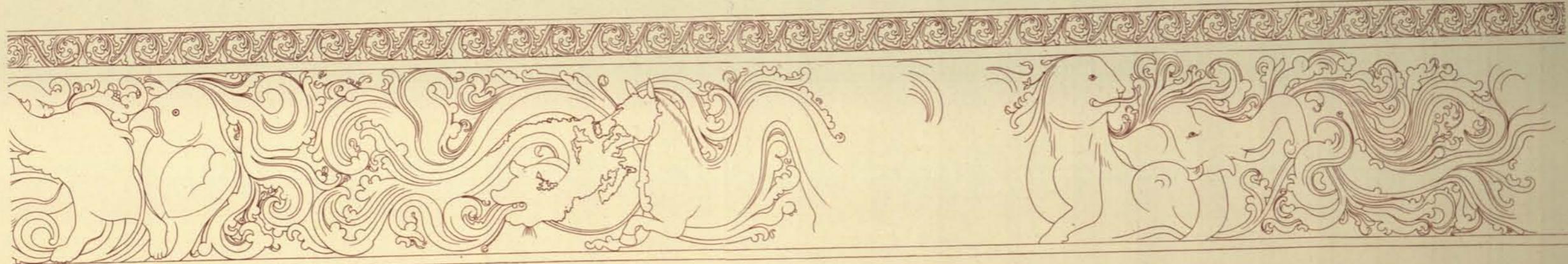
(a)



(b)



(c)



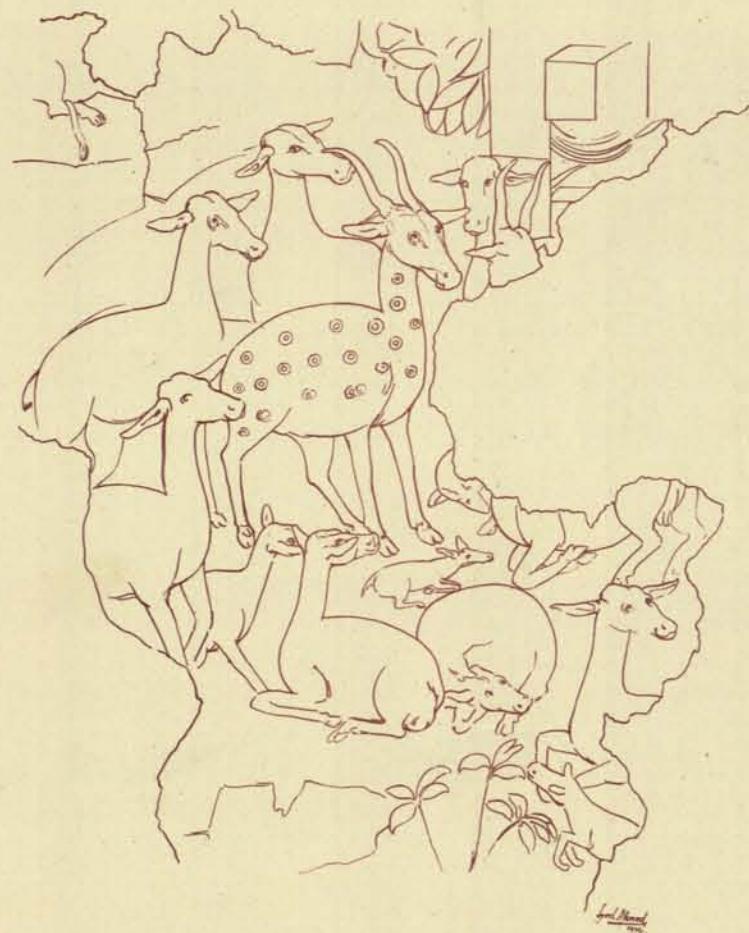
(d)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:
CAVE XVII

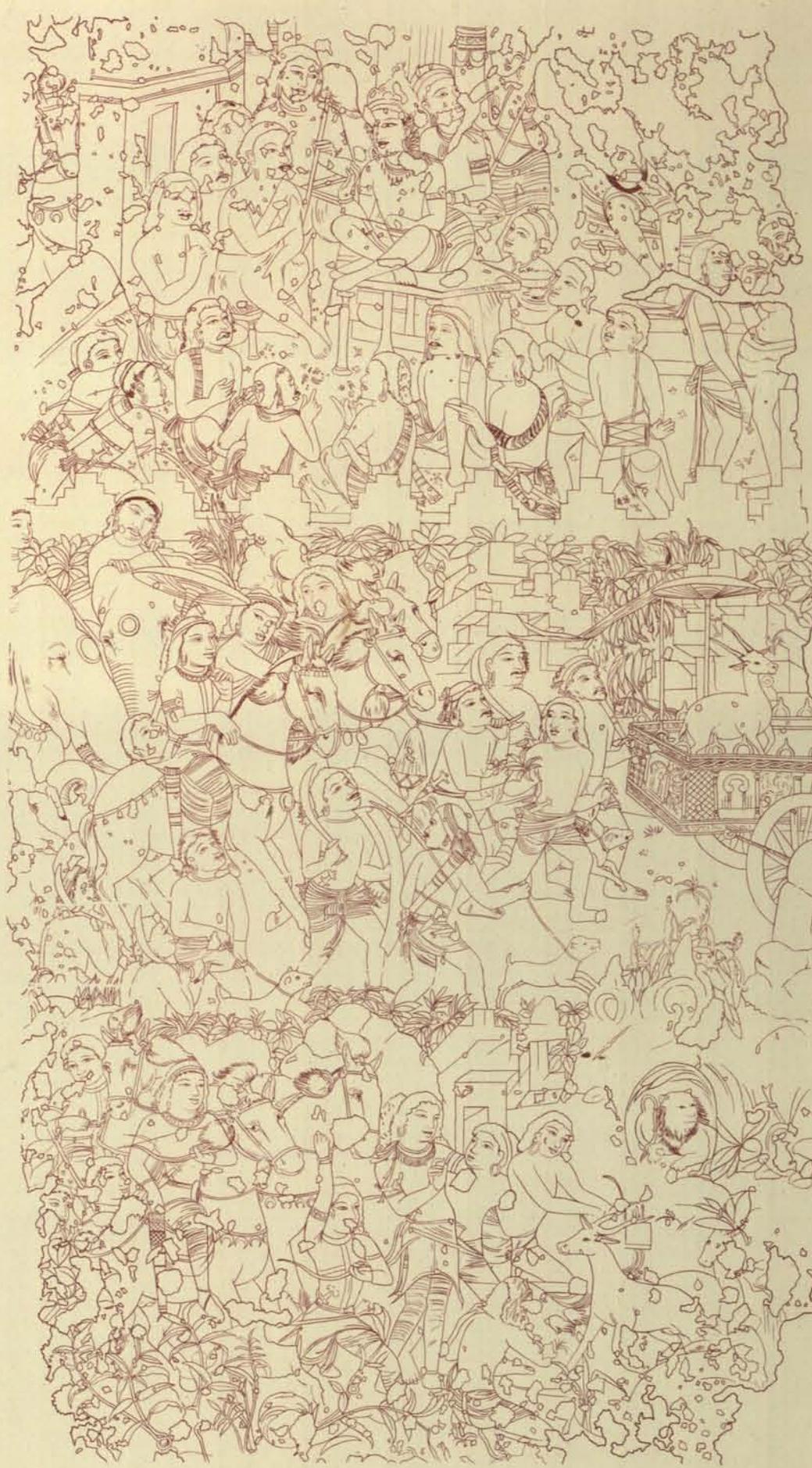




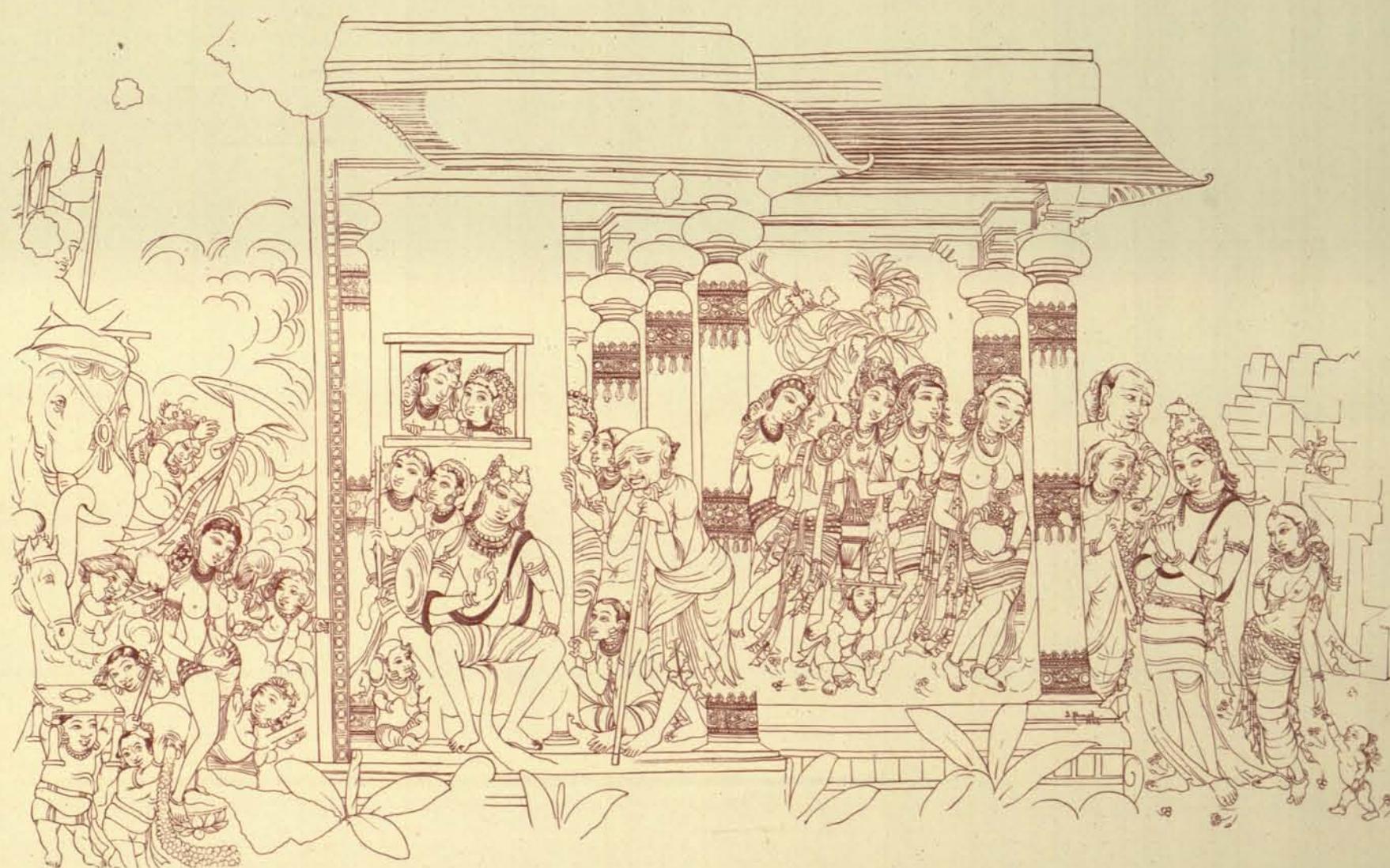
(a) THE MATSYA JĀTAKA: CAVE XVII



(b) THE HERD OF DEER: THE MṚIGA JĀTAKA (?): CAVE XVII



(c) THE CAPTURE OF THE SACRED DEER: THE SAME JĀTAKA



(d) A COURT SCENE: THE SIMHALA AVADĀNA: CAVE XVII



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(a) THE STORY OF A BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY: THE MAHISHA JĀTAKA: BACK CORRIDOR: RIGHT WALL: CAVÉ XVII



(b) THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER: THE SIMHALA AVADĀNA: RIGHT CORRIDOR



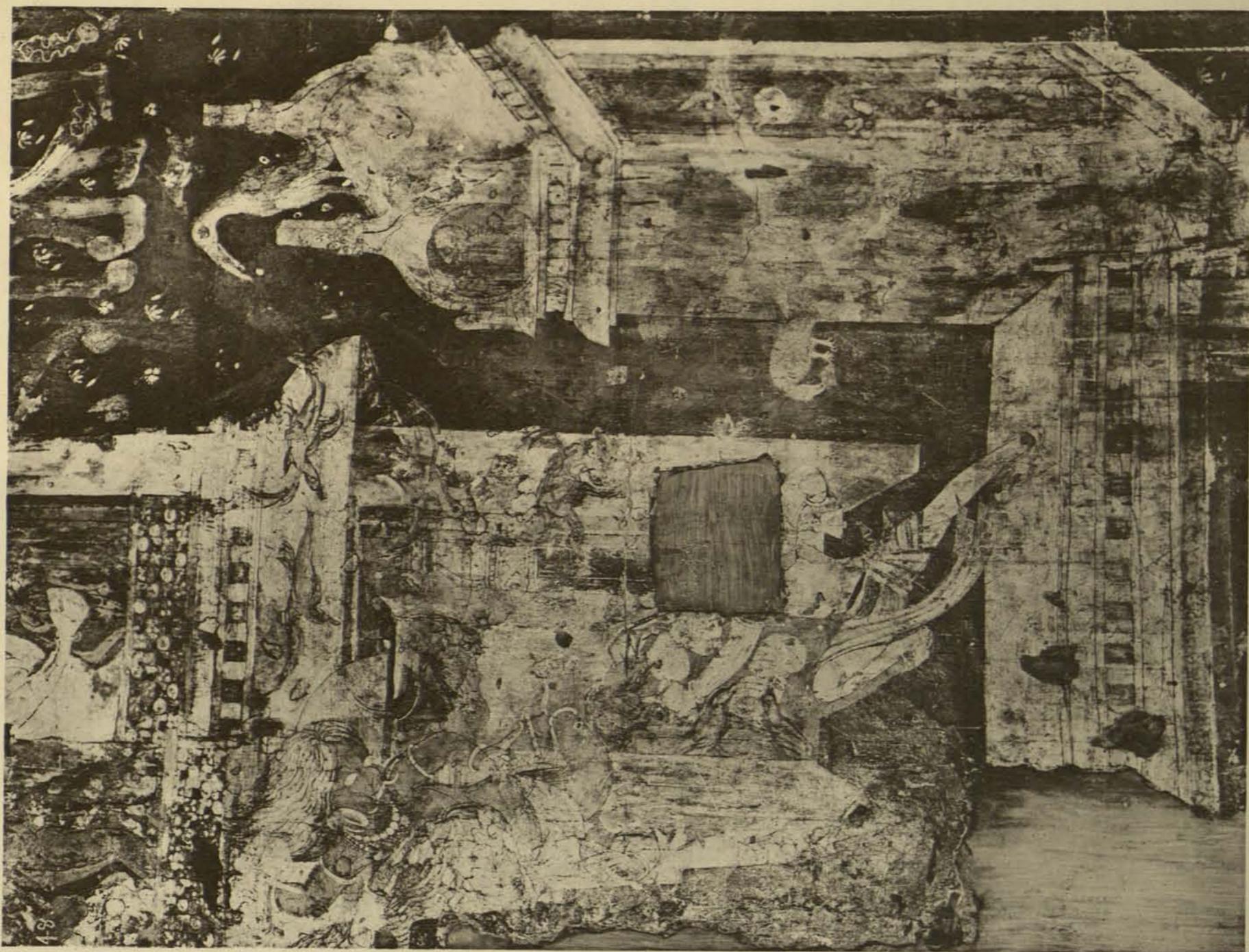
(c) A YAKSHA OR A ROYAL GUARD: ON THE PILASTER BETWEEN THE RIGHT AND BACK CORRIDORS



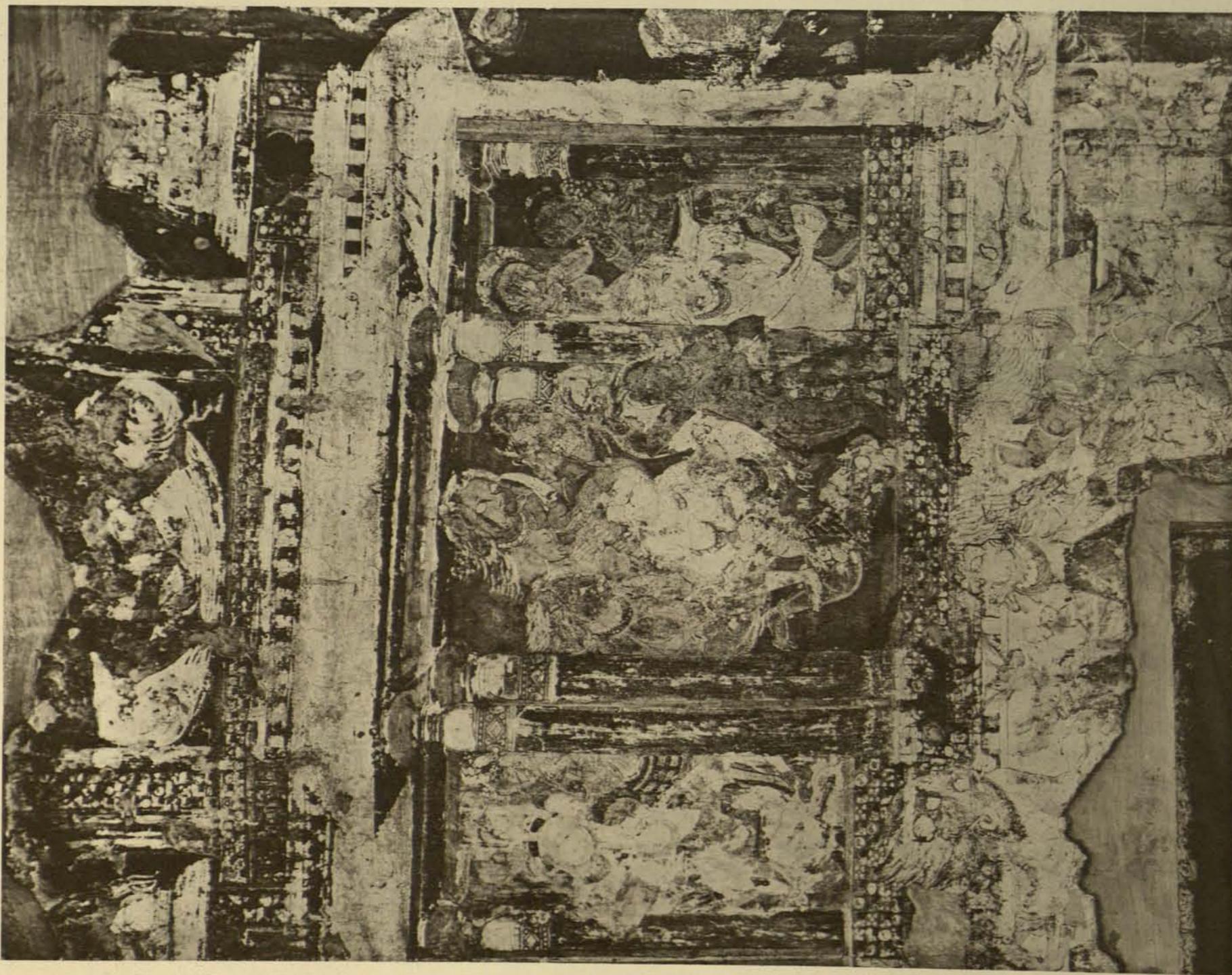


THE ROYAL BEDROOM: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII

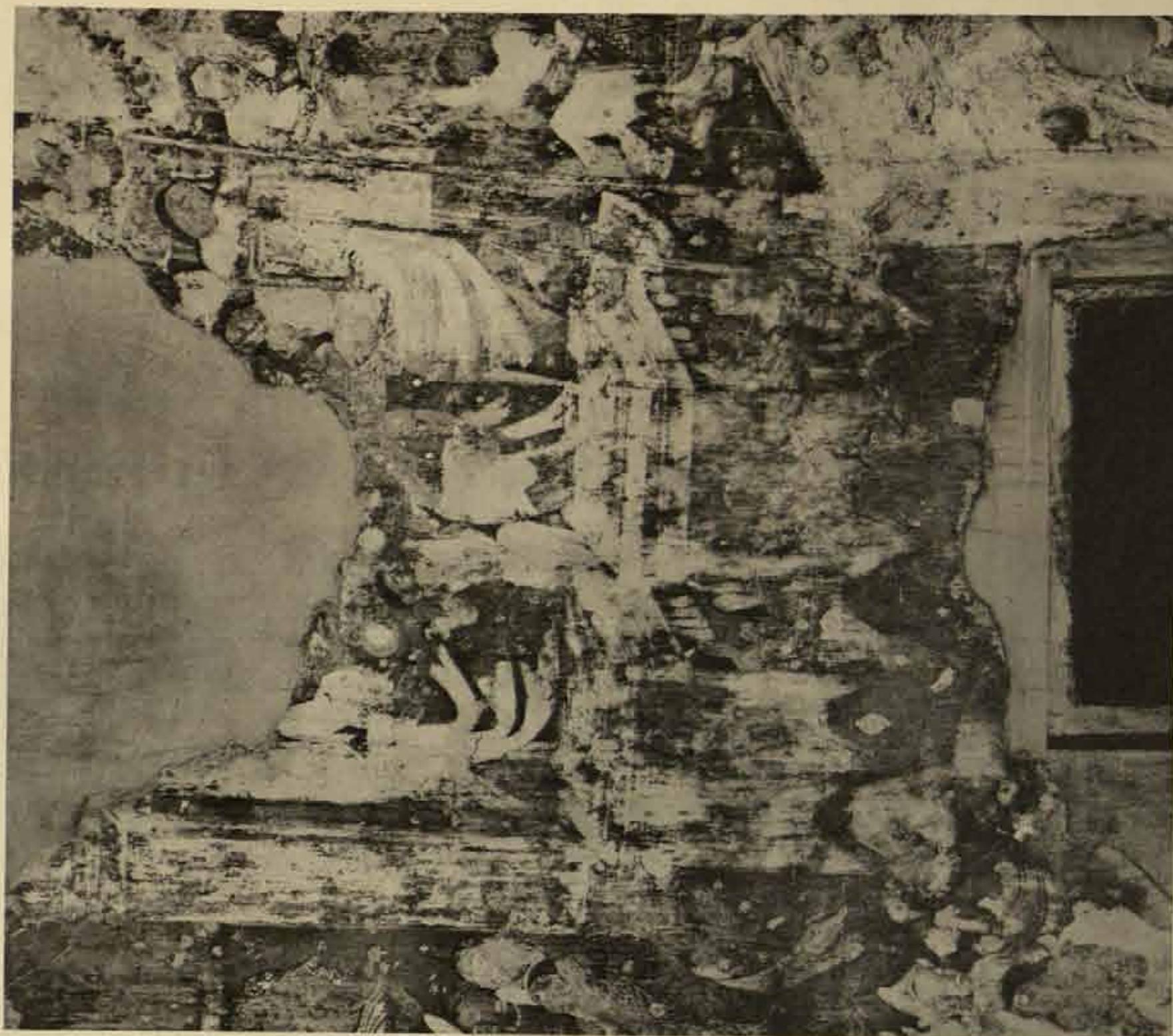




(b) VULTURES HOVERING OVER THE ROYAL BEDROOM: THE SAME STORY



(a) THE ROYAL BEDROOM INFESTED WITH OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR:CAVE XVII



(b) ANOTHER SCENE: CONTINUATION OF THE SAME STORY



(a) A COURT SCENE; THE SIMHALA AVADANA; RIGHT CORRIDOR; CAVE XVII



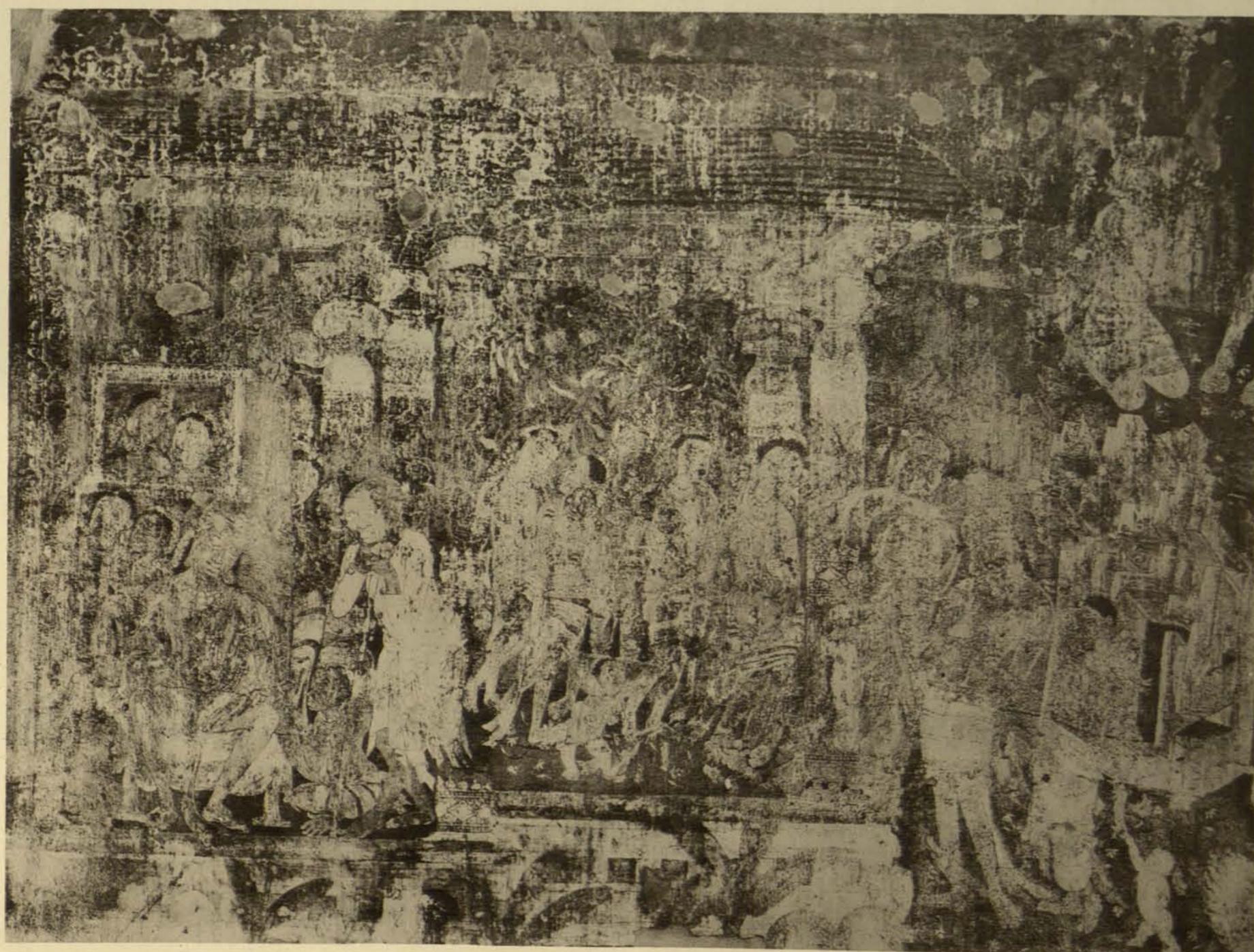


THE MARCH OF THE ROYAL ARMY: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII





(a) THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA:
RIGHT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE ARRIVAL OF THE OGRESS WITH THE CHILD AT THE COURT:
RIGHT OF THE ABOVE SUBJECT





THE MARCH OF THE ARMY: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII





(a) THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE AND THE ABHISHEKA
(ILLUSTRATION) OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) THE MARCH OF THE ROYAL ARMY: THE SAME STORY





(a) THE ROYAL ARMY CROSSING THE SEA IN BOATS: THE SIMHALA AVADĀNA:
RIGHT CORRIDOR: CAVE XVII

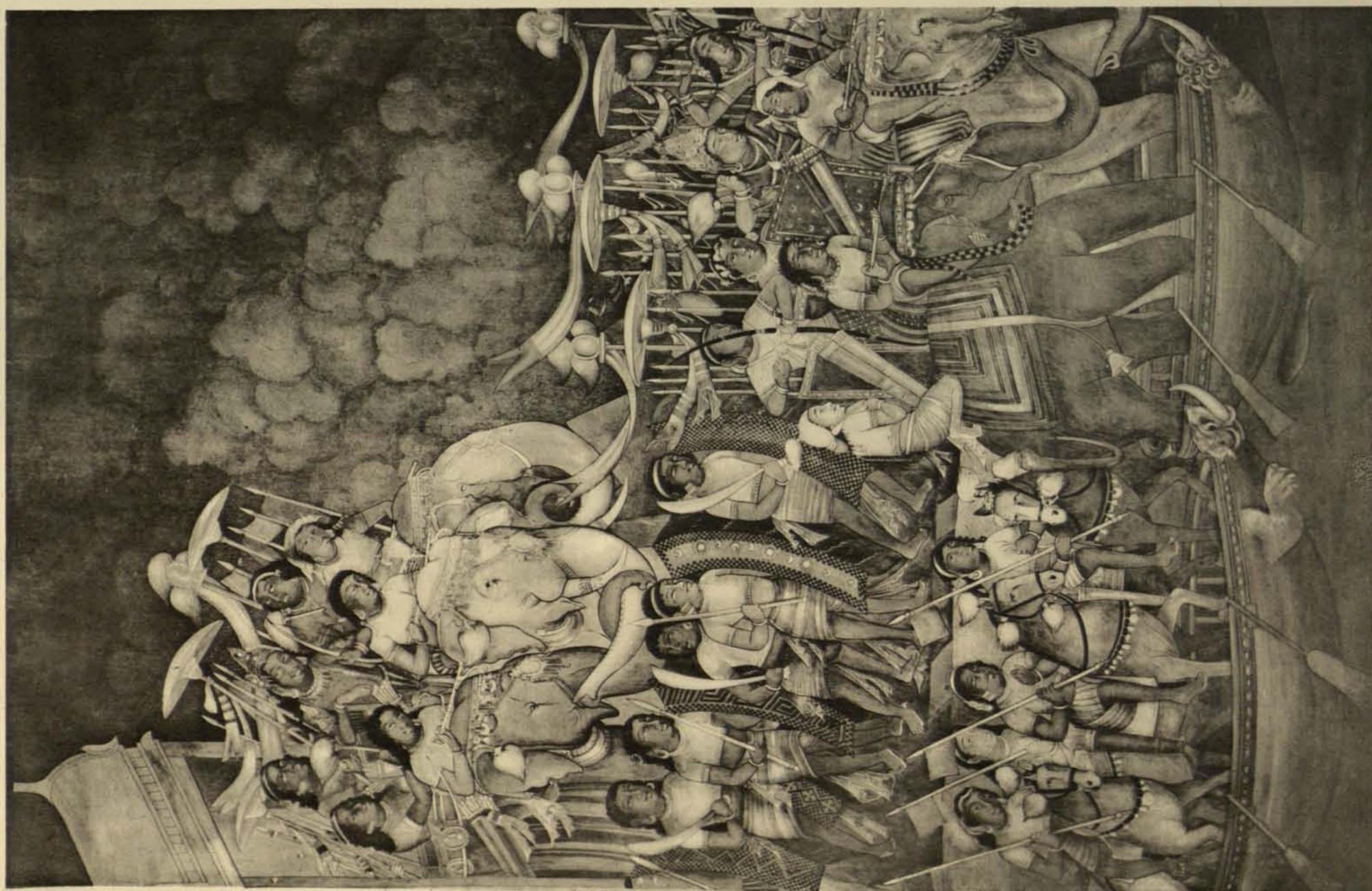


(b) THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES: THE SAME STORY





(a) SIMHALA'S ARMY CROSSING THE SEA IN BOATS: CAVE XVII
(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)



(b) CONTINUATION OF THE SAME STORY: THE ABHISHEKA AND THE BATTLE SCENES
(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)





THE ISLAND OF OGRESSES: THE SIMHALA AVADANA. RIGHT CORRIDOR: CAVE XVII





THE ISLAND OF OGRESSES: AN ENLARGEMENT OF THE MIDDLE PART OF PLATE LXI





(a) THE SHIPWRECK: THE SIMHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII



(b) THE ESCAPE OF SIMHALA: ANOTHER EPISODE OF THE SAME STORY

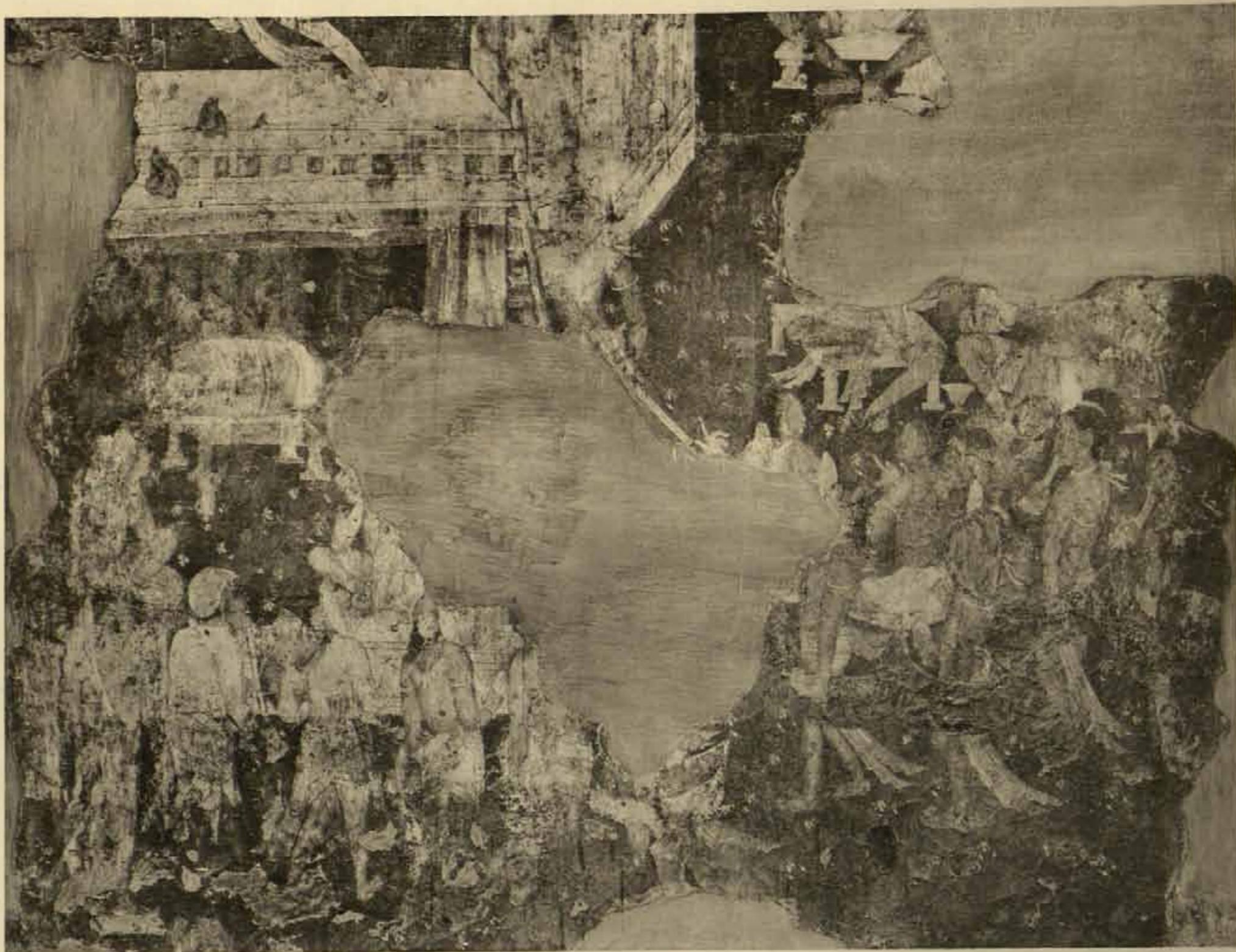


(b) A TOILET SCENE: ON THE PILASTER BETWEEN THE FRONT AND RIGHT CORRIDORS

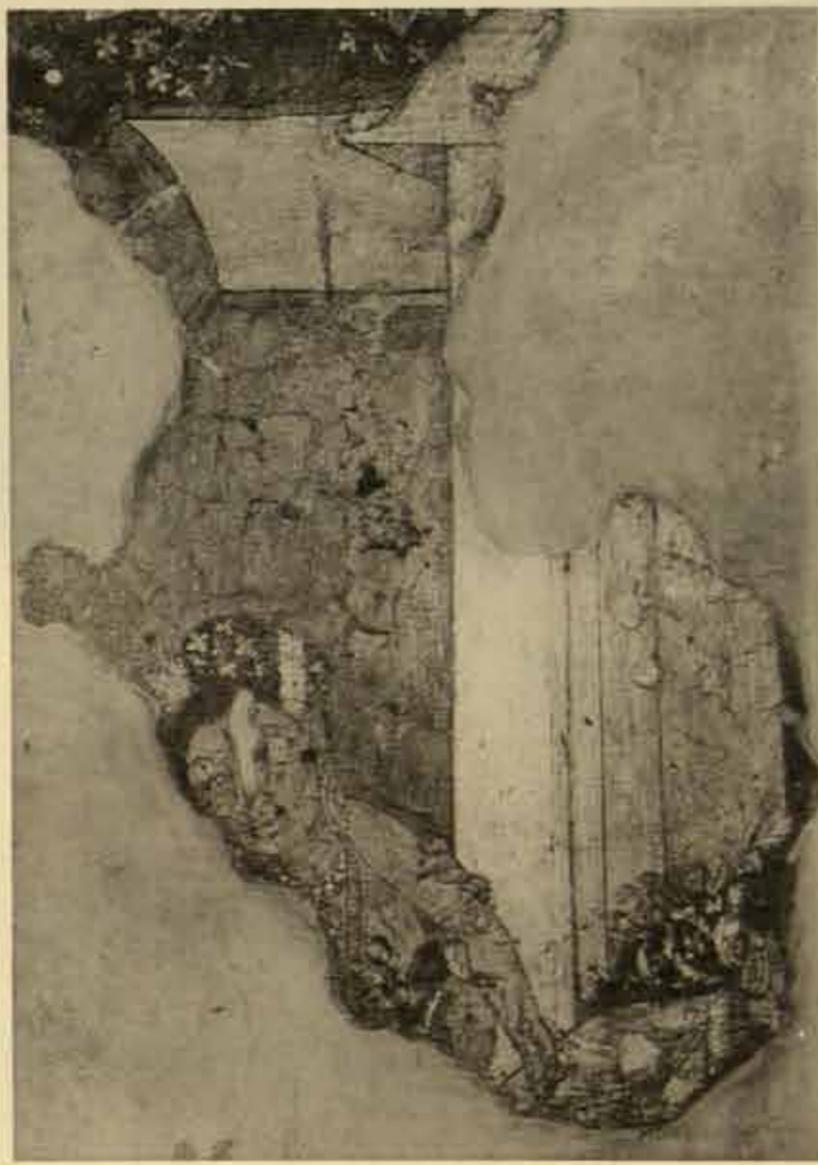


(a) THE ISLAND OF OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





(a) THE ARRIVAL OF SIMHALA AND THE MOURNING OF THE RANI IN FRONT OF THE EMPTY THRONE: RIGHT CORRIDOR: CAVE XVII



(b) A YOUNG LADY (AN OGRESS?): THE SIMHALA AVADĀNA



(c) A RĀJA WITH TWO ATTENDANTS: THE SIBI JĀTAKA (?): BELOW PLATE LXIV (b)





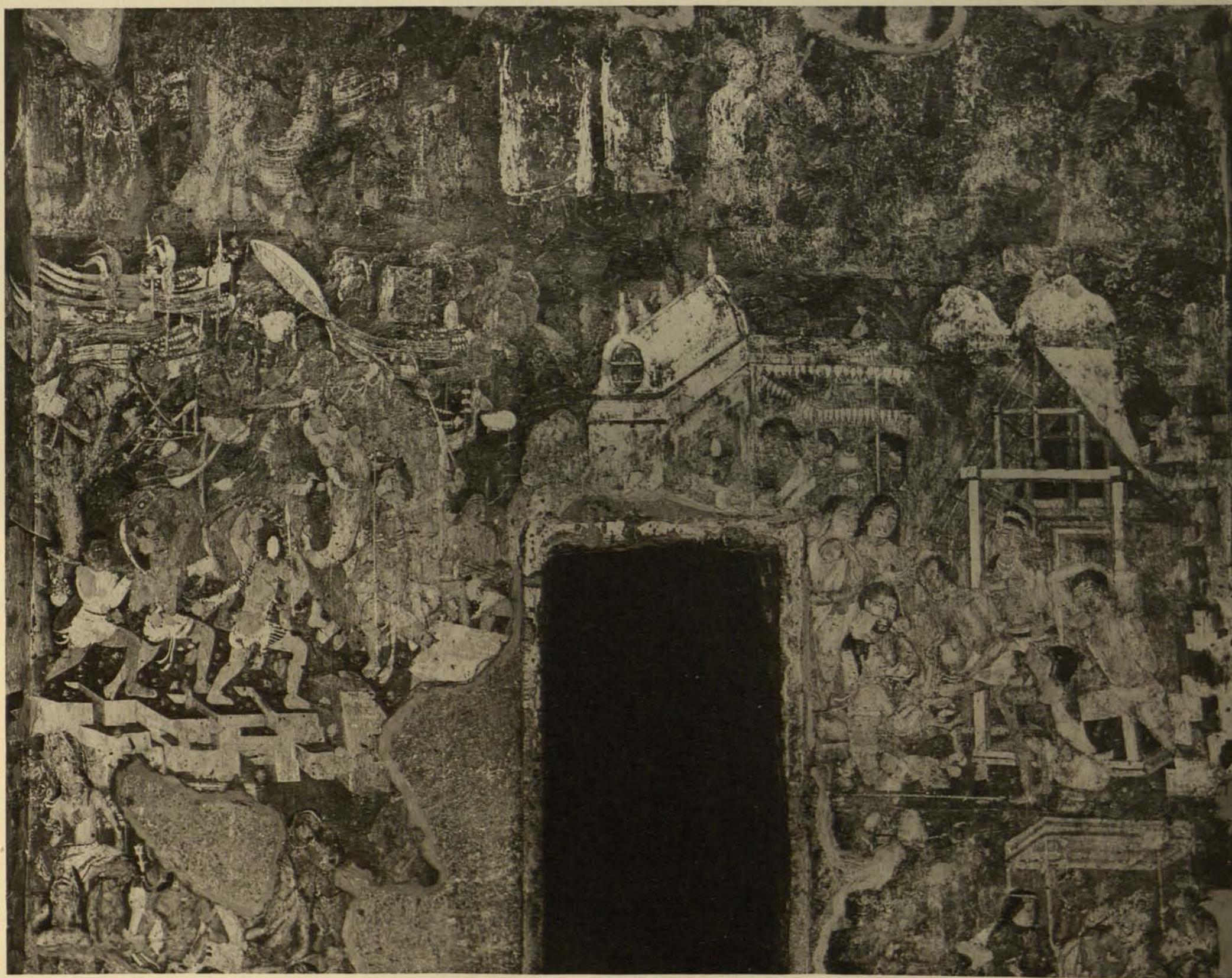
(a) INDRA AND ANOTHER GOD ON
LOTUS-THRONES: THE SIBI
JATAKA: CAVE XVII



(b) A PALACE SCENE: THE BRAHMAN ASKING
THE RĀJĀ FOR THE GIFT OF HIS EYES (?):
THE SAME WALL

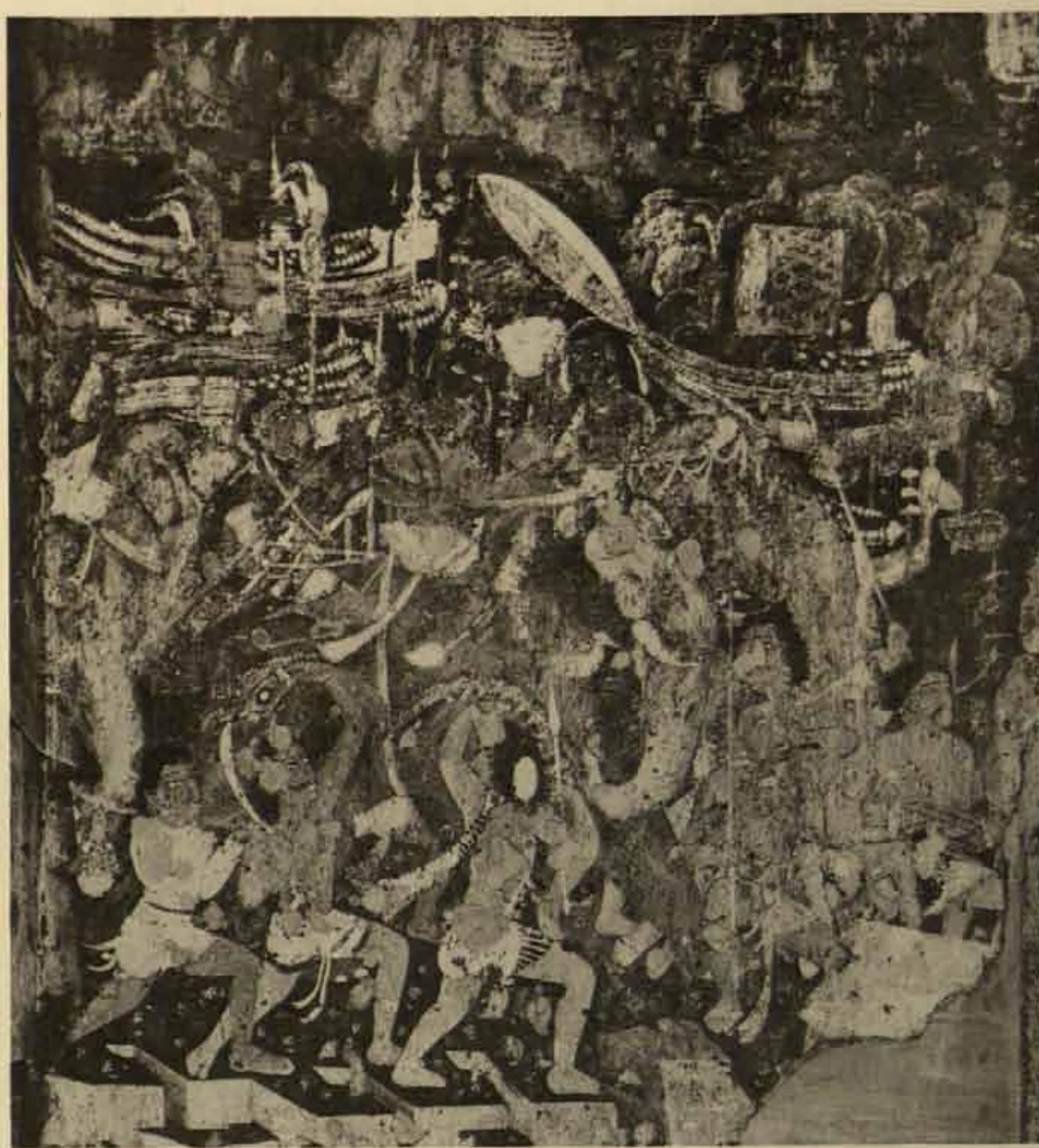


(c) THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EYES:
CONTINUATION OF THE SAME STORY

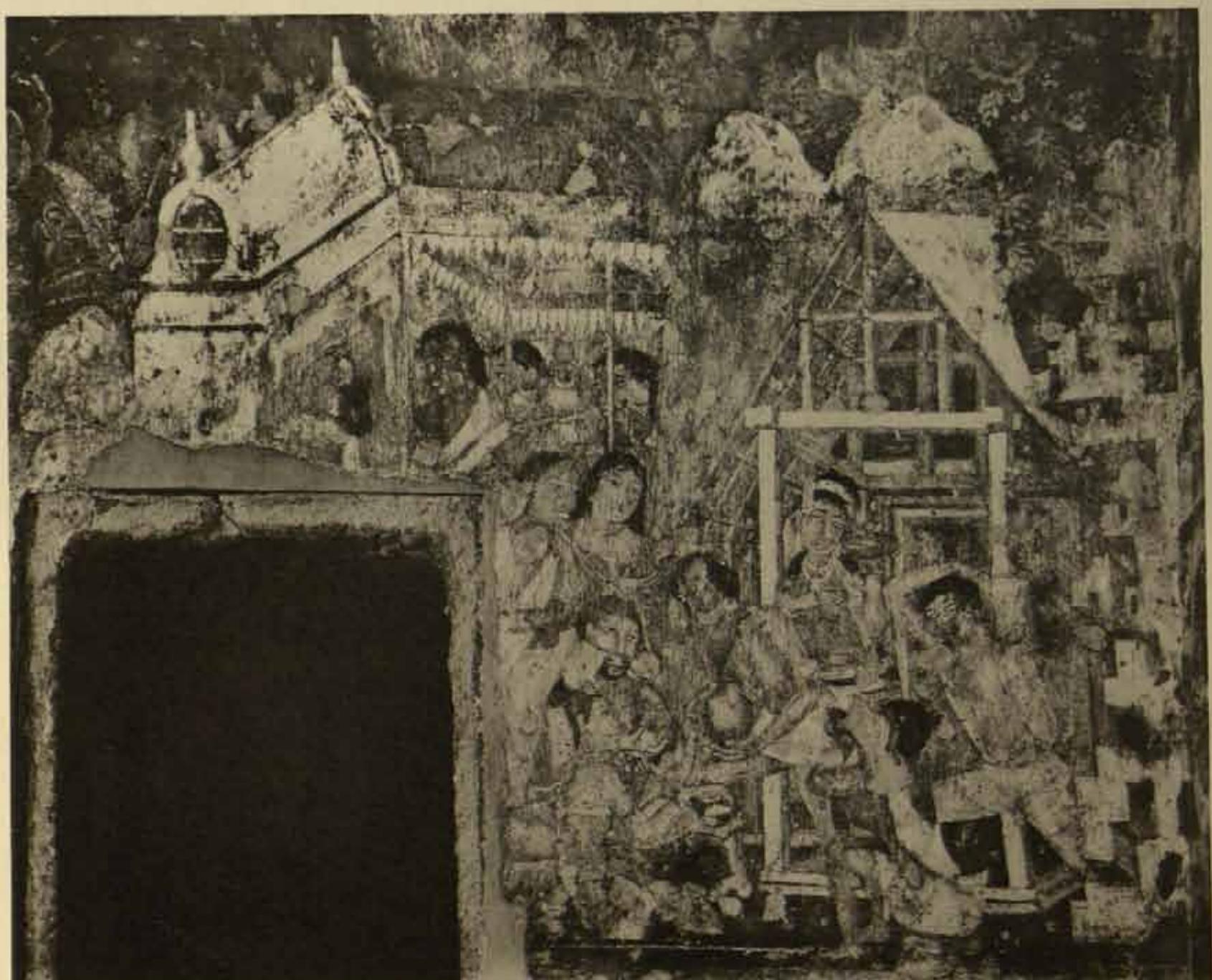


(d) THE MARCH OF AN ARMY AND THE MONASTERY SCENE: THE JĀTAKA NOT IDENTIFIED:
UPPER PART OF THE SAME WALL

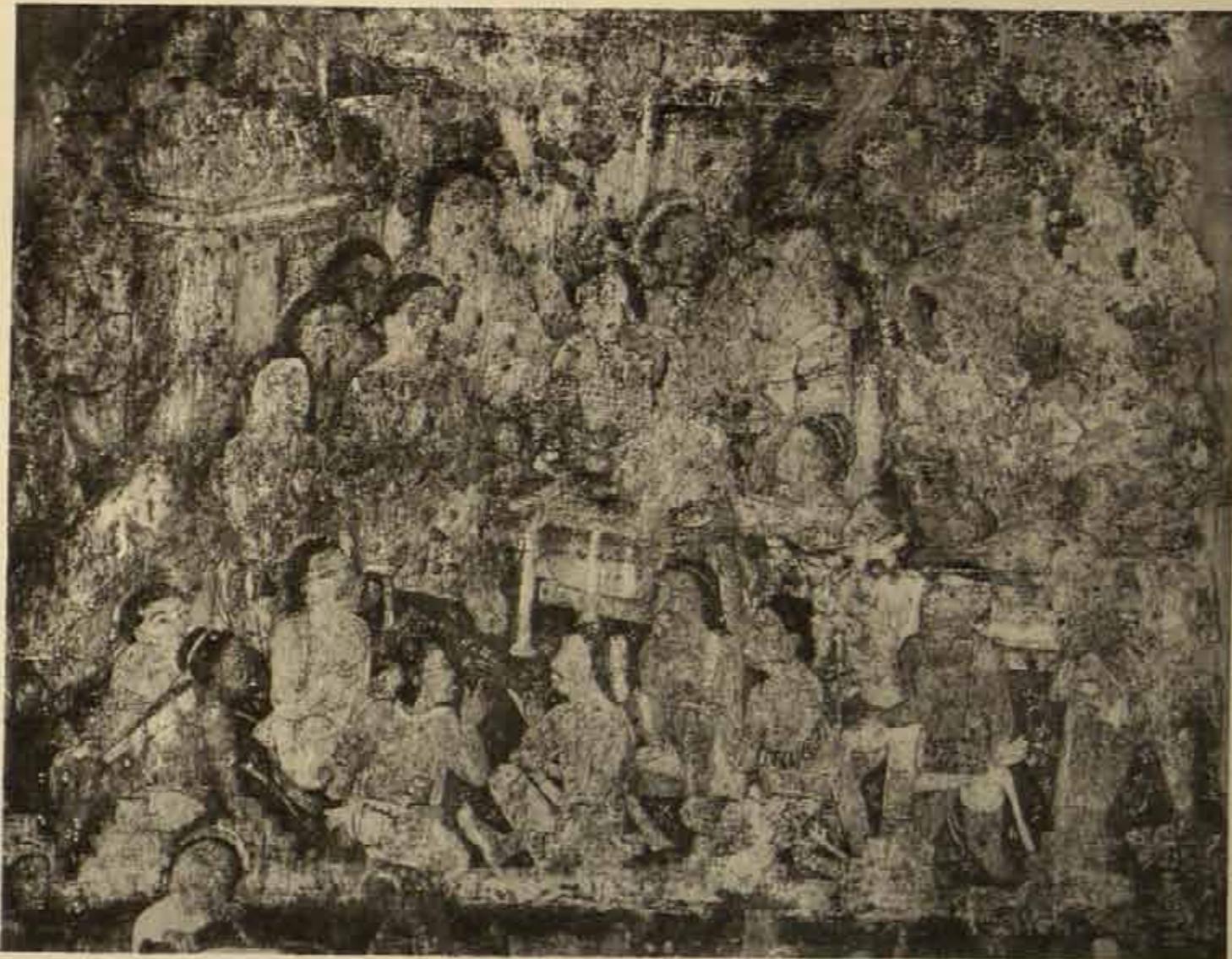




(a) THE MARCH OF AN ARMY: THE JĀTAKA NOT IDENTIFIED:
RIGHT WALL: FRONT CORRIDOR: CAVE XVII



(b) A MONASTERY SCENE: THE JĀTAKA NOT IDENTIFIED: ON THE SAME WALL



(a) A COURT SCENE: THE MRIGA JATAKA: FRONT CORRIDOR: CAVE XVII



(b) THE RĀJA RETURNING WITH THE MRIGA: THE SAME JATAKA



(c) THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF: ANOTHER EPISODE OF THE SAME JATAKA





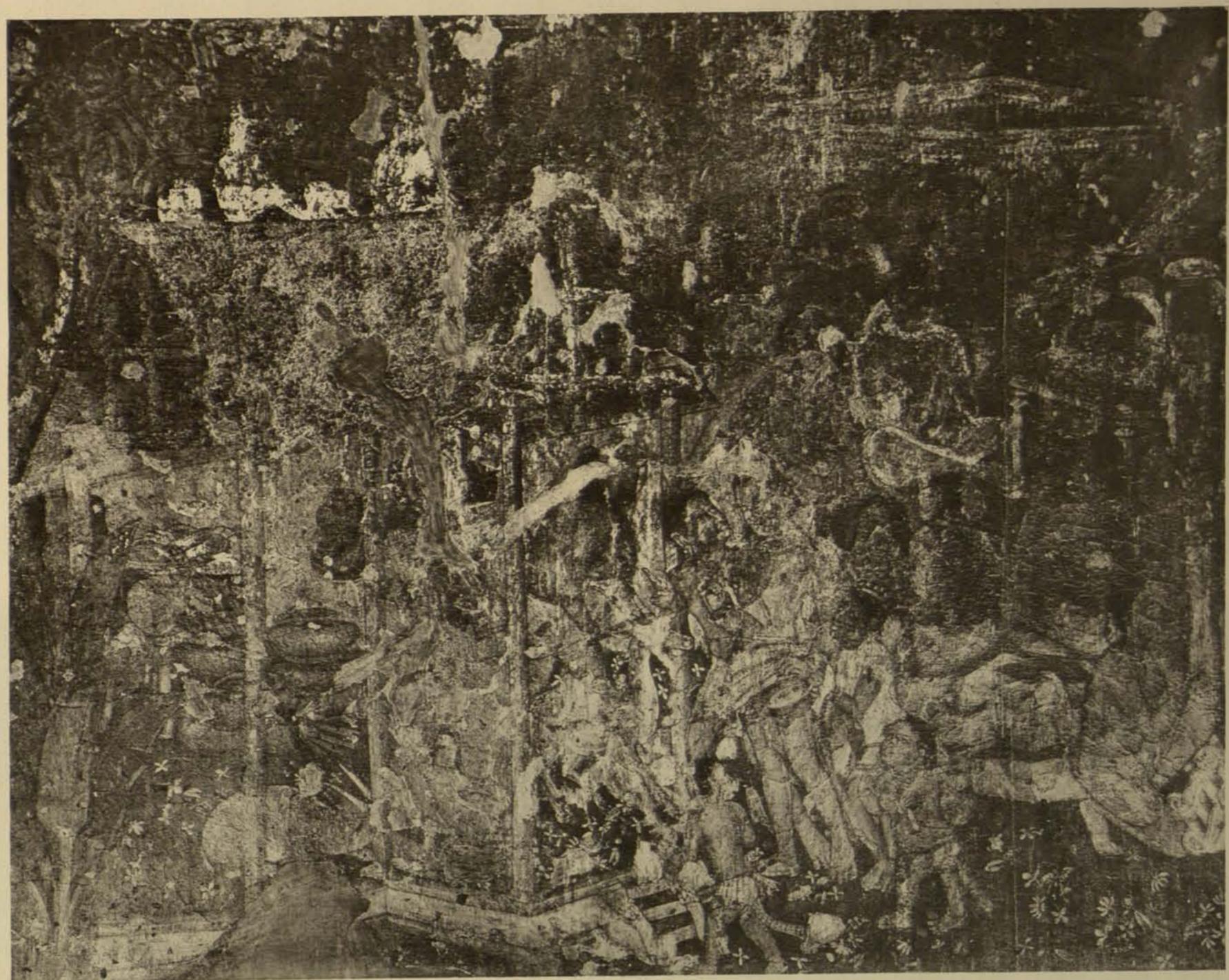
(a) THE STORY OF THE BENEVOLENT BEAR; THE JATAKA
NOT IDENTIFIED: FRONT CORRIDOR: CAVE XVII



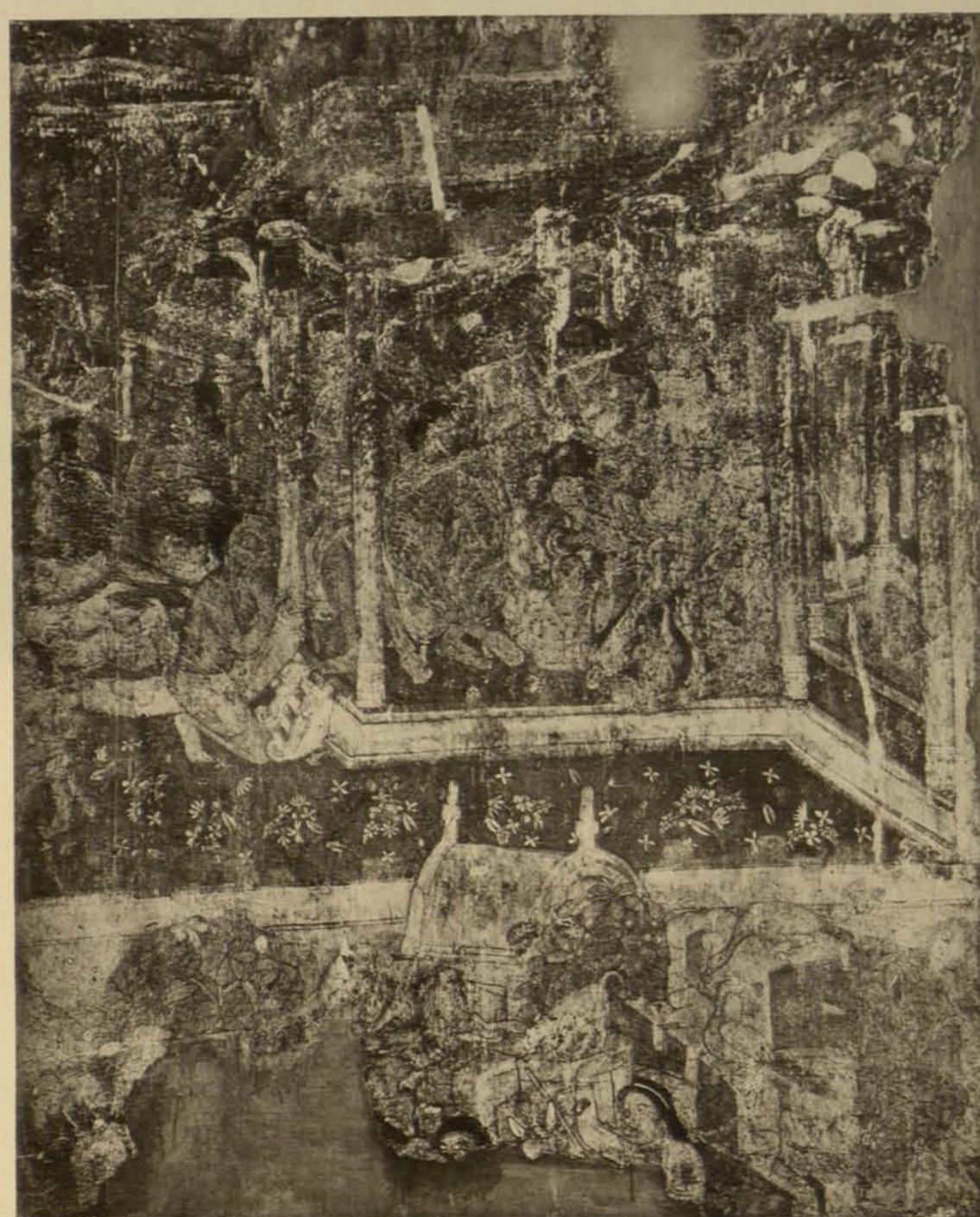
(c) A FOREST SCENE WITH BIRDS AND DEER AND A STUPA; THE MRIGA JATAKA:
FRONT CORRIDOR: CAVE XVII

(b) THE BENEVOLENT BEAR SAVES A STAG FROM
THE HUNTER; THE SAME STORY



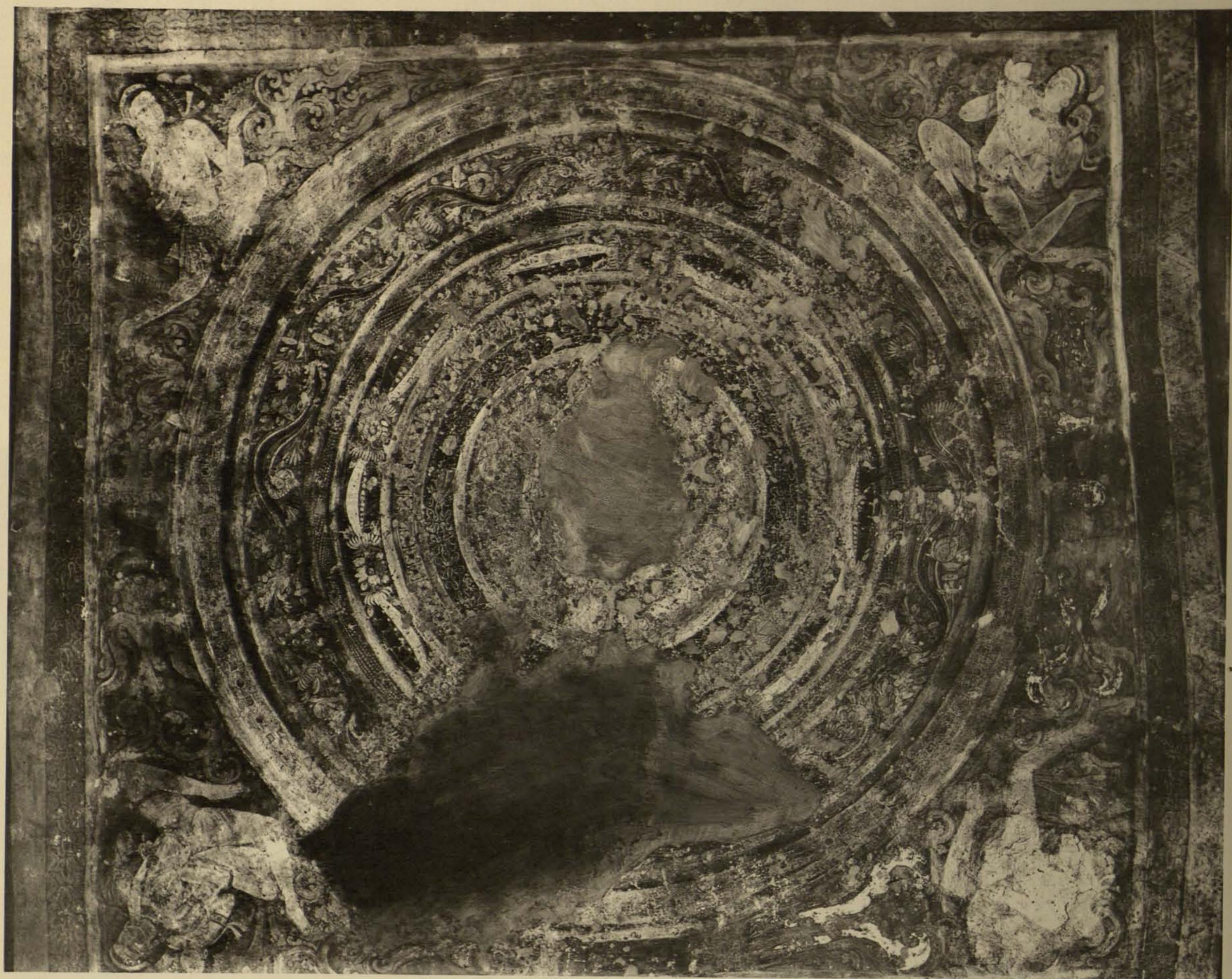


(a) THE KITCHEN AND OTHER EPISODES: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII



(b) THE CONTINUATION OF THE SAME JĀTAKA:
ANOTHER EPISODE





(a) THE CEILING OF THE HALL: DECORATIVE DESIGNS: CAVE XVII



(b) TWO DWARFS WITH MUSICAL INSTRUMENTS: ON A COLUMN OF THE ANTE-CHAMBER: CAVE XVII



(c) LION AS A DECORATIVE MOTIF: CEILING OF THE LEFT CORRIDOR: THE SAME CAVE



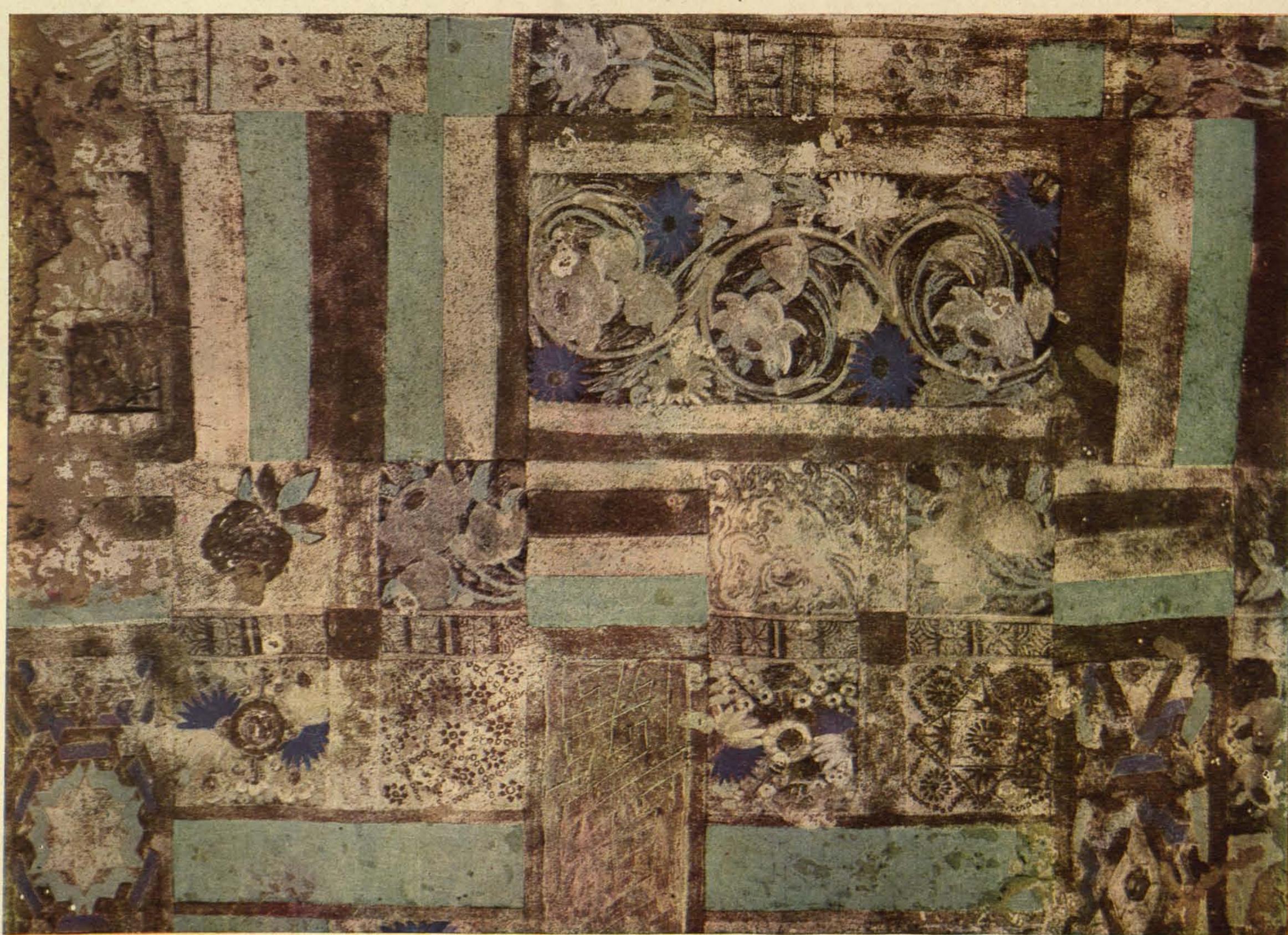
(d) THREE PEA-FOWLS: A DECORATIVE DESIGN: THE CEILING OF THE FRONT CORRIDOR: THE SAME CAVE







(a) DECORATIVE DESIGNS REPRESENTING ANIMAL FIGURES: THE CEILING OF THE HALL: CAVE XVII



(b) DECORATIVE DESIGNS: THE CEILING OF THE FRONT CORRIDOR: CAVE XXI

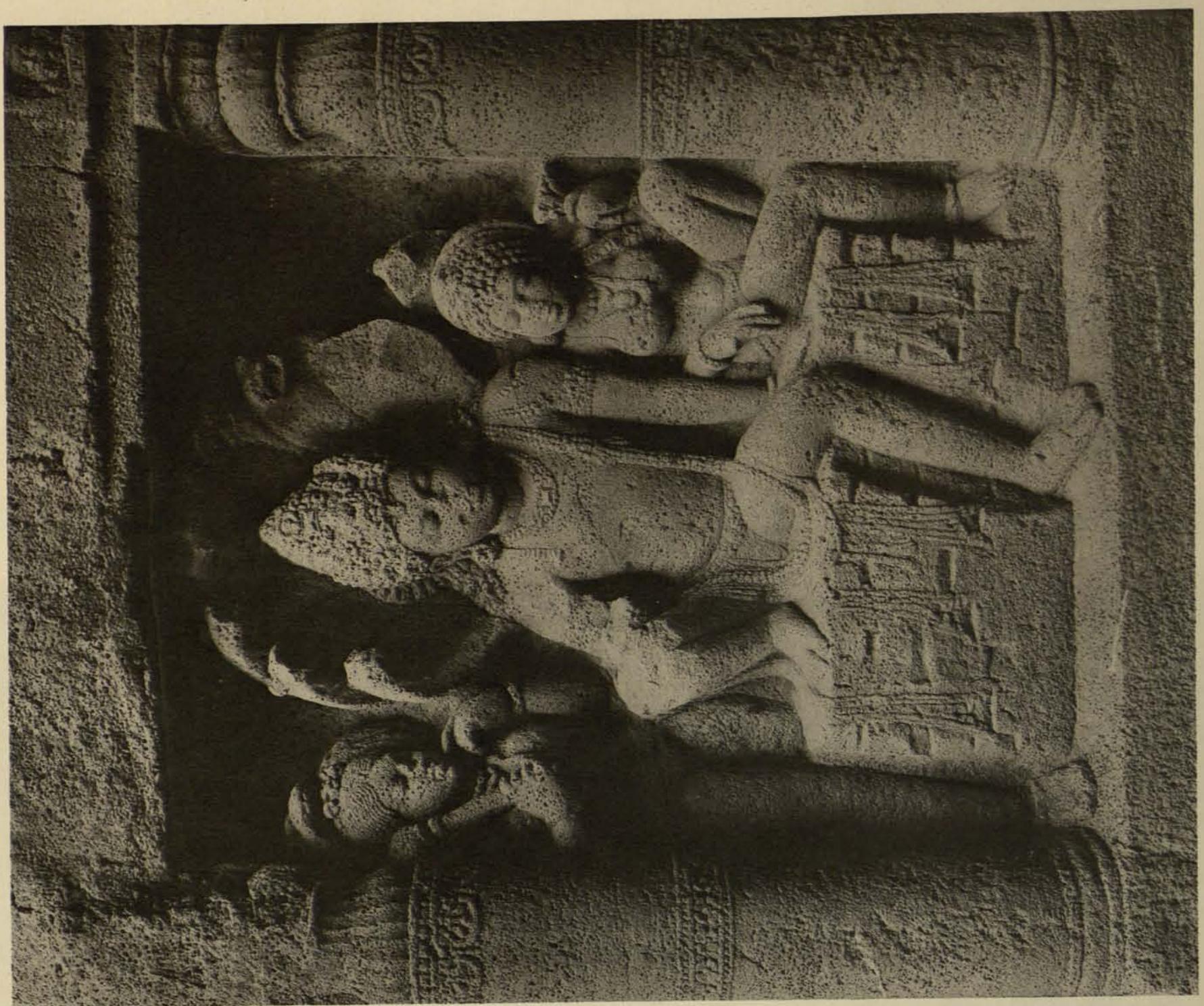


(a) THE FAÇADE: CAVE XIX



(b) THE INTERIOR: THE SAME CAVE



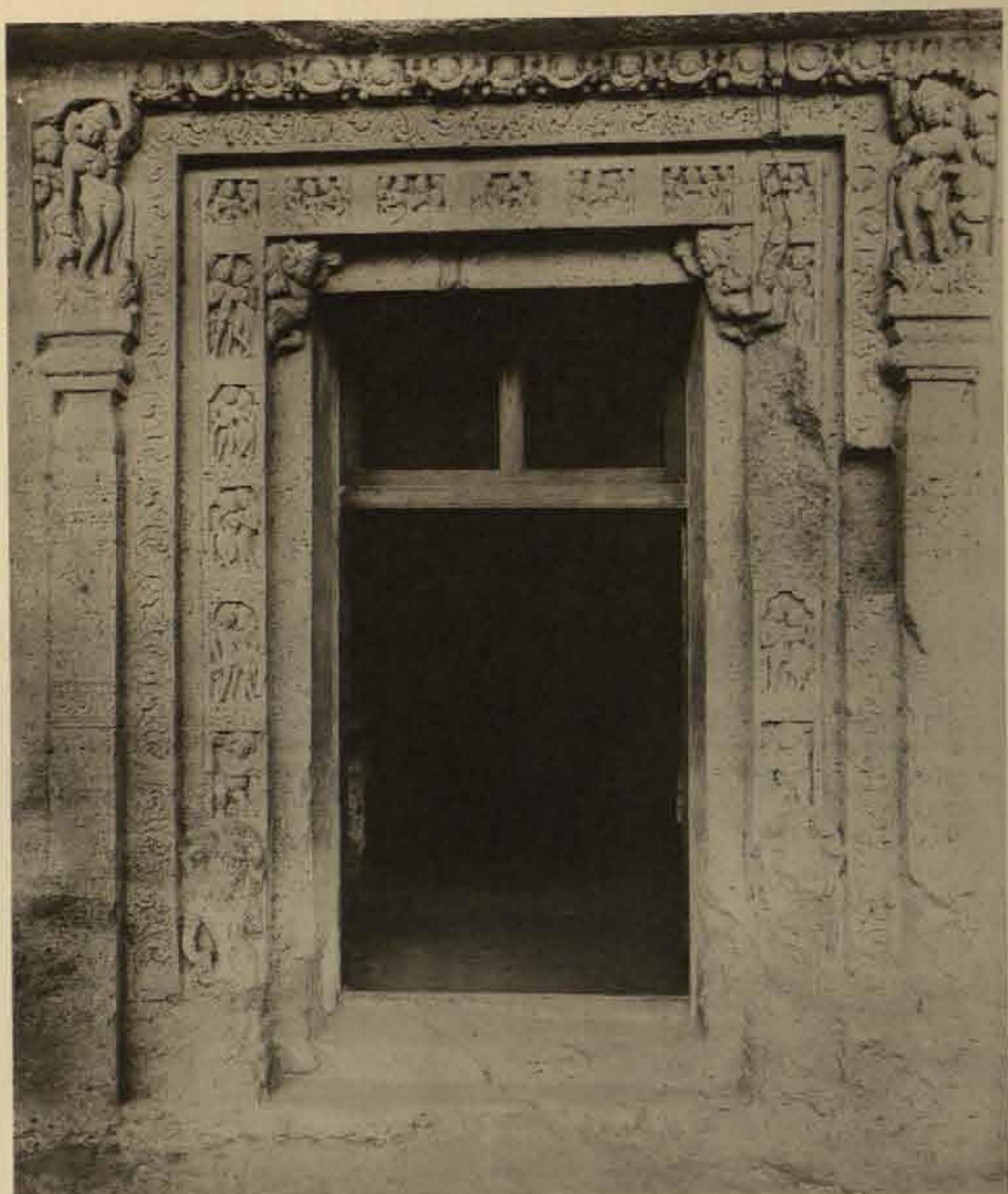


(b) A NAGA RAJA WITH HIS CONSORT: IN A NICHE IN THE LEFT WALL:
EXTERIOR OF CAVE XIX



(a) THE BUDDHA WITH NAGAS AND GANAS: FAÇADE: CAVE XIX

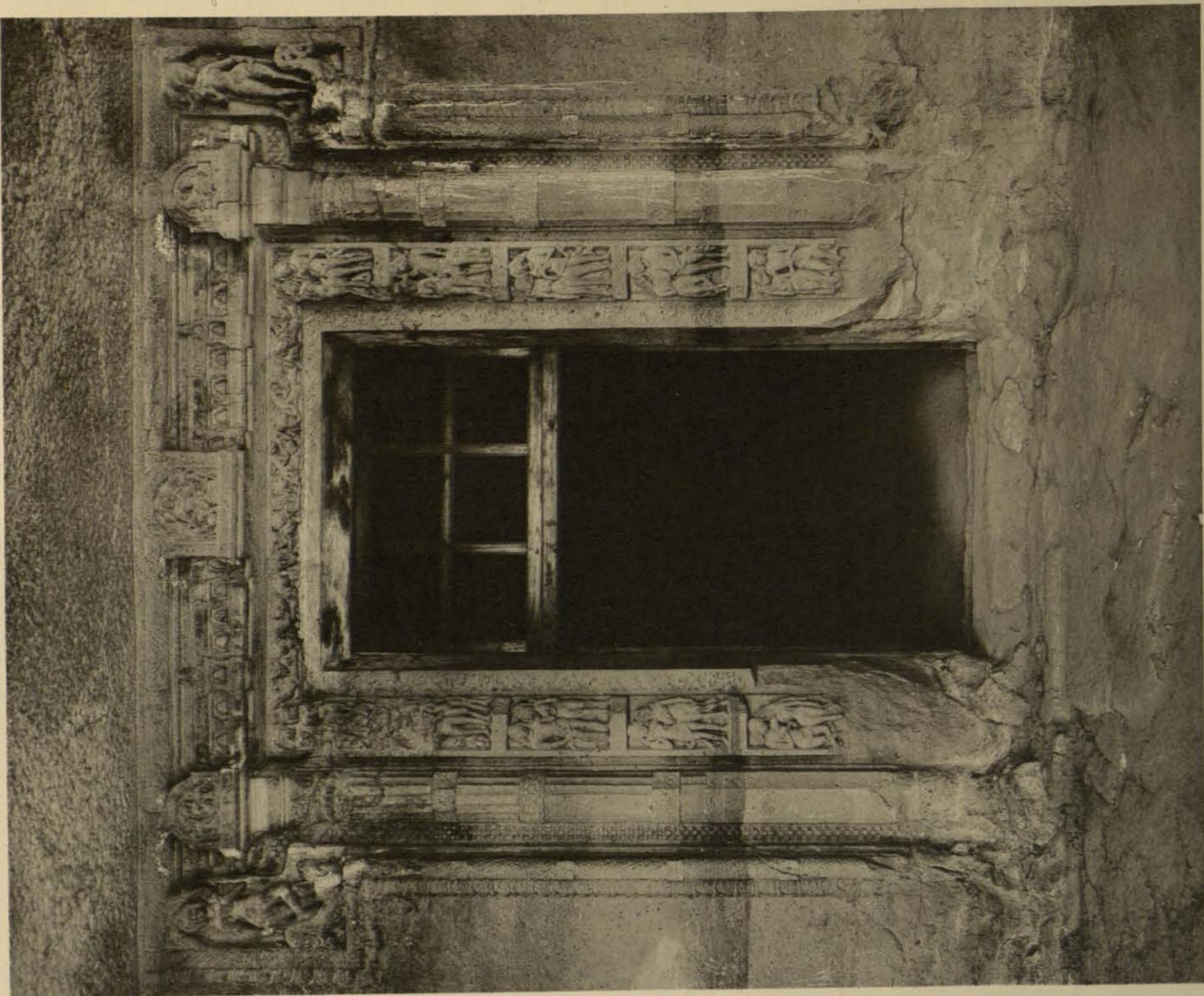




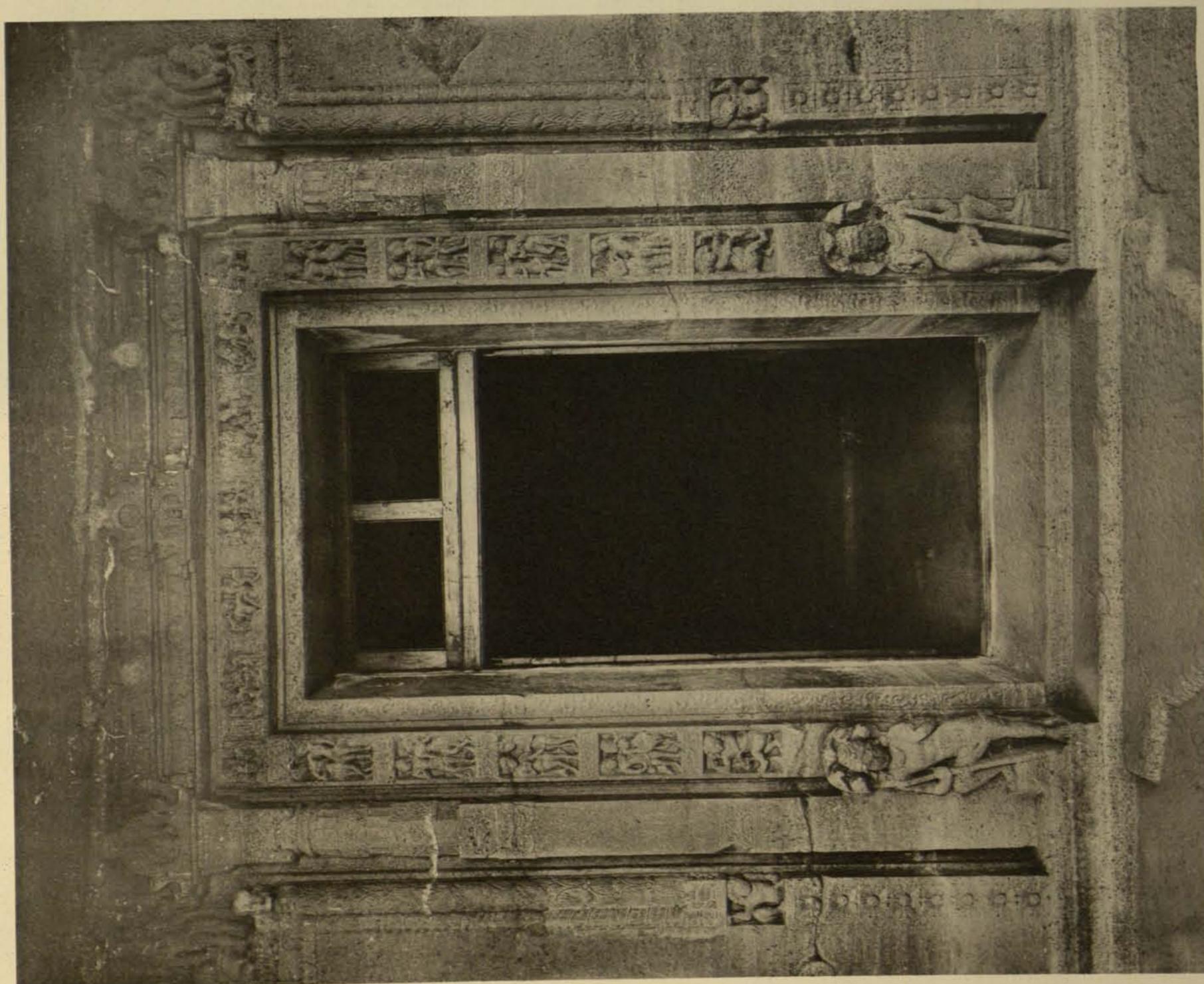
(a) THE DOOR: CAVE XXI

(b) THE BUDDHA PREACHING TO THE CONGREGATION: INTERIOR: LEFT CORRIDOR:
THE SAME CAVE

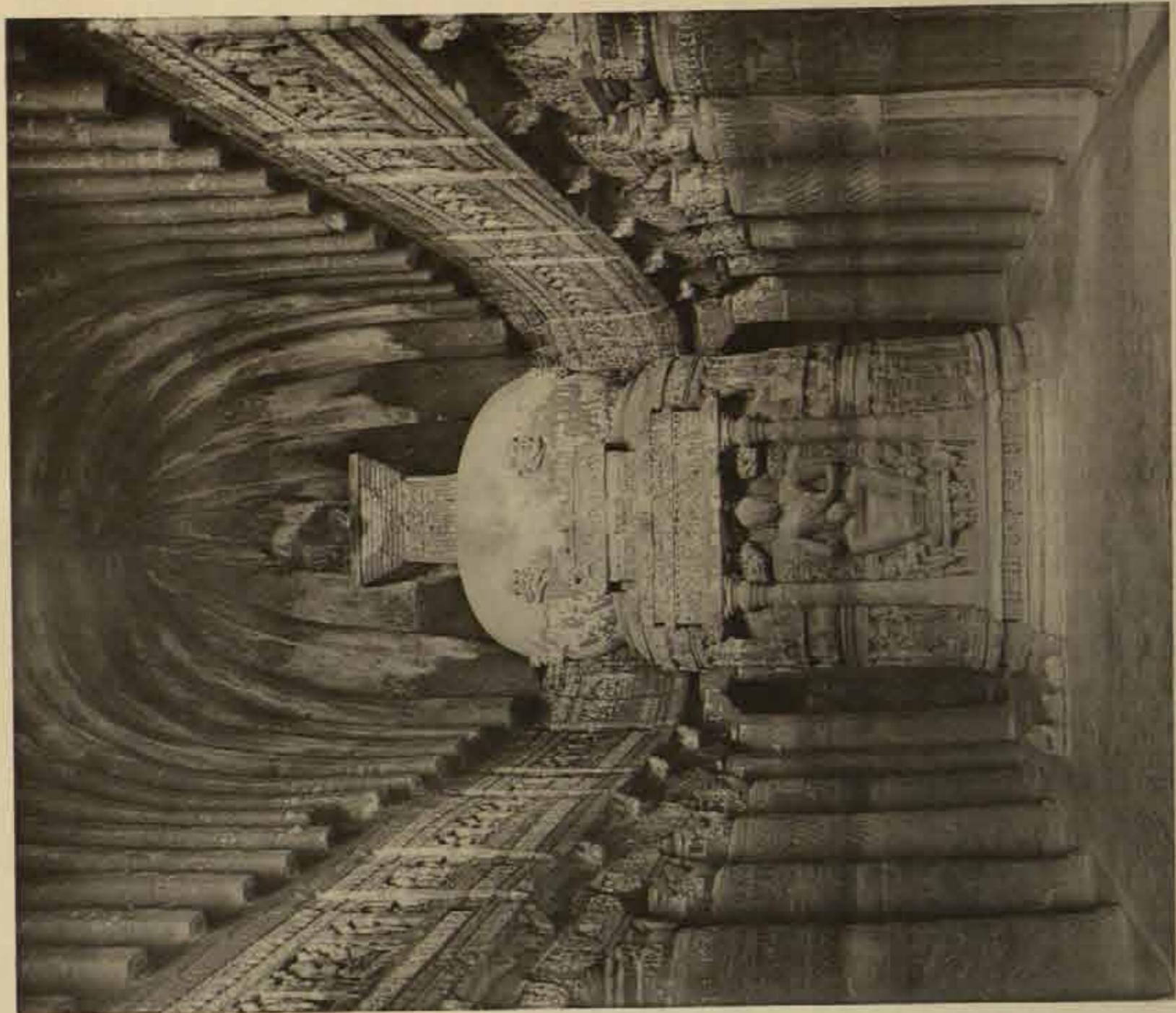




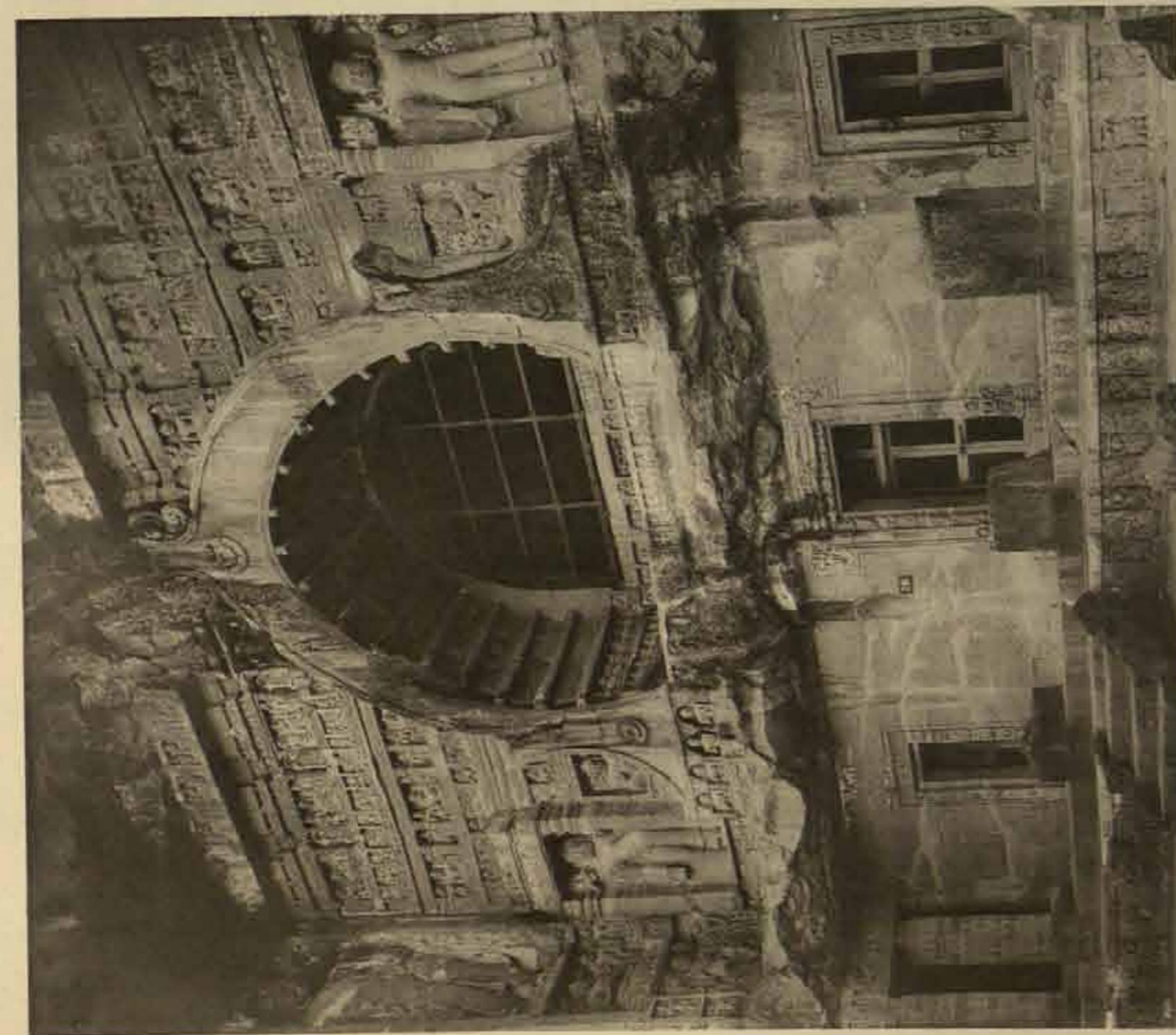
(b) THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN: CAVE XXIV



(a) THE DOOR WITH NAGA DVARAPALAS: CAVE XXIII



(b) THE INTERIOR OF THE SAME CHAITYA



(a) THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED
TO VIEW: CAVE XXVI
AFTER EXCAVATION



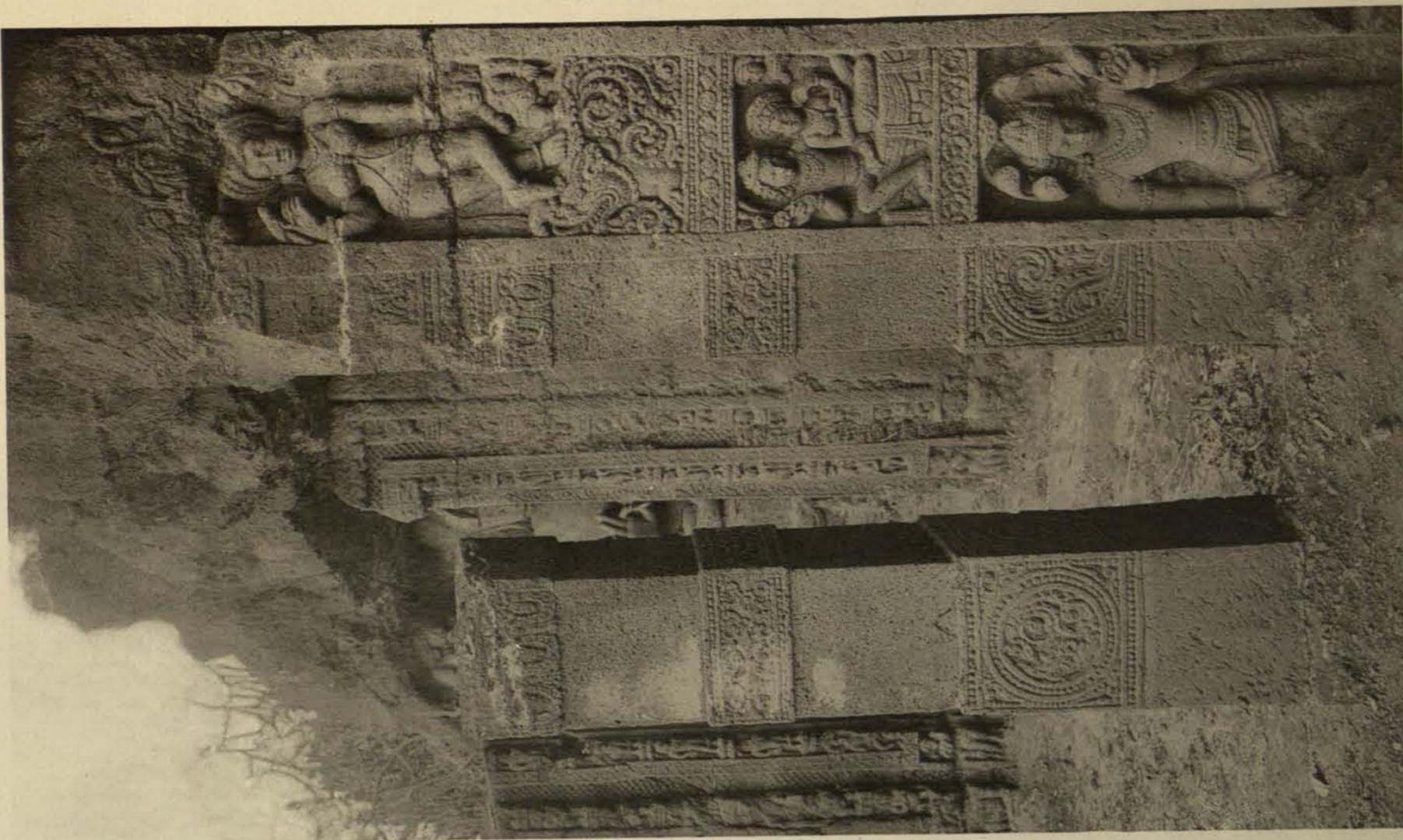


THE DEATH SCENE OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI



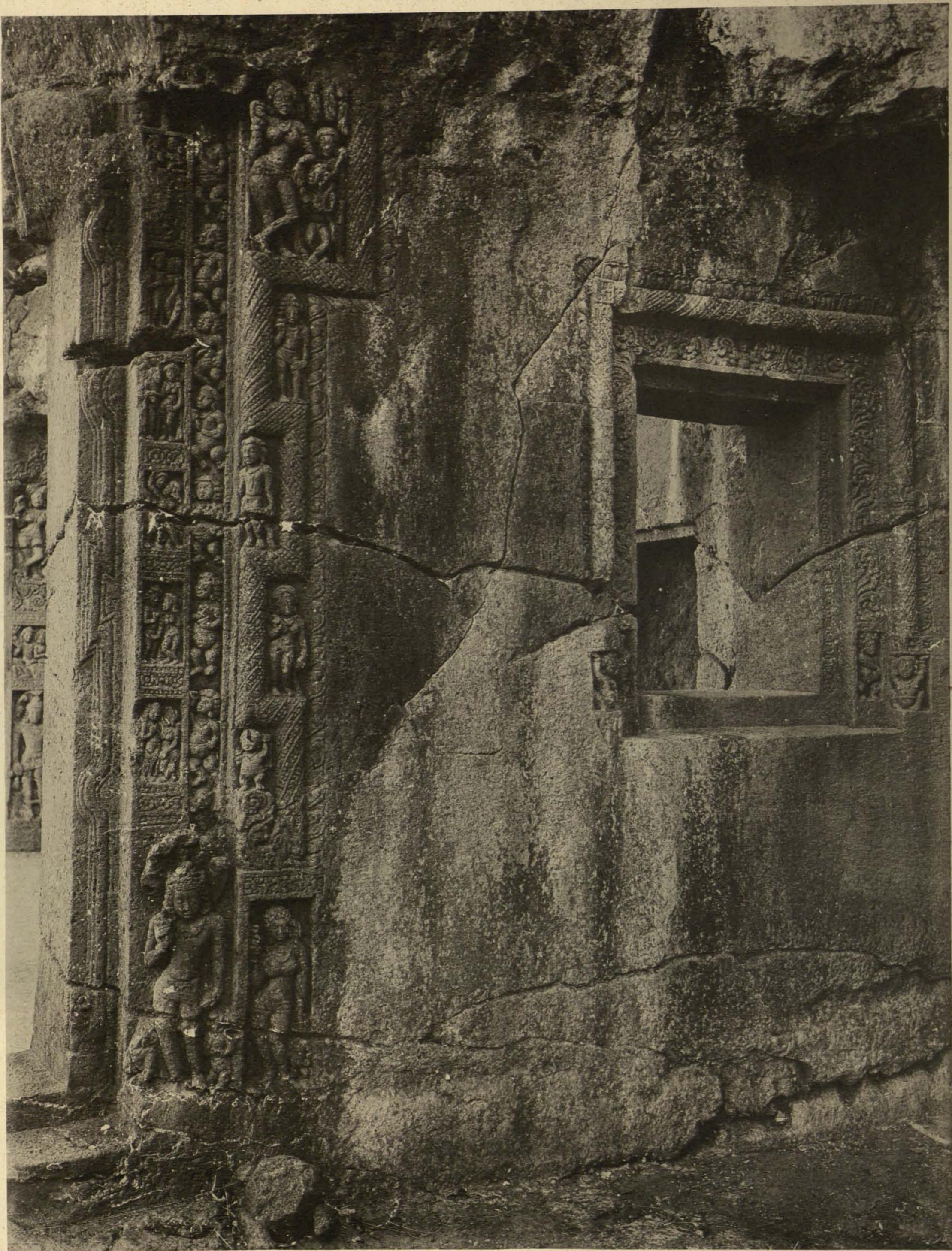


(a) THE TEMPTATION OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI



(b) A YAKSHINI AND A NAGA RAJA: CAVE XXVII
AFTER EXCAVATION





THE FIGURES OF NĀGAS, YAKSHINIS, AND GANAS CARVED ON THE DOOR-FRAME
AND WINDOW: CAVE XXVII (?)
(AFTER EXCAVATION)



C

