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PREFACE

This volume, covering a survey of the whole series of the Brahmanical Cave Temples in the Deccan, was carried out by the author on behalf of the Archaeological Survey of India, under the Temple Survey Project (Southern region) during the period, between 1964 and 1968. It is a continuation of the story, in so far as early rock-cut art under Hinduism is concerned, dealt with in No. 1 of the 'Architectural Survey of Temples' series of the Archaeological Survey of India, published in 1964, on the 'Cave temples of the Pallavas' as also the part-narrative on the early cave temples in Kerala, to be found in No. 2 of the same series—the field work for which succeeded that of the present book.

This work presents to the world of scholars and interested researchers alike, a conspectus of the major and minor creations of the cave-art enterprise, as fostered in the Deccan between the Narmada and the north Pennar rivers and from the Arabian coast to the Bay of Bengal, in the periods approximately between the 6th century A.D. and 10th century A.D. by various dynasties, the foremost among whom were, doubtless, the early Western and Eastern Chalukyas of Badami and Vengi, and the Rashtrakutas of Elapura.

The treatment, aside of its historical and cultural background data given in the initial chapters, lays accent on the essential architectural format of the various regional cave temples covered. It highlights their fidelity to certain basic approaches in religious architecture and cult expansion which have been adumbrated in texts and usages, and, what more, their close attunement to the architectural conventions, as found pooled together in the socio-cultural injunctions of the age.

Being essentially an authentic, first-hand, formal documentation of the rock-excavations, noting the aesthetic as well as the compositional flair of these rock-cut creations, it inevitably steers clear of controversy in argument or a critical review on any views freely held on some best known of these examples by celebrated scholars on the subject. It does nevertheless, purport to offer an assessment of the regional bias, inferred by raw-materials, the awareness of free-standing prototypes in perishable media and the iconographic unity within each region, in art and cult aspects. Art-History forms a creative reality of the age and, where dated monuments are lacking, should be analysed by objective links with known convention. One of the main objectives of the documentation is that the great mass of data either hitherto unpublished or sometimes unknown—such as those related to the eastern wing of the Chalukyas—should be made accessible to the scholars and research workers for further useful and specific studies on them, to integrate them with historical and chronological evaluation of the art.

Several respected scholars, both Indian and foreign, have been studying, in depth, the Chalukyan and other Cave art and have endeared themselves to the Muse of Indian Culture thereby and these efforts are sure to be continued and likely to attract more and more of such devoted savants in future as well. It is hoped, they would all welcome this comprehensive formal treatment of the essential limbs and lineaments of the Brahmanical cave art phase in the Deccan, (in so far as it was possible within the competence of the author) so that they may delve deeper into it origins and formulations. Every new study
is liable to bring out fresh implications of the architectural scheme, for furthering a better perception of their motivations. This would indeed be one of the main expectations of the author also in presenting this volume.

This vast and impressive display of cave art, architectural as well as sculptural, witnessed in the sites dealt with, form the original base (or reflections in the rock-cut medium) for much of the contemporary and subsequent essayings in religious architecture, of the monolithic as well as truly structural categories. The Buddhist cave monuments of the earlier stages have been very extensively documented already; and from the virtual disappearance of Buddhism from art-scene after the 8th century in the Deccan and the resurgence of Brahmanical art and architecture, the relevance of the latter for further developments is apparent. For the same reason, Jain Cave Temples and carvings have been included for the present study within the period specified, as Jainism, art-historically, was then a running mate of Hinduism.

The photographs and plates have been kept reduced to the minimum, consistent with the range of the study, in order that the volume may be as handy as possible and may not have to be bifurcated into two or more separate parts. In this process, some of the line drawings (other than those set amidst the pages and along with them) have been taken with the Plates in folds, being large sized. The resultant inconvenience to the reader has become unavoidable, for which the author craves their indulgence.

The author is extremely thankful to all the colleague-friends of the Temple Survey project (Southern Region) Madras, those in the Directorate and in the Survey and outside, for having given the benefit of their expertise and time during discussions; and to the colleagues, the Draughtsmen and Photographers of the Temple Survey office (Southern Region) and the Headquarters, in particular, for their cordial and energetic labours variously towards the preparation of the illustrations in the field and the processing of the material subsequently for the Press. It would not, it is hoped, be deemed invidious if particular references are made to Sarvashri A. T. P. Ponnumswamy and M. S. Mani (both of the Headquarters now) and Sarvashri N. Selvapathy, M. S. R. K. Prasad and G. Krishnamurthy, all architectural Draughtsmen of the Temple Survey office, Madras, for their competent labours on the line drawings, and to Shri M. Thyagarajan and Shri T. Palani respectively of the Temple Survey and the Circle offices at Madras for the photographs. Shri S. K. Sundaramuraj Stenographer, Temple Survey (Southern Region) took much if not most of the notes in the field and later prepared the typed draft. The author has pleasure in recording the excellent efforts of Shri S. R. Varma, in the organisation of the Press matter, and of Shri T. Satyanurthy for kindly helping in seeing through the proofs, and of Shri T. V. Gopalachari, Librarian, Archaeological Survey of India, New Delhi, for kindly preparing the Index. The author is indeed beholden to all of them for their ungrudging assistance.

The author should heartily thank Shri B. K. Thapar, Director General, Archaeological Survey of India (now retired), especially for his knowledgeable interest in and approval of the publication, in time, as the third volume in the 'Architectural survey of temples' series.

Vasanta Panchami, February 1981.

K. V. SOUNDARA RAJAN.
CAVE TEMPLES OF THE DECCAN

CHAPTER I

INTRODUCTION

The Early Indian Brahmanical cave architecture in the Deccan is one of the most familiar and yet most complicated phases in Indian art. Unlike the deep south, where the cave art under the Pallavas starts from rather rudimentary designing of plan, elevation and pillar forms, the Deccani cave techniques have already been in vogue in Deccan itself as well as in the Central Indian belt for nearly five centuries, at the time of the advent of the Brahmanical excavations under the Chälukyas of Bādāmi. This brought in an amount of evolved concepts in surface ornamentation, but in so far as the cave shrines themselves were concerned, they did introduce new concepts in interior lay-out and indeed even of facade design, which seem to make them a thing apart from the essentially Buddhist cave shrines which had prevailed till then. In fact, the centuries immediately preceding and succeeding the Christian era saw a dominant and almost deep-rooted patronage of the Buddhist faith by royalty as well as the rich laicity, and the resurgence of Brahmanic faith on a national level took place with the Guptas in the north and the early Chälukyas and Pallavas in the south. The former were perhaps the first to patronise Brahmanical cave excavations, albeit indirectly, and the earliest of such an enterprise are to be seen in the cave shrines at Udayagiri near Vidisha. It would suffice to say at this stage that the Udayagiri caves to some extent form the legitimate precursors to the Chälukyan enterprises coming slight later, but it would also be proper not to over-emphasise this, since the former were highly inchoate, aesthetically or schematically, and were essentially the vehicles of the sculptural and figural art of a provincial centre of the Guptas. The shrine plan had not taken any coherent shape then, and this is first in evidence only in the caves of the early Western Chälukyas of Bādāmi.

This is not to say that the multitude of Buddhistic caves that had littered the Deccan Trap hills of Western India had no direct or indirect contribution to the efforts that were being made by the patrons of Brahmanic Hinduism. The Brahmanical temple builders would certainly not have wanted to imitate the chaitya hall of the Buddhists for their shrines: and on the other hand, would have wanted to associate a pillared open hall with the shrine. But they could not totally ignore or live down the Buddhist formula in Māhāyānism wherein a rough and ready shrine was carved on the rear part of the vihāra itself providing for a Buddha cut in the round and circumnavigable, with a door frame in front of this and an attached antechamber leading to the pillared hall. Obviously, this was what was largely to become the rudimentary Brahmanical cave temple also in the contemporary scene. No doubt, under the latter faith, the temple plan and interior perspective grew quickly, phenomenally and differentially, the element of versatility in the temple plan being the
most characteristic part of the early Brahmanical faiths. Thus the Buddhist vihāra of Mahāyāna-Ajanta was a proto-type, but there were other variants too. These are represented in the Brahmanical caves at Bādami and at Ellora in Rāvan-ki-kahī, (XIV) Lankēśvara cave (XVI), Rameśvara (XXI) and in Dhumarlena (XXIX). The Ajanta proto-type was to be seen in the Daśavatāra cave (XV), where the initiation of rock excavation was probably of the Buddhists, while the snuffing of their faith and implanting of a Brahmanical veneer was that of the Hindu kings of the Rāṣṭrakūṭa dynasty. The unity of conception and development of the early Brahmanical caves could be appreciated only if all these are brought together under one compass and studied relatively in their evolutionary order. They were neither restricted at one single place, nor in the same period or under one single dynasty. The study, thus, of the Brahmanical cave art of the Chālukyas—as the earliest pioneers in the Deccan in this—their contemporaries and successors, is vital to our understanding of the appropriate context in which the cave art movement took place side by side, as it were, with the structural temples that were also reared up. We have had far too many publications on the Buddhist cave art, of Western India and elsewhere, but we do not yet have a coherent narrative, in one volume, of all the Brahmanical ventures in the realm of cave art, the modulations of their shrine-formulae in the rock-cut medium, and the iconographic content of these shrines, their filiations and further polarisation. Percy Brown's is the only respectable exception, but his canvas was very wide, and Chālukyan cave art thus necessarily received rather a summary treatment. There was, besides, no work which combined and compared the Karnata and Andhra wings of the cave art during the period of the Chālukyas and their successors. The importance of this cannot be underestimated.

In the following pages, the cave art of the Brahmanical faith alone, under the early dynasties of the Deccan, of the Chālukyas, both Western and Eastern, their contemporaries like the Mauryas and the Bhojas, and their successors like the Rāṣṭrakūṭas, is documented, the chief aim being to give a complete and factual narration of its organic development as far as possible, in architectural parlance, and to place it in a panorama, in the totality alike of its architectonic and iconographic concepts, in order to elucidate how it was a self-imposed essaying in stone-cutter’s art with the chief, if not the sole, purpose of providing the counterblast to the Buddhistic creations of the past, and also to train the śilās and sthāpatis of the Āgamic age for the more significant science of structural temple architecture that was already overlapping with the rock-cut enterprise. The scope of the text, one may emphasise, as already stated above, is made meaningful, as it includes the rock-cut creations that took place under the Eastern Chālukyas of Vengi as well. The treatment, however, deliberately excludes the monolithic creations at Ellora under the Rāṣṭrakūṭas which, owing to their special and massive character, would deserve a separate volume.

The occurrence of structural architecture in the same region and period and of the same patrons would have introduced a queer situation wherein the stone cutters had to follow an ambidextrous craftmanship imposed by the limitation of rock-cut art, on the one hand, and special requirement of structural architecture on the other. Thus, the patterns of lay-out attempted had two facies—a simpler and conventionalised scheme
and a complex, *deluxe* or special model. The former invariably displayed a continuity with the cave art traditions of Buddhism gone before, while the latter was to constitute the nexus with structural architecture and ritual necessities created by the renascent Brahmanical religion. In the Rāṣṭrakūṭa times, the variation between these two modes was made even more severe by the inauguration of the monolithic style, the basic similarity ending mainly with the character of the deity in the cella. The fact that Rāṣṭrakūṭa cave art extended almost up to the end of their temporal sway brought in a stereotyping of these ventures, particularly in the medium-sized ones these having become the handiwork of any lesser chieftains or noblemen apparently, and at minimum labour and expense. It is significant that the early Western Chālukyas had more or less rationally distributed their cave enterprises all over their empire which included the entire Kadamba-Silahāra tract upto Thana and beyond north, on the west coast, the Vākāṭaka domain in Upper Deccan and their own home ground in the Upper Karnataka around Bādāmi. Of course, in each zone, the suitability of the raw material was a factor in the spots selected but, perhaps, the traditional incidence of earlier cave monuments in the vicinity was an undoubted additional consideration, except at Bādāmi, where the prestige involved in the *adhisṭhāna* of the Chālukyan kingdom having been located there, would have called for a very special and important cave temple group rising there. Structural temples of the same period are also noted at Aihole, for instance, alongside cave effort. The three important cave art centres thus nurtured in the Western Chālukyan empire were at and around Bādāmi, around Bombay, (at Elephanta, Mandapeśvar, Jogeśvari), and at Ellora. The Bombay group is particularly important since it is very closely affiliated to the efforts at Ellora and Bādāmi suggestive of a centralised control in patronage and perhaps even of craft stimulus, notwithstanding the difference in raw material as between Bādāmi, on the one hand, and Bombay and Ellora on the other. Decidedly, the Maṇḍapeśvar temple is the oldest of the Bombay group, from a stylistic point of view of its architecture and art, and Jogenvari the latest. Together with the Bādāmi caves and the earliest Ellora caves like Rāmeśvara, Maṇḍapeśvar cave would show a freshness of art idiom, a simplicity of architectural form, and a balance of sculpture and orientation.

The Chālukyas of Bādāmi (for nearly a couple of centuries from the second half of the sixth century A.D.), the Chālukyas of Vengi, on the eastern flank, under Kubja Vishnupadavahana, the intrepid half-brother of Pulakeśin-II, and the Rāṣṭrakūṭas under Dantidurga, Krishna, Indra and others, for a century and a half after the Chālukyas, have all left us with numerous cave excavations at Bādāmi, Aihole, Ellora, Bhokardan, Elephanta, Jogeśvari, Maṇḍapeśvar (near Bombay), Poona, Arvalem (Goa), Mahūr, Advisorypalli, Vijayawada, Mogalrajapuram, Undavalli and Bhairavakonda (Fig. 1; map). In order to deal with them in their proper context, Buddhist caves have been almost completely kept out of view in this volume, and so is Jain rock-cut art, excepting for brief and incidental treatment as stylistic analogics where firmly established. The area over which these cave excavations are found comprise a fairly homogeneous zone lying between river Tapti and the river Pennār, and from coast to coast. The chief royal patrons in this area during the four centuries from the second half of the sixth century A.D. were, no doubt,
the Chāluksya and Rāṣṭrakūṭa, who overwhelmed the Vākāṭakāśa and possibly the Kālachārīs in the north, the Kadambas, the Mauryas, and the Kuntalas on the west coast, and the Vishnuvardins on the eastern coast and valleys Fig. 2 and 3. There was a congruity of purpose, technique and raw material inherent in the ventures of these kingdoms to stabilise Brahmanism and to immortalise its ritual traditions, and to earn eternal merit to themselves. While Buddhism was consciously ousted, Jainism was permitted a co-existence and was even fostered at state level sometimes, the primary reason being that there was complete identity between Brahmanism and Jainism in their ritual architecture. Indeed, it may be stated without fear of contradiction that Jainism, notwithstanding its Mahāvīra-oriented cult worship, had become so much intertwined with the organic growth of Brahmanical art that it established a tenuous liaison with it even in its iconography, though with its own flavour and cosmogony. Rāṣṭrakūṭa kings, particularly, had been great votaries of Jainism and the nebulous tradition linking Chandragupta's last years having been spent in the Karnataka country in dedication to the Jain faith made that tract hallowed, and became under the Chāluksya, the Rāṣṭrakūṭa, the Western Gangas and later under the Kalyāṇi Chāluksya, a haven of Jain art and architecture.

The eastern wing of the Chā'ukuysa certainly followed a variant phraseology in its cave excavations, which tied up better with the vogue prevalent in the eastern Andhra, and northern Tamil regions, and indeed so merged in due course successfully with the local culture, politics and art as to become the bequether to its successors of the heritage that is typically Andhra as we know in today. This remarkable dichotomy whereby two uterine brothers-Pulakesin-II and Vīshnuvardhana were verily responsible for the modern Karnataka and Andhra culture in all their deep-rooted elements, is a unique chapter in the annals of the lower Deccan. The other significant aspect of the sequel was that both in architecture and in culture, the Upper Deccan became an architectural entity different from the lower Deccan, and became an integral part of Western India. Notwithstanding this, in the hey-day of Chāluksya supremacy, nothing less than Narmada was the minimum northern limit of the Chāluksya writ in Central India, while much of the Lāta (Gujarat) was a federal part of the Chāluksya hegemony-a factor that was asserted during the subsequent Rāṣṭrakūṭa rule as well. The disappearance of the Vākāṭaka kingdom which served as a buffer for the Imperial Guptas of Āryāvarta, disturbed the balance of power in Upper Deccan for good, and the ethno-cultural pattern as we find it today in the south began emerging under the care of the vigorous and intrepid monarchs of the leading southern dynasties. The Sātavāhana empire which lay from the Vindhyas to the Krishna in early historic times was reborn, albeit with new contestants to its regional suzerainty.
**Genealogical Table**

**Chalukyas of Badami**

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<td>(696-739)</td>
<td>(672-966)</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Vikramaditya II</th>
<th>Jayasimha II</th>
</tr>
</thead>
<tbody>
<tr>
<td>(733-743)</td>
<td>(696-709)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kirttivarman II</th>
<th>Kokkuli</th>
</tr>
</thead>
<tbody>
<tr>
<td>(744-757)</td>
<td>(709-46)</td>
</tr>
</tbody>
</table>

(Chalukya dynasty of Badami superseded by the Rastrakutas)

(Structural architecture seen thereafter under Gunaga, Vijayaditya II, Narendra, Mrigaraaja etc. and cave art comes to an end.)

**Rashtrakutas of Achalapura**

<table>
<thead>
<tr>
<th>Durgaraja</th>
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<tbody>
<tr>
<td>Govindaraja</td>
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<tr>
<td>Svamikaraja</td>
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<tr>
<td>Namaraaja</td>
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<tr>
<td>(696-735)</td>
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</tbody>
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**Rashtrakutas of Elapura**

<table>
<thead>
<tr>
<th>Kanka</th>
</tr>
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<tbody>
<tr>
<td>Indra</td>
</tr>
<tr>
<td>Krishna I</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Dasharatha</th>
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<tbody>
<tr>
<td>Govinda II</td>
</tr>
<tr>
<td>Dhruva</td>
</tr>
<tr>
<td>(773-80)</td>
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</table>

Assumes imperial titles from 753 AD

<table>
<thead>
<tr>
<th>Sambha</th>
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<tbody>
<tr>
<td>Indra</td>
</tr>
<tr>
<td>Krishna II</td>
</tr>
<tr>
<td>Jagadgopa</td>
</tr>
<tr>
<td>(814-873)</td>
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</table>

<table>
<thead>
<tr>
<th>Indra III</th>
<th>Amoghavarna</th>
</tr>
</thead>
<tbody>
<tr>
<td>(914-922)</td>
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</table>

<table>
<thead>
<tr>
<th>Krishna III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Khottiga</td>
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<tr>
<td>Nirupama</td>
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<tr>
<td>(934-967)</td>
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<table>
<thead>
<tr>
<th>Indra IV</th>
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<tbody>
<tr>
<td>Amoghavarsha</td>
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<tr>
<td>(927-36)</td>
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</table>

(End of the Rashtrakutas and beginning of the later Chalukyas of Kalyana under Taila II)

**Mauryas of Konkan**

| Chandra Varman |
|---------------|-------------|
| 6th—7th Cent. A.D. |

**Vishnuvardhana**

<table>
<thead>
<tr>
<th>Indravarman (375-400)</th>
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<tbody>
<tr>
<td>Madhavavarman I (400-22)</td>
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<table>
<thead>
<tr>
<th>Govindaraja (422-62)</th>
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<tbody>
<tr>
<td>Madhavavarman II (462-502)</td>
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<table>
<thead>
<tr>
<th>Indrabhattarakavarman (527-55)</th>
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<tbody>
<tr>
<td>Vikramahendravarman I (592-27)</td>
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<table>
<thead>
<tr>
<th>Vikramahendravarman II Madhavavarman IV (555-72)</th>
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<tbody>
<tr>
<td>(after Sankaranarayanan)</td>
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**Early Kalachuris**

<table>
<thead>
<tr>
<th>Krishnaraja (539-75)</th>
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<tbody>
<tr>
<td>Sankaragana (575-600)</td>
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</table>

<p>| Buddharaja (600-625) |</p>
<table>
<thead>
<tr>
<th>Age (AD) of Konkan</th>
<th>Eastern Chalukya</th>
<th>Western Chalukya</th>
<th>Rashtrakuta</th>
<th>Western Chalukya</th>
<th>Western Eastern Chalukya</th>
<th>Rashtrakuta</th>
<th>Age (AD)</th>
</tr>
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<tbody>
<tr>
<td>900</td>
<td>Andhra Pradesh</td>
<td>Ellora</td>
<td>Bombay Badami</td>
<td>AIHOLE</td>
<td>Provincial</td>
<td>900</td>
<td></td>
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<tr>
<td>875</td>
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<td>575</td>
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<td>575</td>
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**Comparative Chronology of the Cave Temples of the Deccan**

**Fig. 3**

The black dot in each case, represents the suggested central date of the monument, while the bar represents the suggested range of its inception and use.
CHAPTER II

DECCAN BETWEEN 500—800 A.D.

The last quarter of the fifth century A.D. saw a balance of power in Upper Deccan with Vākāṭakas at the very hub of it. The Kadambas of Banavasi, the Chālukyas, the Traikutakas and Maitrakas of Western India, the Nalas and Kosalas of East Vindhyā Pradesh, the Kālachuris of Central India, the Vishnukundins of the southern Andhra Pradesh were all in the fray, one way or another, eagerly awaiting an opportune moment to fish in troubled waters. This took place when the Vākāṭaka empire collapsed by itself, being divided into a diarchy, that of Basim and of Ajanta, and virtually came to a close after Harishena or soon thereafter. Forthwith, the Kālachuris of Central India, as the nearest rivals, grabbed power, but had not reckoned with the mighty Chālukyan power slowly rising then in the hill-fastness of Bādāmi and fully imbued with a deeply religious fervour, whose kings were considering themselves as Haritaputras, protected by Narāyaṇa, Mahasena and Saptamātrikās, and thus forming a fitting foil to the great powers of Aryavarta. We know that already by the time of Pulakesi-I, Bādāmi had been fortified (Saka 465 A.D. 543).\(^1\) By quick moves, the Chālukyas, first under Kirtivarman and Maṅgaleśa, and later under the redoubtable Pulakesi-II, conquered the Kālachuris, Kadambas of Banavasi, Nalas, Mauryas etc., of the Konkan, and repeated a whirl-wind southern digvijaya, wherein from Kunala (Kolār lake) to Kanchi, along the east coast, and the whole of Karnataka and Deccan from the Narmada down to the Varada became their undisputed possession. Their finest moment arrived when the great Chakravarti Harshavardhana of Kanauj was decisively halted north of Narmada and forced to proceed back. The Aihole record of Pulakesi-II\(^2\) is redolent with the swift and lightning-like military laurels won by the monarch, and fully confirms some of the earlier military engagements mentioned by Maṅgaleśa in his inscriptions\(^3\) regarding Goa territory.

The most significant rivals to the rise and expansion of Chālukyan power in South India in latter part of the sixth and early seventh century A.D., had, however, been the Kadambas of the West coast and the Pallavas of the South and Kālachuris in Central India. With all these effectively kept under duress, if not subjugation, Pulakesin could have looked forward to a very peaceful transition of his kingdom to his successors. But the times were so heroic that the slightest lack of vigilance on the part of a rival brought his enemy to his doors in war array, the more so if they had some bones to pick. Pulakesi’s turbulent personality certainly sowed seeds of opposition in the regions he attacked, and the last years of his career almost ended up in smoke, with the victorious Māmall, Narasimhavarman-I Pallava, crashing into his capital to rob Bādāmi of its jayastambha brought thither after the earlier conquest of the Kadambas of Banavasi (anciently called Vaijayanti), and perhaps destroying Pulakesi in the consequent conflict. But here we are anticipating. The pre-Pulakesi-II Chapter of Badami Chālukyas is significant on its own count. Pulakesi-I,

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1. E.I., XXVII, p. 4ff.
Kṛttivarman, and Maṅgaleśa—the latter’s (perhaps not uterine) brother-preceded Pulakesin II. The strengthening of the fortification at Badami has been incontestably attributed to, in the oldest yet Bādāmi Chālukyan record of the time of Pulakesi I dated to 465 Saka and written high on the escarpment of one of the clefts of the Bādāmi hill, on its proper northern side overlooked by the so called Upper Śīvālaya.

Notwithstanding all the legendary origin of the dynasty from earlier kings, we should take Pulakesi I as the first historical figure of the dynasty. His son Kṛttivarman took upon himself the task of expanding the prestige and power of the clan, and acquired the coastal Konkan territory around Goa for the Bādāmi throne. The territory of the Kadambas of coastal Konkan and of the Mauryas around Goa were definitely appropriated to the Chālukyan kingdom towards the close of the sixth century A.D. We have Nerur (undated) copper plate of Maṅgaleśa mentioning the grant of the village of Kundivataka to a Vedic scholar on a Kārttika dvādasi day, belonging perhaps to the last quarter of the sixth century A.D. This place (Kundivataka) is identified with modern Kudne in Goa region, and it is interesting to note that within a few miles of this place and perhaps originally coming under it, is the site of the Brahmanical caves at Arvalem, which would be among the oldest of the cave series now under study, and perhaps ascribable to the Mauryas, Bhojas or Kadambas themselves on the basis of the palaeography of the label record found on one of the liṅgas in this site. Kudne should have been added to Chālukyan empire during the time of Kṛttivarman. The copper plate grant of Maurya kings Chandravarman and Anirjitavarman would show that the Mauryas were in the immediate control of the Gopaka-dvipa (modern Goa). But the fact that Revati-dvipa (modern Redi) which is north of Goa had been attacked by Maṅgaleśa and one Svamiraja was killed, might show that already Chālukyas were also in temporal sway over this area in Maṅgaleśa’s time. Since the cave at Arvalem is sufficiently significant from cult point of view, but not comparable in excellence with Chālukyan enterprises in Bādāmi or elsewhere, and since it was individualistic in many ways, including the choice of poor rock (laterite) for the excavation, it is probable it was either a Maurya or Kadamba3 venture. Kṛttivarman is known to us, apart from the inscriptions of Maṅgaleśa and Pulakesi, by the rock excavation (Cave No. III) at Bādāmi which he started undoubtedly, though it could be completed only by Maṅgaleśa who ruled the country during the nonage of his brother’s son Pulakesi, with one eye on the throne for his own son and one wary eye on young Pulakesin Satyasraya who was becoming exceedingly popular. We would sense some sinister efforts he made to liquidate Pulakesi but apparently the tussle saw the latter emerge with flying colours and the former disappearing from the pages of history. We are informed

1. Indian Antiquary, VII, p. 161.
3. They were the ones who subdued the Bhojas and in turn were subdued by the Chālukyan expansion in the seventh century A.D. It is they who stood in the way of the latter, not the Bhojas. The most recent discovery of a longer, damaged and possibly Kadamba record on one of the liṅgas (which seemingly had been shaped out of an originally inscribed, free-standing pillar, well after its lapse of original context), sustains the mid-6th century date for the Arvalem caves themselves—See Madhav Katti in Journal of the Epigraphical Society of India, No. 7, 1980, pp. 138-39.
that Pulakesi had three sons Adityavarman, Chandradyota and Vikramadityya and a daughter. We have at least one record of the son of the first and two of the second. Of these, the youngest son succeeded to the throne some time in the sixth decade of the seventh century A.D., since we possess at least a record up to his tenth year and since his son Vinayadityya came to the throne in A.D. 680 and since Bādāmi was garrisoned by the Pallavas at least for about 12-13 years from about 640 A.D. Of the allies of Chālukya Pulakesi, we have the names of Dūrgā Śakti, Bhima Śakti, the chieftains of the Sendrakas-influential vassals in the Karnataka playing significant parts during Chālukya-Rāṣṭrakūṭa periods and we have another Sendraka king Devaśakti mentioned in one of the inscriptions of Vikramadityya I.

He was probably a son or successor of Bhimaśakti. The fact that a specific war of nerves almost developing into a matter of clan prestige had been waged mainly between the Chālukyas of Bādāmi and Pallavas of Kanchi, left the other smaller kingdoms showing a greater or lesser degree of participation from the side lines, and such a context was most helpful to a fairly uninterrupted development of cultural exchange in different parts of lower Deccan and deeper south. The Chālukyan striking power was undoubtedly revived by Vikramaditya and Vinayaditya, as we see from their many inscriptions all over south India in Karnataka and Andhra Pradesh. Notwithstanding the valorous monarchs sitting on the Pallava throne, an offensive engagement with the Chālukyas was not sought, and at the same time, a full-blooded resistance to the onslaught of the Chālukyas was displayed. Vikramaditya’s Gadval plates record his conquest over the Pallava Trairajas, Narasimha, Mahendra, and Isvara of Kanchi, and of the king’s camp at Uragapura (Pambur, near Kumbakonam) in Chola country on the southern bank of Kāveri. It is dated in Saka 596. One of Vinayaditya’s inscriptions is from Raktapura (formerly indentified as Lakshmeswar, but recently considered as better applicable to Pattadakal). He reigned up to A.D. 696 and was succeeded by Vijayaditya, Vikramaditya-II and Kirtivarman, continuing up to the middle of the eighth century A.D., when the last of the three kings was effectively expelled from the Kanarese Districts by the Rāṣṭrakūṭas.

The Rāṣṭrakūṭas had certainly been functioning as local chieftains and are found mentioned as such already in the early Western Chālukyan inscriptions. According to Miraj plates, there was Indra, son of Krishna of Rāṣṭrakūṭa family who was defeated by Jayasimha I. This Indra had an elephant division of 800. We have, of course, Appayika

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6. Actually, the original capital of the Rāṣṭrakūṭas was Achalapura or Elichpur in Berar, in the day of
and Govinda\textsuperscript{1} of the Aihole record who also had elephant army and who attacked Pulakeshi from north. The consensus of evidence seems to point out Central India rather than elsewhere as the original home of the Rāśṭrakūṭas. The most outstanding record of the Rāśṭrakūṭas of Malkhed is the Ellora cave inscription (in the Dasavatara cave Mandapa) ascribable to Dantidurga from whom we have a firm historical narrative of the vicissitudes of the dynasty. Dantidurga also is spoken of as having brought his victorious elephants to plough up the banks of Reva (Narmada)—that he acquired supreme dominion by conquering Vallabha, and that he defeated easily the Karnataka army, which was considered expert against the kings of Kanchi and Kerala, Chola, Pandya, Sri Harsha and Vajrata. This is all in his Samangad (in Kolhapur territory) plates dated to Saka 675 (A.D. 753-4). The elephant was incidentally the emblem-\textit{par-excellence} of Rāśṭrakūṭa might physically and perhaps metaphorically, and it explains the continuous rows of bold elephants besides two large sized ones in the round that Krishna carved on the foundational plinth and open court of his \textit{magnum opus}, namely, the monolith called ‘Kailasa; at Ellora.

The historical information about the Rāśṭrakūṭas shows that they were in full control of the Western Deccan at least in the middle of the eighth century A.D. and the whole of the Deccan in the last quarter of the same century. It was the largest kingdom in India by the second decade of the ninth century A.D. under Govinda-III, although Indra-III and Krishna-III were other glorious rulers coming later. The coastal tracts of Konkan, apparently, continued to be ruled by Śilāhāras in the north and Kadambas of Goa in the south-as the successors to the earlier Kadambas of Banavasi and these were undoubtedly under the vassalage of the Rāśṭrakūṭas. It would be seen that the second quarter of the eighth century had witnessed an interregnum in the south when the earlier Pallavas, ending with Rajasimha (Narasimhavarman-II) and for a brief three years under Paramesvara had been left with the problem of successors whether Hiranyavarman of the Simhavishnu line, or a Paramesvaravarman of a collateral line-resulting ultimately in the ascension of the latter, styling himself as Nandivarman-Pallavamalla as detailed in the Udayendiram plates\textsuperscript{2}, and as carved in sequential panels in the Vaikunṭhaperumal temple\textsuperscript{3}, a creation of this king. This southern event itself should evidently have had an impact in the Deccan also where the Chālukyas at this stage were dispossessed of their kingdom by Dantidurga Rāśṭrakūṭa,\textsuperscript{4} although only during the time of Krishna, the country south of the Krishna was effectively brought under the Rāśṭrakūṭas by the conquest over eastern Chālukyan

\textsuperscript{1} Karka and Indra. When Dantidurga conquered Maharashtra from Kirtivarmar II, he had perhaps reason to shift his capital to a central place and this was, most probably, Elapura, or modern Ellora where we have his lichitic record, apart from its being the site of his earliest copper plate charter. The capital was shifted to Malkhed only during the reign of Amoghavarsha I. (A.D. 814-880)

\textsuperscript{2} For identification of Govinda with a Vishnu Kundi king of that name, see Sankaranarayanan in ‘Vishnu kundis and their times’ (pp. 113-114).

\textsuperscript{3} South Indian Inscriptions, II, No. 74.

\textsuperscript{4} C. Minakshi—\textit{The Historical Sculptures of the Vaikunṭhaperumal temple, Memoir of Archaeological Survey of India}, No. 63 (1941).

\textsuperscript{4} One of his daughters, Reva was given in marriage to Nandivarman-II after Dantidurga occupied Kanchi for a brief while around A.D. 759.
king Vishnuvardhana-IV of Vengi, around A.D. 770 and the marriage of Silabhhattarika, the daughter of the Vengi king to prince Dhrūva, brother of the crown prince.² Probably there was no initiative from the southern kingdoms to reinforce one side or the other, as they were engaged in a regional conflict of considerable significance to them. Govinda-III (A.D. 794) and Krishna-III (A.D. 939-967) were among the most illustrious Rāṣṭrākūṭa kings.

An interesting side light, however, is shed by the origin and diffusion of the important dynasties of the Deccan and the deep south at the beginning of this period (A.D. 500-800), namely, that they invariably trace their descent from northern centers, the Chālukyas drawing up their lineage from Ayodhya and descending from trans-Narmada Gujarat to the coastal Karnatakā, the Rāṣṭrākūṭas moving south from Central India to lower Deccan and Mysore, the Kadambas tracing their origin from Ahichchhatra in U.P., on the one hand, and Trilochāna Pallava on the other: the Pallavas themselves shifting from south Andhra Pradesh to north Tamilland. This would perhaps suggest that a considerable shift of population and of peripatetic Kshatriya clans had been in the making in the early centuries of the Christian era, and colonisation of the indigenous tracts of the South was the sequel. That we had been having, in most parts of the Deccan and the south already, in the Sātavahana period, a rich intercourse of trade and commerce would show that the period of the peaceful penetration of Buddhist faith in the Deccan and the north, largely on account of the Vaisya patrons and trade guilds, gave place to a truly turbulent era when adventurous and devoutly Brahmānical Kshatriya clans rose to resuscitate the Hindu faith, and, as a corollary to it, a considerable immigration of Brahmin community took place already from in the third and fourth century A.D. The grants of the period indicate a staunch Mimamsa-oriented Brahmānical social structure, with the royal patrons choosing auspicious dates for grants to Vedic studies and sacrificial performances. The apparent implication of the entire movement would seem to be that the indigenous ethnic matrix of the south at that time had been that of largely trade-oriented Buddhistic, Jain as well as Brahmānical laicity, in different parts of Deccan, Andhra and Tamilnad, each with Prakritic dialects of its own, aside which Tamil was the most dominant language, and with a considerably simplified social structure, uninhibited by cast-iron regulations, and disparate economically, to a degree.

It is interesting to note that unlike the early cave art of the south, the Chālukya-Rṣāṭrākūṭa cave art had the peculiar feature of varying from the contemporary structural temples, which had been started at least from the last quarter of the sixth century A.D., or slightly later. The divergence is not merely one of plan and elevation, but of the component pillars, lintels etc. It, however, slowly gets lesser and lesser and by the Rṣāṭrākūṭa period, it is more or less even with the structural motivations. Of course, the peculiarly stereo-typed character of the smaller cave excavations would not have any scope to show the functional elements of the contemporary structural devices. This is not to be

² The Eastern Chālukya line after Vishnauvardhana-IV would not be relevant to this report, since the structural architectural mode was well and truly started by Vijayaditya-II, Narendra-Mrigaraja (son of the above), and the cave art came to an end.
expected also. On the ritual or iconographic plane, there is a reasonable, but not too patent
a kinship between rock-cut and structural types. This is certainly not to say that similarities
in pillar and other constituents were completely lacking. They were not strikingly present.
An interesting point of departure, again, between the Chālukyan and the southern Pallava
cave art, was the admitted presence of a regular provision in the former for a stone cut
image in the round to be fixed on a platform in the cela chamber. No doubt, the general
form of the pedestal platform varied between rock-cut and almost contemporary structural
shrines, or at least show modified contexts such as an elliptical pīṭha in place of a rectangular
pīṭha of the rock-cut temples, in so far as Vishnū shrines are concerned. As far as Śiva liṅgas are concerned, there was a pleasing range of plinth mouldings and liṅga-shaft
forms, within the framework of a basic affinity. In the southern Pallava art, however, we
find that almost upto the time of Paramesvaravarman II, and even of Rajasimha, we have
that the main divine figure in worship was rather placed, if at all, in the form of a carving in a
nische on the backwall of the cela-where it was not carved in the monolith itself-and
was not accompanied by an additional liṅga. Why there was this disparity between Pallava
and Chālukya rock-art is difficult to tell. It might be that the early Agamas had been written
in the Deccan and were put to vogue there much earlier and did not reach Tamil country
before, say, the middle of the ninth century A.D. if not slightly earlier, with the result
that the consolidation of the mode of ritual worship in the cela had to wait for a while,
and meanwhile the native Tamil genius invented the Somaskanda on the back wall as a worthy
object of devotion and worship, and in a Vaishnava context the Anantasayi figure which
was the most ubiquitous and popular icon, completely obviated the problem, except where
stucco reliefs or paintings of other forms of Vishnu did adorn the cela wall. Stone reliefs
of Vishnū, as of Śiva and Brahma-Sāsta, are also common, as in the Trimurti cave
at Mahabalipuram. This slightly delayed arrival of the symbolic or aniconic worship of
Saiva faiths is consistent with the age of these liṅgas, when we see them in rock-cut style in
the sanctum in the Pandyan and Muttaraiyar caves of Tamilnad, since these caves also
are, on the basis of the extant evidence, both stylistic as well as epigraphical and historical,
not likely to be much earlier than the very end of the seventh century A.D. and indeed go
as far as nearly a century more. The earliest of this group actually prefers the usage of figure
sculpture or of an image-less sanctum, with perhaps a stucco painted panel on the wall as
its replacement.

Another important difference that is noticed between some of the early caves of the
Chālukyan and also of the Rāṣṭrakūṭa agency, and that of the south is the rise of the śāndhāra
lay-out in the former, which even in the southern Pandyan caves is all but just indicated.1
No doubt, the raw-material imposed certain limitations in extensive rock-cutting but,
even then, such a ritual predelection has not become deep-rooted in the south as in the
Deccan and as we see, occurs for the first time only in the structural temples of Rajasimha

1. In Pandyan caves, it is seen fully only in one case, namely, Vallī's cave at Tirucchendur which perhaps
should pertain to later eighth century A.D. in age, at the earliest.
and the Later Pallavas. This would give another cross-checking evidence for the arrival of the \textit{sāndhāra prāsāda} concept to the south and may be of some dating value for the relevant texts as well.

The provenance of the Chālukyan cave monuments ranges from the sandstone spurs of the \textit{Vatagayadhishthana} (capital town of Badami) to the Deccan trap formations of Elapura (Ellora) in the north, and (Aryapura) Aihole in the south, and Gharapurī—the ‘Lakshmi of the Western ocean’-Elephanta-in the west, to Mahur in Nanded District in the east. Knowing as we do that Maṅgaleśa and Pulakesi alike had already driven Kālachuri Sankaragana out of upper Deccan, particularly around Ellora, we would do well to consider most, if not all, of the caves of Ellora, excepting the later Rāṣṭrapāla excavations, as primarily the handiwork of Chālukyan patronage which includes also many of the earliest Buddhist caves which were the worthy successors to the efforts of the Vakāṭakas of Ajanta.

It is seen that while the Buddhist caves of Ajanta and Ellora broadly follow certain lay-out patterns in common in respect of \textit{chaityas, vihāras} etc., they show certain definite stylistic differences in the architectural elements thereof. This is reflected in the façade patterns, pillar types, \textit{niche} forms and prevalent plinth mouldings. This difference is at once corroborated by the iconography of the two cave groups by which Ellora is demonstrably shown as quite evolved and tending to be nearer the Vajrayana. Since we know that Buddhist activity at Ajanta was practically drawing to a close by the end of the sixth century A.D., we have a fairly workable starting point for some of the earliest caves at Ellora which would cross-check also with analogous types outside Ellora, as at Kanheri (Darbar cave) etc. These are, thus, most reasonably placed in the last quarter of the sixth century A.D. or slightly earlier. The growth of clerical Buddhism as evinced at Ellora is fairly rapid; the \textit{Chaitya} chapel all but disappears, excepting as at Visvakarma Cave (X); Chapels become increasingly of the rectangular plan (but \textit{sāndhāra} only in one case Cave VIII)—a feature continued in Cave XIV (Ravan-ki-khai) as well, belonging to the Hindu faith resulting in a dynamic diversification of the tradition apparently implying a chronological succession. The intermediary stages are apparently to be seen in the earlier group of Buddhist caves at Aurangabad. The evolution between Ajanta and Ellora, thus, was to a large extent smooth, continual and functional, rather than abrupt and innovatory. A tendency towards grandiose multi-storeyed caves is also noted. On the whole, Buddhist Ellora evinces a relative architectural stagnation and brisk iconographic and ritual development, as seen in as many as six Bodhisattva attendants for Buddha at Ellora and only two at Ajanta. The manifestation had increased leading to specialisations like Mahamayuri and Brikuti Tara. The evolution was quick and purposeful, but not developed yet into the indubitably complex Vajrayana ideas, and a marginal degree of overlap between Ajanta and Ellora is also thus feasible.

As regards the Brahmanical caves, we have to note that Cave XXI (Rameśvara)

\footnote{In Dharmaraja ratha as well as Bhima ratha there is, no doubt, an intention notable to give a pillared \textit{pradakśhina} of an open type around the shrine, on the ground \textit{tala}, but this is different from the Cave \textit{sāndhāra} type.}
would perhaps be a good starting point of Hindu efforts. Actually we have between Bādāmi cave III and Ellora Rameśvara, an intermediate stage in Cave XX which should be datable to the closing decades of the sixth century A.D. Indeed the Rameśvara type of cave shrine goes out of vogue and is seen only at Mahur in Nanded District of Maharashtra. The Hindu efforts at Ellora would, on the other hand, seem to have practically dragged to a close by the end of the eighth century A.D. or a few decades later when the Chota-Kailasa and the Gaṇeśa-lena group of caves had been completed. The Jain caves would appear to have followed, close on heels, by the late ninth century A.D. or even earlier, and could not have had a life span of more than a century, on their internal evidence and the architectural developments noted elsewhere, since they had all probably been the handiwork of the Rāṣṭrakuṭas who were ousted from suzerainty in the last quarter of the tenth century A.D. The interesting interlocking groups of caves yielding analogous architectural data, notwithstanding an evolution among them would be Bādāmi Cave 3, Rameśvara and and Dhumarlena of Ellora, Mahur cave, Elephanta main cave and Jogesvari cave, Kailasa, Chota-Kailasa and Indra Sabha (Chaumukh), all the last three monoliths at Ellora.
CHAPTER III

THE INDIGENOUS CONTENT OF THE CHÂLUKYAN CAVE STYLE

The sandstone technique of rock excavations displayed at Badâmi (Pl. I) certainly was not a sudden phenomenon. Its inspiration was perhaps to be seen in the earliest Gupta caves at Udayagiri near Vidisha. These caves, dated more or less securely by direct and indirect mention of the inscriptions of the early Gupta kings they are found associated with, are, however, not at all impressive from the architectural point of view and even in ornamentation do not get imitated at Badâmi. It would, strictly speaking, be proper to consider them as the precursors, purely in point of Brahmanical art and nothing more, to the glorious efflorescence of the cave art as manifest at Badâmi. The entire scheme at Badâmi is not under deep obligations to any specially related earlier effort. It has already been shown that the Mahâyana-Vihâra shrine was the germ-idea of the later Hindu caves also. This is certainly applicable to Badâmi. But Vihâra lay-out followed an entirely different pattern and generally did not have more than one bay all around the large central anâkana of the maṇḍapa. But Badâmi caves certainly were having as many as five or sometimes even more bays transversely, though longitudinally it does not have more than one bay, between cella and maṇḍapa and is followed by a transverse corridor or mukhamâṇḍapa and a facade pillar further beyond, and ends up with a projecting plinth below and protruding under-side of the cornice above it. The exterior, however, was that of the flush natural scarp of the rock.

The elements that go to make for a local artistic and technical creation are those of the pillars, the friezes, the plinth mouldings, the sculptural idioms, the cella details etc. There are certainly some grounds for considering that the guild of artisans and sculptors who worked on the Buddhistic caves of Ellora was also both working at Badâmi contemporaneously, and also on the Brahmanical caves of Ellora subsequently. They were (partly but not wholly) different from the craftsmen who were commissioned on the Buddhist caves of Ajanta, but the same as those of the early caves of Aurangabad. That Ellora was included in the Kâlachuri kingdom before its acquisition by the early Châlukyas is more than adequately proved by the Kâlachuri coins and inscribed signet ring with characters ascribable to the end of the fifth or sixth century A.D., and most probably related directly to Râmeśvara cave, found just in front of this (Râmeśvara) cave, indirectly attesting to the fact that this cave itself was likely to be the oldest of the Brahmanical caves at Ellora. It is the Râmeśvara façade type (pl. II) that develops into the later sahâmaṇḍapas of the early mediaeval temples with projecting porches with kakshâsana parapet-seats, a vedî exterior, and dwarf pillars on them. At Badâmi, it is the pillars and the door frame of the outermost porch that draw our immediate attention. The pillars are certainly seen here for the first time and are quite different from the Gupta patterns of Udayagiri, Sanchi, Tigova etc. as already mentioned. They would seem to have a certain apparent massiveness, which is drained off by the elaborately fluted and carved character of their upper parts. They have
many variants but all of them retain their individuality and develop in their own way until the end of the Chālukyan period and are not to be seen employed in any of the Rāṣṭrakūṭa cave monuments, and this is in fact one of the many diagnostic differences between the two.

It is in the garbhagriha that the mannerisms of the local craftsmen are best observed. In the earliest caves at Bādāmi, the cella is a relatively smaller and unprepossessing chamber, with room just enough for the linga and its pitha, or the statue-image and its pitha. The latter (pitha), both in Saiva and Vaishnava usage, is monolithic. The linga also is monolithic and of live rock in some cases. The linga pitha is invariably square with simple mancha-bandha mouldings capped by a kapota. It is not properly centred on the cella floor in some cases. There is a small cistern-like receptacle cut on the floor at the base of the linga-pitha towards which the water-chute projection cut on the pitha drains. This, as we know, is not found in any of the northern caves but is found repeated in the later Pandyan usage in the south. The linga, where detachable, has a peculiarity which is another diagnostic feature of the Chālukyan lingas. This is that (a) the hidden part contains only the square-sectioned shaft, while the visible part has only the cylindrical top part. The octagonal Vishnu bhāga of the traditional later linga, as we know them in south and elsewhere, is not available at all: (b) the visible upper part has its tip bulged and rounded, while the lower part is thinner and constricted. There is an interesting concordance between these lingas, and those described in texts, like Mayamata, as ārsha-lingas, which put us wise to the fact that the narrowing of the lower part of the linga was not due to weathering, but is on deliberate purpose. We note actually that this feature is a very convenient mark of identification of all Chālukyan detachable lingas, in its cave phase. The linga pitha tends to become circular in the Rāṣṭrakūṭa phase whereas the square form is not departed in any of the Chālukyan examples.

The earliest caves at Bādāmi, further, have a functional division of the agramaṇḍapa from the central hall, by the introduction of screen wall coming more than ten feet across the width, between the hall and mukhamanḍapa from either side, and by fitting the facade pillars in this central opening. The fact that the ceiling of the central ankaṇa of the hall is slightly higher than the end ones shows that the clerestory idea had already germinated in the mind of the early Chālukyan craftsmen. The height of the cella chamber from the level of the hall floor would show that the plinth of the garbhagriha in the structural prototypes, on which the rock-cut caves are fashioned, was intended to be fully visible from all around. This is similar to a like practice noticeable in the earliest Pallava cave or structural temples where again they are kept much higher than the hall floor in front.

It is, however, to be noted that at Udayagiri, there is already the practice of a monolithic linga-pitha with water chute projection to the northern side of it. The linga on it, however, is that of an ekamukha-linga of the detachable type. The stylistic elements of the linga certainly indicate a partial Gupta influence and a local modification of the form. The linga pitha is again not in the centre of the cella floor but rather towards the rear part, thus leaving unequal space in the front and rear of the pitha. These features show that we are dealing here with an attempt to provide a monolithic pitha in the cella but without any rigid conventions operating on them. The date of this cave is only indirectly
ascribable on the basis of the Gupta record found in the outer premises of the Varaha cave. It would certainly be not far fetched to place the cave earlier to the beginning of the sixth century A.D. The Chālukyan caves at Bāḍāmi, however, are of a relatively evolved character and show a better-fixed linga pīṭha in the centre of the floor, leaving all around reasonable space which has a workable relationship to the width of the linga-pīṭha itself, which, in turn, has a firm and direct relationship with the width of the door frame of the cella.

It has been mentioned earlier (p. 14), that the maṇḍapa in front of the cella has many bays transversely in the case of an early Chālukyan cave, and only one bay at either end of the longitudinal strike. This can be compared to the Buddhist vihāra caves at Ajanta, Ellora and elsewhere, where the maṇḍapa has one bay all around. The provision of more bays on the transverse axis of the nave and only one bay in the long axis is apparently derivable from, or leading to, more probably the former, the type of structural creations of the early Chālukyans wherein the side wings have more than one aisle and are covered on the top by a series of slopy roof slabs descending gradually over the aisles. We can see many such temples (both early and slightly late) at Aihole, such as Ladkhan etc. and at Bāḍāmi, as in the Kallamatha (Jambūliṅga) temple, where the roof descends on the side wings, but is not slopy and is flat. Thus, it is apparent that the early Brahmanical caves at Bāḍāmi and elsewhere are after or convincingly anticipating the already existing structural models.

Oṅ the Rāśhirakūṭa side, we see in the Lankēśvara cave at Ellora, an elaborate front maṇḍapa with side aisles and a complete unit of the sāndhāra temple including the vedī that girds this sabhāmaṇḍapa. The Rāśhirakūṭa phase was certainly one of great innovation and alike in the monolithic as well as in the rock-cut media, considerable creative innovations had been introduced. The Patalesvara cave at Poona, for instance, has a unique polygonal or almost circular nandi-maṇḍapa, and triple shrines in a common sāndhāra lay-out and a front vedī. It also shows a separate shrubine on the outer side flank of the rock, provided with a front balustrade on which is carved a couchant lion (the mount of Pārvati) on one side on a projecting bit and bull on the other. This is perhaps the beginning of a shrubine for Devi, separate from the main shrine, but close to it. While architecture has become more and more systematised, sculpture has been enriched considerably after the Chālukyan period and during the Rāśhirakūṭa stage. The cave art, thus, became only a glorified appendage of the already evolved structural art, and it is not very educative to compare the elements of both separately, feature by feature. This has ceased to be realistic because while the cave art continued to follow the ponderous idioms of both its architectural members and sculptural decor, the structural temples followed a necessarily more realistic trend, in the building media as well as in the execution. Here the actual play of stresses and strains mattered more than was called for in the case of the stone carver who was able to thrive so uninhibitedly on the rock-cut medium and with lavish imagination. Still, it would be seen that rock-art was not given up till the tenth century A.D., because it had established itself as a symbol of political vitality and special royal patronage. The varieties that were followed in the rock-cut caves even after the structural temples had made much headway, are the nirandhāra types as at Bāḍāmi, the sāndhāra types as at Ellora.
(Rameśvara) etc., the trikūṭachala types as at Elephanta, Ellora, Jogesvari etc. Each of these, of course, has variant forms and limited evolution of its own, but the most outstanding among these are the sāndhāra and sarvātobhadra types. The latter arranged their layout in such a way that, apart from the doors of the cella, even the outer mandapas cut out of the rock tend to have at least three open entrance passages from outside into the excavated shrine. These are seen at Ellora (Dhumarlena), Elephanta (main cave) and Jogeśvari. Thus, unlike the Buddhist cave monuments of the Mahāyāna period at Ajanta, Ellora, Aurangabad etc., the Brahmanical caves at Bādāmi, Ellora, Aihole, Elephanta etc., reveal a more virile movement tending to multiply their forms to run abreast with the steady evolution already implicit in the structural architecture, and are continuing to thrive, even when their technical import is purely of an imitative and not of a creative character. Architecturally, these were only models of ritual art, and do not elucidate the exterior profiles or foundational lay-out. They, however, indicate how the artisans and stone carvers have become so much wedded to the technique of stone cutting and rock-excavations, that no assignment is considered as too unwieldy or difficult of achievement by them. On the other hand, the fact that they continued to carve such large scale compositions as Elephanta, Dhumarlena, and Jogeśvari on the rock-cut side, and Kailasa (small and big) and Jain chaumukh of the Indra-sabha cave, on the monolithic side, shows that they had become greater adepts, by constant practice and tradition, in the rock-cut art than in the structural medium where their own contemporary creations are of unpretentious and medium to small dimensions and are relatively less well finished. The finish in a rock-cut medium is a matter of prodigious assiduity and painstaking eye for detail. But in a structural temple, the exterior balance of the composition is very important and detailed carvings on the pillars which are most often of many component parts assembled together is not conducive to a well coordinated surface decoration. In later structural temples, to some extent surface ornamentation on a pillar gets considerably minimised and a firm architectural ‘order’ is imparted to the pillar style. It may be noted that in rock art, the same kind of raw material, either of Deccan trap or of the sandstones is selected and employed in the excavations. But in structural architecture the early groups alone show a use of sand stone. But, later on, the use of many other kinds of stones and even a combination of some of them was favoured, and the question of the nearest available source of raw material loomed large. There are, no doubt, rare instances of laterites (as in Goa) and schists (as at Bhairavakonda) employed for the caves. But the fact remains that when two types of rocks, one refractory and the other soft was available, the latter was invariably selected by the Deccani artisan for excavating the cave shrines. Similarly, the Central Indian craftsmen chose Dhamnār, on the one hand, and Gwalior Hill, on the other, for their monoliths at both the places. It was the Pallavas and, after them, the Pandyas, that deliberately initiated the vogue of cutting hard and tough rocks like granite for cave shrines and attained great success in it, both for cave temples as well as for monoliths but later, for structural temples, they chose sand stone.
CHAPTER IV

DIAGNOSTIC ELEMENTS OF ARCHITECTURE AND ART

We have already noted that a clear difference is perceivable between the pillar forms and other architectural devices found at Ajanta and those employed by the Chālukyas in their caves, thus suggesting two different guild mannerisms in these productions. We may add to this a third group, namely, the Rāṣṭrakūṭa creations wherein again the style is slightly of a variant or different pattern, as judged from the pillar forms.

1. The Rāṣṭrakūṭa architects would seem to have preferred a prevailing square sectioned pillar with its own base and a corbel which did not show any significant volute on its curved surface, excepting a weak roll at the upper end, nor was there a distinctive employment of the embellished median band which was in such extensive use in the Chālukyan pillars.

2. In the plinth features, we find that the Rāṣṭrakūṭas for the first time use the upapiṭha apparently to give it an imposing height, in Kailasa cave. This optional upapiṭha is not found utilised in the early Chālukyan temples, rock-cut or structural, except perhaps at Aihole in the Durga temple where the outermost plinth shows such a feature.

3. The liṅgas of the Rāṣṭrakūṭa temples almost invariably show a circular sectioned liṅga pīṭha and very often the monolithic liṅga feature integral with pīṭha is not found. The circular form of the pīṭha more or less becomes the norm by the late eighth century and early ninth century A.D., almost everywhere, both in the north and in south. The Rāṣṭrakūṭa temples are almost always of the southern vimāna type with talas carrying hāras in diminishing tiers and ending with the śikhara. This will go to show that their main zone of activity and cultural affiliations was in the south. They had, however, widely influenced northern zones, by their military and cultural impacts, in the realms of iconography. Even in the Deccan they had been the first to utilise certain trends which were already in vogue in the Pallava region, as for instance, the lingodbhava type. Together with the Gangas of the west in Mysore area, the Pallavas of the south, they provided a famous traditional trio which considerably influenced all the subsequent developments in the realms of architecture as well as sculpture in the south.

4. A favourite element of Rāṣṭrakūṭa sculpture particularly on the pillars is to make the back ground motifs of the main sculpture rather complex and sophisticated and modify the features of the theme to suit this back drop. The Chālukyan reliefs, bracket figures and figure sculpture, however, fully emphasise these carvings, and keep the background subdued and secondary. This can very well be seen in the Lankeshvara cave belonging to the Rāṣṭrakūṭas.

5. The most important diagnostic element of the Chālukyan cave shrines is the use of the detached liṅga with a typical concavity at its base and bulge at the top. These ‘ārsha’ liṅgas of the Silpa texts are indeed distinctive, and differentiate a Chālukyan cave from any other. Of course, the earliest caves of the Chālukyas, as at Bādāmi, are not of this type and
are indeed of an inchoate mixed group employing both monolithic and detached liṅga. Since the latter specimen does not have its liṅga extant, its inherent features are not known. The monolithic trends appear to have been revived again when the ‘ārsha liṅgas’ had gone out of vogue. This stage is represented in the Ravulaphadi cave at Aihole.

6. The western Chāluṣkya cave shrines also show in the cella on the northern (or proper left side), as the case may be, of the liṅga, a rectangular or round pit socket on the floor intended to receive the abhisheka-jala. This feature is found continued in deep south in the Pandyan caves, but it is not generally to be found in the Pallava caves, except at two monuments, namely, the Dalavanur and the Tiruchirapalli Upper Rock-cut caves.¹

7. The use of the Bhūtagaṇa frieze on the kāṇṭha of both the plinths of the caves as well as on the pedestal of individual carved panels is again a typical Chāluṣkya practice, and we have elephants in animated posture replacing these in some of the Rāṣṭrakūṭa cave monuments. The bhūtagaṇa frieze is, indeed, continued also in structural temples of the Chāluṣkya, and is found in such wide outlier zones of contact of the Chāluṣkya, as in the temple at Gop in Saurashtra.

8. It may be noted in this connection that by the time of the advent of the Rāṣṭrakūṭas, a consolidation and further elaboration of the ritual pantheon and attendant elements had already taken place, and thus there is an evident slackening of initial enthusiasm to show secondary figures, such as the dvārapālas in mighty stature, as was noted in the Chāluṣkya cave style. Of course, the structural temples of the Chāluṣkya also did evince a reduction in the size of the dvārapālas in their series. Even so, in the cave monuments, intended as they were mainly to display an impressive interior decor which was awe-inspiring, the trend noted above has some relationship with the evolution already implicit in the ritual art. It is seen at Jogeśvari, probably as the Chāluṣkya part of the cave excavation, which had apparently been completed by the Rāṣṭrakūṭas in the further interior māṇḍapa and cella. There is no dvārapāla figure at all but one of the portals of the inner sanctum.

9. In so far as art is concerned, the Chāluṣkya art shows certain softness of contours and general plastic sublimity, almost bordering on the sophisticated ennui of a nāgaraka. This is in marked contrast to the vibrant, dynamic and seemingly harsh delineations of the Rāṣṭrakūṭa sculptures whose carvings, by and large, tend to be very much slimmer than those of the Chāluṣkys. It may thus be stated with some measure of justification that whereas the Chāluṣkya art is still the logical exercise, or a continuation, of the classical art, at its best, in plastic values and in dignified freshness, the Rāṣṭrakūṭa idioms are more angular,

¹ Even of these, incidentally, it is the former which shows the typical socket and would tend to make the cave slightly later than Mahendravardhana, a contingency which is supported by its own internal evidence and epigraphical data. If this cave is of the Mamallapuram period, there is every reason for the induction of such Chāluṣkya features as the socket pit. It is noted that the typical use of this feature, is found in the Melacheri cave temple of Sikkheri Pallaveesaram. Here the liṅga pitha is octagonal, the pillar corbels are of the simple obtuse bevel type and the inscriptions talk about a king Chandraditya as the donor of the cave work. This is most likely to have been one of the sons of Pulakeshi II, who might have migrated to the Pallava region after the Chāluṣkya holocaust in the last years of his father, and ruled there as a small vasal potentate.
slender, and agitated, and more or less form a prelude to the typical mediaeval art starting from the middle of the tenth century A.D. everywhere. This shows a new verve, a new purpose, and a logically more versatile craftsmanship trying to express itself in increasingly more improvised and theatrical postures, where legends and Pauranic lore are more explicitly portrayed and are sometimes even *recherche* in their presentation. To some extent, this is already visible in the later stages of the early Chālukyan art in the close of the eighth century A.D.

10. The general stature of the temple itself, however, has not yet increased beyond a *chaistala* or four-storeyed tower, even under the Rāṣṭrakūṭaś and thus the absence of mediaeval monumental factor has yet to be noted. The cave style of the Rāṣṭrakūṭaś is again not a *direct* continuation of what had been achieved by their predecessors. It is rather a heterogeneous display of cave art wherein, side by side with copying of structural models, as in the Kailasa, we have other disparate entities, as noted in the Lankesvara cave, where the full longitudinal strike of a *sāndhāra* temple has been indicated, the Dasavatara where the execution is mainly a modification of what had already been abruptly left unfinished by the Buddhists, in a storeyed form; at Patalesvara, Poona, where a shrine to Trinity apparently was cut out of the flat rock mass in a depression and with rectangular inner circuit and front pillared hall and a separate subsidiary for God and goddess; at Jogeśvari where the triple entrance to the main shrine is in general harmony with earlier trends as noted at Elephanta and Dhumara but the elaboration of the main strike and the corridor at the entrance with *mātriśa* shrines and other additional deities, is one of the first attempts to place all the deities in a unified scene, though not in a *Pariśāra* lay-out. The many other smaller Rāṣṭrakūṭa caves at Ellora have not been noted in detail here. Thus, art and iconography, more than architectural idioms, reveal the lineal continuity of the Rāṣṭrakūṭa cave art with that of their illustrious precursors from Bādami. The more easterly location of the Rāṣṭrakūṭa capital apparently brought them into nearer contact with central Indian and Upper Deccan trends.

11. The representation of Gaṇeśa and Durgā (or Pārvatī) as flanking the door frame, and placed in niches under *makara-toranas* is a feature found mainly in the Rāṣṭrakūṭa caves at Ellora. It is perhaps suggestive of the Agamic usage already gaining currency. The *dvārapālas*, in most such cases, invariably get fixed only on the outer side wall of the *nukha-maṇḍapa* porch and not within. Neither the *trikūṭāchala* formula with main chamber and two side shrines adjoining the front vestibule nor the indiscriminate mixing of all the cult divinities, is the feature of Rāṣṭrakūṭa caves which show, if anything, a disciplining of the iconographic concepts to be shown in a Vaishnava or Saiva cave, and thus are more in tune with post *Agama* era. A majority of the Rāṣṭrakūṭa cave. of the medium to smaller class, at Ellora, further, are of the severely plain architectural format, suggestive of ritual predominance over a natural exuberance of sculptor's art on the architectural frame work, as seen in the Chālukyan stage. Shrine door-frame becomes very plain; *lālāta-bimbha* fairly common; and a special *oma* or *piṭha* for the pillar base frequently employed in the Rāṣṭrakūṭa examples.
CHAPTER V

CAVE PLAN AND STRUCTURAL MODELS

In the types of shrines excavated at Ellora, the trends followed are, of course, many. Primarily speaking, they are no doubt divisible into śāndhāra and nirandhāra types, the latter apparently being the earlier preference but not invariably so. The more interesting disparity between these two types is that the former would seem to reflect the northern temple types, while the latter reflected the southern. This is not so much in the presence or absence of nandi-maṇḍapa etc., or the shrines but rather in the longitudinal strike of the lay-out. In this, the nirandhāra temples show a tendency for an axial disposition of the shrine more emphatically than in the śāndhāra ones. This is achieved by many means, the more important ones being the provision for a narrow but well compartmentalised ardhananda immediately adjoining the cella, the provision of a lower front court beyond and beside the entrance flight of steps. One would be apt to think that the Kailasa monolith as developed in the third quarter of the eighteenth century was truly reflective of this type of nirandhāra vimana model already accomplished. The śāndhāra type, however, has an essentially transverse spread in its front pillared hall and is modelled on the basis of the Ladkhān or Chikkgudī temples of Aihole. It is indeed interesting that the types that are represented by the well formed structural models such as Huchimalligudi, Huchapaya-gudi, which clearly show an axial strike and triple bay subdivision on the front hall, are strikingly non-existent in the cave models of Ellora. These Ellora models have a tendency to widen the vestibules transversely and even provide vast chambers at either end of the vestibule. Even here, the side chambers are not on the sides of the vestibules alone; they occur on the side circuits as in Cave XX, and additionally in the front courts (perhaps added later) as well, as in Caves XVIII, XXI and XXII perhaps reflecting the incipient ashtaparivarā mode already, and are thus to be the stages of such a development culminating in Kailasa. Thus, they signify a fairly coherent architectural evolution without any specific dynastic monopoly of model or idiosyncrasy of form. It is further to be noted that while the nandi pavilion or platform is indeed not distinctive to any one type, it is not existing in the cave types XVII and XX. This might perhaps mean that in those caves where the excavation had been made at the very peak of Chalukyan rock activity, the presence of nandi-maṇḍapa has been meticulously ensured. But in the latest stages, there have been only caves cut into rock scarp where provision for open court and nandi-maṇḍapa was not possible. But when Rāṣṭṛkūṭas took over, we again witness the meticulous attention to total lay-out scheme with nandi-maṇḍapa ensured, even in closed composition (like that of Lankesvara); but they too fell into stylising the lay-out, in the later stages as witnessed in many of the examples in Gaṇeśa-Lena, Cave XVIII etc. They, however, partially compensate it by a new trend, namely, the provision for a plain prākāra wall strip on the outer edge of the court, at the centre of which the entrance (dvāra) with or without a schematic gopura is furnished. By such features, we are able, indeed, to distinguish in
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Ganeśalena group, three major types, perhaps the earliest (as in No. 10) being that which has a *trikuta*-chala layout with triple shrines having an open common vestibule (showing the continuity with the Chālykyan rock art idiom), with an *ardhamandapa* and facade pillared *mahāmandapa* porch for all the triple shrines. The side shrines, besides, have only socket type of plinth perhaps suggesting that the deity fixed here was not all Śiva *liṅga* but perhaps Durgā, Pārvati and Ganeśa in *stela* types. We also see that invariably in Rāṣṭrakūṭa ventures, there is an open front court enclosed within an incipient prakārā wall and often provided with a *nandi* bull on a pedestal.

The second type of Ganeśalena group is that wherein the lay-out unit has shrine chambers at proximal and the distal ends of the axis with an intervening open common court in the middle. This is represented by No. 4 and 5. In this scheme, nonetheless, only one of the ends provide the shrine proper of the main deity, while the other is largely intended perhaps for the *nandi* or for the goddess to be placed in a socket pedestal.

The third type at Ganeśalena is based upon the presence or absence of free-standing facade pillars at the outer edge of the *ardhamandapa*. This is common to both those which have full units, namely, *ardhamandapa*, *mahāmandapa* and *nandi* in an open court, but also to others of the abridged variety with only the *ardhamandapa* and rock scarp. Thus, such types without the free-standing facade pillars can be clearly considered as the latest creations when the initiative to provide free-standing pillars for the facade has flagged, and mere repetition of open excavations was attempted.

The lay-out plan of the Chālukyan temples, as already mentioned, follows a variant pattern from that of the structural temples. For instance, the successive rise of the floor level from that of the *mukhamandapa* to that of the cella, the raised character of the cella floor, the equivalent height of the cella ceiling and the ceiling of the pillared hall to its immediate front are not analogous to the structural mode. Even the pillars of the caves are almost completely given up in the structural models, where the massive square-sectioned form, without any delineation of component parts and mounted by heavy corbels, receives preference. This variation itself suggests that while the cave pillars largely imitate the external forms of wooden proto-types, structural temples show a realistic appraisal of the weights involved, and avoid too much non-functional ornamentation. Even so, the cave plans show an evolution which is instructive. We may probably be able to divide the development into the following stages:

1. Those which follow the general scheme already popularised by the Buddhistic clergy, which is of the monastery type with a cella at one end and a large pillared hall in front.
2. Those wherein there are triple cells on the back and side walls with a pillared facade in each case as an *ardhamandapa*, and with a common vestibule or *sahāmandapa* and a *mukhamandapa*, again with a pillared facade.
3. Those which, partly and apparently incipiently show the side shrines in the form of chambers carrying panels sculptures and *Saptamātrika* shrines, and showing a regular *śāndhāra* shrine cell at the back of the excavation with *ardha*
and mahāmandapās and with or without vedī (parapet) in front. Nandi-maṇḍapa is also optionally seen in some of these outside the vedī facade.

(4) Those wherein the shrine is nīrāndhāra with an inner cella, an ardha-maṇḍapa which has side panels, a large pillared mahāmaṇḍapa, which is with or without side shrines, a mukhamaṇḍapa (optional) and with saptamāṭikā cave shrine cut outside the main excavation to one side, usually to the proper left, and the nandi-maṇḍapa in front (cave No. XXII).

(5) The sāndhāra temples themselves have a separate development in the form of a sarvatobhadra type of cella, a front maṇḍapa two to three mukhmaṇḍapas, followed, in the most evolved type, by a further agramaṇḍapa which contains, Gaṇeśa, Durgā etc., on one side and Saptamāṭikas on the other side of the agramaṇḍapa passage in panels.

They are also of the type which have two transversely oblong corridors in front of the cella, to be deemed as the ardha-and mahāmaṇḍapās but without any vedī parapet for the latter, and with the pillars themselves in both cases carrying sculptures on their central shaft parts as different from some others where these sculptures are almost always on brackets on the top of the pillar. This is thus clearly a stage of development subsequent to the bracket sculptures and vedī parapets.

It would seem that a certain amount of stagnation set in, particularly in peripheral (or may they not be called provincial?) zones, in cave architectural formulae, with the result that the plan they represent continued to follow old patterns even after structural vogues of an advanced kind have already become popular. This could only mean that the plans which had been pursued with a rather circumscribed pattern of evolution in cave temples were a deliberate and hide-bound practice caused by the magnitude of labour involved and quick outmoding of their styles in evolving, architectural forms and thus they would not admit of being compared in their component parts with structural milieu. None the less, it is demonstrable, that the iconography of the carvings on the caves, not to mention the peculiar inflexions followed in the carving of the main deity or its symbolic form in the sanctum of the shrine are almost identical. But in so far as freestanding temples are concerned, we are able to note the complete identity between the rock-hewn and structural proto-types thus vouching for the parallelism in stylistic trends. This dichotomy between cave temples and standing structures is deep-rooted, and its seen in all their regional manifestations in different parts of India. Thus, it may be safely formulated that everywhere, the cave craftsmen had the almost sole desire of displaying only the organismic growth of the components of the models they were depicting, such as the pillars, corbels, relationship between them to the cornice and ceiling and the broad lay-out of the shrine proper. They were not worried about the organic evolution of the standardised temple structure, whether structural, monolithic or rock-cut. Their main contemporary prop was iconography and art in almost all these cave temples, and never serious formal architecture. It should, nevertheless, be added here that this was not the case with the Buddhist precursors who had also been dabbling with mere cave temples for their vihāras, chaityas, etc. But at least their chaityas have an interior aspect which was
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in both caves as well as structural shrines. It was in the door frames of cella wherein the sakhas of the overdoor, the nature of the innermost jambs carrying Gaṅgā-Yamuna art motifs, the lintel piece, the uttarāṅga have all considerable kinship. It has, of course, an outstanding difference as well, primarily on a regional pattern by which the cave temples of the Chālukyas in their home zone in Karnataka have a tendency to depict the dvārapālas of the cella in a rather diminutive stature, alongside the Gaṅgā and the Yamunā on the door jambs and additionally to provide relatively larger dvārapālas in separate niches on the outermost mandapa or front porch of the cave, following a deeper southern vogue, while the Chālukyan caves of the Deccan, as at Ellora, Elephanta, Mahoor etc. show the dvārapāla in out-size majestic dimensions rising verily upto the ceiling level of the cave. In the evolutionary stage, we find these large sized dvārapālas shown both at the inner sanctum as well as the outer door of the mahāmandapa, as at Jogeswari. The Rāṣṭrakūṭa practice is, however, for showing a reversion to the original trend of a less than life-size dvārapālas mainly at the inner sanctum except in the monoliths where they are shown outside the mahāmandapa as well, in almost the same size. These dvārapālas of the Chālukya cave temples with their male and female attendants form a very useful study in sculptural trends of the period. In the early structural temples of the Chālukyas, they present even more diversified features.

Another notable difference between cave styles and structural models is the invariable representation of the Dīkpāla grid with a central deity (conforming to the main deity of the temple) in the latter and the practical absence of any sculptures, other than lotus medallions or elaborate scroll work and geometrical pattern in the former, although there are instances as in Bādāmi cave III where the ceiling of the maṇḍapa in front of the shrine has the figure of Brahma, cut out in bold relief. We may note here, incidentally, that Bādāmi cave group shows an incipient stage of cave art wherein the ardhamandapa has not been categorically delineated but is to be deemed as merged in the front vestibule which has either central and peripheral ankaras divided by rows of pillars, or of a larger central ankaṇa with peripheral bays only on the flanks and in front but not in the rear. It is thus certainly stylistically, as it is indeed chronologically, of an earlier stage than Ellora.

The cave type further does not usually show any niche figures cut out of the front face of the cave, on its sides, except at Aihole where it shows the two nidhis which is thus perhaps to be deemed as a translation on rock-cut medium of the mode represented by the early structural temple such as the Huchchappayyagudi at the same place, where again the two nidhis are depicted on the side flanks of the porch maṇḍapa of the temple.

Again, it is mainly at Bādāmi and Ellora, that we find the rock excavation leaving a high ceiling—of more emphatic dimensions in the latter—while at Aihole and in the entire range of cave efforts in the eastern Chālukyan or the further southern milieu, we find a rather stunted stature for the cave elevation. Of course, the nature of the rock scraps on which the caves were excavated forms a decisive factor in this, and at Bādāmi and Ellora we have a high cliff face available, but the main difference is largely due to the fact that the relatively later Chālukyan cave efforts, whether in the western or eastern group, choose smaller outcrops of rock or isolated boulders, always in soft-rocks. The Pallava
and Pandyan excavations, being in hard granite form a group by themselves and never rise to more than medium dimensions and here again the general tendency is to reduce the size of the cave, in the later efforts culminating in small facade-less single chamber scoops.

A purely fortuitous aspect of the rock excavations is the orientation of the cave-shrines. We have all the points of the compass represented in the different caves, as for instance, those of Bādāmi facing north, those of Ellora facing west, those facing south being relatively very rare but present and a large number of instances facing east. It is obviously the inherent strike of the rock and its resultant bluff that settled the selection of the direction of the cave. But it is equally obvious that the seemingly unconventional variation of the aspecting of the cave has been deliberately bargained for, and has been adequately set-off by the adherance to the conventional form of the sanctum pedestal which shows the run-off water chute projection for abhisheka-jala invariably on the north and where the cave itself is facing north, the alternate mandate of selecting the proper left, of the pedestal has been conformed to. In all other instances the northern direction has been followed. This convention would appear to have been a special feature of the temples from early times, since they are in most cases, pre-Āgamic in their provenance and chronological stage.¹

Thus we clearly see the parallel growth of the cave temple lay-out and the structural model in the Chālukyan complex, each doubtless impinging into the other in the form, or art motifs, or component features etc., but each, none the less, not mingling to form one unitary stream of architectural development. The cave style was certainly more hesitant and phlegmatic in its growth, moving from stage to stage in a series of activations, unlike the structural style which shows a coherent, considerable, and virile organic evolution. This is, of course, not to say that the bold and broad outlines of the growth of structural Chālukyan temples are not discernible in the range of cave excavations produced by the same dynasty.

¹. Such has been the complete adherance to this dictum although the centuries that in a case of structural temples of the tenth century A.D. which happen to face south (rather uniquely) the praṇala of the garbha griha has been most faithfully fixed on the northern side, which is the rear side of the cella. A late Śilpa text mentions the probable places at which praṇala can be fixed and includes back side also and here, in the above temples, we seem to have an example of such, which had enabled the text to codify this usage. The northern orientation, obviously stems from the universal regard and sanctity of Ganga which is in the north and in which direction the abhisheka water should flow. The examples mentioned above are the Bhavanarayana temple at Bapatla (Guntur District) Andhra pradesh and the Chandesa shrine in the northern court of the Great temple at Thanjavur, Madras State.
CHAPTER VI

ICONOGRAPHIC VALUES

The period of the Chalukya-Rāṣṭrakūṭa cave art, saw, as already mentioned, the sublimation and a subsequent crystallisation of the aesthetic potential, as revealed in the iconography of the monuments of this stage. The architecture and art do not harmonise well in the Chalukyan phase—this harmony being well observed, however, in the succeeding Rāṣṭrakūṭa phase. This is due to two broad reasons, namely, that the ritual iconography itself had not consolidated adequately in the earlier phase; and secondly, that the cave art, by itself, was not conducive to revealing the religious nexus of the iconic specimens, as could have been done by a structural architecture or the monolithic parallel of it. In the sequel, the cave phase primarily exhibits an admixture of panels, of sculptures, both individual and collective, and auxiliary carvings like dvārapālas, door jamb figures, nandi pavilions, sub shrines, bracket figures etc., But the evolution of the iconographic fixation is well manifest, and the tendency to make the images as closely conforming in their location to the free-standing structural scheme as possible, is also evident.

It is to be noted, before we proceed further, that the western and eastern wings of the Chalukyan phase, have their own basic individuality and character, and thus one would be well advised not to combine them in the treatment of the sculptural features of either. Having dealt with them as separate groups, it would perhaps be profitable to compare and coordinate the filiated factors.

In dealing, again, with the plethora of the sculptured forms of divinities from the Chalukya-Rāṣṭrakūṭa caves from Bādāmi, Ellora etc., it would not be advisable to treat them all as a unitary trend, since even the sculptural idioms have differed from place to place. Here again, we would do well to treat the sites separately and then take up the work of dovetailing them with the general run of cult evolution without preoccupations over stylistic predilections. This is particularly necessary since we shall be dealing with the detailed aspects of the iconography of each cave at its proper place, and nothing much more than a broad perspective of the iconographic denouement of the phase, in the larger context of Pan-Indian cult expansions of reascent Brahmanism, would be strictly relevant.

The most outstanding feature of the cave art phase is the dominance of sculpture over architecture. This is perhaps as it should be, but even in gross dimensions we find an urge to fill the cave-interior with the divine immanence. Indeed, it could even be averred with a degree of confidence that the primary intention of the artists was only to use the cave layout as a convenient back drop to the varied vista of iconographic profundity of the age and region, unrolling before the eyes of the onlooker. To this extent, the purpose of revealing the architectural formulations of the age, in howsoever abbreviated a manner, was secondary and incidental. It is perhaps a direct sequel to the realisation by the cave-artist guilds themselves that whatever architectural patterns and features are shown in the cave-monuments are purely non-functional and could not fully keep pace
with, or effectively simulate (excepting through the monolithic medium) the organic evolution of the structural architectural temple types.

The chief dimensional elements of the sculptures of the period may now be touched upon. Figures vary considerably in relative proportions from very large sized individual figures to what are little larger than cameos. It goes, however, without saying that in either case, the control over the figure work and the raw material is very much in evidence, suggestive of well established art traditions. Towards the later part of the Rāṣṭrākūta phase, in the monolithic stage, there is a degeneration of this diminutive figure work. A direct continuity with the earlier phases in the synoptic way of narration of a myth is, however, visible in these diminutive carvings. Where they are friezes, their authors would surely have been descendants of the Buddhist story-tellers of Sānchi and elsewhere. Smaller carvings, irrespective of whether they are purely decorative, or art-motifs or of divinities, occupy the pillar faces, in a rather indiscriminate order.

Exigencies of space have been a greater controlling factor than any, in the location of the larger panels, and, in some cases at least, even this has not been taken into account, and the result is a very awkward disposition of the sculptured panels along the very edge of the cave excavations, revealing the second thoughts of the craft guild, subsequent to the original excavation of the main cave temple.

The Bādami group shows the following iconic concepts: Varāha, Trivikrama, Narasimha, Anantaśayi, Vaikunṭhaṇātha, Vishṇu as Ashtabhuja, Krishnalīla scenes and Vaishnavite myths in friezes, Śiva-tāṇḍava, Durga (Mahishamardini), Gaṇeśa, Kārttikeya, Harīhara, Ardhanaari.

Aihole (Revulaphadi cave) portrays, Varāha, Mahishamardini, Harīhara, Ardhanaari, Gaṅgādhara, the Saptamātrikas and the niḍhis.


Elephanta reveals almost the same sculptures as we find at Dhumarlena, Ellora, except for the panels of Śiva-yogi and Mahēśa.

Mandapesvar has Tāṇḍava-Śiva and Lakulīśa panels surviving partly.

Pataleshvar (Poona) gives evidence of Gaṇjakshmi, Tripurāntaka, Anantaśayi, Līṅgodbhava, and Andhakāri.


Mahur yields Gaṅgādhara, Ardhanaari, Tāṇḍava-Śiva, Tripurāri, Kārttikeya, Śūrya and Gaṇeśa.

Bhokardan depicts Anantaśayi, Balarāma, Subhadrā, Sūrya, Durgā and gopas.

Of the Eastern Chālukyan caves, we have at Vijayawada, Gaṇeśa, Durgā and Nandi.
At Mogalrajapuram, Gaṇeśa, Durgā, Krishṇa-līla, Tanḍava-Śiva and the six-fold cults as in lower cave, Tiruchirapalli (Madras State). Undavalli shows Anantasāyi, Vishṇu's avatars, Tanḍava-Śiva, Lingodbhava, Krishṇapīla, etc. Bhairavakonda depicts Ganeśa, Chandesā, Mahesa, Harihara etc., but no female forms at all. Advishamanapalli has shown Durgā.

The Western Chāluṣya caves are thus divisible into two categories; the earlier where Vishṇu and Śiva sculptures are indiscriminately mixed (as in Bādāmi), and a later where Vaishnavava and Saiva caves are almost well separated. The former also show only Durgā in female deities, while the latter show Sarasvatī, Gajalakshmi, Pārvatī and Saptamāṭikas. The Rāṣṭrakūṭa caves largely portray the latter category, but show also a relapse to the admixture of Vishnuite carvings as well, although in lesser number.

The eastern Chāluṣya caves definitely show a variant pattern of iconography, as separated from the western, but do not reveal any specially new trend. It is rather in a preferred and restricted usage of the icons and the manner of display of the same in the cella, instead of symbolic or aniconic shapes. It would seem to be influenced more by the movements prevailing in Southern India, rather than by that of the Deccan.

The richness, clarity and plastic value which are present in the Chāluṣya phase are certainly replaced by the prolixity of carved forms, crowded ornamentation, less emphasis on body flexures and facial expression. A predilection for elaborate Puranic episodes—a lore which inspired them, is also at the root of the Rāṣṭrakūṭa art-dénouement. What could be deemed as a loss in the aesthetic sensibilities of the earlier phase is more than compensated by the wide repertoire of Puranic lore which have been translated into stone, and an unmistakable iconic fixation that is taking place in the deities depicted on various parts of the walls, pillars, ceilings, etc. A cult-dominance on the Saiva plane is equally manifest, in blatant esoteric overtones later, as well as in the general coordination of architectural and iconographic elements. This, if anything, was the period of the growing control of the Agamic mandate on the temple worship.

The early Rāṣṭrakūṭa caves clearly divide the Saiva and Vaisnava themes on either side, as for example, in Dasavatara cave and Lankesvara. The trend had started already in the last quarter of the seventh century A.D., as in Ravan-ki-khai (No. XIV). This, however, is the case only with Saiva cave temples. The Vaishnava temples show mostly Vishnu-based iconography and none of the Saiva themes. The exclusiveness of Vaishnavism is thus revealed from such an early time.

A feature of some of the caves at Ellora as Nos. XXII, XVIII etc., is the provision for shrines or niche panels for Brahmā and Vishṇu in these, while the main sanctum has a liṅga. This is apparently a stage earlier to the crystallisation of this idea into a Liṅgodbhava panel as in Cave XVI and elimination of any separate shrine or niche for Brahma and Vishṇu in the Saiva cave. We may also infer that it is this trend that spreads south, in the Eastern Chāluṣya region also as in the caves at Undavalli and Bhairavakonda, and further south in the Pallava structural temples of the Rajasimha period where again sculptures of Vishṇu and Brahmā are placed on the back or side walls of sanctum or transept in adoration of the main deity in the sanctum. The theme recurs with slight modification in Pandyan Saiva caves as well.
CHAPTER VII

CHRONOLOGICAL FRAMEWORK

A basic deficiency that strikes one's attention prominently regarding the Chālukyan caves as compared to the Pallava cave temples, for instance, is the absence of copious foundation records in most of the monuments of the former and their almost invariable occurrence in the latter. While it would be rather unrewarding to search for a reasonable explanation for this albeit glaring phenomenon, one is tempted to surmise that with the Pallavas of Kanchi, the almost newly systematized script has to be prestigiously, if not ostentatiously, displayed and we have even such rare instances, as in the Atiranachandamandapam of Narasimhavarman-II Rajāsimha at Saluvaṅkuppaṁ and at Dalavunar of perhaps Mahendra-Mamalla transition, of the duplication of the same epigraph either in the Nagari or in the prevalent Tamil characters. Added to this, of course, is the manifest practice of naming almost everyone of the temples, whether excavated, monolithic, or even structural edifices, after the chosen biruda of the royal builder, and specifying the deity to whom the cave is dedicated by the devoted king. In the Deccan, however, apparently because the cave architecture, particularly, was attempted on a truly large scale, an element of chronological and functional continuum has entered the enterprises, resulting in the plausible omission of individual and exclusive patrons whose mandates alone could not have directed the excavation of the rock for shrines. The Buddhist analogy before had also been there, wherein it was the enthusiastic laity or the trading classes that caused caves to be carved on the hill faces and, as a counterpoise, the mention of the royalty, in the case of the Brahmanical caves, would have been adhered to, though we have a few instances, as for example, the Vaishnava cave-III at Bādāmi, started by Kṛttivarmaṇa and probably completed, in a way, by Maṅgaleśa.

Be this as it may, we find that in so far as the Chālukyan caves are concerned, we have very few cases of foundation records or inscriptions making specific references to the particular cave shrines in which they are carved. The situation is slightly better in the case of Rāṣṭrakūṭa examples, particularly for Ellora. Thus, we may have to consider the internal evidence in all its aspects to arrive at a sensible framework of the chronology of the caves. It would be a relatively more helpful method, if we decide the local sequence in respect of the cave groups of each place, and then attempt a correlation of the picture. We should start with Bādāmi, since it is here that we have a dated cave and also probably the oldest series of caves, except perhaps for the Goa caves on which more will be said later.

We have sufficient evidence for holding that Bādāmi has been strengthened and fortified by Pulakesi I, grand-father of Pulakesi II. Coming down to his son Kṛttivarmaṇa, we have the reference to him in the Cave III inscription by Maṅgaleśa. This inscription has become somewhat controversial, not so much due to nature of its allusions to Kṛttivarmaṇa and Maṅgaleśa's mundane relationship towards him, but due to the absence of any mention whatever to Pulakesi II in it. We may take it that the date Saka 500
(A.D. 578) is a dependable date. On that date, Maṅgaleśa mentions the installation of the image in the cave shrine and the attendant ritual offerings of Narāyana-bali to sixteen Brahmanas from the revenues of Lanjivsvara (probably, modern Nandikesvara, close to Mahakutesvar). It is curious that the usual genealogy of the Chālukyas is dropped, and there is no specific mention of whose 'augmenting victorious reign' is referred to in line 3. But there is certainly the mention of the '12th year of the reign'. At the time of Kṛttivarmān's death, Pulakesi was said to have been a boy and Maṅgaleśa had a desire to divert the succession of the Chālukyan throne after him to his own son, who was perhaps a viceroy in the Konkan region. In any event, at the time of the engraving of the inscription in Cave III by Maṅgaleśa, Pulakesi would certainly have been well past his childhood, if the regnal year does not refer to Kṛttivarmān, since we have to add twelve years to the time of Kṛttivarmān's death, at which time Pulakesi would by all means have been more than five or six years old, since he had two younger brothers. Thus, Maṅgaleśa had apparently a knowledgeable Pulakesi II, in his youth by then, to contend with, and it is likely that, by devices not entirely fair, he might have kept Pulakesi away from the throne, and created simultaneously the impression that his affection to Kṛttivarmān his brother has been considerable and exemplary. Pulakesi came to the throne, as suggested by his Hyderabad Copper plate of S. 534, in his third year, only around A.D. 609-10. His Meguti temple record at Aihole is dated in A.D. 634. If he was just a child, at the time of Kṛttivarmān's death in A.D. 565, he would have been nearly seventy five years old in A.D. 634, and his having undertaken arduous campaigns against the Pallavas personally at that age would be rather debatable. If, however, it is the twelfth year of Kṛttivarmān that is implied by the Bādāmi cave record, and if Maṅgaleśa was deputising for his brother and dedicating the fruits of the temple to him, we have a Pulakesi who is yet a child then and a Maṅgaleśa who had managed the campaigns abroad and administration at home so well for Kṛttivarmān that he was completely in control of the throne after the latter's death. This would make Pulakesi about thirty years old at the time of his becoming king and Kṛttivarmān probably passed away soon after A.D. 578. The Godachi plates of Kṛttivarmān of the twelfth year would also confirm this reasoning and perhaps Kṛttivarmān was away from Bādāmi when Cave III was dedicated. Hence the oozing words, the feelingly rendered phraseology about Kṛttivarmān, by Maṅgaleśa in his Cave III record. It may be equally well suggested that the immediate provocation for his moving reference to his brother in the record would have been due to the latter having actually started the cave excavation, but which it was given to only Maṅgaleśa to put through. The unequivocally rich attributes mentioned to God Vishṇu to whom the cave was dedicated, read with the details given of his faith in the Nerur plate referred to already (p. 10), shows that Maṅgaleśa was perhaps an ardent Vaishnavite, while Pulakesi from the evidence on hand regarding the temples of his time, would appear to have been a liberal patron of non-Hindu faiths as well. It is also possible that Maṅgaleśa entirely planned and excavated Cave III, and in the life time of Kṛttivarmān.

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1 Epigraphia Indica, XXVIII, pp. 59 ff.
Now taking Bādāmi Cave III, of A.D. 578, we would do well to concede that the other two Saiva Caves of the place belong certainly to a different reign and probably earlier than Cave III. The first reason for this is that Cave III is reached only after passing Cave I and II, and though it is at a relatively higher and commanding level than I-II, the latter would normally have received priority of attention. Indeed, we should and do take it logically that the farthest Jain cave is the latest in the series. If Cave III had been the first and earliest cave at Bādāmi, the inscription would have definitely mentioned this fact, but no such suggestion is found in the inscription. Besides, caves I and II differ, in their lay-out and pillar forms, from that of Cave III and had they been later than Cave III and thus of the time of Pulakesi II, there would not have been sufficient time for them to be excavated. And we know for a fact that by the time of Pulakesi II, structural temples have already become well established and there is less likelihood of a cave temple having been carved at Bādāmi by Pulakesi. The temples of Malegitti Śivalaya and Upper Śivalaya would more legitimately be of the reign of Pulakesi II. Thus it would be more plausible if we consider caves II and I, as having been the work of the time of Kṛttivarman and III as completed in the time of Māngaleśa. The question arises if Kṛttivarman was a Saivite or a Vaishnavaite by personal preference. The general information pertaining to his reign would seem to be in favour of the former. The fact that caves II and III show in large panels Viṣṇu figures alone, while Cave I shows Viṣṇu forms side by side with Viṣṇu figures would suggest that the later had belonged to a more incipient stage, viz., that of Kṛttivarman's time. But Cave III is a patently Vaishnava cave, while Caves I and II are essentially Saiva Caves. Further, of the two caves I and II, it would seem there are many points of variance. Cave II has its liṅga pīṭha with simple mouldings a little to the rear side of the cella, although a floor pit is present. The liṅga is also a detachable piece which is an earlier tradition. Cave I is of monolithic liṅga and pīṭha and is probably later. Cave II thus could be the oldest, or alternatively coeval with cave III and cave I the latest. Caves II, I and III could have been the order. It is a matter of some significance that while caves I and II show the gana friezes continuously on the īkṣāṭa of the plinth, in cave III, they are shown in pairs inside pilastered units. One of these panels shows a gana with a female as companion for which we seem to have analogues at Aihole, in Ladhkan, Huchchappayya Matha etc. Of Caves I and II, it is to be seen that there are no Vaishnava friezes on the beams of the front corridor in Cave I, while these do occur in Cave II and Cave III. Thus there is every support for holding that Cave II would have come first, and Cave I which is almost purely Saiva next, and as a sequel to it, Cave III, as purely Vaishnava.

1 Indeed if we are to accept the Mahākūṭa pillar record of Māngaleśa on its face value even the structural temple at Mahākūṭaśvar would have been constructed at the time of Kṛttivarman himself, or at the very beginning of Māngaleśa's reign. Only in out of the way places like Elephanta, Mahāpasvar and Ellora that rock architecture by its very propinquity to the earlier series of the same kind under the Buddhists, continued to be the chief mode of temples. An interesting double-storied temple, partly rock-cut and partly with structural mandapas in front and datable by label records on the rock nearby to early seventh century A.D., attests to the transitional stage at a centre like Aihole, already reached. Aihole, by and large, promoted structural style rather than rock-cut, earlier than elsewhere.
CHRONOLOGICAL FRAMEWORK

The more interesting point would really be that the caves at Bādāmi would seem to be almost the lineal successors to the albeit Buddhist cave builders of Ajanta, since in both cases, the feature of an inner manḍapa hall with outer and slightly wider corridors on the front have been the model. No doubt, the difference between the two is that the Bādāmi examples are not having an inner antechamber in front of the cella, as occurs at Ajanta. But here the Bādāmi cave artists are indeed pioneer in cave art for Brahminical purposes for the first time, and they have left the pilasters on the back wall of the cave manḍapa, in such a way as to suggest a circumambulatory pradakṣiṇa circuit around the cella. Thus the chronological position of the entire Bādāmi cave group, well within the sixth century a.d., would not be liable to be called to question. The transition from here is seen at Ellora.

The monuments at Ellora would thus claim attention after the efforts at Bādāmi. We have here the earliest enterprise in the form of Rameśvara (Cave XXI). We do notice, however, that in the matter of the shrine location, a modification has been effected which is more in keeping with the Mahāyana Buddhist shrines already found carved at Ellora. This would only show that the guilds which worked at Ellora had certainly been inured to the rock-cut tradition over a greater span of time than the Bādāmi guild, and thus the former inevitably adopted local mannerisms notwithstanding common norms as in pillars, iconographic features etc. The fact that the bhūtagaṇa frieze continues to be in favour, as in Rameśvara in the base of the panels of the front corridor and side shrines, would indicate a direct cultural nexus of this cave with Bādāmi. This is considerably reinforced by the bracket figures of Bādāmi Cave III and those on Rameśvara front vedi. Of course, the vedi parapet and the dwarf pillars on them is an innovation to be first introduced in Rameśvara, Ellora but to that extent, we may place it chronologically subsequent to Badami Cave III. Thus a central date of the first quarter of the seventh century a.d. would fit the cave XXI at Ellora nicely. With this as the starting point at Ellora with the culmination at Dantidurga Cave XV (though it is atypical) and Cave XVI (a) Lankesvara-which are both Rāṣṭrakūṭa ventures, we find sufficient evidence of architectural lay-out, sculptural themes and evolution and integration of both. Of these, Ravan-Ki-Khai Cave XIV is rather unique because it has a most simple form of sāndhāra unit with a pillared front manḍapa which is of the same width as the rear part of the excavation. The cella is rectangular and has provision for a platform on its rear part with a socket on it for Vishṇu or Durgā and certainly not for Śiva. Its age while it is undoubtedly in the pre-Rāṣṭrakūṭa stage could be placed closer to a.d. 700 because it is not following the well-established lay-out norms of the earlier stages either at Ellora or at Bādāmi and with the provision for a platform of a moulded kind on the back part of cella for fixing a sculptured figure of God in the round, is both denominationally and stylistically a variant practice. Its simplicity is nearer Cave VIII in the Buddhist group, which is of the last quarter of the seventh century a.d. and it is, along with Cave XV, originally perhaps a Buddhist excavation completed for Brahmanical faith. We may take it that Cave XXIX would certainly be relatively later in the series, while Cave XVII is perhaps nearer to Rameśvara and Cave XXVI is nearest to the Rāṣṭrakūṭa ventures. Thus, we have a cohesive evolutionary
phase at Ellora from A.D. 600 to A.D. 800 which was followed by a diversification ranging between monolithic trends on the one hand and a unmethodical conservatism of form, on the other, in the productions that followed mostly of the Jaina faith, which would perhaps be placeable in the close of the ninth century A.D. or early tenth century A.D. We have one interesting architectural archetype in the main Ellora phase, which was having its variant forms in the analogues found at Elephanta and Jogeshvari. Their composition was undoubtedly large scale, and ponderosity and volumes are their main technical elements. The artistic verve, however, is clearly most evocative at Elephanta, variant and rather rigid at Ellora, and considerably degenerate stylistically but not iconographically at Jogeshvari. The Mandapesvar cave would stand for the continuity of the main lay-out type of Ellora, such as Cave XXI, which develops into Elephanta type, gets repeated with variation at Dhumarlena, Ellora and ultimately reaches its extravagant perspectives and fullness of lay-out scheme at Jogeshvari. Mandapesvar, in any event, is earlier than Dhumarlena and perhaps reasonably co-eval with Elephanta, though differing from it in design. Its quarry techniques appear to be local and nearer to later stage of the early Chalukyan caves as at Ellora and Aurangabad, with a desire to have a simple and schematic front walling in an open courtyard within. Its sculptural ideal is much more sensitive than that seen at Ellora in the later stages. The Ellora cave concerned here is the Cave XXIX (Dhumarlena). There has been some controversy among scholars about its being a successor to Elephanta type, the protagonists going by the argument of the shrine location at Dhumarlena facing the entrance and its being in keeping with the sāndhāra lay-out of the earlier Buddhist forms of caves. It is not, however, a matter of mere orientation and cella shape, but a question of conventionalization of the very pattern of cave ground plan. In this, it would be conceded that, of the two, namely, Dhumarlena, and Elephanta, the latter shows a more robust disposition of the shrine, and unconventional Mahesa panel, a more sensitive sculptural delineation, a linga form nearer to that of Ramesvara of Ellora, and a freshness and organic priority in its architectural as well as artistic idioms. The former is certainly on a lesser aesthetic plane in all respects, and if we are to take them both as Chalukyan, we may have to place the former in the very closing stage of the seventh century A.D. and the latter in mid seventh century A.D. it is quite obvious from the closeness of the copy between the two, notwithstanding their diversity in values, that they fall under almost the same political suzerainty and artistic patronage. Thus Elephanta cave temple, despite its being in the bay, off the inner coast of Bombay, was indeed an integral part of Chalukyan empire, and certainly not belonging to the post-Pulakesi era, which had briskly started constructions in the structural phase. It is thus, likely to be placed well within Pulakesi's reign and thus should be of the second quarter of the seventh century A.D. It may be argued that the Mahesa element is continued in the Ellora Rashihrakuta cave efforts, like Ganesa-lena. But it is very clear that the latter by no stretch of imagination could be considered as a lineal descendant of the Elephanta-Mahesa. Even its placement behind the linga in the cella is not on the analogy of Elephanta and is definitely much later. Further, the basic distinction that exists between Chalukyan and Rashihrakuta lingas and sculptures and pillar forms precludes the probability of
the Elephanta cave being placed so late. On the other hand, the architecture and art of
Dhumarlena lacks the exuberant and purposeful devices that are found at Elephanta, whose
抄 it is to a large extent. A reversion to the śāndhāra type of rock-cut shrine occurred in
late Chāluṣkya and early Rāṣṭrakūṭa times and Dhumarlena probably represents this
stage. The last example in the Saiva pattern, at Jogeśvari is, however, by the magnitude
of its composition, not unlikely to have been extended well into the Rāṣṭrakūṭa period,
if not entirely of their creation. The inner pillars particularly are strikingly different from
those of Ellora and Elephanta and nearer those of the Rāṣṭrakūṭa efforts. It is not likely
to have been much earlier than the eight century A.D. and is indeed nothing but a laborious
attempt at imitation of an almost evolved structural temple plan subject to the inevitable
limitations and well worn traditions of the rock-art contemporary with the late Chāluṣkya
caves like Dhumarlena, at Ellora. There has been provincial variants as well. Perhaps
one such is seen at Mahur in Nanded District of Maharashtra. The Brahmanical cave
here (leaving the unfinished example by its side for the time being) is actually of the śāndhāra
type of cella with two transverse corridors in front and with two subsidiary and diminutive
rock-cut shrine on the flanks, thus forming a broad ‘U’. The model was apparently a late
derivative of cave No. XXI and XVII of Ellora. But the verve and vigour manifest in
the former are patent absent. The continuum, however, of the giant-sized dvārapālas
and carvings on the pillars (on their octagonal shaft facets) recall a persuasive Chāluṣkya
usage though on a lesser aesthetic plane. Concurrently the provision of a liṅga of a
detachable kind with only the Brahmā and Śiva bhūga to be fixed into the piṭha which has
all but disappeared and the existence of a socket receptacle on the northern side of the
centre of the cella floor, all these draw their sustenance from the Chāluṣkya and
not Rāṣṭrakūṭa analogues. Thus the age of Mahur may not be ascribable to date much
later than the first quarter of the eight century A.D., if not slightly earlier and might have
been a provincial contemporary of Dhumarlena of Ellora and a local guild created it
with its own equipment and plan.

Of the Rāṣṭrakūṭa phase of rock art itself we would appear to have more than one
phase. The earliest example namely the Dasavatara cave, is by no means an archetype as
it was an aberrant reconditioning of what was already all but cut out for Buddhist require-
ment into a storeyd cave complex. Its front maṇḍapa pavilion carrying the inscription of
Dantidurga, however, is an accomplished piece of contemporary architecture and art,
and is fully justifiably to be placed in the mid-eighth century A.D. It is closely followed by
the great Kailasa monolith, by the auxiliary complexes, of which an almost independent
unit by itself is provided by Lankesvara, at the upper level to the proper right of Kailasa.
This last mentioned cave portrays the relapse to the śāndhāra cave shrine cell formula even
in the Rāṣṭrakūṭa period, but does not show the massive dvārapālas. It further depicts the
most compact long axis for a cave temple, inclusive even of the terminal nandi pavilion,
and has the richest array of sculptured panels of cult images of great iconographic interest,
for a cave of such restricted dimensions. It is but a rock-cut version of a truly evolved temple
of contemporary structural style with wall panels. It was perhaps preceded by a provincial
example, on the same side of the ghats, at Poona, in the Pataleshvara (or Panchalesvar cave)
on the Jangli Maharaj road. This cave is indeed unique, and is a type by itself. But its triple shrine cella in a connected mass of rock, with common perambulatory path around it cut into the rock and its circular front pavilion for nandi apparently and its side shrine, probably for the goddess are all developed features. But the cave itself would be persuasively ascribable to the worship of the trinity, primarily because there is no rock cut feature suggestive of any typical linga placement in any of the three shrine chambers (notwithstanding modern usage and appearance) and also by the mixed character of the iconography of the cave. At the same time, the fact that this latter feature is by way of its subject matter nearer to Kailasa monolith, would show that the cave perhaps was excavated not long after it. The central deity was undoubtedly Śiva, while the other two might have been Brahmā and Vishṇu. The provision of a separate shrine for Devī as perhaps indicated by the lion as mount carved (now in a very badly damaged and almost unidentifiable condition), and the bull as well in the projecting block of rock, at either end of the facade of the subsidiary cave, at ground level would make the cave further interesting and make the excavation of the subsidiary part itself relatively later to the main cave. Such a lion and bull mount feature is found at the base of the mukhamandapa door jambs of Jogeśvari cave.

An effort midway between Chālukyan practice and the Poona type of Rāshtrakūta cave is provided by cave XXVII at Ellora with triple shrines on the back wall and side flanks of the front mandapa. However, a stage perhaps earlier than the Poona specimen and coeval with Cave XXI is also illustrated by the Bhokardhan Cave, forty five miles north of Aurangabad. Here, there are as many as seven continuous shrine cells on the back wall, each with a door opening and with a two-bayed front pillared hall and perhaps two ‘U’ shaped sidewings as well. It is not clear if this cave is of the eastern or western Chālukyan authorship. It could even have been of a mixed tradition. But since the formula has tended to get a little ossified, and the sculptures are largely of the Vishṇu oriented type on the side walls, with socket arrangement seen only in the central shrine, and the arrangement of the back wall shrines, it is rather not typically western-Chālukyan and is to be taken essentially as of Eastern Chālukyan’s patronage, a feature circumstantially corroborated by the now familiar pilgrim label record Utpalipidugu, found on one of its pillars, and also found in a number of rock-cut sites and structural temples in the eastern Andhra Pradesh. The shrines, from the occurrence of Anantasāyi, Sūrya, Balarāma, Mahishamardini etc. could have been dedicated to Sūrya, Vishṇu, Durgā, Śiva, Brahmā etc. and is the nearer to the Southern (Pandyan) version as depicted in the Tiruchirapalli lower cave. Thus we might be arriving at a working sequence of the rock-cut temple specimens of the Chālukyas, their contemporaries and successors, and these could be, usefully, represented in the form of a chronological chart (as appended) Fig. 3.

In so far as the Eastern Chālukyan Caves are concerned, we may take it that they show a remarkable affinity in the earlier stages with those of the Pallava and Pandya rock-cut specimens and with the Rāshtrakūta cave art at Ellora, in their subsequent stages. They are not, however, under dire obligations to either, and form a compact group among themselves. The outstanding feature of all the caves is the specific provision for fixing the
stele or relief slabs of the main deity in the cella. This feature is consistent with the early Pallava habit of not having any liṅga or purely rock-cut relief of the main deity but rather a painting or stucco instead, until about A.D., 675 whereafter both Somaskanda relief and liṅga proper, in that order, emerge in the time of Paramesvaravarman and Rajasimha respectively. Even at Ellora, Cave XIV which is perhaps to be dated between A.D. 650-75 would have been, in its cella had a model socket insertion. In the Eastern Chālukyana cave group also, notwithstanding the continuity of the stele and fixing socket on the back wall of the cella, the liṅga proper with monolithic pīṭha and shaft appears at Bhairavakonda and even in some of the caves of this diversification, and accordingly we may generally take the earliest group of caves in the Eastern Chālukyana series as ascribable up to the mid seventh century A.D., whereafter the remaining caves falls and the last of the series were undoubtedly those from Bhairavakonda and Advosmanapalli. The introduction of Gaṇeṣa in some of the earlier caves also, as well as at Bhairavakonda, essentially as a cut-in form, would appear to have been a subsequent addition, and would thus not influence the relative age of the earlier and later caves of the Eastern Chālukyana series. The Vijayawada (Akkanna-Madanna) caves would come first and then the Mogalrajapuram cave II, followed by Vijayawada lower caves, other caves of Mogalrajapuram and Undavalli caves, in that order, succeeded by those of Bhairavakonda. The caves at Advosmanapalli would be coeval with those of the middle group and probably spilling into the age of the Bhairavakonda group. The only major difference between them and the Bhairavakonda caves is the presence of Durgā in the former and the total absence of Durgā in the latter. But this former Durgā-stele is likely to be a later insertion and the inscriptive evidence to it on the cave walls would itself seem to be relatively of a late phase, say, of the middle eighth century A.D. The Utpatiṇḍugu record at Vijayawada, Mogalrajapuram and Undavalli, as at Bhokardan also, is a pilgrim record coeval with the same name at Satanikota,¹ and of the period of late seventh century A.D.

No attempt is made here, in this volume, to controvert various theories and viewpoints of previous or other writers, since it would be futile from the factual narrative accounts of the art productions that are emphasised in a Memoir of this kind. For instance, those who consider most of the Ellora and Elephanta caves either of the Rāṣṭṛkūṭas² or partly of the Vakāḷakas³ or of the Kālachuris⁴ various, may be allowed to hold on to them, if it is without detriment to the patent evolutionary stamp of these cave art specimens which has been accepted in this documentation.

¹ See p. 274, below.
² Goswami, A., (Ed.), Art of the Rāṣṭṛkūṭa, (Orient Longmans, 1938).
³ Sivaramamurti, C-South-Indian Sculpture, (Delhi, 1960), p.
⁴ Walter Spink, Ajanta to Ellora, Marg Vol XX No. 2 (Bombay 1967).
CHAPTER VIII

INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

The descriptions, in the following pages, are not divided on the basis of morphology since we have no definite evidence to advance regarding their individual authorship, unlike the Pallava analogy. It is sufficient, therefore, if the evolutionary features, both architectural and iconographic, can be well delineated from stage to stage. The main trends are those of the Western Chālukyan, Rāṣṭrakūṭa and Eastern Chālukyan groups. The two Chālukyan wings are not found running on parallel lines in so far as architectural features are concerned. They are interleaved, as it were, by Rāṣṭrakūṭa enterprises in lay-out and sculptures, and also react favourably in this respect to their own geographical situation. Thus, we find the Eastern Chālukyan effort relatively later to the Western Chālukyan genesis. Naturally, we have to consider the advent of the cave-style itself by the Western Chālukyas as by no means the very beginning of temple effort, but only a new start in the imperishable media, and this is all too patent by the robustness and variety of the earliest cave features, which are not the fumbling inception of the temple idea. Owing to the slight chronological lag existing between Western and Eastern Chālukyan caves, Eastern Chālukyas have to be chrono-culturally thrown against the background of the neighbouring Pallava efforts, notwithstanding their acknowledged indebtedness to Deccani impulses and political hegemony. There are insuperable difficulties, however, for considering the caves of Vijayawada as pre-Eastern Chālukyan and of Vishnukundi authorship alike on style and features, as on the impetus. Apparently inspired alike by the Pallava as by the Rāṣṭrakūṭa monolithic creations, we even have in the Eastern Chālukyan caves at Vijayawada, their only known and unique instance of a combination of cave and monolithic style, in the ground floor and superstructure respectively. This is to some extent suggested also in another such example, namely, the Undavalli triple shrined cave (in the village).

The order of presentation of the entire vista of the cave enterprises of the Western and Eastern Chālukyas and the Rāṣṭrakūṭas, again bristles with some practical difficulties, in that a purely chronological order might be temptingly taken as an evolutionary cycle, whereas there had been many disparate exercises in it. They also do not form any organic pattern often, and are largely regional milieu. We do notice viable centres at or around Bāḍāmi, Bombay, and Ellora for the Western Deccan; and around Vijayawada, Bhairavakonda and Advisomanapalli for the Eastern and at Ellora and Poona for the Rāṣṭrakūṭa handiwork. It would be well nigh impossible to adopt any coherent order out of these. We are, thus, advisedly taking a guarded middle course, of grouping them regionally, advantageously throwing Western Chālukya and Rāṣṭrakūta creations in close propinquity of context, and eking out a composite chronology mainly with the help of a chart, involving all the monuments dealt with in this monograph. The chart itself would carry them under the dynastic heads, but variously as the main or provincial centres of activity. We would, thus, have avoided the criticism, alike of arbitrary lineal
CAVE TEMPLES AT ARVALEM (HARVALE) - GOA TERRITORY

FIG. 4
arrangement, as of a lack of chronological cohesion. There is, however, the implied assumption that chronologically contemporary creations simultaneously in more than one centre are not entirely to be ruled out, and thus no rigid bias need be attributed to the chronological framework. We are beginning with Kadamba-Maurya activity at Arvalem, as it forms a discrete but seemingly incipient, though withal iconographically unique, culture movement and is, meagrely though, supported by paleographical evidence as well.

A. Non-Chalukyan

I. CAVE TEMPLE AT ARVALEM, GOA

The Arvalem caves near Kunda (pls. IIIA and IIIB fig. 4) are cut on the western face of lateritic hill overlooking a stream running at the lower valley about 15 metres below. The cave has been provided with a level front court open to the sky whose outer edge had been carefully marked by a stepped platform about 1.52 metres from the actual limits of the cave scarp. An entrance in the form of a chandraśīla is provided also against the central section of each cave. There are two major caves, and a residential chamber at the southern end of the cave excavation, running continuously and divided purely by thin rock-walls. The northern most cave has above the chandraśīla a simple high plinth cut in for more than 3.5 Cms. towards the interior and provided with two more narrow staircases before the actual, pillared front hall of the cave excavation is reached. There are four free-standing pillars set at almost equal intervals corresponding to the triple shrine chamber which is cut on the back wall of the ardhamanḍapa, against each of the longitudinal bays. The pillars are simple massive square-sectioned specimens and tend to have a slight batter in the lower part, but are otherwise fairly vertical in their shaft. The schematic cornice is indicated over the pillars by projecting rock scarp 7.5 cms. beyond the pillar limits, the further face of the rock being left as it is. It is most likely that this is a stage of incompleteness, because the next cave shows the second stage where a regular rough cornice has been provided over the pillars, and the bold kāṇṭha of the entablature is also figured out in outline in the form of a beam above and below the kāṇṭha, the portion above this projecting slightly and left as it is because the upper limits of the rock end there, and further workmanship might disturb the front cutting of the face.

The ardhamanḍapa does show a corresponding projection, the pillar on the inner side being rather of a thin kind indicating an uttīra beam above which the ceiling is fairly horizontally cut out from one end to the other. The northernmost door frame which shows a framework recessed within an outer rectangle, has a roughly square shrine chamber, on the rear part of which is found a rectangular pitha of plain character about 63.5 cms. high, 91.44 cms. wide and 76.2 cms. deep showing a paṭṭikā-like cutting on the inner face of its top. Within this a liṅga is placed with the cylindrical part rising about 38.1 cms., tending to be slightly broader at the base and narrowing at the top with a rounded tip and having the pārśva-sūtras marked out, the liṅga oriented south. This liṅga is made out

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of greenish schist. Starting from the westernmost shrine of the main cave of triple shrine, it is a square chamber, rather incompletely finished perhaps due to the very character of the lateritic rock and having a square pitha in the centre. 1 m 16.5 cm. wide on the top on one side and 99 cms. on the other side, the bottom tending to be slightly broader. In the centre is found a linga-like shaft provided in its visible part with two mouldings, the base one being a tetragon surmounted by a slightly recessed pentagon and capped by a circular face, perhaps standing for Solar disc. The whole shaft is eighteen cms thick, thus forming a block rather than a conventional linga shaft, by any standard, either canonical or otherwise. The rectangular part below the disc-top contains an inscription “Sambapuravasi Ravi” in rather angular characters probably not later than the early part of the seventh century A.D. and perhaps slightly earlier. This inscription apparently mentions the donor. At the same time, a parallelism between his name and the disc mounted upon the main pentagonal shaft would lend itself to the suggestion that the disc itself (Fig. 4) representing Sun was a syncretisation of Siva and Surya and matches with the name of the donor.

The central shrine shows a similar pitha rising to 29° and having an extant maximum width of 1.15 m., in the centre of which in a deep square socket is found a linga shaft which totals to a height of 1 m to the extent visible, of which the cylindrical part is 46 m. and the rest of it below is all of square section which would conveniently recall the early usage as at Ellora, Elephanta etc., of a linga shaft showing only the square and the circular section in its shaft, apart from its taper.

The southernmost shrine appears to be even more interesting and has a similar rock-cut pitha carved out of the laterite and perhaps built with regular structural laterite blocks at a later time, in the midst of which there is again a stone shaft of schistose rock, which is similar to the other shaft with the inscription, in its essential tabular character. In its visible sections, it shows a roughly quadrilateral lowest part over which a tetragonal faceting for nearly 25.4 cms. is provided, surmounted by a top part which assumes the form of a spearhead with a cusped lower part and a converging long upper part. It ends almost in a sharp point (Fig. 4). It would seem reasonable to assume a direct relationship between this as well as the inscribed shaft and the conventional linga in the central chamber. What the spear shape would suggest would not be directly explicit, but it may be considered to be a possible symbolic representation of Karttikeya as shakti-dhara, and, if so, there would be a combination of the Saiva, Kaumara and Saura cults displayed here, in the same manner as the Southern Pandyan caves represent the six-fold cults of Saiva, Vaishnava, Sakta, Kaumara, Saura and Ganapatiya in the form of rock-cut figure sculptures of these divinities in niches.¹

The next cave has an entrance step, a projecting pedestal in the form of a plinth, an inner sill running under the pillars which are cut a little within its outer limits into two

¹ The unique iconographic and cult interest of Arvalem caves was first brought to light by the author after his first visit to the caves in the Company of Dr. V. T. Gune Director of Archives, Goa in 1965, and a note on the same was published by him in one of the Goa Government publications. The monument was also, in the sequel, taken up for Central protection.
free-standing pillars and two pilasters, one at either end. Within this ardhamandapa, again, the entrance into the shrine proper is provided by a pillared facade (pl. III B), containing two free-standing pillars and two pilasters and projecting side-screens provided with two square openings of nearly 0.45 m sides apparently to serve as windows for light and ventilation for the shrine.

The shrine chamber inside is a transverse oblong room of the same dimensions as the ardhamandapa and has a ceiling also almost at the same level. It is fairly well finished and contains in the centre a rock-cut lateritic pitha platform in the centre of which is found a linga shaft which is visible only in its cylindrical part and which shows a narrowing towards the upper end.

The linga pitha does not have any water-chute projection cut out on it on the southern side or for that matter on any side for the escape of the abhisheka-jala. In the other variant examples, the linga also is carved out of the same live rock as of the pitha, as found both at Badami as well as Aihole. The very nature of the linga shafts by their varied character from cave to cave again provide common points as well as points of difference with the Chalukyan practices elsewhere in the interior. These caves do convey an individuality and a degree of simplicity which might go to suggest that they have been carved at the behest of local dynasties. The caves have necessarily to be considered altogether. The plausibility of their having been cut by the Mauryas of Konkan or the Kadambas of Banavasi, who were the contemporaries of the early Chalukyas before the Goa area was completely conquered by Kirttiwarman, is not too far afield. The occurrence of two almost identical images in fine early Chalukyan or Kshatrapa style of Kirttikeya, two-armed, with Sakti spear in right hand and a kukkuta (cock) tucked against the waist by the other hand, noted at Koragaon (and going by the name of Kuvaleśvara and worshipped by Jain carpenters as a tirthaṅkara), might indicate how the cult of Kirttikeya came to Konkan and how Mauryas of the Goa area ruling perhaps from Chandrapura (Chandor) received it. The Arvalem cave reflects also this Kirttikeya cult. Actually, the Kadambas, like Chalukyas, were Hāritaputras, Mānaṇya gotra, and were great devotees of Kirttikeya. The fact that Kudne, the ancient Kuṇḍivataka, and the village gifted under the Nerur Copper plate grant of the time of Maṅgaleśa, is just adjoining Arvalem would explain why this spot had been chosen for the cave excavation. Kudne, doubtless, must have been an important place in this area at that time and a part of the Chalukyan territory. That was why it attracted the notice of Chalukyan king Maṅgaleśa, as seen above. Since Nerur plate clearly makes the conquest of Maṅgaleśa over Buddharaṇa, son of Śaṅkaragaṇa Kālachuri, precede the gift of the grant, it is clear that it was made perhaps towards the close of the sixth century a.d. around the time, when, at Ellora, Cave XXI could have been carved. (Kalachuri coins were available in the deposits in front of Cave XXI). If so, the caves at Arvalem in the close vicinity of Kuṇḍivataka would have been already a well known landmark. The special affiliation of Kirttikeya with the linga type in this cave is consistent with the known devotion of Kadambas towards that god. The palaeography of Arvalem record and Kuṇḍivataka grant are reasonably alike, though the latter is less angular than the former.
and thus the date of Arvalem record could well be earlier to Nerur Copper Plate mentioned, and so of the early part of the last quarter of the sixth century A.D.

B. CHĀLUKYAN

The Brāhmanical caves of Bādāmi are, one and all of them excavated on the southern massif of the local scarp of the Kaladgi series of sandstone, and are balanced, as it were, by the occurrence of a sizable number of structural temples poised on the corresponding northern cliffs. The caves had obviously been located where they are, due to the even quality of the sandstone mass here. They are essentially four in number excluding the natural cavern (marked as Cave IV in this report) occurring between Cave II and III. Of these four, only one (Cave V) is of the Jains, while the rest is all Brahmanical. They are located at relatively different elevation, almost in an ascending order from Cave I upwards. They all have the natural escarpment as the facade roof and following the Buddhist traditions gone by, are scooped deep into the hill providing mainly for a front porch, an inner hall and the shrine cell at the back. Owing to these common features, their accounts that follow below, do not repeat such details, but are made somewhat business-like in character. The ‘U’ shaped valley within which the town of Bādāmi nestles, with a perennial tank at its inner basin, was well defended by battlements on the cliffs and a running fort wall on the open western side, flanking the modern road, which was provided with a moat outside. The craggy character of the rock-spurs here adds a quaint charm to the heroic setting of its quondam history.

2. CAVE II BĀDĀMI

This cave (pls. IVA-VID and fig. 5) has the following peculiarities, as related to the Cave No. I, with which it has its basic lay-out in common: The shrine cell which is square in plan, whose height is equal to the width, has a pītha of the bhadra pītha type complete with upāna, jagati, kaṇṭha, kapota and pratī which has a central depression on its upper surface to receive the līṅga shaft, which is not, however, extant today. Thus, while in this case, the pītha alone is rock-cut and līṅga shaft separate, in the case of Cave I both līṅga and pītha are rock-cut. The socket to receive the līṅga is square-sectioned and thus shows that the līṅga which is set in it would have had mainly a square-sectioned shaft, over which the cylindrical section will shoot out eliminating the traditional vishnu bhāga. If this is so, it would also be in line with the early līṅga, as found at Ellora, Elephanta etc. It has a lip on the western side projecting beyond the pītha by about 15 cm and a circular rock-cut pit on the floor immediately below it. Its door frame (fig. 5) and door sill, which is approached by a balustraded sopāna, with chandraśilā, is broadly similar to that of Cave No. I excepting that the uttarāṅga is very adequately rendered here in two sections, the lower section showing an architrave of lūpās overlain by ārdhva-padma double courses forming three projections and two recesses, above which is shown a deep recess with vyālāvari cut out, followed by a kapota, itself rendered in three projections and two recesses, the projecting parts carrying
a full-fledged śikhara replica of the nāgara type, while the recessed part carries nāsikā kūḍus, above which, with a kaṇṭha and a vedi course and vājana, the ceiling slab is reached. The innermost and the outermost extreme sākhās of the door frame carry at their base Gangā and Yamuna, as well as pratiṭhāras, cut out in rather indifferent relief. The maṇḍapa in front, as different from Cave I, is divided in the main, longitudinally, into five bays. The pillars stretch in the longitudinal directions, having their own sills which separate the floor area into five clear sections corresponding to the uttara which also, in the main, runs north-south, but is separated into three transverse bays only, by cross-lintels carried both by human-śvālā as well as maṇaka brackets (pl. IV-B), the last one showing vyālas leaping out of the mouth of the makaras. The pilasters of the back wall, immediately outside the cella, are approximately similar to Cave I. But an interesting feature is that they are at cella level, immediately below. The pīṭha of the pilasters runs all around the maṇḍapa on all the four sides (southern, eastern, western and northern), and has cantonning pilasters in the corners indicating the end of the maṇḍapa limit. The corbels on the pilasters and pillar shafts of this cave, however, show a clear difference over those of the Cave I, the rolls being less frequent and in larger and bolder moulds, and of widely varying proportions.

The gūḍhamaṇḍapa, thus, has five aṅkanaś dividing the transverse bays into fifteen sections. The front side of this gūḍhamaṇḍapa is done similar to Cave I with two free-standing pillars in the central section and pilasters at the inner extremity of closed screen-wall stretches, dividing the facade into three open sections.

The outer face of this (Fig. 5), giving access into what would be a maṇḍapa, is again similar but in developed forms than that of Cave I, and has the sākhās flanking the pillar openings which are closely adjoining to the wall pilaster at this point, forming one unit in so far as the basal frame-work carrying the pratiṭhāra as well as Gangā–Yamuna are concerned. This group has a diminutive attendant also on the eastern side. The pillars themselves show considerable development in their kalaśa and kumbha portions, which together with the end pilasters are square-sectioned and not circular as in the case of Cave I. The uttaraṅga of this facade is rendered showing all the five sākhās and succeeded by a vājana, and ārdhva-pādana moulding, above which rise the transverse and longitudinal maṇaka-brackets supporting lintels, six in all, which in their turn carry the ceiling slabs. The ceiling itself is divided into five sections and depicts Garudārūḍha Vishṇu and vidyādhāra couples and (pl. V A) in the end sections, svastika-bandha and radiating fishes. The central (pl. V-B) ceiling aligned to the cella, however, has, inside a double square frame centred by a medallion knob, a circular row of radiating fish symbols which is considered as one of the ashta maṅgalas. The end sections of the wall, facing westwards, have panelled sculptures rendered, together with their adjoining wall pilasters, prastara and vājana, in the form of independent shrines, as indicated by a separate maṇcha-bandha for them in which the goblins are shown, and with the main prastara of this maṇḍapa receding over the kapota of this subsidiary panel shrines. In the place where the maṇaka-brackets rest on the kapota, human figures of vidyādhāra or vyālas are shown emerging from the open mouth of the
makara. The kapota itself is characterised by a central nāśikā-kūḍu which shows Garuḍavāhana Vishnū on the eastern side, and a dancing figure on the western side.

We now reach the facade of the Cave which, in its sections above the pillar, is indicative of a certain development, seen perhaps in contemporary structural architecture. This is indicated by a rearing lion-bracket, rendered in the round, only its hind feet and crest of the head touching the pillars, and a projecting horizontal framework, with valabhi portion, and giving support to an elaborate cornice. This cornice is only elementarily and incompletely rendered outside, but has been carved out with longitudinal and consistent ribbons on the interior in the form of a koṇḍaṅga support. The end-lion brackets on the eastern and western extremities show in their body-stance a turn outwards, suggesting the continuation of the cornice around the angles. The projecting rock walls at these two ends have provided the face for two dvārapālas facing each other, which have been cut-in (pls. V-C, V-D). The adhishṭhana of the facade shows an upāna, jagati, kaṇṭha, kampa, kapota and prati. The kaṇṭha part is considerably high and shows, as in the other caves, bhūtataṇḍava in all kinds of dance posture, but in a crowded group, from one end to the other, as in Cave I and unlike Cave III, where they are separated by pilasters regularly. The entire composition of this cave, the development notable in pillar form and in sculptural decor in its facade, would clearly show a different development over Cave III. It is to be deemed, relatively, as the earliest cave in the group. Cave II is dedicated to Śiva in its cella, although Vishnūite sculptures are shown in the mahā-maṇḍapa, but the dvārapālas also show jaṭāmakuṭa. In this respect, it is similar to Cave I which, however, is entirely of a Saivite persuasion. In this respect as well, it shows a more incipient stage of iconographic usage.

The framework above the corbels, inside the cornice, carries, in its rectangular pilaster spaces, painted designs of floral scroll work.

PANEL SCULPTURES OF THIS CAVE:—Dvārapālas are (pls V-C-V-D) similar to those of the Malegāti Śivālaya, showing two-armed figures with the female attendant shown in each case, holding a flower on the right arm in one of the cases. The dvārapālas themselves are in kartari-hasta, holding a floral wreath in the right arm in one case, and having the fingers placed upon the chest in dhyāna mudrā, in the other. Their kuṇḍala, however, show patra and nākra kuṇḍalas just to indicate that they are representing both Śiva and Umā, and it is particularly significant that on one of the dvārapālas right side kuṇḍala alone is a patrakuṇḍala.

Trivikramā (pl. VI-B): This panel shows the central figure, eight-armed, the right side arms holding śāṅkha, gada, arrow, asi and chakra, while the left side arms are holding śāṅkha, khetaka, and dhanus, the other remaining are in sūchi-hasta points out to the mask-face of Rāhu. The figures of Jāmbvān and vidyādhara are shown on the upper part hovering in the air. The left leg is shot sideways to the level of the chest at which point the figure of Namuchi (son of Bali) hurled in the air and his body upside down is indicated; the right leg planted on the ground is again held by Namuchi, who wanted the promise of Bali not to be fulfilled. Thus, it shows in a sequential manner the action of Namuchi and its sequel. By the side of Namuchi is shown the standing figure of a demon with a sword in hand.
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witnessing the plight of Bali and indicating it. On the proper left lower corner is shown the earlier scene of Vāmana, as a midget, receiving the arghya and offer of three pieces of ground from Bali. It shows Bali having the water pot and his queen Vindhyāvāli shown by his side. Just behind Bali are shown four figures, one of whom is holding the right hand of Bali and preventing him from carrying out the arghya. This was apparently Śukrāchārya the guru of the Dānavas, as we have in the story. Bali is attired in a dress suitable for the performance, of yajñopavita of krishnājina, and the horn of the deer shown at the knot and with the head shaved. The kīrā of Vishnu is reached right up to the underside of the kapota, and indeed all the arms held in his hands are more or less reaching this limit without any free space beyond. On the outer end of the panel, the crowding effect of the figures is all the more seen. This would seem to suggest that the panel was not planned well in relation to the wall space available, after the bhūtakaṇa and vedi platform have been provided for, below the panel. Vishnu is having a patrakūṇḍala on the left ear and makara kuṇḍala on the right ear.

VARĀHA PANEL (pl. VI. A): This corresponds to the Trivikrama panel on the eastern side of the mukhamanḍapa. Varāha is turned to the proper left with his lower left arm supporting a padma, upon which the figure of Bhū is standing with left arm dangling and right arm resting on the snout of Varāha. The left upper arm of Varāha holding sankha is supporting Bhū from behind. The right arms of Varāha are kept in the katibandha and holding prayīga chakra respectively. The vidyādharas couples and sages, who are shown in the uppermost zone of the panel are rather indifferently carved in differing sizes. Some of the couples shown on the side pilasters also are almost abutting into the original pilasters of the main scheme of the temple. This might indicate that this panel together with the Trivikrama had come up at a slightly later stage. Bhū is having a patrakūṇḍala on the left ear and nakra kuṇḍala on the right ear. She is having a nimbus behind her head. She has no kucha-bandha and has diaphanous drapery and pādasaras. The figure of Varāha himself is resting his left leg upon the padma at a level within the waters where figures of Nāgarāja and two Nāginis are shown in anjali-hasta. The posture of Varāha is different from the traditional southern posture of having Bhūdevi supported on the crook of the right or left arm of the god.

An interesting feature of this cave is also the provision of two niches adjacent to Varāha and Trivikrama which are empty and which actually occur beyond the limits of the main facade frame work of the mukhamanḍapa. It is possible that this arrangement particularly in view of the plain character of the wall surface, might have been intended to carry painted figures, upon the surface, as indeed suggested by paintings which are executed but in decorative manner on the upper part of the panel itself in between the corbel projections.

The corbel face on the interior of the outermost manḍapa shows Vaikunṭhanātha, four armed, with sankha and chakra in the upper arms and kati and padma in the lower arms, a five hooded nāga over his head the god, himself seated on its coils, and a yajñopavita done in nivīta fashion. A devotee is shown on the upper left.
The next pillar shows Gajalakshmi seated on *padma* with four elephants, two laterally shown and two (upper) frontally shown, emptying *abhishkekajala* on her head.

The next is the figure of Manmatha and Ratī with Manmatha having a bull-faced attendant below and having a bow of sugar-cane in his left hand, whose branches arch over his head, to his right. He is having in his right hand an arrow. Ratī is standing to his left with her right hand touching his waist. There are two groups of attendants, two to his right and one to his left with a *dharmilla* hair-do.

The central *nāsikā* on the *kapota* over Varāha panel shows Garuḍārṇāḍhī Vishṇu (pl. VI-C) with *ṣaṅkha* and *chakra* in the upper arms and *gadādvī* to the left and an attendant to the right below. The corresponding *nāsikā* *kuḍū* over Trivikrama shows dancing Śiva (pl. VI-D) ten-armed, in *chatura* pose, with the arms holding different weapons, but with one left arm in *lokhastha* by the left side, and the other in *abhaya* on the right.

The interior central bay first pillar (outer) within the façade corbel face shows Lakulīśa with *aṭṭhamaḷā* and *paraśu* in his upper arms and *vyākhyā-nudrā* and *lakūṭa* in his lower hands, surrounded by four disciples, seated in *padmāsana*, with *ūrdhvaśmedha*, *yajña pavita* and *jaṭāmakuṭā*. The *kumbha* part below shows in the central circular medallion the figure of Kārttikeya, four armed, upper arms holding *vajra* and *kūṇḍika*, the lower arms holding *śakti* and in *kaṭhastha*, seated on a peacock with wings spread to the sides, his feet resting on the ground.

The back face of the same corbel: Figure of Pārvatī, with *aṭṭhamaḷā* and *nāga* in the upper hands, and lower hands resting on the lap; seated in *ardhaparyankāsana* on what has been shown as a *phalāka*. Two devotees are by her side, seated on either side, while two *gaṇas* are in the corners, one with a garland in his hands, and the other with his body turned back and face turned to her. The central façade pillar face, however, is occupied by a seated *mithuna* couple with two female attendants one each side.

Same pillar outer face: Figure of Brahmā, four armed with *aṭṭhamaḷā* and *pustaka* in the upper arms and *kamaṇḍalā* and *kaṭhastha* for the lower hands, and with two female figures, one on either side, perhaps representing Gayatri and Sarasvatī.

Inner eastern pillar: Western face: Figure of seated Śiva-Bhairava; Śiva four-armed, upper arms holding *śūla* and *paraśu*, lower arms in *patākā* and touching the cheek of Pārvatī seated by his side with body turned towards him. The figure of Gāṇeśa shown standing in the lower left corner and two *gaṇas* in the upper left corner.

Eastern face: Seated *mithuna* couple.

Opposite pillar: east face: Seated *mithuna* with two attendants, both female.

West face: Same.

Western row: Outer pillar: eastern face: *Mithuna* couple with attendants.

West face: Same.

Inner pillar: Same on both faces.

Eastern row: Figures of Śiva-Pārvatī, Śiva seated in *ardhaparyankāsana*, Pārvatī to his right; Śiva holding *śūla* and *paraśu* in his upper hands, and *nāga* and *kaṭhastha* for the lower hands; Pārvatī's body turned outside but not on Śiva's lap. The female attendant to the left between Pārvatī and Śiva.
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Inner pillar: east face: Mithuna couple, seated.
West face: Two fighting warriors, fighting with sword and shield.
Westernmost bay: outermost maṇḍapa: Consists of Śiva-Pārватī surrounded by Brahmā, Vishnu, and other gods. There are eleven figures.
Next Bay: Kṛṣṇa lilā scenes; birth of Kṛṣṇa, Kṛṣṇa being carried off to Gokula, and Kṛṣṇa and his friends stealing butter.
Next bay: Govardhanoddhāraṇa, Rākṣiyadamanas and Dhenukāsura vadha, another Govardhana scene, fighting mallas, Balarāma killing another malla; Kuvalayā-mardana, Gopīvastupaharaṇa, Rukmini-haraṇa, amritamanshana, various objects that came out of churning of ocean with Śrī in the centre in the form of Gajalakṣmī; Mahishāsura-mardini, another scene of Kuvalayāpida charging on Kṛṣṇa; Kṛṣṇa, as Venu-gopāla, surrounded by gopīś; Brahmā, Vishnu and Śiva in two groups; Anantaśayi showing Ananta in five hoods, Vishnu four-armed; upper right arm stretched backwards, lower right arm taken over his chest, lower left arm taken along with his body; nābbhikamala showing Brahmā. To the head of Anantaśayi, Garuḍa is shown. Beyond Brahmā are shown four figures, three of whom are male and the fourth female with gadā shooting from her head forming the ayudhapurushas and beyond that are shown six more figures of whom the last are apparently Madhu and Kaitabha. The gaṇa frieze on the dvārapāla playing with snake and carrying sword and shield on the westside dancing and standing on the end on the east, in each case four in number.

Below Varāha panel are gaṇas, eight in number showing an udaremukha, but otherwise shown in pairs and, below Trivikrama panel they are six in number, partly a musical group playing on two mridangas, northern figures dancing, the remaining playing on horn, mridanga, venu and cymbals (pl. VI-E).

The dvārapālas flanking the inner facade of the mukhamanḍapa appear as male and female, two-armed, in the form of mithunas, both in ābhanganga, female having a flower in one of her hands.

Eastern side: Similar but with a dwarf attendant to the right side of the male figure. In this, on the innermost pilaster flanking the garbhagriha door frame, there are monkeys etc., on the inner pilasters, and simple dvārapālas, two armed are on the outer pilasters both of them with jaṭāmakuṭa.

3. CAVE I BĀDĀMI

In its lay-out Cave I (pls. VII-XI and CXXXIV) reflects a fairly complete conception of a temple plan and has, starting from the rear end, the square cela scooped out into the back wall of the hill, containing a monolithic śīla on a bhadrā pīṭha which has an adhopperma (cema recta type of jagati) a kaṇṭha containing a lower kampa, and another irdhvakampa, a steep drooping kapota, over which is the pattiṅga forming the upper platform of the pīṭha. The platform has been cut in the form of a receptacle with a shallow ledge all round and has been provided with a discharge nose on the western side (the cave itself is facing north) projecting about 15 cm beyond the platform. Immediately below that on the floor
is scooped out a depression apparently to receive the abhishekajala. The integral monolithic linga is a cylindrical shaft rising to about 5 cm above the platform with a rather blunted flattish top. Brahmasūtra and Parśvasūtra lines have been provided on the northern face of the linga, of which, it is difficult to say, whether they were original or not. The floor of the cella is at the same level as the topmost step of the sōpāna of three steps leading from the guḍhamaṇḍapa to the cella, and in between rises the prati as well as the door sill, about 23 cm high in all.

The outer door frame has five sākhās, but of these only the first two sākhās reach up to the uttira level and the rest of the three are actually pilasters. The second sākhā is a chequer pattern which appears at the earliest in this cave in the local series. The next pilaster comprises a full-fledged pillar scheme with a padma pīthā, a shaft comprising a bottom square-sectioned portion, whose height is greater than its width and sixteen-sided middle shaft part, which has both at the middle as well as at its upper extremities, the madhyabandha and maṇḍi showing lotus scroll work, surmounted by a fluted kalaśa, urdhvapadma, tāḍi, fluted kumbha, plain square-sectioned īdal and a very thin phalaka, which supports the uttira. This uttira is running from end to end and over this rises the prastara of plain faced capped by a vājana over which is seated the ceiling. At the top of the uttira level at four places equidistantly are located vyālamukha corbels which divide the maṇḍapa into five bays transversely and themselves carry on uttira and a vājana supporting the ceiling slab. The wall space itself is separated into four panel spaces by a set of six pilasters of which the western side corner one is a cantoning pilaster. The corresponding eastern side one is absent, since this corner is unfinished. The cantoning pilasters are shown in almost their natural dimensions relatively to the pillars of the maṇḍapa, while other pilasters are in low relief. These pilasters have a padmapīthā, square shaft with a maṇḍi comprising a padmabandha with looped pearl-like strands, a median band above, carrying zig-zag within a scroll, and a padmakosā above supporting urdhvapadma medallion on it. This upper part corresponds to the lower half of the kalaśa and above these a faceted and a recessed part of the shaft is supporting a similar cubical terminal part corresponding to the kumbha. This cubical kumbha part carries medallion decorations showing human and semi-divine figures. Above this rises the corbel whose front face is again decorated with figures, apparently of dikpālas, as well as mithunas. The corbel proper project only transversely and is a taranga of recurved end sections, the lowest roll being thicker than the others. The maṇḍapa longitudinally is divided into three separate bays one before the other, each having five crosswise bays, thus making fifteen ankapas in all. It approximates to an elaboration of the navaranga maṇḍapa and has pillars, corbels, lintels, upper cross-wise brackets and their own lintels and ceiling slabs exactly similar to the scheme described on the back wall face of the cave, immediately outside the cella. The maṇḍi and the portion above including the median band of the scroll taranga corbels are picked out in fine detail every where. The pillar schemes have their own floor sills, transversely, thus indicating that the three transverse sections into which they are divided before the cella are separate from one another. The middle of these three has a lotus medallion in the centre. In direct align-
ment with the cella, and also correspondingly on the upper ceiling, projecting well out of the ceiling level is an incipient pendentive.

The front section of the three again has vyālamukha corbel shown in bold relief on the ceiling in its central part aligned with the cella. This maṇḍapa should form the ardhamaṇḍapa of the cave scheme, and is separated from the mahāmaṇḍapa by means of a wall pilaster completely closed at the extreme sections and supported on the inner three bays by pillars which are entirely different from those on the inside and have, above the uttirā, a padmadala course corresponding to the valabhā, a projecting vājana, above which the prastara rises plain, continued further by a uttirā and another vājana below the ceiling slab as in the interior ones. The corbels are similar to those found inside, but the pillars themselves show a shape akin to those depicted on the pilasters outside the cella proper. This comprises a pīṭha complete with jagati, anārī, kumuda, paṭṭikā and prati, above which, of the four pillars shown here, the end ones are more or less pilasters, although shown in three-fourth parts, and have a multilobed shaft, a heavy superincumbent maṇḍi, a considerably bulged and fluted kalaśa, (with its own lower and upper parts) supported by padmalas in both cases with upward petals, a deep recess, corresponding to the tāḍi, and a rather flatterish fluted kumbha with median band of petal work, a narrow and fluted virakaṇa circular in section and entirely decorative here, a thin phalaka, over which rests the corbel. The central two pillars (pl. VIII-A), however have above the pīṭha a square sectioned shaft, right upto the maṇḍi level; above it they repeat more or less the pillar details of the end pilasters. The outer face of this maṇḍapa is so conceived with a series of five sākhās, adjoining its three-bayed pillar front, as to suggest a mahāmaṇḍapa conception, sākhās being complete with Gaṅgā and Yamunā in the central ones. These sākhās rise right up to the uttirā level, and this bay itself is actually divided into five sections, excluding the extreme end wall panels facing eastwards and westwards across this bay and carrying important sculptures of Harihara on the east and Viṇādhara-trishavāhana Śiva on the west. It has its middle three sections, however, (corresponding to the main pillared opening of this bay), differently delineated in the uttarāṅga which comprises an ūrdhvaspadma moulding above the uttirā, above which occurs the kanṭha with the recesses carrying deep pilastered niches, the central one carrying a replica of a linga on what appears to be a circular pīṭha. Above the kanṭha occurs the kapota which is characterised by small nāsika-kudiś at regular intervals, and mithuna couples in alluring poses, mostly seated, at equidistant stretches. Above the kapota occurs the griva over which is again a thin vājana supporting an ūrdhvaspadma course which in its turn supports the ceiling slab. The ceiling slab in this central section is elaborately picked out in great details within a square frame work, the central part carrying a five-hooded nāga, whose coils are rolled in a circular way around it forming three main loops in the centre of the square scroll work frame. The adjoining sections in the middle of the ceiling carry Vidyādhara couples, while the end sections carry lotus medallions in the form of pendentives. Beyond the pañcha-sākhā pilasters, the extreme end sections have their own wall pilasters complete with shaft, maṇḍi, kalaśa, kumbha, corbel and uttirā which apparently pertain to the end panel sculptures, which form sub-shrines facing each other. These narrow panelled shrines have raised pīṭha, in
the pilasters of which *ganas* are shown in various postures of dancing and glee, while its *uttira* is worked out on all the four sides as supporting the ceiling above, thus indicating these end sections as independent ones. The central part of this section has a *chandrasila* in the same way as the pilastered *tepāna* of the cella has.

We reach now the facade of the cave which itself comprises five open sections divided by four pillars and two pilasters, similar to the pillars of the innermost *maṇḍapa*. These pillars support an *uttira*, a *vājana* and a very flatly rendered *valabhi* section which is actually a projecting frame work to keep the heavy cornice away from the pillar stretch. The cornice is rendered only on its internal surface into a smooth curvature, while its external face, in its roof surface, merges with the rock scarp above. This facade is itself supported on a sill below the pillars which have *gajamanḍa* under the pillars and which are shown, by the cantoning pillars at either end, as separate from the main shrine. On the western side, it shows a complete unit of a subsidiary shrine, while on the eastern side there is hardly any space for more than a *dvārapāla* in the projecting rock face (pl. VIII-B). The western shrine is a narrow single bayed one with the facade formed by two free-standing pillars and two pilasters, themselves supported on a high *piṭha* in which the goblins are depicted in dancing poses, the pillar forms themselves indicating a different development over the normal pillar types shown in this cave and devoid of any decorative details, but only cut out in their broad mouldings. It is just possible that this side shrine was carved out at a slightly later date. Immediately outside the shrine itself, beyond the bare flat rock wall facing east, is depicted a beautiful Tāṇḍava Śiva (pl. IX) in *chatura* pose and multiple hands shown in the conception of *bhujataruṇava*. The cornice of the facade is continued over the subsidiary shrine also and ends where the Tāṇḍava Śiva sculpture is available. The plinth features of the facade, however, show that it has an *adhishṭhāna* comprising an *upāna*, *jagati* and a bold *kanṭha* frame work showing a series of *ganas*, a *kapota* and a *prati* which stretches beyond the limit of the facade pillars, and is provided with a flight of steps in the centre, whose original character is, however, lost now. This *adhishṭhāna* itself has been raised upon a terrace shown stretching a little beyond it and comprising an *upāna*, *jagati*, and *prati*. Thus the cave shows the elements of a developed temple scheme with large *sākhā* door ways on the inner shrine cella as well as on the *mahāmaṇḍapa*, the *gūḍhamanaṇḍapa* itself being divided into three bays and an *agraṇamaṇḍapa* indicated by the projecting *valabhi* portion between the facade pillar and the cornice. This cave is not probably the earliest in this Badami group, and therefore, its development is consistent with its age. It may be mentioned in passing that the *dvārapāla* shown on the eastern projecting end of the facade is cut-in and not cut out, and is apparently therefore of a later date, which is confirmed by the fact that, on the one hand, we do not have the corresponding western *dvārapāla* extant and, on the other, the drapery and other features of this *dvārapāla* himself are such as to place him later than the main cave itself as compared with the sculptures found inside.

The western sub-shrine shows a Mahishamardini (pl. X-B) accompanied by Kārttikeya (pl. X-C), on its southern wall and Gaṇeśa (pl. X-A) on the northern wall and also surrounded by two pairs of *vidyādhara* couples on each side on the upper part of
the wall adjacent to the Durgā figure. The entire set of compositions is comparatively stiff and stolid, relative to the sculptures of the main cave.

The sculptures in this temple are divisible into five groups: 1) the main panels found in the agramaṇḍapa side walls and in the projecting cella shrine proper left side of the facade the sculpture of Tāṇḍava Śiva outside it on the wall and the sculpture of dvīrapāla on the proper right side of the pilared facade of the main cave:

2) sculptures either in the central part of the corbels, or on the kapotas of the architrave, or on the ceilings of the agramaṇḍapa, and the inner maṇḍapas, which essentially portray vidyādhara, but only occasionally figures of divinities like Gaṇeśa;

3) Medallions on the capital part of the pillars and in the madhyapataḥ of the padmabandha above the mālāsthāna. These essentially show mythical animals, birds, bulls or small cameos of birds, animals etc. in pairs;

4) A continuous frieze above kapota of the inner face of the agramaṇḍapa showing in four different bays—the fifth easterly one being uncarved—either individual figure groups or synoptic narrative panels; and

5) The dvīrapālaka figures shown on either side of the facade of the agramaṇḍapa leading into the mahāmaṇḍapa.

1. Hari-hara (pl. XI-A).—Of Śiva and Vishnu parts respectively on either side and with the diminutive figures of nandi and Garuḍa in between the god and consorts. This group stands upon a pedestal comprising a pilastered kaṇṭha, wherein a frieze of gaṇus, with the central figure dancing, with a horn in his hands and the other figures playing upon various musical instruments is shown. The pilasters themselves are decorated with a band of ardha-ratnas. The group is surmounted on the top corners by vidyādhara couple hovering in the air with offerings, flowers and garlands in their hands. The panel has been cut in such a way that the end section of the agramaṇḍapa ceiling provides a separate ceiling for this panelled projection, which is equivalent to the space above the kapota up to the ceiling elsewhere.

The main figure of Harihara is in samabhanga, right lower arm, unfortunately broken beyond the left lower arm in kaṭi, the two upper arms are holding paraśu with a nāga entwined around it to the right and sāṅkha to the left. The sāṅkha is held by its lower tip. There is a heavy circular nimbus behind the head. The hair-do is that of a very high jaṭāmakuṭa on the Śiva side and a corresponding kirita makuṭa on the Vishnu side, the jaṭā showing oblique loops on the upper part; a kapāla on the lower part with an ardha-chandra shown on the jaṭā above, with a metal clasp shown on the Vishnu half; kuṇḍalas in both the ears are nāga kuṇḍala on Śiva side and nakra kuṇḍala on the Vishnu side. There is a kaṇṭha-hāra very close to the neck and a broad angada on the shoulders, keyūras are nāga keyūras on Śiva side and a plain keyūra with a front face on Vishnu side. There is an udarabandha shown which represents a paṭṭa on the Vishnu side and snake on the Śiva side. Similarly the kaṭibandha shows a belt like band on the Vishnu side and a naga paṭṭa of its own on the Śiva side. The kaṭivastra however has been shown more or less fully in the fashion of a series of loops decorating the upper thigh. There is another kaṭivastra with a very heavy, twisted loop running across the thighs and with two knots on the sides,
whose very ends are falling down to the seat of the image. There is a yajñopavīta, which runs over the right fore-arm on the Śiva side and carries further a double cord-like strand starting from Viṣṇu’s shoulders and runs on his side upto the shin and across and disappears on the Śiva side at the knee level. This would apparently be a vanamālā. It is knotted in between the legs in heavy fashion. The face of the sculpture shows a narrow fore-head, thin eye-brows, extending as its eyes are also quite long up to the ear zone; has a rather chubby cheek, long aquilene nose, dimpled mouth and bold chin. The figure shows the natural linings; kānkanas on the hands and the fingers show evidence on the Viṣṇu side of having had rings. The consort on the Viṣṇu side is standing in slight ābhanga with the left leg slightly flexed at the knee and the right hip correspondingly slightly raised, with the lower part of the body having an antariya of diaphanous character, whose hem alone is shown on the shin and whose free-ends have been tied at the sides and held by the kāṣṭhabandha and kajīṣṭhā. It shows a makara clasp and five strands with loops hanging from the lowest on the thighs. Her belly is slightly pushed forward, the body slightly thrown backwards. The left arm is dangling in lolahasta, while the right arm is flexed up acutely and apparently holds a flower which is, however, broken. The ears sport very heavy kuṇḍalas, the one to the right almost resting obliquely on the shoulder, while the other is raised vertically on the left shoulder. There are three graiteyaka-hāras in addition to a stanasūtra which runs in between the breasts and dangles on the navel region. The figure is fairly prominent and the face is similar to that of the main god, in its essential characters. The hands have keyūras and a very elaborate haras, bangles and kānkanas, the feet having anklets. The head is slightly tilted forwards and shows a high karaṇḍa-makuṭa with the tassel part and the karaṇḍa elaborately decorated with a series of ornaments, containing loops and strands. The fact that there is no evidence of any kucha-bandha would suggest that this is to be considered as Bhūdevī. In between Viṣṇu side and Bhūdevi is found below the level of the thigh, the pāda of the dwarf like figure, rather incompletely rendered of what would appear to be Garuḍa, standing in slight ābhanga with arms folded with the head showing more or less as in the gaṇas and with ears sporting kuṇḍalas and the neck kāṇṭhabhāras. At least on the left hand side there is an indication of the wing of Garuḍa. The figure is wearing a tight loin cloth.

On the right hand side, the consort who is apparently Umā is similarly in slight ābhanga with the right leg mildly flexed and left hip slightly raised. She is decorated almost exactly like that of Bhū excepting that in her left hand flexed high she holds a nilotpala, while the right hand is dangling in lolahasta. She has further a nakra-kuṇḍala on the left ear heavy patra-kuṇḍala on the right ear. She is also decorated in the karaṇḍa type of the jaṭāmakuṭa as shown on the sides in horizontal coils above the tasseled hair parting. The vidyādharas couple on either side are females resting on the thigh of the males are held over by the arm, while the male is in one case holding the garment, the female in both the cases are holding lotus buds in the hands. The upper part of their body is almost erect but only their lower part is shown as flexed horizontally as in flight.

2) Vinadhara Vṛṣabhantika Śiva (pl. XI-B).—This sculpture is located to the opposite end of the previous panel. This composition shows a central figure of Śiva in
ābhanga with right leg placed a little above and the left leg almost vertical, with the two lower arms manipulating the viṇā, which is held across his chest, the drum part operated by four fingers which are taken under the taut strings while the string is being resonated by the right hand at the lower end. The figure in his upper hands carries a śūla with curling nāga on the right hand and a nilōtpala to show Umā’s side on the left hand. The left part, right from the top to the bottom, shows female features of Umā, has indeed a very elaborately tied high jaṭāmakuta in vertical loops and with a bun-knot behind projecting on the shoulders, with heavy kuṇḍalas resting on the shoulders, and supplemented by muktahāra strands from the upper part of the ear holding the kuṇḍala, with the female breast shown on the left side, with the keyūras and kankanās and valayas typically female, with the kaṭi bandha, kaṭisūtra etc., in well decorated bands and with drapery indicated at various points by line caricatures and ending up with a very heavy anklet, kinkini, pādasara etc., on the feet. The right side is showing all the attributes of Śiva with jaṭā on the top, done up in the form of a yoke with an ardha-chandra on the upper part, with a kopāla-mukha just below it, with the ears sporting nāga kuṇḍalas, nāga-valayas in hands, with kaṭibandha which is done up in the form of a nāga coil and with no ornaments on the legs. There is a very heavy kaṭivastra which is lying across the upper thigh of Umā and the lower thigh of Śiva is heavily knotted on the Śiva’s side and the dangling end itself runs below up to the calf. The arm of Śiva carries a single kankanā on the lower arm and a valaya on the upper arm. The Umā side further shows stana-sūtra dangling in loose pearl strands. This figure of Viṇḍhara-Ardhanārī is standing in front of a Nandi below, which is shown with its head to the right and with Śiva’s upper right arm resting on its hump, with its ears thrown out across its body, with a heavy garland of jingles around its body and neck, completely disappearing into the rest of the body behind the Ardhanārī figure. Just by the side of the figure, on the extreme right, is shown an emaciated figure of Bhrīṅgi with adoration only to the Śiva form and half : thus ignoring the participation of Umā, which was stultified by Śiva by assuming the form of Ardhanārī. The face of Bhrīṅgi is showing a grin in its mouth and bulging eyes. To the proper left side of Ardhanārī is found what is apparently a female attendant with the right arm dangling and left arm raised high, acutely flexed and carrying a plītkā or mañjuśā, with the left ear showing patra kuṇḍala and the right nakra kuṇḍala indicating that she is Pārvati’s attendant with a side of Saivite devotee in the form of Bhrīṅgi to the proper right. The hair is done in a delightful dhammilla with the upper coils decorated with vertical pearl strands and with the lower part of the head itself heavily delineated. The body shows all the decorations of the graiveyaka-hāras, stanasūtra, and kankanā, valaya, keyūras, kaṭibandha, kaṭisūtra etc. The lower garment which is shown diaphanous is running down to the shin and is shown by a heavy edge across the leg with the lowest ends hanging to the left of the figure. The Vidyādhara couple who are hovering above the panel are notable, particularly the one to the right, wherein the female is facing frontally with very tastefully decorated dhammilla hair-do, while the male is almost turned backwards in his whole body but with the face alone turned to the female and with the left hand clasping her around her waist, while the right hand is holding a cornucopia. The pair to the proper left are of the usual type.
In both the cases, around the *vidyādharas* on the rock has been shown relief of little wisp of clouds to indicate that they are hovering in the air. The face of Ardhanārī shows what appears to be a *damşhra* on Śiva's side and has also the third eye. Behind the head of Ardhanārī is a very thin oval *nimbus* picked out. As in the case of the other composition of Harīhara, the pedestal of this panel is also having a simple *mañcha-bandha* topped by a *kapota*, the *kañtha* portion having groups of *gana* in different postures, wherein the central *gana* is shown as having four hands and in dancing pose.

The side shrine on the projecting part of the cave has, in its interior, three sculptures that of *Durgā*, with *Kārttikeya* and *Gaṇeśa* on the side walls.

*Durgā* (pl. X-B) is shown with left leg stamped on the ground, the right leg resting on the snout of the buffalo demon shown in animal form completely close, with its fore legs bent backwards and the hind legs forwards, in great agony, held in the lower left arm of the goddess. The lower right arm holds a *śūla*, which is a combination of *śūla* on the top and spear at the bottom, the spear head thrust into the neck of the buffalo. The two upper arms hold *chakra* and *śankha, chakra* in prayer aspect. The head is shown in high *karaṇḍa makuṭa*. The left ear is having a heavy *patra kunḍala*; the right ear has a thin *nakra kunḍala*. The body shows ornaments of *kankaṇas*, *keyūras*, *grāvīvakahāra*, *stonāśūtra* which at the belly region bifurcates into two *śūtras* running on either side of the hip, a *kaṭibandha*, *kaṭivastras* with the latter looped on the right side; the lower garment is shown in diaphanous manner, the hem indicated across the shin and between the legs which are kept wide apart. The legs have *kinkiniś*. There are *vidyādharas* couple hovering in the air, at the shoulder level of the goddess. The figure is rather heavy and stocky in character.

On the proper right side wall is shown the figure of *Kārttikeya* (pl. X-C), two-armed, the right on a peacock, well seated on it with left leg flexed backwards and left hand resting on its hind part; the plume of the peacock is held vertically high behind *Kārttikeya*, while its crest is also vertical in front of the god. The figure of *Kārttikeya* is shown turned frontwards, hence the bird is shown sideways and has a low, but heavy *karaṇḍamakuṭa* projecting well on the forehead. It has distended ears, has *kunḍalas*, heavy necklet, *Yajñopavīta*, which runs over his shoulder and arm in *nivīla* fashion with the left arm holding a pearl strand apparently to beat the peacock. His lower garment is shown in the conventional drapery lines tied at the waist. Below *Kārttikeya* on the pedestal is a *gana* frieze wherein four *ganās* have two common heads among themselves by a common *bandha* of their bodies. On the main *gana* frieze (Mahishmardini sculpture) are shown many *ganās* of the *udaremukha* type, horse faced *ganās* with in *mahānāśikas* etc.

On the side wall is shown the figure of *Gaṇeśa* (pl. X-A) squatting with stumpy legs flexed horizontally on the right and vertically on the left, with a loin cloth around his lower part; the belly not very prominently emphasised, with a *muktā-yajñopavita* right across the upper part of the belly and over the upper right arm, with the right arm holding a broken *danta* and left arm holding a complete *modaka-pātra* full of sweet-meats into which his trunk is dipped. The head is entirely done in animal form with the *māstaka*, ears and trunk rendered realistically. There is a slight projection on the *māstaka* indicating a floral head-
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gear *pushpa-karanda*. The figure has a heavy *kanthi*, while the hands show *muktā-valayas*. The *gaṇas* below are two in number and as in the case of the *gaṇa* below the Ardhanārī panel inside the cave, one of them shows four arms, the upper two arms holding a snake.

The *vidyādhāras* shown on the ceilings of the *agra-māṇḍapa*, the inner bays and the central *ākāña* have *khaḍga* and *kheṭaka* in the hands of the males and show an *uttariya* fluttering in air, around the female head and held in her hand. There is a *mandala* of clouds around the *vidyādhāras*.

The corbel faces show figures of seated couples in endearing postures, sometimes surrounded by attendants. In one case, there is a figure of Gajalakṣmī seated in *padmāśana*, two armed, left arm on *kaṇḍi*, right arm holding a lotus, with two elephants doing the *abhisheka* from above and two attendants holding two more pots below. Another shows the figure of Śiva and Pārvatī, seated together, Śiva having an *uttuṭika* pose with *yoga-paṭṭa* tied between the waist and his left leg flexed high, right hand placed on the ground and left hand holding a flower with Śiva’s left hand resting on her right shoulder. There are two attendants on either side of Umā’s side and Śiva’s side. Another shows the figure of Śiva and Umā, with Śivā in *ardha-paryankāśana* and Umā seated to the right below, with her left hand resting upon the seat of Śiva; The upper hands of Śiva have *śūla* and *parāśu*. There are three *gaṇas* in the other three corners, the upper two hovering in the air and the lower one seated on the ground.

Another figure shows a *Vṛsha-bhārūḍha* Śiva, four armed, holding *parāśu*, and holding Pārvatī by her chin zone, the lower arms resting on the lap of Śiva who is seated in *Mahārājālīlā* posture, on the hump of the bull; the bull being shown with the head to the proper left. Pārvatī is seated on a separate *āsana* and is attended by dwarf and female attendants. She is having her left hand raised and flexed to arrange her hair-do. The right leg of Śiva is being massaged by an attendant, while another above is standing with his arms and head raised upon the staff.

One of the figures is seated Vishnū, seated on the coils of *śesha* and with the two upper arms holding *chakra* in *prayoga aspect* and *śankha*, the two lower arms on the lap, the female consort probably Bhū seated to his right with the right arm holding a flower.

Another shows the figure of a seated Narasimha four armed with a *yogapāṭṭa* tied around his waist and the right leg which is flexed high, with the upper arms holding *chakra* and *śankha* and with two attendants on either side, the one to the right in *aṅjali* and probably represents Prahlāda. It is interesting to note that the face of Narasimha has a similarity to the Narasimha found in Cave III.

Another shows two devotees worshipping a Śiva-*liṅga*, by placing garlands on its top. The *liṅga pitha* is provided with a *padma*, *kaṇṭha*, and *kapota*, while the *liṅga* is provided with *madhyā nāḍī* and *pārśva sūtras*. The figure is cut in a rather shallow manner.

Another shows the figure of Ganaśa, four-armed, seated, with the two upper arms holding a *śūla* and *parāśu*, the two lower arms *danda* and *modaka*. The head and the trunk are delineated in a realistic fashion, without any hair-do.

On the innermost side bay, adjoining the door frame, are shown the *śankha* and *padmanīḍhis* on the corbel faces.
The frieze on the western end is connected with Śiva’s marriage scenes in the centre of the panel. Brahmā is shown in fore-ground and performing yajña, while Śiva is clasping the hand of Pārvatī, with the other divinities standing beside, including the dikpālas.

The next bay shows a series of frieze-mithunas—nine in number, three each on the sides standing, while the middle three pairs are seated.

The next and the central bay is a frieze of gaṇas dancing in different postures, some of them having four arms. The last decorated bay shows four panels and on the end panel shows pairs of gaṇas, while in the middle panel it shows couples, with male and female attendants in each case.

4. CAVE III BĀḌĀMI

This is one of the most important caves at Bāḍāmi (pl. CXXXV) and has a lay-out plan which has great similarities with those found in Ellora and Ajanta in the early stages of cave architecture. The temple is dated to A.D. 578 by the inscription of Mangaleśa on it and is thus one of the last stages of Chāḻukya cave architecture reflecting the structural architecture of the period in many of its elements. The temple (pl. XII-A) shows a cella on the backwall, square on plan, and cubical in its dimensions, with a rock-cut platform or pitha transversely oblong, and fixed in the centre and of bhadra pitha type. A socket depression is cut in the centre of its upper surface and originally the platform should have carried a Vishṇu image in this socket because this cave is specifically dedicated to Vishṇu by Mangaleśa, the uncle of Pulakeśi II. The cella floor has a square socket depression on the left side of the pitha. Its sill is of the same type as in the Cave I and II is approached from outside by a flight of four steps excluding the door sill, balustraded on the flanks with elephant trunk shaped balustrades emerging out of a vyāla face on the upper end and rolled at their outer extremities (śurulyāli type) and having a chandrasilā in front. The manḍapa in front of the shrine is disposed of in such a way that it forms a central single large ankaṇa flanked by two longitudinal ankaṇas on the east and west, and one transverse ankaṇa towards the north end. This manḍapa is approached from the agramanḍapa which is itself a single transverse bay continuous from one end to the other on plan and divided into seven sections on the ceiling. This agramanḍapa also has a chandrasilā and has an enormous projecting cornice beyond it on its adhishṭhāna, whose inner face alone is given the necessary curvature and is supported by vyāla brackets as found in Cave II, the projecting rafter ends above the very flat uttira inside this large cornice being tied up by a transverse beam which is supported by vyāla brackets emerging out of the kalaśa part of the pillars. The large enormous manḍapa chamber is clearly separated from the peripheral chambers by raised sills running under the pillar stretches and as in Cave II, the wall pilasters on all the four sides also have these sills running under in such a way as to show the final end of the structure on the four directions, the corner pilasters serving as the cantoning pilasters, shown only in one quarter of their actual dimensions. This central large manḍapa is, however, divided in its ceiling section into a grid of nine sections with centre being occupied by Brahmā (pl. XII-B) riding his swan and carrying an akshamalā in
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the left upper hand, the two lower hands carrying a kundika and in abhayahasta respectively. He is flanked by two vidyadharas in visnuyahasta. The remaining eight sections of the grid show the dikpalas on their respective vaahanas. Immediately below Brahma in the centre of the floor is cut a lotus medallion.

The outer door frame of the shrine cell (pl. XII-C) shows, adjoining the pilasters, a high vedi carrying dvarpalas (one to the east on padmapitha), and above it the panchasakhā door-way has mithunas in rectangular frames at the base. The door frame is rendered into a stambhatorana of makara lintel, with the makaras facing out at the extremities on the top of the stambha. Immediately above this is the curved valabhi course which supports the projecting kapota, above which are shown in the uttarānga-a series of five shrine replicas of which the pairs on the sides show a chaturasra vimana miniature while the central one shows a sadā vimana, all these being alpa vimanas. The pāda of each of them carries within the pilasters, figures of deities and semi divine persons. Touched by the top of the śikhara of these vimanas, rises the ưrdhva-padma course supporting a vajana, which is part of the beam pattern of the maṇḍapa, and which, in its turn, supports the ceiling.

The sculptures on the pillars of this cave are profuse, particularly, on the agramaṇḍapa, and this maṇḍapa (pl. XIII-A) is further highlighted by beautiful bracket figures on the inner three sides of the outer row of pillars which show vrikshikas, sālabhañjikas and other deities which recall strongly those found in Ramesvara cave at Ellora. In addition to these, are the vigorous panel sculptures at the extremities of this agramaṇḍapa as well as the projecting wall spaces adjoining the turn of the cornice on the facade of the cave, which show on the western side Harihara, Narasirihua, Trivikrama and on the eastern side Varāha, Vaikunṭhanātha, and Vīṣṇu as Ashtabhuja. The ceilings of this agramaṇḍapa are also carved with divine figures in circular medallions surrounded by smaller circular groupings within spoked projections. Of these mention may be made of seated Gaṅgādhara at the centre of the last but one ceiling section on the west, the extreme ceiling section being vacant. The end section of the west carries Kārttikeya with three heads shown with sakti spear on the right upper hand with a kundika held in the left upper hand and with the two lower hands being in kaṭaka and on kaṭi respectively.

The centrally aligned section carries Vīṣṇu with chakra and śankha in the upper hands and kaṭaka and kaṭi poses for the lower hands. Flanking him are shown Lakṣmi to the proper left and Garuḍa to the proper right. Surrounding him in smaller circular medallion are shown the eight dikpalas. The next one further east shows Vṛishabhāntika Śiva, Pārvaṭi seated to the proper right behind him and looking over his shoulders. This is surrounded by four circular groupings showing garas in pairs.

Next shows Indra seated on his elephant with an attendant carrying a parasol over him. This is surrounded by circular groupings of musicians and dancers. The extreme easternmost one carries the figure of Varuna, seated in uktiṭaka pose with his right hand carrying ankuśa and the left hand carrying padma. He is flanked by two chowri bearers and is seated on a seat with two makara faces on either side. This medallion is surrounded by a grid pattern grouping around in which the corner sections carry vidyadhara couples and the longer central sections carry scroll work combining corner makaras, and bears inside...
floral ornamentations. The architrave, in each of the square sections of this bay, depicts the episodes from the Purāṇa in a continuous course, more interesting of which are the ocean churning scene, Anantaśayi scene (repeated more than once) and the scenes from Kṛishṇa-līlā showing Kṛishṇa vanquishing various asuras, dhenuka, Kuvalayāpīḍa etc. The inner pillars of the agramaṇḍaṇa (pl. XIII-B) are different both from the façade pillars as well as the pillars of the gūḍha-maṇḍapa and in this show two groups, namely, the two central ones and the end ones comprising one standing pillar and one pilaster on each side. The central pillars are pālīka ratha in character from top to bottom and of plain workmanship showing over the padmapīṭha an oblong shaft, a steep kalaśa, an expandingly coursed tādi, expandingly coursed upper part of the kalaśa, a plain kumbha with a plain band, a large sized idāl and a comparatively thin but equally large-dimensioned phalaka resting immediately under the potikai. The end pillars, however, show an octagonal section for the pīṭha, a sixteen-sided fluted shaft, a moulded fluted kalaśa with a neck band and an upper part showing adhobadma decorations immediately following the urdhva-padaṇa being the lower part of the kumbha, which is circular as in the case of the kalaśa also and which has a narrow circular section in between. The idāl which is of the same dimensions as the kumbha, carries a polygonal phalaka.

The figures of Harihara (pl. XIV-A) and Narasimha (pl. XIV-B) on the western side and the figure of ashtabhuja Vishnu on (pl. XIV-C) the eastern side are fairly later carvings, subsequent to the erection of the main cave inasmuch as they do not have the bhūtāgāra vedī at the base, and the way in which they have been carved by considerably tampering with the pilasters is itself further indicative of this. On the western end, the cornice is deliberately turned in the angle towards the north in order to accommodate the Trivikrama panel, which is to be considered as a subsidiary shrine and is also showing all the other parts of the ceiling arrangement as in the inner front part of the façade facing the cornice.

The eastern end, however, does not show a similar arrangement, but ends with the rafters supported by the brackets in line with the east-west stretch and even provides for some of the divinities forming part of the group of the ashtabhuja by carving them on the inner sides of the cornice. This again would confirm the relatively subsequent character of the ashtabhuja figure. The adhishtāna of the entire cave also reflects this turning on the western side and carries the different mouldings, the upāna, the jāgati, the kaṇṭha, which carries within pilasters bhūtāgonas in pairs, a conventionally rendered valabhi and rafter course, the kapota above provided with nāsikā kūḍas, and geese in between, over which the prastāra is indicated by a vājana, aśingapaṭṭi and paṭṭikā. At the eastern end, the adhishtāna moulding runs right through ending abruptly. The outer face of the cornice of the cave carries some incomplete preparations for depicting the exterior limb of the kapota as well as the prastāra above. On the rock face on the side of the cave there are inscriptions in which not only the normal Chālukya Brahmi characters but also the Pallava ornate script could be seen side by side. The inner face of the massive kapota shows considerable patches and traces of paintings depicting scenes of royal groups etc. (pl. XV), identified by some as representing Kṛittivarmaṇa. The polychrome character of the paintings and the considerable
kinship that the style of figure delineation shows to the early Chālukyan sculptural art would perhaps indicate that there was a thriving school of painting after the end of the Ajanta period and applied itself to the requirements of Brahmanical cave art. The art depicted here, however, is to a degree, secular.

In the centre of the inner cornice is a massive bas-relief of Garuḍa (pl. XVI-A) flanked by two pairs of vidyādharas, one on each side and shown frontally in almost human form, as if flying, with the wings alone of a bird, and so characteristic of him. He has a nimbus, kiriṭa, kuṇḍalas, yagñopavīta in nivita fashion, necklets, kaṭibandha etc., and is holding one arm in kaṭi and on the other sporting a cobra. From his lofted alignment with the shrine cell, it would seem that he represents, as it were, the garuḍa dhvajastambha capital for the Vishṇu cave.

Main Panel: Harihara (pl. XIV-A)—This is a massive figure standing in samabhanga, four armed, right upper arm holding parasu around which a nāga is entwined, the left upper arm holding a śārada; the right lower arm is holding what appears to be a fruit, while the left lower arm is in kaṭihasta resting on the knots of the kaṭivasta. The head portion on the jata shows a vertically arranged jajābhara, an ardhachandra, a kaṭāla-mukha, a nāga clasp around the lower part, a nāga kuṇḍala and a nāga kaṭi-bandha. On the Vishṇu side a high kiriṭa makāṭa round in rows of diagonal ratnopaṭṭais with elaborate clasps encasing the kiriṭa on the lower part, with a makarakuṇḍala on the ear, with hāras around the kantha, appearing to be of śālagrama, with a lower kaṇṭhi, with a makara face and with loops of pearls hanging from the kaṇṭhi all along, with a yajñopavīta which runs in very heavy and bold multi-stranded coil across the body, and over the fore-arm of Śiva and disappears behind the upper arm, an udarabandha again of ratna-paṭṭais design, a kaṭibandha, a kaṭivasta which is common to both Śiva and Vishṇu and looped tight on both sides and a low vanamāla which rises from the right chest going along the right thigh and later crosses over to the leg of Śiva disappears behind. The keśūrās and kankaṇas of both Śiva and Vishṇu are alike. The figure in modelling is clearly unlike those of the early Chālukyan idioms as seen elsewhere in the cave and thus represents a new impulse of cutting upon them. It is already shown that this could be slightly later to the main cave panels.

Narasimha.—This is an arresting figure, (pl. XIV-B) standing in abhaṅga, almost in virasthānaka form, with the figures of what would be Prahlāda to the right and Garuḍa to the left in medium size proportions and with diminutive figures of vidyādhara couple in two pairs hovering over his head and two more figures shown just above his hands, apparently the āyudha-devatās respectively sudārāṇa chakra and pañchajanya śāṅkha. The figure has a full-blown lotus on his head apparently placed by the celestials after his incarnation and quelling of Hiranyakasipu. The locks of the forehead of the lion face are very realistically rendered and the face itself is apparently drawn very aptly. The god shows a kaṇṭha-hāra, a graiveyakahāra, similar to that of Harihara, a yajñopavīta again similar to it, keśūrās of the vaḷaya type and kankaṇas, three as against the two of Harihara and kaṭibandha, kaṭisūtra and kaṭivasta, the lowest loop across the upper thigh and tied behind on the proper right side, hanging down to the level of his knee, the knee itself, as in the case of Harihara also has been picked out in the outline of the
joint suggesting a taut and straight posture of the leg. The kaṭibandha shows a siṁha-clasp above and a makara clasp below. The left hand is resting upon a large gadā, only whose upper extremity is preserved and the tip end raised although, together with the right hand of Garuḍa, having got broken and disappeared. The figure of Garuḍa shows paṭrakūḍala on the left ear and makara kuṇḍala on the right ear; shows decorations of kānṭhahāras, vālayas, udarabandha, kaṭibandha, kaṭivāstra etc., and has a regular low conical karṇaṇḍamakūṭa. The wings of the Garuḍa are shown only on the inner side, there having been no adequate space on the outer.

Trivikrama—This figure (pl. XVI-B) is almost similar to the one in Cave II, is only much larger in proportions and of a slightly different idiom. The figure shows a standing Trivikrama left leg raised just high and the four right arms supporting a massive club, an arrow, chakra in prayoga hasia and long sword of straight blade, while the left hands hold a khetaka placed opposite down on his thigh, a bow and a śaṅkha, the remaining arm showing by a paṭāka to the mask of Rāhu shown on the inner surface of the kaṭpota. There is a śiraśchakra well relieved from his background around the head of Trivikrama which carries further very heavy and high kirtita, in the centre of which there is a standing gaṇa, probably Garuḍa; the ears sport heavy paṭrakūḍala on the left, and makara kuṇḍala on the right. The decorations are the same as that of Harīhara and Narasimha excepting that the lower garment is shown almost up to the knee in the form of slight picked out decorative body designs and the kaṭibandha itself is comprised in stone bell medallions on the belt, with makara clasp on the centre. A long vauamalē is also shown thicker than in the other case, in addition to the yajñopavita and the heavy kaṭivāstra. The subsidiary figures above the god show two semi-divine beings and Jambavān, in between, extolling the glories of Trivikrama. To the proper left top is shown an ardhaḥchandra in the clouds indicating the time of the event. Below the figure clenching vertically the step tightly is the figure of Namuchi making great effort to keep himself in position, with his right leg swaying backwards and left leg pressing against the god's foot. On the proper left side below, the figure of Vāmana is completely damaged, but for the parasol held on his head; the figure of Bali with two more figures one male and one female are interesting, because the figure of Bali shows a person dressed like an ascetic in sacrificial robe of krishṇājina and holds in his hand the udaka-pātra for sanctifying the deal, while the person to his left who is dissuading him from carrying the act is rather dressed in a regal manner, like Bali the king. It is perhaps a kind of mental tussle between Bali the patron and Bali the king, since neither of them could be Śukrāchārya and particularly since the queenly figure standing outside the royal figure could not be the queen of Bali, viz., Vindhyāvali and has herself to be by his side to confirm the deal. Above the king and the queen are shown the hurled figure of Namuchi, when he tried to attack Trivikrama. The third leg was raised in the firmament. This shows that the scene is essentially a sequence, Namuchi having been shown twice in the same manner as Bali is shown twice. Above Namuchi is the figure of Varuṇa with pāra in his hand. Even the stamping foot of Trivikrama is shown realistically with the toe slightly raised in the tip, while the middle toes are pressing the ground in unison.

The opposite figure has been identified variously as Vishṇu-Visvarūpa and
as Virāta, but is obviously Vishnu as Ashṭabhujāsvāmi (pl. XIV-C), also repeated in Pattadakkal and elsewhere in the Pallava country. The figure holds gada, sara, chakra and asi on the right hands and sankha, khetaka, dhanus and katihasta on the left hands. The decorations are mostly those of the other figure.

An interesting feature, however, is that of the figure of Narasimha-Vishnu standing over the head of the figure. It is very appropriate particularly, if Bādami inscriptions of Narasimha Pallava would be read in relation to this figure where Narasimha Pallava or Māmallā calls himself as Narasimha-Vishnu. Thus, in order to show his supremacy over the Chālukyas, whom he vanquished at their own capital, the figure of Narasimha-Vishnu may have been carved over the kiriṭa of Vishnu as Ashṭabhujāsvāmi. This is rather of unique character, since it is shown as emerging out of the kiriṭa and since the subject below, namely, Ashṭabhujāsvāmi which itself is essentially of a non-Chālukya character and probably executed during the time of Pallava occupation and not contemporary with the main cave excavation.

Vaiṅkunṭhanātha—This is borne on a low frieze of gaṇas in various postures playing upon various instruments and dancing. The main figure is seated upon a three-coiled Śeshaṇāga, who is spreading his five hoods on the head of the god. The god is holding in his upper hands chakra in prayoga hasta and sankha, while the two lower hands are holding a lotus-bud and is on the lap respectively. The head-gear is a high kiriṭamakuta with a flat top; both the ears sport on the left side makara-kundala, and on the right side pushpakunḍalas. The neck contains a sālagrāma-hāra, a graiveyakahāra and necklets. Hands have keyūras and kankānas. The body further has an udarabandha, kāti-bandha, and a kaṭivāstra whose right side loop runs over the right thigh, while the left side hem is realistically lying in a cascade over the calf of the folded left foot and over the topmost coil of Ananta and has been decorated in a series of circular vegetal devices, in addition to the yajñopavīta and dangling from it is a long vanamāla passing by his neck at the bottom. The figure is accompanied to the right by Garuḍa seated with legs folded across, with hands folded across his chest, with the two wings partially done, and with the head itself raised against the coils of Ananta. On either side of the god are shown two queens, apparently of Śeshaloka offering chāmara to the god. Below the left side female is shown another seated female with right hand placed upon the coil of the Ananta and the left flexed and taken across the breast in kartarīhasta as if holding a flower. She has also her legs flexed horizontally on the right side and vertically on the left side is just possible that this represents Bhū of Viṣṇu, since she is differentiated from the other two chāmaradhārinīs by the leg of nāga and since she is also shown as closer to the god and Śesha. She is perhaps Bhū, since she is particularly shown to the left side of Viṣṇu.

Varāha.—There is a large frieze of gaṇas, below the Varāha (pl. XVI-C) panel, their being eight gaṇas, all playing on different musical instruments, like mridangā, cymbal etc., the extreme figure being apparently that of Hanumān who is also playing upon a cylindrical drum. It would be interesting to recall that by tradition Hanumān is taken as another manifestation of Nandikesvara and his association with Śiva temples and Śaivite sculptures is, therefore, rarely shown in such contexts. We have such associations of
Hanumān as gana and even as dvārapāla in the Śiva rock-cut caves in the Pandyan and Chola countries.

The main figure of Varaṇa is facing to the left; lower arms in kaṭi and holding a lotus, upon which Bhū is standing with the right arm resting on the god's shoulder and with left arm raised up and flexed in kartarihasta; left upper arm of Viṣṇu holding the śankha, itself supporting Bhūdevi's body; the snout of the god is almost nearer the face of Bhūdevi, but not actually touching it. The right upper arm is holding a prayōga chakra. The head is done almost after the original model of a boar, with a narrow conical headgear from which tassels are hanging. There are two vidyādhara couples shown on the zone above. The Varṇa himself is placing his flexed left leg upon the coils of nāgī, whose body is shown in human form, with hood above. There is another nāgī shown kneeling in front of the god, though facing frontwards, similarly with human body, and five hoods, but with a nāga hood over her head, holding a chāmara in the right hand and with the left hand flexed up and in kartarihasta. She is in ābhanga. Apart from these four, there is also a gana shown in the nether waters, holding the vanamālā of the god. The figure below the god is also touching the vanamālā garland, and offering a flower, which he is having in the hand. The ornaments on the body of the god are almost similar to the other ones, except for a plain kaṭivastra, with a broad-folded band running across the thighs and looped on the right side.

The brackets over the pillars show mithunas in various postures. Starting from the east, the first bracket (pl. XVII-A) has a pair with the right arm of the male having the thumb folded in and the other fingers kept up in patākā and the left arm which is taken around the female is held by her left hand. There is a dwarf female attendant holding a pot and standing by the side of the female.

**Next Pillar Eastern Face.**—Nāga-Nāgini couple wherein the male is shown with five hoods above his head with his right hand in kaṭi removing the uṭthariya of the nāgini, while the left hand is taken behind her neck. The left hand of the nāgini is placed upon his chest and the fingers are shown almost like tentacles. There is a female attendant turning away and standing near the male figure, while a male attendant is standing near the female. The nāgini has her head turned completely inwards with the face alone looking sideways.

The adjoining bracket shows a lady in toilet arranging hair-do with the help of a mirror; her right leg is flexed acutely and kept on the back wall. There is a dwarf attendant to her left and a female pratihāri to her right holding danda in seemingly order to ward off impecunious suitors.

The adjoining bracket shows a pair wherein a female is clearly shown as intoxicated and beyond herself and is tenderly being supported by the male who is holding her limbs, hands and the body by his two arms. The male has her left arm dangling near her left thigh and even her feet are placed in such a way that she is not able to stand up steadily. The headgear of the male has an ardhachandra and kapāla. There is a figure of what appears to be a dog shown to the right side of the male apparently looking at something which is poured on the ground. Probably a Saiva Pāsupata or Kāpālika votary and his companion.
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The next pillar has on the eastern face the figure of Ardhanārī in tribhanga, the right upper hand holding the paraśu and the left upper hand holding the mirror; right lower hand holding the kaṭāla and the left hand that of Umā on the hip, and the figure of Bṛiṅgi shown on Śiva’s side and a dwarf gāna attendant shown on Umā’s side. The figure is decorated with the appropriate arrangement of the headgear with ardhanāchandra and a kaṭāla and ekajaṭā on the Śiva side, with a regular jaṭābandha and clasp on Pārvatī side, with pata-kuṇḍala on Umā’s side and nakra-kuṇḍala on Śiva’s side with a drapery which is taken right down to the knee in the case of Pārvatī and with a tight loin cloth in the case of Śiva, with a nāga looped around the kaṭivastra on Śiva’s side, but with a long low srinkhala separating itself from the yujnopavīta running along the edge of Śiva, while a corresponding strand of a channavīra device from under the breastturns to Umā’s side. The heavily bangled fore-arm of Pārvatī is in marked contrast to the single kānkaṇa on Śiva’s side. The figure is borne by a pedestal which is supported by three gānas squatting, who have common legs.

The adjoining bracket shows a slantly standing female who has taken her uttariṇa, which is hanging over the two female dwarfs. The attendant standing to her right, is holding a pot in her hand, apparently containing some toilet material. The lady is thus about to take her bath. She is standing under a tree, as in all the three cases, in order that for the relief of the carving proper back could be given.

Next bracket is a mithuna couple with the female placing her right hand on the kaṭivastra of the male and her left hand raised up touching her pata-kuṇḍala, with her body in abhanga, while the male shows his right hand taken around the waist of the female and his left hand touching her right breast. The male is decorated with a conical kriṣṭamakāṇa and a dhammilla, with a high karaṇḍamakāṇa, with a dhammilla on top, from which a tassel is hanging. The female is having a drapery, the lower part of the body heavily shown by transverse wavy lines right up to the calf, and is also portrayed with kānakṣas and pādasaras, although her upper body is bare and highlighted by a stanasītra. The male is having his left leg crossed behind the right leg and is slightly reclined on the female. There is a female attendant who is looking up from the left side.

The next pillar shows again a mithuna couple, wherein the coy nāyikā is more bashful than the previous one and is having her body slightly turned away in bashful anger from the male, with her right hand held up at her chin in a pose of surprise, with body in abhanga, right leg slightly flexed. The male is holding a flower bud in his hand, is perhaps about to place it above her head and is having his left hand carrying her from behind, and is persuading her to accept the flower. He has his legs crossed forward. All these male figures are shown with a nimbus behind their head. The male figure, particularly has a pata-kuṇḍala on the right ear and nakra-kuṇḍala on the left, while the female has an elaborate karna-bhāshā on both ears. She has her hair done up in karaṇḍamakāṇa; she is shown below the nāyika looking up.

The adjoining face similar to the inner face of the previous pillar contains a single nāyikā in tribhanga shown in very youthful form, with a diaphanous lower drapery and bare upper body. The hair is done up in a high dhammilla, and her head is turned towards the right, with the right arm resting upon the head of a female attendant, who is carrying
a chāmara, while the left arm is flexed slightly and held up at the hid level supporting an uttariya which has been taken off. The figure apparently represents a vipralabdha nāyikā.

The adjoining face shows a mithuna provided with two attendants, a male on the right side, and a relatively shorter female attendant on the left side. The figure is more or less similar to that on its own back side with the male offering a flower and having his left arm thrown over her shoulder while the female is holding his left arm at the shoulder, and keeping her right arm on the kaṭivāstra and is looking up at him, as if giving an appraisal. She is having her leg fully crossed over from thigh downward giving a peculiarly youthful twist to her body. The tree background shown is having often monkeys seated on the branches and plucking the fruits. There are four such depicted.

The next pillar shows on the eastern bracket the figure of Manmatha and Rati with his horse-faced attendant carrying the tānira for him. To the right of Manmatha is shown his makara-dvaja, since he is called Makaraketana. He is standing in ābhanga, with his right arm mildly flexed at waist level and holding correspondingly an arrow, while the left arm is raised high at the level of the kirti holding a high dhanus, which is arching over his head, the dhanus itself being an Ikshudana. Rati, however, has already been completely enchanted and is entwining her left leg around his left and is embracing him around his body.

The inner bracket as in other cases is that of a single nāyikā, but here the nāyikā is shown with her right hand raised up and supported by the branch of the tree, the left hand holding a part of her veṇi, which is loosened. It is interesting to note that the tree shows a double peacock, one of them with the full-fledged plumage, in order to compare the plumage of the peacock with her in her tresses that have been loosened, in classical analogy recalling Kālidāsa: “rati vagalita bandhe keśahaste sukṣeṣyāh satikusumansañāthe kīmkaṛtyeṣa bharhiḥ” The way in which her body is rather limp in acute ābhanga and the way in which the female attendant below is worried (with her left hand on her chin) as to what has happened to her mistress, and the pratīhāri behind, who is still more worried shows that the nāyikā, represents the one who suffers the pangs of separation, particularly in the rainy season as depicted by the peacocks.

The adjoining figure shows Śiva-Pārvatī (pl. XVII-B), Śiva standing in ābhanga with the lower left arm, holding a dāmarū to which has been attached a nāga, which is rolling and rising its hood at the level of Pārvatī’s thigh, the upper right hand is holding a triśūla; the upper left hand is holding a paraśu, while the lower right hand is tenderly supporting Pārvatī by the crook of her arm. There is an attendant standing below Śiva holding a parasol over his head. Pārvatī is shown in acute tribhanga with the left leg crossed over the right and with her inner hand flexed and resting on her chest and with the left hand partially flexed and raised high and holding what appears to be an uttariya. She is partially looking up. There is a figure of Kārttikeya by her side seated on a peacock, which is picking out the pearls in her kaṭivāstra strand. Śiva is having a jatābandha with a prominent kapāla and an ardhaśastra and having the right ear sporting a patrakunda and the left a nakra-kunda, which is the other way round in the case of Pārvatī. Śiva is having an yajñopavita, udarabandha, graivayakahāra, nāga valaye, kaṭivāstra and a low garland hanging down right from
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the *yañopavīta* down to his calf. So this is actually a variant representation of Somāśkanda or merely a Chandrasekhara type.

The next pillar shows a couple where the male is standing in slight *ābhanga* with his left arm around the waist and right arm placed on his own thigh. He wears an *yañopavīta* in the *nivīta* fashion. The female is having her left arm raised high and taken along the branch of the tree, while the right arm is gently touching her body. The male, as indicating by an attendant is a warrior, since the attendant is having his sword in his hand, and giving him some time to sport with the *nāyikā* and himself approving the same by the *sūchihasta*, with the thumb and little finger brought together.

The adjoining pillar bracket shows as usual a *nāyikā* (pl. XVII-C), two female attendants, one on each side. This *nāyikā*, is having a lower garment in the form of a loin cloth upto the lower thigh alone, the upper body being bare and she is having a fastidious hair-do and heavy broad *karna-bhūṣā*. She is holding a stalk of lotus at the tip of the left hand, the right hand holding it at the fore-hand in the act of smelling its fragrance. The two attendants are looking up.

The adjoining figure shows a couple wherein the female is holding a dish in her left hand with her right hand placed upon the *katiyastra* of the male. She is having her right leg crossed over in front and placed upon the left leg. She has dressed in the same way as the previous *nāyikā* up to the lower thigh alone, the upper body being bare. She is having an elaborate *karna-bhūṣā* and coiffeur with a bun-like back knot. The male who is having his left hand over the back is taking his upper arm around her back; the other arm is having apparently some sweetmeats in his hand. The way in which the female is having her eyes slightly downcast shows that what she holds in her hands is a wine cup. A male attendant below her man is squatting and looking up.

The next figure shows a couple with the male in *samabhanga*, the left arm thrown around her back, the right arm holding her in her right arm at the palm, the left arm of the female is hanging down and carrying a bunch of flowers. The decorations of the hair-do of the male and female are shown directly relieved against the forehead behind and are not cut out, thus indicating that they are standing in the shade. The female is dropped right down to her calf on the lower body, while the male is having only an *antariya* which is not taken across his legs but with the *kacchha* hem hanging loose in between his legs.

The inner bracket shows the figure of *nāyikā* with her body slightly turned outwards, with her left leg crossed from behind, with her left hand bent up and holding a flower and the right hand resting on the head of her female attendant. She is in slight *tribhanga* and is decorated with *patrakunda*las, a high conical *karanḍamakuṭa*, *keyūras, kankaṇas, mekhalā* and *pādasara*. She is standing with great composure.

The right bracket shows the figure of Śiva and Pārvatī, Śiva holding in his right upper arm a *paraśu* and having his left upper arm tilted high separated by the branch of the tree, while the right lower arm is holding a flower and the left lower arm is taken around Pārvatī at her elbow level. Śiva has *katiyastra* of *nāga*, a very long garland right from the *yañopavīta* down to his ankle, a *jaṭāmakuṭa*, with *ardha-chandra* and *kapāla* and other ornaments. While his right leg is stamp vertically on the ground, the left leg is placed
upon a *gaṇa* by being raised at the waist level in right angular fashion. Pārvatī is standing by his side, with her right arm resting pendently on the left thigh of Śiva with her left arm bent up and holding a *kartri-mudrā*. Her body is bent in ābhanga and turned towards the sides.

The last bracket shows a peculiar act in quarrel of couple wherein the male is ready for her leg to be placed upon his head, and to beg pardon. Actually, he has raised her right leg and is about to do it, and the irate *nāyikā* is pointedly suggesting that nothing short of its being placed upon his head (on which she is having her left hand placed) will satisfy her. The right arm of the *nāyikā* had disappeared behind the foliage. She is directly facing the male who is rather fussy in his appearance, notwithstanding his decorations. Adjoining this is an improvised bracket, the base joining the last pilaster on its inner face and rising up to the inner corbel arm of this pilaster.

This bracket is fresh-looking as different from the corbel which has become a mere block because of exposure, and would suggest that this is relatively a later carving. The figure of *nāyikā* is in ābhanga with the legs placed together, with the left hand in *lokaśāla* and the right hand plain, with one of the strands hanging from the *mekhalā*. She is composed in her posture. She has a female attendant who is looking sideward and standing to her right.

The reliefs starting from the end treats *Tripurārī* in the first part, *Gajalakśmi* in the middle part and *Narasimhāvatāra* in the end part. The story on the adjoining back wall shows Hanūmān and Aśokavana in the first part, *Guruḍarūḍha Vishṇu* in the middle part and Rāma fighting with Rākṣasana on the back of Hanūmān in the end part.

The next bay shows a royal retinue of horses, elephants and warriors.

The next bay inner face continues a scene of Guruḍa fighting with Rākṣasanas, the next face showing various gods in the company of Guruḍa thinking of saving the *devas* from the *asuras* and sitting in council; churning of the ocean with the *devas* at the tail end and *asuras* at the hood end; slipping of mount Mandara during the churning and the scene of Brahmā, Vishṇu and Śiva shown together and the decision of Vishṇu to become kūrma to go under the Mandara hill, which is shown at the end part. The Trinity with the *devas*, with their consorts; Śeṣaśāyi Vishṇu, with Brahmā on Nābhikamala, with a series of five *āyudhapurushas* with Madhu and Kaiṭabha are also shown.

5. STOREYED JAIN CAVE, AIHOLE
   (i) LOWER STOREY

This cave is divided into three parts, the innermost part divided into three cells, the central cell being the largest, immediately adjoining a transversely laid *ardhamandapa* and a further front part comprising a *mahāmandapa*, with a façade of four free-standing pillars and two pilasters. The main shrine cells and the *ardhamandapa* have an actually rockhewn roof and sides which later, however, have been secured by stone slabs to prevent water percolation. This device had also been adopted over the walls of the shrine cells themselves. The shrine cells are mostly empty excepting for a non-descript stele figure of
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Jain persuasion apparently brought from somewhere at a later period and laid on a plain low pedestal which is cut in the rock and was originally perhaps carrying a different figure. The ardhamanḍapa on the other hand shows considerable decorative features on the main door frame of the central cell, the structural door frame having been divided into a five sākhā frame work of which the lowest part, where preserved, shows Gaṅgā-Yamunā, nāga figures and mithunas on the three main projecting parts and within the innermost ratnaśākhā, the recess shows at the lowest level of the sākhā standing figures one on either side, apparently attendants of Vardhamāna, further surmounted by floral descriptions. The next projection shows pillar schemes in the form of a pilaster complete with a pīṭha, itself comprising an upāna, jagati, a square-sectioned lower śadurum ending with a paṭṭi carrying floral decorations followed by a high pillar shaft ending with a mālāsthāna, showing looped festoons and ārdoṇapāda courses succeeded by a band showing a series of three lotus medallions, a kalasa, square-sectioned, narrowing towards the neck and below the expanding high tāḍi, a kumbha, a square vīra-kapṭha in the narrow recess and a padma surmounted by a phalaka which, however, is damaged. The recessed patrāśākhā coming next shows koṭikkarukku design from top to bottom and the next projecting sākhā shows a series of panels, one above the other each provided with an adhisṭhāna and showing human figures in group compositions pairs or in singles, apparently associated with Vardhamāna. The two end sākhas, namely, the nāga sākhā and the pushpa-sākhā are also very carefully picked out. The lintel shows only a ratna-sākhā, the rest of the upper surface being recessed and plain.

The front maṇḍapa is much more interesting in that it not only repeats elaborate sākhās and the uttarāṅga and has a lotus medallion on the central bay on the ceiling but also carries well carved lintels on each of the pillar-pilaster units of its five bay composition. Both the pilasters fixed to the inner wall of this maṇḍapa as also the pillars and pilasters of the facade roof have only side-ward projecting corbel arms. It is, however, to be seen that the inner pilasters back to back with the wall show a tarāṅga corbel of the volute type boldly executed with half the median band shown along the inner ends whereas the facade pillars are of the plain oblong type mildly curved at the angles and rolled out at the upper ends. The shaft part, however, in both the cases, is plain square-sectioned with only a bold maṇḍi part half way up, slightly projecting beyond the main shaft, but without any workmanship. The door frame of the cella has this difference that the recessed sākhās show gaṇas and makaras besides floral workmanship. The outermost projecting sākhā does not show the typical adhisṭhāna moulding dividing each of the panels and the carvings themselves are less bold than the corresponding inner ones. The middle projecting sākhā indicating the pillar unit is of the fluted order showing over the pīṭha, an octagonal lower part, a bandha showing looped decorations immediately above it a multi-fluted high shaft followed at the upper end by a maṇḍi comprising a mālāsthāna, padmabandha and octagonal body carring adhoṇapāda and āरdoṇapāda petal below and above. This is succeeded by an octagonal upper end of the shaft standing for the kalasa, a circular sectioned expanding tāḍi, a circular kumbha, square padma and phalaka, over which the uttīra projection rests.

The uttarāṅga shows a set of five projecting relief forms of sālā and kūṭa śikharas with the
intervening pañjuras of the nāsikā type. Each of them is provided with an adhishṭhāna, a pāda, an uttira, a prastara and a śikhara. The shapes and designs, though projecting on that of the corresponding figures of śāla and kūta śikharas as shown on the front maṇḍapa central cave of the Meguti temple, do not have that clarity of composition and are indeed incompletely rendered. An interesting element, however, is that the adhishṭhāna shows a semi-circular incurving on the central part of its face, which apparently stands for the flight of steps or the sopānāmārga, giving access to the interior. The ceiling of this maṇḍapa is entirely structural and is provided by a series of slabs. The lintels adjoining the facade pillars and the inner pilasters and supporting the ceiling show in each case on either face makaras and jhashas one at either end with a gana merging and shown almost full outside its mouth with a festoon in between the ganas in the centre of the pillar faces hanging in a tassel form from a vyālamukha upper part. This vyālamukha is replaced in some cases by a mere padmabandha. In some cases, the ganas emerging from the makara mouths are also almost reclining on a central ardhapadma without any other decorative device in between. The two sides of these lintels carry a continuous kodikkarakku or patralatā design. Inscribed labels on some of the pillars and rock faces on the adjoining part show that this maṇḍapa had definitely come into existence in the seventh century A.D. thereby giving a corresponding feasible date for the main shrine cell within. There is a ceiling sculpture in bold relief which also is to be considered as of the same religious persuasion as the main shrine layout. The character of the seated pose, the hand mudra and the drapery, is sometime quoted as proof of this figure being a Buddha, rather than a Jaina. But there is no basic warrant for this. The variations in these details could, however, be the whim of the sculptor. The attendant devices are typical of Jaina sculptures. There are virtually no Buddhist remains at all at Aihole but many Jain remains.

(ii) SMALL JAIN CAVE ON THE MEGUTI HILL FACE, AIHOLE

The Jain (upper) cave contains only two parts, an inner maṇḍapa wherein the rock face has been partially scooped and its open part covered by a built up parapet and roof. The scooping was intended to provide for a rock-cut jîna, but has not been completed in any identifiable form. It is accompanied immediately on its front by a transverse maṇḍapa of five bays as divided by its facade pillars and on the ceiling slab on the central nave, the figure of Vardhamāna in vyākhyā mudra is carved in bold relief accompanied by his attendants on either side and a nimbus behind his head and a chhatrāvali above. It is interesting to note that this nimbus is in the form of a śīrāṣchakra of radiating spokes of which device many examples are also found in the Brahmanical caves as at Ravulapadi, etc. The main door frame in front of the shrine cella shows bold plain mouldings on the sākhās incompletely rendered but for the pilaster shaft showing a scheme similar to that of the inner shrine door of the lower storey, excepting that here the uttarāṅga is also delineated clearly by a set of five śāla śikhara compositions, kūtas at the ends and śalās in the middle and nāsikā pañjjaras in the intervening parts. They project from the kapota and show a prastara comprising projecting rafter ends and transverse hārāntara member followed by a bhitti or
a griha showing a double recessed central part and pilastered end part surmounted by the 
śikhara proper which, in the case of the śalā śikhara, shows a complete front nāsikā within 
whose barge-board a human figure seated on the upper kūṭu is shown. Over the śikhara 
a kalaśā is also indicated. Within the recesses provided by these five compositions, the prastāra and the griha part is continued and on the kapota which forms the hārāntara is shown 
nāśikās with a lotus medallion inside the circular kūṭus. The fact that the hāras of śalās, 
kūṭas and paśjaras are connected by a hārāntara with nāśikās indicates its basic nexus with the 
southern architectural style. The facade pillars of this storey have plain square sectioned 
shaft part relieved only by slightly projecting bays immediately surmounted by plain 
adhapa blocks on the four faces. A projecting maṇḍapa part half way up is also 
immediately surmounted by adha padma blocks on its faces. The sideward projecting double 
corbel arms resting above the shaft are of plain character mildly curving at the angles and 
rolled out at the upper end with an integrated vājana, together with which it supports the 
uttira, which itself has its own thin vājana surmounted by the vājanottira over which are 
resting the ceiling slabs. On the front part on the facade above the corbel, the thin uttira is 
shown with a vājana resting immediately under the upper end of the curved inner profile 
of the kapota. The underside of the kapota is horizontally chamfered. Some of the pillars of 
this storey also carry inscribed labels of the same date palaeographically as those found on 
the lower storey as also on the rock face along side. The detailed delineation of the 
members, as above would show the established brick and timber architectural norms 
already.

(iii) JAIN CAVE (SMALL) ON THE MEGUTI HILL FACE, FACING 
THE VILLAGE, AIHOLE

This small cave (pls. XVIII-A—XVIII-B) is in the form of a shrine chamber within 
which the rock-cut hooded Nāga which would have been an accompaniment to a Pārśva-
ṇātha carving, is extant. This cave is apparently of the same age and practice as reflected 
by the caves mentioned just above.

6. CAVE V WITH BUDDHIST SCULPTURE AND GĀṆEṢĀ, BĀDĀMI

On this cavern, in the same line as the three Brahmanical caves, on its eastern wall 
there had been an attempt to carve out a major niche figure and another additional 
figure immediately to its north. Of these the major figure had been sculptured in its 
original form in the form of a group composition, showing a seated attendant to the 
proper right kneeling down with one knee raised and the other knee down, with hands 
in aṇjali hasta. The drapery lines on the body would suggest that whatever uttarjaya had 
been worn, it had been worn like a sanghāṭi coming over the left shoulder from behind 
and resting on the thigh. The head of this kneeling figure is done up in short curls without 
any āśhnāsa on top and ears are distended. On the opposite to the left of the main figure 
on the side face of the rock, which rises only up to about 3.5m the outer limit of the
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carving there has been shown an elephant placed frontally to the figure with its trunk taken between the legs as a sign of subjugation. In front of the elephant are shown a male figure essentially done up in the form of a bhikshu or monk with rounded head and with a rope taken over his right shoulder. He is looking at the elephant, though moving away from it. This scene is perhaps reminiscent of the Nalagiri episode in Buddha’s life.

A little farther away shows a lady standing in abhanga with the left arm hanging down and the right arm flexed up and holding something, probably, a flower. At the upper zone there are two figures shown one of them squatting in padmāsana with left arm on the lap and the right arm taken over the feet. The other figure appears to be almost seated over the right leg of the first figure, with the left leg widely flexed and taken forward and with the right stretched under the left leg. The left hand is almost resting on the lap of the first person, while the right hand is hanging down on its own lap. There is a suggestion of the figure being a female figure.

On the top register are shown two figures, of which the lowest and the innermost is a kneeling figure shown on all fours, knees flexed and with the upper part of the body bare. Immediately above this is a figure which is standing straight, with the right arm supporting a balustrade which is running behind the main figure and left arm hanging down. It is, however, facing the third figure which is the outermost and which is shown in the process of discharging an arrow on the other man, with legs wide apart, with the bow string to the extremity, shown by the left hand kept on the shoulder, the fingers almost in the act of releasing the drawn bow string. This figure has also the same hair-do as the other figures and has a distended ear.

Above the balustrade which appears to be a makara balustrade on the topmost register, at the level of the upper arm of the main figure are shown figures, the lower one seated in semikneeling posture, with the left arm resting on the left thigh and the right arm raised up in adoration. The other figure standing immediately behind this one appears to be a male figure and has his left arm hanging down and right arm raised in adoration. The female figure has its upper part of the body bare. On the right side of the main figure, at the level of the shoulder of the adjacent devotee and standing almost behind the lower balustrade which is running across here extending up to the standing female figure of the lowest register on the left side, is a male figure which has raised both his hands up in salutation. Just by his side there is a dhvaja like pilaster on the top of which a gana is seated, holding in the hand a staff with a banner at the end. To the right of this figure are shown large lotus petals. Above this figure is another standing one which is holding the upper makara balustrade by his left arm, while his right arm is flexed up and is supporting what seems to be a twisted cloth thrown on the shoulder. Above the balustrade level there are three figures, the lowest, a male figure, almost similar to the one described bearing upon the right shoulder a cloth, while immediately above this, there is a seated female, left leg flexed high with the face rather grotesque and with the tresses of hair rising high and falling heavily behind her shoulders in disarray. The figure immediately to the left of this female, seems to be a standing figure which has in his right hand a lotus, while the left hand is at the waist. The main figure is in samabhanga with diapha-
nous drapery, apparently covering the whole body, the ends of which are to be seen on the lower bottom, while the free sides are hanging on his left side coming right down to his shin. Much of the body of this figure from hip to toe had scaled off, with the result the body ornamentation or features or the head-gear could not be speculated upon. However, it would seem that the figure had distended ears, a nimbus behind its head, a high mukuta, its hand holding a large lotus against his right shoulder, while the left hand is placed upon the waist. This figure has been identified either as Bōdhisattva Maitreya or Padmapañi largely due to the presence of padma in his hand, but that it was a Bōdhisattva is already shown by the depiction of the elephant representing the Naigiri episode on the left lower side and the depiction, apparently of the scene from Swandaravanda in the male and female figure shown immediately above the elephant group and by the peculiar manner of salutation of the female figures further up which recall Buddhistic sculptures and above all, by the balustraded frame work which has been fixed on the back of the figure to which some of the subsidiary figures are attachments. The topmost right side figure showing an ogre like woman with standing figure of Buddha, with lotus in his hand would again recall the story of Hariti who was considered as an ogre, living in Rajagriha eating up children and how Buddha completely changed her manner. From the peculiarly mixed character of the carvings shown around the central figure, it would seem that this represents the litany on the Bodhisattva, dealing with his role as the saviour from the eight-fold perils of life, recalled in the manner already known to the sculptor. The main figure is standing over a double lotus medallion itself set in a low pitha. To the right side of this figure has been attempted another figure which is that of a seated Buddha with distended ears and with hands apparently resting on the leg palm upwards as in padmasana, although the lower part of the body is again suggesting only the curvature of the head and the crook of the arm. The association of this figure with the other one would tend to suggest both of them to be Buddhistic. However, the fact that Buddhism did not have much headway at the time when the Brahmanical art was flourishing here at Bādāmi would show why this carving would not have come at a time when the other caves have been cut. Thus, it is more appropriate to place it towards the beginning or end of the main cave art first here, more probably the latter, and it is suggestive only of the passing phases of some local votaries who wanted to compete with the other dominant faiths have and were having the opportunity during a period of political turmoil or decline.

Further above the same cave is to be seen a carving in cut-in fashion of Ganeśa (pl. LIII) two armed, without any headgear, and in the typical Chāṅkūyan fashion reinforcing again the overlapping usage of the cave by two faiths.

7. CAVE IV (JAIN CAVE) BĀDĀMI

Cave IV1 (pls. XIX-A, XX-Band CXXXVI); is in its present condition distinguishable from others by its Jain persuasion but had not been apparently begun to be a Jain cave. This

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1. Called Cave V in older texts but given IV here owing to its finished character and serial continuity with Cave III (Vaishnava Cave).
fact is indicated by the cut-in character of all the main as well as subsidiary sculptures of Jain evolution in this cave and the presence of the same figure on the underside of the cornice as we find in Cave III. The nature of the lay-out of the cave is comparatively simple with the shrine cell which carries an oblong pedestal platform at the rear end and depicts Mahāvīra in padmāsana surrounded by chāmaradhāris and others and with a triple parasol above (pl. XIX-A). The exterior maṇḍapa is divided into two transverse bays to serve as an ardhamañḍapa and the mahāmaṇḍapa before the façade showing the adhisṭhāna below and the cornice above is reached. The lay-out described is of limited dimensions and the pillars of the façade alone have risen in a degree of completeness, in addition to the pilasters on the exterior wall outside the cella. The pilasters show today standing Jina cut in the shaft portion apparently at a later period, while the eastern and western ends of both the ardhamañḍapa and the mahāmaṇḍapa show, in the former, Mahāvīra (pl XIX-B) on both the sides and in the latter Pārśvanātha (pl XX-A) in the west and Gommaṭa (pl XX-B) in the east surrounded by attendants, parasol bearers etc. On either side of the Vardhamāna figures in the ardhamañḍapa are shown Mātanga and Siddhāyikā, Yaksha and the Yakshi accompanying, as found in the Ellora Jain cave, as also in sculpture in the Meguti temple at Aihole. The floor sill under the pillars is separated from its front maṇḍapa clearly into two sections, the ardha-and the mahāmaṇḍapa and the continuation of these sills on the side walls also are features similar to the other caves. The height of the ceiling of the cave, however, is comparatively much less than in the other cases, the reason being the lesser height of the pillars themselves and the relatively disproportionate thickness of the corbels, makara brackets and uttiras. The shrine door on the exterior carries a pañchaśākhā door-way with an uttarāṅga depicting three vimānas, all the three of the śūla type but completed only partially in such a way as the śikhara proper is abutting upon the urdhwapadma, vājana above and the kopota-like plinths of the vimānas carrying nāśikās. The nature of the pillar mouldings (pl. XIX-B) and degenerate character of the corbels and the completely cut-in character of the sculptures both major and minor on the walls and the shaft and maṇḍi parts of the pillars would seem to show that while the cave was originally perhaps started to be intended for Brahmanical gods, it was, however, completed at a relatively later period for a shrine of Jain persuasion. This may be dated to the same period as that of the Jain cave at Aihole, which is, however, a deliberate erection for the Jains, and which is, probably not later than the first half of the eighth century A.D.

The bracket of rearing vyālas, which supports the cornices had acquired riders by now and the ribbings on the inside of the cornice are also few and far between. Even as it stands, the cave is incomplete, and does not have any moulded adhisṭhāna. The façade pillars (pl. XIX-C) carry at their base vyālamanyās projecting beyond the cella.

The carving of a seated Jina (probably Mahāvīra) in the natural cavern on the southern bank of Bhūtanātha tank, would perhaps be relatable to the period of this cave, on stylistic grounds. This carving shows the Jina in dhyāna pose with his left hand on lap and right hand in the posture of exposition. It is set against an architrave framework on the pedestal which seats the Jina. The architrave has a makara-headed beam and two chauri-bearer attendants behind. The pedestal shows the double lion as usual.
8. CAVE XXI (RĀMEŚVARA CAVE) ELLORA
(pl. CXXXVII)

The sanctum shows a līṅga pīṭha cut out of the live rock square is cross section in which a carved līṅga piece had been slid in the central socket provided on the pīṭha (pl. XXI). This is the general practice that is observed in the Brahmanical caves at Ellora. The pīṭha has the mouldings of upāna, jagaiī, padma, kumuda, a bold kaṇṭha with kampa above and below and divided into pilastered recesses, and followed by a kāpota and a prati which continues on the northern side in the form of a projection forming the water chute. Immediately below the water chute on the northern floor is a rectangular socket, the depression intended to receive the abhisheka-jala. The height of the pīṭha is 99 cms, while the width is 2.44 m. The width of the pīṭha is much more than the width of the shrine entrance which is 1.45 m. Although the provision of the socket immediately below the water chute projection of the pīṭha is a Chālukyan practice, in the Chālukyan rock-out caves, both the līṅga and the pīṭha are invariably of live rock, whereas there is a variation in the provision of a separate līṅga, there by suggesting that the līṅga had been desired to be consecrated separately by fixing it under an auspicious context. The fact that the water chute is on the northern side is again indicative of the evolved stage of ritual orientation wherein irrespective of the orientation of the shrine the prāṇāla has to face north. The līṅga has only seemingly very badly worn out, and shows a slender concave lower part of the stem and a curved upper part almost tending to suggest that the shape of the līṅga is not approximating to the urdhva-medhara concept, which is not entirely an accidental feature. Because, its constriction below and bulging outer part are in conformity with the textual specification in respect of a type of līṅgas called the ārsha” type in texts which is typically Chālukyan, in character in so far as observable. In this, there is only a Brahma-bhāga-the square base, over which is surmounted the so-called Rudra-bhāga or the cylindrical shaft which should be thinner at the base and or vice versa (as at Arvalem) heavier at the top. This feature is not to be found in the Rāṣṭrakūṭa examples where invariably not only is the shaft cylindrical throughout, but also the three Brahmā-Viśnū-and Śiva-bhāgas, all come into operation not to mention the very fact that in the Rāṣṭrakūṭa examples the Līṅgapīṭha is invariably circular, whereas a circular līṅgapīṭha is practically unknown in Chālukyan examples. This type of “ārshaliṅga” is again and again met in the Chālukyan caves of Ellora, Elephanta etc., and forms a firm diagnostic feature and a valuable link between text and tradition. In the existing stage, the height of the līṅga shaft above the pīṭha is only 76 cms and much less than the height of the pīṭha, although the top of the līṅga appears to have been subjected to considerable wear and tear and breakages. The width of the square shaft socket of the pīṭha is about 81 cms and is thus one third the width of the pīṭha. The part of the līṅga which is let into the socket is itself square sectioned, although normally the tendency is to show the square and surmounted octagonal part below the cylindrical upper shaft.

The cave contains a full unit of an early rock-cut temple having a sāndhāra inner shrine, an integrated ardhamanaṇḍapa (pl XXII-A) forming the front part of the pradakṣhiṇa
circuit and separated from the *mahāmaṇḍapa* by a pillared facade of two free-standing pillars and two pilasters, the pillar and pilaster type different from each other above the shaft portion. The *mahāmaṇḍapa* is even broader than the width of the *sāndhāra* circuit and has two side shrines (pl. XXII-B), to be entered by a pillar facade of two free-standing pillars and two pilasters; but in both these cases all the pillars are of the same type and are similar to that of the free-standing pillars of the *ardhamaṇḍapa* facade. These pillars show a plain lowest cube surmounted by an upper cuboidal section elaborately ornamented by *patralatā* band in the centre flanked both above and below by three smaller bands showing rosettes and diamonds. The *patralatā* further introduces *hamsās* or geese, *makaras* and human form with floriated tails on some of the faces. Elsewhere in place of the *patralatā*, we have carved figures also of *mithunas*. Outside the *mahāmaṇḍapa* which has *vedī* with pillars arrayed mainly on its rear, but projecting slightly forward and merging with the line of the *vedī*, the upper parts of these pillars carry bracket figures on the side which support the capital part of the corbel above. Over the corbels, which are of the lateral projecting type, we have a heavy *uttira* and a still heavier upper beam while on the outer side over the *uttira*, the *kapota* is projecting for nearly six feet horizontally forward, almost covering the carved panels of Gaṅgā and Yamunā in superhuman sizes found on the side walls on the northern and southern extremities.

The side shrines of the *mahāmaṇḍapa* have a basal plinth consisting of a *padma* surmounted by a *vyṛta kumuda* with a narrow *antarita* and it is succeeded by a *kapota* which is rather flattish. The interesting feature of the upper part of the pillar shaft is that over the octagonal basal part above the cubical lowest part, the multi-fluted column which actually represents the *kalaśa* is almost vertical and has a multi-fluted *śāḍi* over its slightly everted mouth and is succeeded by a plain band over which the *kumbha* occurs. This *kumbha* itself is equatorially embellished by a band of rosettes, and the *padma* which is rising above this is almost of the same height as the *kumbha* and is surmounted with an intervening circular plain band by a square *phalaka*. In the case of the side shrines, these *phalakas* themselves support the beams, while in the case of the *ardhamaṇḍapa* facade over the *phalaka* is the capital block which has been carved in panel scenes on all the four faces and has at the corners either rearing *vyālas* or *kīchakas* holding garlands in their hands. The other variant pillar type representing the side pilasters of the *ardhamaṇḍapa* shows the octagonal part continued in two stages, the lower stage having corner decorations in the form of floral or figural workmanship hiding the corner facet while the upper part shows the full octagonal form to have this also picked out in scroll work. Over this the octagon is further reduced to an almost circular form in the form of a shaft which has two *patralatā* bands of larger and smaller width surmounted by a *padmakōśa*. Indeed, this would represent the *kalaśa* elsewhere, but here the topmost part which would correspond to the *kumbha* and *padma* is taken by a *ghaṭa-pallava* with an elaborately fluted low basin-like container with over-flowing petal-like foliage on the corners and surmounted by the capital block. This is a ‘northern’ variant while the other main pillar type is a typical and essentially southern Chāluṅkaian pillar form.

The side chamber to the north shows on the western and northern faces, figures
of child Kārttikeya with his pets like ram that Agni presented (pl. XXIII-A) scenes depicting the marriage of Śiva, in three stages, the first stage showing consultations between Brahma and Himavān (pl. XXIII-B), the second stage shows Śiva's actual marriage with Pārvatī (pl. XXIV-A) and the third stage showing another scene from Pārvatī's pre-marital life (pl. XXIV-B), namely, her Pañchāgni tapas and the approach of a Brahmachārī to test her loyalty to Śiva. The scene depicts how the Brahmachārī reviles Śiva and is himself entangled in an accident of being caught in the mouth of a crocodile—of his own making and how Pārvatī comes of his rescue—although he has reviled Śiva and at that very moment of her gripping his hands Śiva becomes manifest and consummates her long-felt desire. These scenes are obviously inspired by Kālidāsa's Kumāra-Sambhava. These scenes have here a vedī-like frieze of ganas below, where the ganas are shown in continuous group without any balustrade division. Such arrangement is followed only in the earlier caves even at Bādāmi, while in the relatively later caves, even the ganas are divided in groups by pilasters. Among the ganas are found animal-heads, those of lion, boar, etc., apart from musical groups and would also recall similar figures at Bādāmi. The eastern face shows Durgā as Mahishamardini (pl. XXV-B) Mahisha being entirely shown as animal form, although it is also shown in human form twice on either side.

The mahāmāṇḍapa shows on its eastern wall, the panel of Kailāsatoalana (pl. XXV-A) on the northern side and akshakriṭa (pl. XXVI-A) Śiva playing the dice on the southern side. The southern side chamber shows the figure of tāṇḍava Śiva (pl. XXVI-B) in the pose of kaṭiśama, with all diκpālas and the rest of the Trinity watching it, while the main southern face shows the sapta mātris (pl. XXVII) in seated posture with children in each case on the lap. They are flanked by Vinādhara-Virabhadra and Gaṇesā. The mātris represent one of the sublimest sculptures at Ellora.

It is interesting to note that this Vinādhara-Virabhadra plays on an identical vīṇa in an identical hand pose as found at Bādāmi in the Ardhanārī figure of Cave II, thus establishing a near contemporaneity with these two. On the eastern face of this chamber is found the depictions of Kāla and Kāli (pl. XXVIII) dancing. There is a separate Nandi platform outside the main unit also carved out of live rock. It does not, however, have a Nandimāṇḍapa although the plinth upon which the Nandi platform is carved is very extensive and goes up to the very limits of the rock projection. It may be mentioned here that even the deposits in front of this cave yielded on excavation some years ago, antiquities, which, apart from their much earlier probably Satavahana assemblage, also included a Kālachārī coin of the end of the sixth century A.D. and many other antiquities including a signet ring giving the inscription on the ring of 'Śri Rāmeśvarasya' in late sixth-early seventh century characters.

The Nandi platform of Rāmeśvara shows carving on its side walls in niches flanked by cantoning pilasters. Of these, the panel that is facing west is interesting since it shows a similarity to one of the carvings executed on the interior of the kakṣāḥana of the front porch of the Huchchinalligudi temple at Aihole. It shows a woman squatting with her thighs wide apart almost in the posture of child-bearing flanked by two female attendants on either side who are supporting her hands which are partly damaged. Emphasis has
been particularly bestowed upon the Lunar mount and *pudendum*. The import is obviously one of fertility and it is interesting to note that this fertility cult was prevalent in the whole of Western India from the second century onwards up to the seventh century A.D.

On the outer court of Rāmeśvara on either side of the Nandi-platform there are side shrine chambers excavated of which the one to the north is borne by a facade of two free-standing pillars and two pilasters consisting of a niche in the back wall showing a seated Gaṇeśa. Here also Gaṇeśa does not have crown but only a forehead band, decorated with diamonds and *ardhachanda* motifs. He is, however, four-armed, but unfortunately much part of the arms and trunk is badly damaged, his left upper arm probably holding a *parāśu* and left lower arm a *modakapātra*. At the opposite end appears in a similar chamber borne on two free-standing pillars and two pilasters a central niche within which is carved the figure of probably Śūrya from the fact that he is in *samabhanga* and one of his left upper hands is holding a lotus. He is accompanied by two *gaṇas* of whom the one to the proper left would seem to be a female. It would seem that this sculpture had been excavated at a relatively later date, since its facial features and body delineation go better with Rāṣṭra-kūṭa style.

The plinth mouldings of the front of the cave shows an *upāna, a padma, a vṛatta kumuda*, a *kaṇṭha* with a *kampa* above and below, a *kapota* and over this a heavy *prati* comes forming the level of the floor inside above which the *vedī* part rises. The *vedī* part itself shows rows of elephants in different postures of interlocked battles or chasing each other and above them the main face of the *vedī* is divided into a series of weakly cut-in niches separated by pilasters, the niches carrying *mithuna* couple, while the pilasters show rosette band. On top of this is a band of festoons forming, as it were, the *malāsthāna* position of the pillar, whose lower part is completely merged into the *vedī*, which occurs only as a dwarf pillar above the *vedī* and below the *uttīra*. The *uttīra* is surmounted by a regular *padmavālābhi* and an additional beam which is divided into broad pilasters of scroll work and well-cut small niches displaying *gaṇas* in pairs or in singles inside them. At the centre of this arrangement just above the entrance is a carving of Lakulīśa, two armed, the left arm resting on the thigh, and the right arm holding a *lakūḍa* with two disciples on either side and hovering *gaṇas* in the upper corners. The Lakulīśa, however, does not appear to have the *membrum virile* emphasised. The side walls show full-sized Gaṅgā (*pl. XXIX-A*) and Yamurā, (*pl. XXIX-B*) of great majesty while the brackets of the dwarf pillars on the *vedī* carry *Nāyikā* (*pl. XXIX-C*) recalling those of Bādāmi Cave III. Every one of the elements of the cave would support a beginning of the seventh century A. D, date for the creation.

9. CAVE XX(A) ELLORA

This was obviously a Jain Cave originally, which has not been brought to conspicuous Brahmanical usage also, later on, unlike some other examples but left in its original condition. It comprises a very spacious interior hall of plain character with transverse corridor in front with access into the inner hall from a central opening as well as openings at the side ends and with two side cells in the front corridor of similar
character provided with similar openings one on each side. This corridor is itself a mukhamaṇḍapa borne by a series of four free-standing pillars and two pilasters of plain character, the corbels of simple doucine curve, though sometimes tending to be rolled and having the upper part schematically rendered into a narrow octagonal shaft and a ghaṭa pallaṇa incompletely displayed. Beyond this mukhamaṇḍapa, an open free side court has two side cells one on each side of indeterminate character and purpose. The one to the north is, however, fairly well finished and on the wall space looking west adjoining this cell is the figure of what would appear to be Mātāṅga (one of the yakṣas of Mahāvira), whose mount the elephant is apparently what has been carved in front, but unfortunately badly destroyed. The pot-belly of the figure further supports this. He has got a śiraśchakra his head and tapering flat-topped crown and stepped rolled hair-locks arranged on the behind sides and there are two gaṇas hovering in the air with offerings and flowers in their hands. This would suggest that it might have been intended as a Jaina cave. There is a rock cut receptacle-like structure in front of the cave rather atypical with reference to its central door, probably not directly related to it in purpose.

CAVE XX(B) ELLORA
(Fig. 8)

This cave (pl. XXX) is adjacent to Ramesvara Cave XXI to its south and is relatively at a higher level. From its remnants it would seem that it would have been excavated at a relatively later period, but not very much later, although the elaborate character of Ramesvara has not been maintained here. Certain features, however, have been adopted like a projecting front mukhamaṇḍapa-like porch, the upper part of which is gone having only the plinth part of it with mouldings of upāṇa, padma, vṛttā-kumuda, and prati followed by pilasters in the corners and with a lateral space leading to the upper level from which another flight of steps would have led it to the still upper mahāmaṇḍapa. As it is, its lay-out is completely damaged leaving its agraṇaṇḍa porch, mukhamaṇḍa corridor, mahāmaṇḍa and even part of its ardhaṇaṇḍa wall, all these open to the sky now. It would seem that the lay-out is largely similar to that of Cave XVII, not only for the different levels of the excavation of the maṇḍapas, but also the projections of the essential features thereof. That it has no relationship with the Rāmeśvara corridor from which the part of its own front court has been extended in later periods might suggest that it is much later to Rāmeśvara. The mukhamaṇḍa itself has plinth mouldings (pl. XXX) of a high jagaṭi, padma, vṛttā-kumuda, probably kaṇṭha and kapota, but it has been badly worn-out or blocked off leading to the Nandi platform which here is monolithic and probably carrying originally a monolithic nandi as well, in which case it would be nearer to the Ramesvara cave than Cave XVII.

The interior of the shrine indicates that it is a sāndhāra prāśāda with side chambers and pradakshinā circuit one on either side comprising two free-standing pillars and pilasters in each case and rising two feet higher than the pradakshināpātha floor. The sanctum has a liṅga pīṭha monolithic in character, much wider than the door frame width and the attendant mouldings of padma, vṛttā-kumuda, kaṇṭha, kapota and prati within which
originally there would have been an ‘ārsha’ type of līṅga badly damaged upto its square basal stump, fixed with in a square socket. On the northern side there is a slightly projecting water chute with a squarish socket hole on the floor. The width of the līṅga pīṭha is 1.68 m while its height is 61 cms. The width of the socket is 63.5 cms. The width of the door frame is 85 cms, while its height is 1.75 m. The door frame (pl. XXX) is typically of pānchāśākha type, fairly elaborately carved with floral decorations and padmakośa and has the figures of Gaṅgā and Yamunā, and dvārapālas carved weakly in the jamb bases. In addition to these, there are large-sized Gaṅgā and Yamunā figures on either side of the door frame, the figure to the proper right having only a kāṇṭhī on the neck, but otherwise having its upper part of the body bare, but having heavy hair-do and well decorated pāṭrakunḍālas. She has a lotus in her left hand. The other figure to the proper left has a churnavīra type of stanasūtra, but has almost similar hair-do; both the kunḍālas are of the makarakunḍā type in her left ear and pāṭrakunḍāla on the right ear. Beyond it is carved the large-sized dvārapāla (pl. XXX) in slight abhanga with the left knee slightly bent, with two arms, with one of the arms holding a lotus and the other on the heavy kāṭiwastra loop. He is provided with two attendants with rather tapering head-gear in one case recalling more or less the dvārapālas of the eastern Chāḷukyan and the Pallava region. His stance also, namely, with the right arm held across the chest, over the left upper arm, and with the left arm itself resting on the kāṭiwastra in the middle is a common stance employed in the south. His head-gear has an almost spear-head like shape on the top. The other attendant is a bhūtagāṇa with arms folded on the chest, with an udarabandha of nāga and with the leg wide apart. There are hovering gaṇas over the dvārapālas two in each case, but both of them looking inwards towards the gate. The front maṇḍapa is part of the circumambulation and has a facade of two free-standing pillars and two pilasters, the former completely damaged, while the pilasters still retain the typical early Chāḷukyan character of square-sectioned base, a mālāsthāna, with ardha-padma in the centre and gaṇas playing on musical instruments including a ghanta in the corners of the octagonal padmakośa, a multi-fluted kalaśa, tāḍī, a well-proportionate and smoothly curved kumbha and padma followed by a thin phalaka over which the uttīra rests returning on the sides like a screen pilaster, recalling strongly Bādāmi Caves in its treatment. On the inner side within these pilasters there is also a further wall pilaster of the cantoning type over which the upper uttīra runs. In front of the side shrines of the pradakshīṇāpatha, the ceiling is depressed in the centre, a feature which recalls, wherever it occurs, the practice of architrave and the clerestory in the constructional example.

Outside this facade is what would have been a vestibule once. On the side walls are carved panels of Gaṅeṣa, and Durgā to the north and south respectively. They are badly damaged, but enough remains to identify them as such. The Gaṅeṣa figure again here also does not have any side kīrtaka, but shows a plain māṣṭaka. He has in the left upper hand an ikṣuṅkhaṇḍa, in the left lower hand a mōḍaka pāṭra, while the right side is badly damaged.

The Durgā figure is in standing posture, probably a Siṃhavāhinī, with her right side, which alone is preserved, holding a triśūla and a sword in the two extant hands, while
the two left hands are damaged. There is a gana attendant below looking up, while there the indications that there were two gana attendants above (only one of which is preserved) and hovering in the air with mālā in the hands). The Durgā figure has an elliptical nimbus behind her head.

The Nandi (Fig. 8.) pedestal is rectangular unlike elliptical pedestals of a separate Nandi in slightly later examples and this additionally goes to show Chākulayan affinity. The projecting entrance porch with lateral projection into the cave has its panels provided with figure sculpture, probably of Ganeśa, Kubera etc., and its approach flight of steps has a truly elephant-trunk balustrade with the head and trunk of elephant and even its four legs also shown actually on either side on its exterior. The high moulded plinth is also divided by pilasters into niches similar to the projecting part and decorated with gana figures.

10. ELEPHANTA CAVES

The setting of the Elephanta caves more than suggests the politically strategic character of the Salasette islands from very early times. We do indeed know that Kalyan off Bombay was the early Historic ‘Calleana’ of the Western geographers. Undoubtedly the back-bay of Bombay in which Elephanta (anciently called Ghārā-puri) was extolled as the ‘Lakṣmī of the western ocean’ in contemporary records, would have meant much to the ambitious Western Chākulayas of the Bādami line, and thus their selection for an important architectural venture by them need occasion no surprise. Added to the Manḍapeśvar caves at Borivili and Jogeśvari caves at Jogeśvari, both in suburban Bombay, the Elephanta caves constitute one of the most convincing proofs of the political as well as the cultural supremacy of the Western Chākulayas. The question if the Elephanta caves could not be the work of any other dynasty (like the Vākāṭakas or the Kālacuris as averred by some) tends to be hypothetical if we consider their place in the organic scheme of the Chākulayan cave style and if geographical factors, historical processes and political balance of power are to be seriously correlated. Owing to the open character of the cave lay-out here, one may begin more meaningfully from the interior disposition and orientation, and the description that follows would thus avoid a hackneyed approach, and would lead one straight into the format of the cave enterprise.

MAIN CAVE.—(pl. CXXXVIII) The orientation of the cave in its longer axis is east-west, the cave facing east, although the cave is now entered from the north. This east-west orientation is emphasised by the beam placement on the corbels which enclose the central bay facing the shrine in the easterly direction and the clerestory itself is indicated above the beam by a kanṭha-like weak moulding which is, however, not indicated on the outside, where it is only a double beam one above the other. The pillar units (pl. XXXI-B) are much simpler than that of Dhumarlenā at Ellora and show a slightly better plain lower ādhaaram mounted by a broad plain manḍi part and followed by multilored ārdha-and ādha-pādmas petal courses having a prevailing octagonal section and bound immediately above them by a sixteen-sided band. The corners of the octagon are decorated by seated Ganeśa figures everywhere two
armed, *Iṣampuri* (leftwise trunk), left arm holding a *mūdaka*, which the trunk is touching and the right holding the broken tusk. His right tusk is shown in tact, while the left is indicated as broken. The stance of the Gaṇeśa figure is in two different types either squattish with both the feet not brought one above the other, but facing each other, or with the right leg flexed horizontally and left leg flexed obliquely with the feet turned slightly inwards and not resting flat on the ground with in the corners of the top of the *madhyavāndha*. Where Gaṇeśa is not present, it is the figure of a dwarf *gaṇa* with varying hair-do. These dwarf *gaṇa* figures are absent in the outermost row of pillars on the northern and eastern sides, but not on the western side, underside curving inwards and with a band running equatorially. On the *kumbha*, there is a circular recess followed by a square *phalaka* about 15 cms high left plain. On this *phalaka* are placed laterally projecting corbel arms, the corbel being of the simple *taranga* type but rather thin and the volutes being bold and the terminals of the volute- alternately facing away from each other in pairs. It is bound by median band slightly more than one-third its total width and without any scroll work decoration. It is on these *potikas* that the double *uttira* occurs on the outside of the central nave and the *uttira* and *vājana* followed by a weak *kantha* and another *vājana* on the main nave. Where the central nave beam frame work returns, the corbels are of the right-angular type, the two outer members being simply shown as plain projecting mouldings in three tiers comprising a corbel and the two *uttiras* slightly off-setted as they go upwards, the uppermost being a little curved in some cases. The eastern face of this beam further shows on the *uttira*, the typical *valabhī* of curved profile followed by the *vājana*. It may be also noted that the basic girth of the pillars is much less than those at Dhumari Lena, and the proportionate measurements of the shaft, *madhyavāndha kalaśa*, *tāḍi*, *kumbha* are themselves variable at Dhumari Lena where they are staggered more narrowly than at Elephanta. The immediate cloister indicated by the adjoining bays all around the central cave to the east and behind the shrine to the west has a series of six free-standing pillars and two pilasters, the penultimate ones at either end, though free-standing, just forming a frame work of the sculptured panels that are carved. The end pilasters are plain and are of rectangular cross-section from top to bottom and have between them and the inward projecting pilaster scheme of the outermost row of pillars at either end a narrow offset from top to bottom in the form of a cantoning pilaster. This cantoning pilaster is not to be seen in the inner corners between the Maheśa panel and the entrance and the eastern outer court and the western outer court on the *vidikā* or the subsidiary points of the compass. Even here cantoning pilasters are shown at Dhumari Lena. The corbels excluding the integrated *vājanas* which run at their top are comparatively thin considering their projection and width being hardly 15 cms. in their depth at the maximum, and tapering very gradually from bottom to the top.

In the case of the Maheśa panel (pl. XXXI-A), cd the end pilasters reproducing the pillar form in half cross-section are slightly within the corresponding pilasters. Their *piṭhas* show mouldings of *padma* with rolled tip edges, *vrīta kumuda*, *kantha* with *kampa* above and below and a heavy *paṭṭika*. The mouldings of the actual panels, however, are also of the same, but are well preserved in the Ardhanārī (pl. XXXII-A) panel and are the most
badly worn out under the Gaṅgāvataraṇa (pl. XXXII-B) panel. The dvārapālas, though massive, still retain their slenderness and a certain mobility of expression unlike those of Dhumarlena which have a certain static and still character.

The dvārapālas of the main shrine lack the female attendants that are shown at Dhumarlena accompanying them in each of the cases. Although the shrine proper in its sarvotobhadra form is similar to that of Dhumarlena, even the panels of Kalyāṇasundaramūrti (pl. XXXIII-A) and Andhakāsurasuravadhamūrti (pl. XXXIII-B) have a greater clarity of composition and a sense of proportion in the figure work—and a feature that is not seen at Dhumarlena where the figures tend to get fore—shortened, the portion below thigh getting unduly stumpy and short.

The shrine proper has a square liṅgapīṭha in the centre with a clearance of nearly 1.45 m from the wall on all the four sides which, however, is 1.52 m in the case of the southern side. It has the following mouldings: upāna, a rather steep padma, a vrītta kumuda, a kāṇṭha, a kapota and paṭṭikā which rises to a height of 91 cms. From the floor the width of the square is 2.97 m thus working out to be half the double width of the room. In the centre of the top it has a square socket hole 84 cms wide in which is fixed a liṅga shaft square in its main part up to the top of the liṅgapīṭha and cylindrical thereafter, the height being 89 cms and thus approximating to the height of the pīṭha itself. Even here the liṅga shaft does not have octagonal middle part, but only square-sectioned lower part immediately followed by a cylindrical upper part. The cylindrical part even here has a tendency to be slightly more bulging towards its upper section than towards corresponding lower section. On the northern side of the pīṭha, there are indications of a water chute projection having existed by the way in which the plain bracket with only a water chute being visible is obstructing the continuous mouldings of the kāṇṭha and kapota at this side. From the nature of the bracket passage below, it could be construed that the water chute projection would have been short and narrow. It is not however, having a corresponding pit immediately below it on the floor as is found elsewhere. There are, however, four rectangular depressions within the door frame which were apparently intended to receive the door leaves in later arrangement. The height of the room would seem to be slightly less than the basic height of the outer chamber. The width of the door frame is 1.37 m. On all the four sides the door frame has a double overdoor followed by the outermost jambs and lintel offsets. The dvārapālas have small dwarf attendants only in the case of the north-west corner on both the faces. This gāna attendant is rising up to the hip of the dvārapāla and has an elaborately curled coiffure falling in cascading arrangement from the crest below the ears recalling the treatment in the cave with the dancing group at Aurangabad which is also more or less coeval. All the dvārapālas are two armed and one of them south facing. The eastern dvārapāla has in his right hand a long object which is a kind of offering, as is noticed in the Kailasa panel of Dhumarlena, as also in the Kalyāṇasundara panel. This dvārapāla particularly shows a heavy jaṭā-bhāra flowing like a bun on eitherside of his head and carries a kapāla mukha on his kiriṭa similar to the kāpala that is delineated on the kiriṭa of the aghora form of Maheśa. The yajñopavita is dipping down to the lower part of the waist and rising high and flowing over the elbow in nivīta fashion,
wherever the yajñopavīta is shown. The yajñopavīta is shown only in the west dvārapāla with a fruit in his right hand. All the dvārapālas have śirāśchakras behind their head either in the form of a golden nimbus or in the form of radiating spokes with the decorative head-gear arrangement behind the head.

Siva as Mahayogi.—This panel (pl. XXXIV-A) does not show the third eye, has no ornamentation at all on the body excepting a necklet and a waist clasp. The figure was apparently two armed with a chest emphasised by the narrowing of the waist to indicate the yogic posture of body control, although he is having a jaṭāmakuta itself decorated on the front and the sides with elaborate metal clasps and ornamentations. Brahmā among the celestial attendants watching him, is shown on an āsana borne by four swans apparently indicating the four vedas.

In the Rāvaṇāngrahamūrti (pl. XXXIV-B) panel again the figure of Rāvaṇa shown under the Kailāsa is depicted with a better sense of anatomy than at Ellora where the body had been given one continuous curve from top to bottom whereas here the back of Rāvaṇa which is seen as he turns towards Kailāsa to shake it is well modelled with three shoulders one higher than the others and with the corresponding hips one higher than the others, with one of the legs supporting the proper left thigh by being flexed under it. The figures on the Kailāsa themselves are found in much more sensitive manner than shown elsewhere and the relative proportion of the figure as one goes higher is well maintained. The pressure brought upon Rāvaṇa by Śiva is suggested by the slight angle of the body of Śiva, than by the toe itself explicitly, as has been done in Ellora. It is very interesting to note that Śiva is supporting himself by extending his knees and catching hold of the locks of two gaṇas who are standing on either side.

11. OTHER PLAIN CAVERNS (3 CAVERNS)

Cave facing north at the south-eastern end (pl. XXXV-A) of the main cave and patterned on the basis of Rāmeśvara cave with a central shrine with dvārapālas carved on the wall faces adjacent to the circuit (pl. XXXV-B), with a circumambulation around it and with two side shrines, has more or less similar pillar forms excepting that the decoration of the madhyabandha is very much less, and the corbels are a little heavier and the tarangas bolder than that of the main cave. The shrine chamber here which is facing north has square-sectioned liṅgāpītha with the mouldings almost exactly similar to the plinth of the Mahēśa face on the main cave comprising upāna, padma, vṛttā kumuda, kaṇṭha, kapota and paṭṭikā. On the eastern end of this pītha, there is a nāla in form of a tiger face with a hole on the back of the tiger’s head led into its head and opening at the mouth. There is no corresponding water socket on the floor. The liṅga shaft is fixed in square-sectioned hold in the centre of the pītha and has its square-sectioned lower part and cylindrical upper part as in the main shrine, the cylindrical part itself being more bulbous in the upper section than in the lower. The width of the lower square-sectioned part is 71 cms while the height of the liṅga shaft itself above the square part is 71 cms. The height of the pītha above the floor is 79 cms, and the maximum width of the upāpītha is 2.74m. The width of the door frame is 1.37m. The pītha itself has a clearance of about 66cms on
the east-west and 56 cms on the south and 1.47 m on the north. The exterior plinth of
the shrine is having the same mouldings as the liṅgапīṭha.

On the west end shrine of this complex we have the saṃṭamāṭrikā panel where eight
figures are shown instead of seven, the only figure which is unique here being the last one
having a dhvaja on the top of which a vimāna is comprising four pillars in a row
followed by a kapota, kāṇṭha and kūṭāgara type of sikhara. This is likely to be the female ānāśa
of Kubera, Kubera being more or less often shown with vimāna, namely, pushpaka which he
had and which was robbed from him by Rāvaṇa. Again, the ends of the panel show Vīrabhadra and Gāneśa,
while separately on the side faces of this shrine are also shown Gāneśa on the south end, Kārttikeya at the north end with all the Gods and demi-Gods.
Kārttikeya is two-armed with the left arm in kāṭi and the right arm holding
the śakti, the lower part of which is shown as the personified śakti in female form. Gāneśa
had dāṇḍa in the upper left arm, mōḍaka in the lower left arm, the other two arms being
broken. His posture is that of left leg flexed laterally and right leg flexed almost vertically
with the edges touching at the toes. The trunk is turned leftwards.

The saṃṭamāṭrikā panel has a plinth which is not continued on the sides and has
the following mouldings: an irregular upāṇa, padma, vṛtta kumuda, a bold kāṇṭha,
with an upper and lower kampa, a kapota an antarita and a pāṭṭika. Upon all these is shown
a heavy kapota embellished with a series of nāsikā kūḍus with scroll work inside the saktidhvaja
of the kūḍus, themselves forming the pilasters which separate the kāṇṭha with taḷas in a series
of recesses, themselves followed by another slightly less heavy kapota also having a series of
nāsikās which are placed in between the lower nāsikās, and slightly smaller in size to the
the corresponding kapota itself and their crest is touching the ceiling.

The outer plinth of the shrine repeats more or less that of the inner plinth and has an
upāṇa, a flowing padma, a vṛtta kumuda, a very bold kāṇṭha with a series of square
spaces divided by broad thin pilasters at intervals followed by a kapota and a very heavy
pāṭṭika which serves as the pīṭha running under the façade pillars. This plinth has a front
projection on either side of the sopāṇa with curved balustrades of voluted corbel-like tarangas
and has a chandraśīla at slightly lower level serving as the upapiṭha.

At the rear end of the cave, behind the liṅga shrine again, there are two cave
excavations with dvārapālas Lakulīśa sculpture etc. and later liṅga types in the
sanctum, which are of the last stage of the enterprise here.

Elephanta island has, apart from its justly famous main cave temple containing the
Mahēśa on the side walls, two more sets of caves, one just adjacent to the main cave, but
at right angles to it towards the inner part of the hill (pls. XXXVI-A and CXL) facing east
and forming a large triple shrine with main shrine having dvārapālas and additional side
shrines having pillared façade and provided with a large open front court; the other is on
the opposite cliff (stūpa hill), across the valley and is a triple shrine all in a row, in addition
to side shrines. These are of no particularly outstanding significance, since they do not show
any typical evolutionary advancement over or lack of affinity with the main cave, or any
new iconographic details. The latter of the two, however, possesses variant pillar and door
frame (pl. XXXVI-B) types, and liṅga-pīṭha in one of their sancta of slightly degenerate
forms, and are thus illustrated for fruitful comparative data, regarding the activities at Elephanta in the later part of the period under review. The pillar types are simplified forms of the models of the erstwhile period showing a massive lower part square-sectioned and having a broad band at the upper end to serve as schematic mālāsthāna, a sixteen-sided kalaśa with thin tāḍi, rather squattish but fluted kumbha and a fluted padma on which immediately rests the beam-lintel.

The door frames are of two types, one of them, belonging to the shrine with monolithic liṅga pitha, shows a regular pilaster unit within the outer frame work, having all the elements of a pillar upto padma above which the lintel is in the form of a kaṇṭha. The other door frame type is of the svastika or angular zig-zag motif carried all around the jambs and lintel curving into a volute towards the bottom of the jambs leaving space for depiction of Gaṅgā-Yamunā and dvārapāla perhaps at the very base.

The liṅga pitha type mentioned above has an upāna, a padma, vṛttta kumuda, a bold kaṇṭha and a kaṭapata on which is a bold prati carrying a projection on the north side for water discharge. The pitha is square in outline and has a square socket hole on top. It is a typical Chalukyan liṅga pitha. The floor below the water chute projection shows an irregularly finished socket depression for the abhisheka water to collect, as is usual elsewhere also.

12. MANDAPESVAR CAVE, BORIVILI, BOMBAY

This cave shrine (pl. CXLI) is to be considered among the large-sized maṇḍapa type of cave architecture of the Chālukyan period, although the cave is in a state of incompleteness and perhaps might have been carried on even after the end of the early Western Chālukyan political supremacy in this area. It is also just possible that this was the scene of Buddhist as well as Brahmanical activity, since the well-known Kanheri caves are just across the valley towards the west and were one of the most important Buddhist groups near Bombay in the period between the first century A.D. to almost the early mediaeval times. Here at Maṇḍapēśvar it would seem that the original Buddhist excavation was perhaps represented by a simple rectangular cave excavation that is to be found to the south of the main cave and provided at a later stage with access from one of the side chamber maṇḍapas of the main cave. It was not, however, originally to be approached this way, since its main aspect even in its incompleteness is towards the east, although the rock scarp in front of it had not been completely obliterated in order to provide direct access from the east to the cave facade. In fact in its present condition this excavation almost resembles even in the facade the excavation of the main cave at Jogeshvari so as to suggest that they might involve a close similarity in the technique of rock excavation and thus of the period also. If that is so, then either that the main cave was itself excavated towards the very close of the Chālukyan period overlapping with that of Rāṣṭrakūṭas or that the rock excavation technique followed in the Bombay area was primarily different from that which was followed in the interior as at Ellora. This technique comprised the sinking of a vertical shaft from the top without unduly straining oneself about the slopy rock ledge to the front of the proposed excavation. This technique thus results in the toe of the rock slope still
remaining, in partially jutting scarps, on the eastern side, although the vertical shaft had been taken down to the level of the surrounding country within this area. In fact, in the southern side simple cave, attributable to the Buddhist, and to some extent even in the main cave facade itself, this is actually what has happened and parts of the toe of the hill slope are still remaining in situ almost completely hiding the cave facade, in the case of the simple Buddhist excavation of the south, and indifferently removed by further clearance, in the case of the main cave. Thus, there is a reasonable probability of the simple southerly Buddhist cave, if only it is Buddhist, not being very much separated in time from that of the main excavation. As for the age of the main excavation, the criteria would largely be based upon the character of the pillar forms and the sculpture panels such as are existing inside it, not excluding, of course, the general development seen in the layout of the cave itself. This lay-out comprises or should have comprised in its original conception, though now in stages of incompleteness, a facade showing a projecting rock ledge as a natural cornice, conforming, as it were, to mukhamandapa porch and leaving the rock scrap almost vertical to the extent of its thickness, above which the very natural slope of the rock is to be seen. This is further provided in later times with structural walls erected on it by the Portuguese, when this cave itself had been temporarily converted into a Church of some description, auxiliary to or perhaps in the earlier stage of the main Church which had come up further above in the upper level as found today. In fact, even the facade of the cave had been completely blocked by masonry constructions providing only for an access in the centre, and with two windows on either side, not deserving any detailed description, let into the main cave hall, at the south end of which a masonry platform had been constructed providing for the image of Jesus on it. However, in the original condition of rock architecture, the facade of the cave would primarily have shown the rocky ledge-like mukhamandapa porch outside which, on either side, were provided two side chambers, each apparently having two free-standing facade pillars and pilasters, but which have been completed to any degree only on the southern side and hardly started on the northern side. The fact that the front rock slope had been left to the sides of the side mandapas almost enclosing them partially would suggest that this was to be similar to the representation of a front enclosure wall that is often to be noted, at the entrance end of some of the Chalukyan caves at Ellora and Aurangabad. The mukhamandapa porch itself was thus of a wide rectangular opening within which, facade pillars of free-standing type and pilasters at the side ends had been cut, in addition to mere rectangular window openings in the centre of a plain screen wall at either end of the facade opening. The outer side chambers had apparently been completed at the very close of the execution of the main cave and thus had not been given the stylistic finish in their pillars as are found inside, but appear to be of a schematic character. Only the pilasters at the southern and northern end (pl. XXXVII-A) of the pillared facade and at the inner extremities of the screen wall projection carrying the plain window openings mentioned earlier have largely survived to show us the character of the pillar order and the free-standing pillars have almost completely been badly worn-out, excepting for the details of their corbels. The side pilasters, fortunately, show the full complement
of a Chālukyan pillar with a high cuboidal basal part, whose very pīṭha had been provided with simple roll mouldings above which the main plain base is finished with its own top part decorated with three bands and padmakośa above. Over this, the shaft narrows in octagonal part entirely carved with makara motifs in its faces and having a beaded upper border above which a highly conventionalised and prominent padma-kośa row is raised encasing a multi-fluted kalasa. This kalasa is fairly vertical in its profile with a mild curve in the upper part with a well subdued tāqi above it, over which a fairly substantial kumuda, also fluted, rests with a median band of rosettes and a diamonds alternating. On this, divided by narrow recessions, rests the square capital block of nearly a foot thickness and over this rises the corbel which is rather of thin character, but has a developed double corbel form of the taranga type, the base showing two rolls of the first taranga divided by plain transverse band, and showing two more tarangas towards the very turning of the corbel, whereafter, with a mild concavity, the bevel part of the corbel rises, ending in weak roll on the very top. The median band is provided only in the bevel part and only in the outer tarangas, but are not taken right backwards up to the capital blocks. The character of the side screen from which these two pilasters are set with the slight projection forward, showing the pilaster itself in a narrow inner offset is, however, largely indicative of the earlier mode of Chālukyan architecture, as seen at Bādāmi.

Entering through this facade, we reach the main central vestibule of rectangular shape provided with three chambers primarily, one at the back, and two on sides with a raised platform of their own, comprising a basal wall projecting upāna, padma, a vrutta kumuda, a kaṇṭha, with a kumbha (above and below), a kapota and a fairly thick prati. The main part on the back is not so provided, but has its shrine part and the ardhamanḍapa (pl. XXXVII-B) in front almost at the same level of the main hall, but for the upāna-like basal mouldings running under the pillars wherever the pillars occur. The side chambers over these mouldings, show a facade of two free-standing pillars and two pilasters at either end leading into a rectangular hall. The walls of this hall have not been completed to the same degree on both the sides, nor do they show the original condition, owing to subsequent excavations inside of a heterogeneous character having camouflaged the basic simplicity of the original lay-out.\footnote{Position as found before 1968.} In fact, at a subsequent period, it would seem that even additional chambers had been provided on the back wall on either side of the main shrine chamber and its ardhamanḍapa. These chambers themselves have their own ardhamanḍapa and inner chamber proper, both however, of different type from earlier lay-out. They comprise a briefer plinth moulding on the frieze over the upāna which itself is done in the form of a padma and which projects in its centre in a rectangular entrance step-like block, above which there is a kaṇṭha and the kapota and very thin prati. Over this prati there had been a rectangular opening of about 1.21 m. width and about 1.68 m. height leading into the ardhamanḍapa which itself shows a facade entrance to its back chamber provided with two free-standing pillars of simple rectangular type with a narrow octagonal part in the upper half, the octagon
itself reduced to sixteen-sided element in its own middle zone. On these pillars and pilasters rests an uttira followed by its own vājana, both of equal dimensions and within this the inner chamber is a plain rectangular one. It, however, provides access from its southern wall in the case of the southern chamber and the northern in the case of the north end chamber—to another rectangular chamber within, of plain character. It has also been provided with improvised access, at the very outer south east and north-east corners of the front manḍapa, to the side chambers of the main hall by a right-angular passage cut into the solid rock and arched on the top in a simple manner. At the inner end also a small access is provided to the ardhamanḍapa of the main shrine chamber. All these, it would seem, are not related to the original layout stylistically, though they might perhaps be considered as following the original excavation without a great chronological gap.

The main shrine chamber has a high rectangular door frame flanked by a pilaster sākhā (pl. XXXVII-B) each, as could be seen in the present condition of its heavy plastered and brick work coating along its sides and on its top. This pilaster sākhā would appear to show all the elements of the pillar including a very tall plain square-sectioned basal part, an octagonal main middle shaft with mālāsthāna in its centre followed towards its upper part by a rather vertical and elongated kalaśa, tāḍī, kumbha, all apparently ribbed followed by a high padma and a phalaka over which the lintel beam would seem to occur with provision for carving of miniature shrine models probably of the northern style, as could be seen from the absence of any block intended for šālaś and all the blocks having a prevailing triratha character and implying a curvilinear outline. There are four such blocks, two on either side, with a recession in the centre and on the sides, between each two blocks. The pilaster form would seem to be nearer that of Jogeśvari. On the ceiling of the ardhamanḍapa, a circular block has been cut out, apparently intended to be carved out the lotus medallion. The facade pillars of this ardhamanḍapa show a pitha containing a padma, a vṛitta kumuda within which there is a thinner padma, and prati cut, followed by a basal cubical part decorated with bands in its upper ends, and a narrow octagonal part with provision for carved figures in the triangular corner spaces. Above this apparently the shaft part is fluted followed by a mālāsthāna, a kalaśa, which is rather high and slender, a tāḍī, a kumbha, a recession and a thin square-sectioned capital block. The main shaft had probably been decorated with patralata bands in the octagonal shaft and in its lower part and vertically fluted from kalaśa upwards. Within this door frame is a square chamber found with the height slightly less than the width, without any apparent indication of a provision for liṅga pitha or liṅga of the monolithic type on its floor. In fact, in its extant condition it shows only a rectangular socket depression cut immediately within the door frame extending longitudinally backwards, and having a depth of about 45.5 cms. Although there is a pestle-like stone kept in its centre inside the depression, it has no relationship either with the pit as cut original or with the pristine character of the chamber itself. Simultaneously with this depression probably has also been cut a rectangular socket in the back wall in its upper half of little more than a foot wide and three feet high and of an irregular depression of about 15 cms. curving towards the top. This might suggest perhaps that it was intended to receive the stelae block to be fixed inside, probably carrying a figure sculpture.
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The south side chamber of the main hall and the subsidiary chamber to the immediate south of the main shrine are the only chambers that contain sculptured panels. The latter chamber is a squarish ardhamandapa within the plain rectangular opening already described for the northern side within which it has or should have had originally two free-standing pillars and two side pilasters, the pillars being set wide in the centre with the space from the pilasters much less than between the pillars themselves. The pilasters show a different style of pillar carving from the free-standing pillars. While the latter show a plain square-sectioned tall basal part followed by a narrow octagonal part, a fluted kalaśa, rather subdued tādi, a fluted kumbha, a thin square capital block, the former show a square-sectioned basal part with plain band on the top representing apparently a mālāśhāna, and padmabandha followed by a fairly prominent octagonal part, a recession and a projecting moulding forming the base of the ghaṭapallava, which follows the ghaṭa, itself showing an ardhabadma in the centre and over-flowing foliage in the corners drooping almost three-fourth down to the height of the ghaṭa. The ghaṭa, however, is not fluted. On the ghaṭa is a thinner square-sectioned capital block.

Within this, the main chamber of a rectangular character shows on the back wall a plain step of about two feet height carved only in its central part, integral with the main side of the panel and the main figure in the panel itself carved in the very centre to a greater depth than the adjoining parts where the subsidiary figures are shown in a weaker relief all over the wall space. The subject-matter is that of Lakulīśa (pl. XXXVIII-A), seated in the centre of the wall in padmāśana apparently, although the barest outlines of this figure remain, the rest of it having been chiselled almost close to its cut-in outline. At its base, however, on the platform in rectangular frame work the padma upon which Lakulīśa seated is shown, together with the central stalk, which is borne by two five-hooded nāgas, with the characteristic hair-do for the head of the gānas and flanked by two pairs of nāgins one on either side. The side walls show seated in pairs, on either side, four figures of devotees, apparently disciples of Lakulīśa, all in jaṭāmakūṭa and seated in different postures of utkūṭika, ardhaparyankāsana, sūkhāsana or with both the legs dangling below in what is known as the pralamba-pāda style. Immediately flanking these pairs are two pratiḥāras or dvārapālas, two armed, left arm holding a triśūla, right arm apparently indicating a sūciḥasta or vismaya, with an āyudha going immediately below the śīla, and with a female figure carved almost to equal height of the pratiḥāra on either side at the outermost part, probably standing for Gaṅgā and Yamunā. Above them in the upper register are shown in the lower zone viḍyādhāras, gandharvas and horse-riding figures with the horses prancing in the air, and with the figures on their back in anjaliḥasta, as also seated gānas, while in the upper zone are shown kinnaras, gandharvas etc., the kinnaras particularly with the human body and bird's claw and tail, in addition to the dikpālas of whom we have Yama, and Indra on the northern side, while remaining on the southern side are badly obliterated. There are also in addition the figures of Brahmā to the south, three headed and two armed, seated on a lotus, and Vishṇu on the northern side, four-armed, borne on Garuḍa in the form of a flying gāna. At the innermost end, the immediate outer limit of the cut-in outline of the central figure is flanked by further hovering gānas and
vidyādhara couple in a curved body posture following the curvature of the central "cut-in" part itself. There are also two standing chauri-bearers and two ganas just above them at the innermost lower level between the disciples and Lakulīśa himself. As already mentioned, the entire composition is of a cut-in character, deepest relieved for the main figure and with differential relief for the remaining part.

This panel immediately recalls to our mind the similar Lakulīśa panel in badly eroded state to be found at the western entrances of Jogeśvari cave on the side chambers, and the most well-preserved Lakulīśa panel, also of a "cut-in" character, in the Dhumarlena cave at Ellora. It would seem that the sequences among these three which are obviously very closely related in style and time would be in the order of Mandapesvar, Dhumarlena, and Jogeśvari. This kind of sculpture is absent at Elephanta, although Mandapesvar might as such be earlier to Elephanta even. This might, perhaps, be reinforcing the argument that the Lakulīśa panel of Mandapesvar is of the second stage of its excavation, while the tāṇḍava Śiva panel was of the first stage, and this second stage is later to Elephanta relatively.

From the nature of this panel which is cut inside the inner chamber of the side mandapa flanking the main shrine chamber, it would appear that, although this side chamber with its rectangular opening and inner pillared façade would be slightly later to the main excavation, it followed close on its heels.

The more impressive wall panel is, of course, the one cut on the western face of the side chamber of the main central hall of the cave. This shows a tāṇḍava Śiva (pl. XXXVIII-B), though badly damaged in its lower part, flanked by the usual paraphernalia of attendant figures of whom at the base to the proper left are shown three female figures, the central one, apparently being Pārvati, since she is resting her left arm on the shoulder of the outer figure and is being supported partially by the inner female figure. These two flanking females are apparently her attendants. To the proper right at the base is found a drummer in medium sized figure with two vertically placed drums in its front, the inner one of which he is tuning and sounding by giving it a tap with his palm, the palm itself shown outspread resting on it after the tap is given. Behind him are shown at three different levels ganas in the lowest level in aṭṭāla-hasta, ascetics in the middle level, and Ganeśa himself flanked by a gana in the upper level, while in the uppermost level at the very corner Brahmā seated cross-legged with two arms, the arms holding a high clasped srūk in the left hand and aksamālā in the right hand. At the corresponding inner end above the figures of Pārvati and the attendants in the very corner is shown Vishnu, four armed, with the upper arms holding chakra in the left and the right hand in abhayā, the lower arms holding gada in the right hand partially resting on the flexed knee, while the lower left hand holds a sākha. He is shown as riding on a fairly large-sized Gauriḍa in the form of a gana, whose frontal part alone up to the chest like a caryatid is indicated with the feet of Vishnu being supported by the two arms of the gana. The figure of the gana is even slightly larger than that of Vishnu himself. Between these two figures of Brahmā and Vishnu, are shown Vidyādharas couple in two different sizes, the larger-size shown in the outer part and the smaller size shown in the deeper inner recess of the wall. The dancing
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Śiva is flanked at the very base by a smaller dancing attendant, boldly, two armed, to his proper left and Bhringi to the proper right, also dancing. The main figure appears to be eight-armed with an elliptical nimbus behind his head, with two of his arms holding a hem of his upper garment well delineated on the left side in the uppermost arm as running behind the arm, while the others hold on the right side a triśula, resting from the lowest level arm and with a cobra entwined around its top, while the remaining two are apparently in gajahasta and kati, though badly broken in the fore-arm part. On the left side immediately under the gajahasta would be the abhayahasta, with the two remaining outer ones, probably holding a damaru and in sūchihasta pointing inwards towards his body. It would be noted that this character and delineation is also paralleled by the Dhumarlena Tāṇḍava Śiva. The figures of the main god and the subsidiary attendants, wherever completed, show a reasonably good control over the figure work, proportion and modelling and thus would pertain to the well-known Chālukyan formulae and traditions. The representations of Vishnū, Brahmā etc., however, show a devotion in the details which would indicate proto-types of structural architecture. The whole composition is noted for its slenderness, lack of massive stylisation and perspectives as between the front row figures and the top back row details. It would thus appear to compare well with the main Chālukyan traditions rather than with those of the closing stages as represented by the Dhumarlena cave. The facade pilasters (pl. XXXIX) of this side chamber show a variant pillar order with a basal cubical part surmounted by patralatā band rising in well decorated iōliage loops in the corners in the form of makara out of whose mouth the foliage is emerging. The makara is also having a rider on the back. The inner faces, however, show medallions with figure work inside. Over this is occurring the octagonal part, itself forming the mālāsthāna followed by a padmakosa and what would be the base of ghaṭa pallava, itself decorated with loop festoons, surmounted by the ghaṭa proper with its own pedestal body and rim from the corners of which highly drooping foliage is shown. Above this is a thin rectangular capital block.

The free-standing pillars of the northern side chamber of the maṇḍapa show on the angles of the junction between the cubical and the octagonal part seated Ganeśa and other figures like sukhāsina Śiva, gaṇas, Śiva-Pārvatī as in intimate postures in various forms. These smaller figures are also carved on the frame work which is tying the octagonal part in its central zone. These sculptures are in the very best traditions of the Chālukyan grace, and cannot be taken later than those shown at Elephanta. The representation of the kumbha, however, as also the ghaṭa-pallava and the provision of elaborate decorative bands to the lower parts of the shaft have been in evidence in Rāmeśvara cave at Ellora, between which and that of Elephanta this cave in its original lay-out should be placed. The side chambers flanking the main shrine, however, could have come at a relatively later stage. The only interesting difference of a major kind between this and the other Chālukyan caves would seem to be the lack of any liṅga pīṭha of a monolithic character inside the shrine proper, but from the little evidence that is there, there is every reason to believe that the central part of the shrine chamber did contain originally a monolithic pīṭha, but which has been completely chiselled off by vandals, in the subsequent period of
the superimposition of Christianity on it, and the only element that goes to show the pristine feature that could not be removed, but which had been modified is the socket hole of the linga inside the linga pitha which had been extended further forward (towards the east) in the form of a rectangular socket in order perhaps to distort its original character. Thus, this absence of the linga pitha again could not be an insurmountable obstacle to our considering this cave in the light of its finest and the most natural art traditions displayed on it to the early part of the first half of the seventh century A.D. It would thus be a fore-runner of the excavation that was carried out at Elephanta, and by all means, would have preceded it both in the architectural sense and in the artistic sense. In the totality of the early Chàlukyan productions, Mandapesvar would have an important place, in its largely succeeding Râmèsvara group of Ellora and preceding in that order, Elephanta, Dhumarlena and Jogesvari. It was thus a landmark in the rock-architectural activities on the fringes of the Salsette Islands instituted by the Chàlukyan, close on heels of the Buddhist enterprises pursued there at Kanheri for many centuries.

13. RAVULAPHADI CAVE, AIHOLE

(pl. XL-A—XLVI)

The facade of this cave (pl. XL-A) carries the adhisthāna mouldings projecting a little more at the ends corresponding to the sopāna projections and chandraśilā in the centre. The adhisthāna shows jāgati, kantha, kumuda and paṭṭikā over which the face of the prepared wall shows śankha and padma nīdis facing west in the direction in which the cave faces and also contains in the inner angles of the projecting wall part two dvārapālas facing forwards partially, both of them wearing tunic-like dress reaching only up to the knees and holding a triśūla. The dvārapāla to the proper right has a jāmākuta, bulging eyes and square shoulders, while the dvārapāla to the proper left is having a rather roundish head, apparently shaven, with distended ears, necklets, hastas in anjali, the end of his cloak being supported within the crook of the left arm. A door sill at the facade entrance is supporting two pillars and two pilasters of plain square section and incomplete character. Inside the cave, the shrines are separated into three sections, one to the east and the remaining two to the north and south in the forms of subsidiary shrines. All the shrines have dissimilar adhisthāna mouldings of which, the main shrine has a padma in place of jāgati, a circular kumuda, a kantha, kapota and paṭṭikā over which the prati rises supporting the pillars with a sopāna with vyāla-mukha and elephant trunk balustrade and a padma śīla in the place of a chandraśilā. Its pillars, which like those of the facade are of two free-standing, and the two pilasters (pl. XL-B) have square lower section incomplete and square slightly projecting maṇḍi, schematically rendered square sectioned kalaśa, tādi, and kumbha, square vīrakaṇṭha and a splayed paṭṭikā, over which is the uttīra. In the case of the northern shrine (pl. XLI-A), the adhisthāna mouldings are upāna, adhoppadma-like jāgati, kampa, round kumuda paṭṭikā over which a fairly high prati rises supporting two pillars and two pilasters, the pilasters being plain in the shaft and with only an expanding stepped corbel, while the
central free-standing pillars have a square lower saduram, a sixteen-sided fluted shaft, a square manḍī with floral festoons and decorative bands and an ūrdhva-padmā top, a fluted kalasa, a narrow tāḍī, and a square-sectioned kumbha, a square virakṣṇā and expanding stepped corbel over which the uttīra rests, showing also a vaijana, above in the place of a valabhi and a fairly extended and shallow curved kapota with the side of the edge chamfered. It has a sopāna similar to that of the main shrine. The southern shrine, which on the rear part is an incomplete rock excavation, has an adhisñāna of jagati, kanti, paṭṭikā and prati, of which the kanti is decorated with frolicsome garus in different acrobatic postures and co-ordinated groups. Over that two free-standing pillars (pl. XLI-B) and two pilasters occur, of which the pillars show plain square lower saduram, sixteen sided shaft, an upper saduram with lotus medallions on the faces a fluted kalasa and an abbreviated tāḍī, a square sectioned kumbha, a narrow virakṣṇa and splayed corbel of square section showing the petals of padma on the faces. The pilasters which have plain shaft carry triple tarānga without any median band. Over the corbels occur the thin uttīra, the padmālā course in place of a valabhi and a vaijana above. On these and on the uttīra of the main shrine and on the kapota of the northern shrine rests the ceiling, which is worked out in the form of a square with central padmālā medallion inside a square frame immediately surrounded by blossomed lotuses inside a rhomboidal network and with an additional outer zone of lotus medallions, ihā-mrigas, makaras, gaja-vaktra-jhashas etc., of which the zone immediately in front of the northern shrine shows a pair of vidyādhara couples flying in the air and holding jointly a lotus. The diagonal outer corners of the ceiling show a pair of fish at each corner which is one of the adhāmangālas. The projecting screen like wall spaces on either side of the facade of the southern shrine are carved with sculptures of standing Śiva as Harihara (pl. XLII-A) on the eastern side and Gangādhara (pl. XLI-B) on the western side. Śiva here is shown with his trisūla held on the right hand like a high staff with a high jañāmakuṭa showing kapāla clasp and ardhachandra, with the left hand in kaṭi and behind his left hand a shaft with mayāra pinchā and coiled cobra shown, thus imparting to the sculpture all the combined elements of Bhairava, Kankālanātha etc. The Hari-hara figure is four-armed with Śiva part showing nāga in the right upper hand and akṣhamāla in the raised lower right hand, while the Vishnu part has śankha in the upper hand and has the lower hand in kaṭi. The Śiva part of the head shows jañā-makuṭa with ardhachandra and kapāla in it, while the Vishnu part shows a kirīṭamākuṭa. It is interesting to note also that both in the standing dvārapāla figures by the side and beyond, across the shrine facade (pl. XLI-A), as well as the Harihara figure, the drapery of Śiva is shown as a schematic tiger skin with zigzag edges, while that a Vishnu is shown in regular lines of drapery. Both these figures have a long chain-like śrīnkalā-yujnopaviśa, reaching up to their ankle, recalling the figure of Harihara in the Durgā temple here. The corresponding opposite face shows Gangādhara (pl. XLI-B) of standing Śiva, four armed with the two lower arms in kaṭi, while the upper two arms holding the tresses of his hair in two strands on either side of his shoulder. The figure wears nāgavalaya, and rudrakṣha-kankanas, besides necklets. By his side is shown Pārvati standing modestly in slight tribhanga with the right arm touching her right shoulder and the arm of god close to her body. To the proper right of Śiva stands
the figure of emaciated Bhagiratha with the right leg flexed and held straight and his both hands raised overhead in the form of deep penance. Above the head of Śiva touching the crest of the jatamakāta are shown three feminine figures up to the waist viz., Gaṅgā, Yamunā and Sarasvatī. The figures on the opposite face as well as that of Gaṅgādhara have a śirāśchakra of radiating spokes. The northern shrine has on its external wall space a dvārapāla, two armed, triśūla and pāraśu fixed on either side but with his arms holding a cobra on the right and in kati for the left. The opposite wall space on the west shows Ardhanārī (pl. XLII-B) in tribhanga with two arms, with Pārvatī’s arm holding the plaited tresses of her hair, while Śiva’s arm is holding a mighty triśūla. Below on the adhisṭhāna level is shown a male attendant and a lion, while correspondingly below the dvārapāla at adhisṭhāna level is shown a seated attendant. Below the figures of Hari-hara and Śiva are shown a row of four musical gaṇas playing on a conch, and in the same head dress. Below Gaṅgādhara are shown emaciated seated Bhagiratha, two armed, Śiva holding a cobra, Pārvatī holding triśūla and a fourth figure in aśīna form with hands on knees and with a kiriṣṭamakāta. The northern shrine on the inside shows a standing group of saptamātrikās (pl. XL-B) continued on the three sections of the wall, the main part being occupied by dancing Śiva (pl. XI-III) in the centre flanked by Gaṇeśa to the proper right and Kārttikeya to the proper left and surrounded by the mātrs (pl. XLIV-A-XLIV-B), who all correspondingly are shown in dancing poses, standing, without any vāhanas. The figure of Śiva is rendered larger than those of the mātrikās, thus, emphasising that he is the central figure and also following Pratimālakshana where the main figure has to be shown in larger proportions than those of the subsidiary figures. The main shrine has a front ankaṇa separated from the inner shrine cella by a plain pilaster screen at the sides. The front ankaṇa on the side walls shows a Varāha (pl. XLV-A) panel to the north and Durgā (pl. XLV-B) to the south. Varāha (pl. XLV-A) is shown here in chatura stance supporting Bhūdevi in the crook of his elbow, Bhūdevi being seated with legs dangling. This may be compared with the Varāha form in Durgā temple here where Bhūdevi is seated in utkuṭikāsana on the god’s elbows. The nāga is shown with nāgi in dissimilar proportions only up to the waist and not being crushed by the legs of the god. The Durgā (pl. XLV-B) figure is interesting in the fact that the left leg of Durgā is pressing in a flexed form on the back of the demon, the thigh and the knees resting against the neck, resulting in a bulged up face for the demon who is shown in animal form here. The goddess carries, apart from other things, in one of her eight arms a parrot, which is a lilāsūka, as indicated in devotional literature both directly as ‘lilāsukapriye’ as also philosophically as ‘onkārapānjarasukim’.

The ceiling of this front ankaṇa carries three medallions, the central one being a lotus design, while the southern one shows gaṅgārađāga Vishṇu with two attendants and the northern medallion shows Indra riding on elephant with vajra in his hands and with four attendants. At the limit of the pilaster screen in the centre of this shrine is found a chandraśilā, as also the roof on the ceiling along this limit which could have been covered by a screen but which at subsequent period had been enlarged into a large-sized cella of the same width as the front ankaṇa from one panel wall face to the other. Inside this cella in the centre is also cut a rock-cut liṅga (pl. XCVI) on a piṭha of the bhadrāpiṭha type.
ELLORA: CAVE XIV

SCALE OF 0.1 2 4 5 6 7 METRES

SCALE OF 0 6 12 18 24 FEET

FRONT ELEVATION

SECTION A-A

CELLA DOOR DETAIL
SCALE OF METRES

1 0 1 3

SCALE OF FEET

3 0 3 9

PLAN

SECTION B-B

Fig. 12
showing a jagati, kumuda, kāntha, kañota and paṭṭikā and an attenuated water chute lip projection bridged at the tip and with perforation through it for the discharge of water; and a corresponding rock-cut pit on the floor below. It is interesting to note that the orientation of the water chute and the pitha below is to the proper right of the linga. This is to be explained by the fact that the shrine faces west and therefore as enjoined in the Āgamas, the water chute should be to the north. We may compare similar occurrences of the vārimārga in the later Pallava shrines, Muktesvara, Matarāgeśvara, both of which face west with the vārimārga in each case being to the north of the linga. The fact that the linga is rock-cut and water chute is to the north would suggest that the shrine is answering the injunctions of the Āgamas and succeeds the vogue set up by the rock-cut examples at Bādāmi where the rock-cut linga-pitha has a water chute, however, on the proper left, while the caves themselves face north. Thus would arise the question whether the water chutes are to be to the proper left always or to the north always, since both implications are available from the Āgama texts. It is just possible that the location of the vārimārga to the northern side is a comparatively subsequent practice, while the earlier ones show the water chute to the proper left of the linga, irrespective of its orientation. It is interesting to note that the rock-cut caves of the Pandyan country and in the Muttaraiyar region of Tamil Nadu which show a rock-cut linga also with a pit below them on the floor are apparently following the practices, which were set up already in the Chālukyan country at Bādāmi and Aihole.

14. CAVE XIV ELLORA

This cave is topographically the first in the Brahmanical series as we move from south to north and occurs immediately adjoined the Daśāvatāra cave XV, although it is different from it in many respects. It is a single storied excavation (pl. XLVII-A) comprising a facade of pillars rising on a fully delineated and moulded plinth and leading through a pillared hall to a sāndhāra shrine lay-out, inside which, however, the image chamber is rectangular in character, carrying inside back to back, the wall with a rectangular pitha moulded almost exactly in the same manner as that of the plinth of the temple. The maṇḍapa has a central ankaṇa borne on four pillars on each side on a slightly raised level, while the corridor is indicated by pilasters on the two sides and the free-standing pillars on the front side. It would seem that the rear part of the shrine comprising a pradakshina circuit has been completed but not finished, since there are no sculptures corresponding to the saplamātrikās, shown to the proper left side, along the pradakshinapatha. The front wall of the cela is sufficiently wide and unlike other shrine cellas elsewhere, shows the dvārapālas (pl. XLVII-B) in rather medium size as part of the composition on the side faces adjoining the door frame, while the Gaṅga-Tamunā figure is carved in relief at the inner end of this composition, but at a pedestal level higher than that of the dvārapālas. The pillars (pl. XLVII-C) are of basically three kinds; those which comprise the side pilasters, and those which form the maṇḍapa pillars of which a variant forms the third type. The entire unit is approached by a projecting flight of steps on which the mouldings are shown on the sides corresponding to the plinth mouldings and might have had in the original probably an elephant balustrade at
the sides at the level of the *kaṇṭha* and *kapota*. At the foot of the flight of steps is the *chandraśila*. The facade pillars which, as already mentioned, are of a type similar to the interior free-standing pillars and the variant forms also have a square sectioned plain massive basal part rising to nearly 1.21 m. high, over which the shaft itself in short forms occurs in octagonal section, the facets being provided with seated *gaṇas* in the corners and with a *kuḍu* like recess on the cardinal points. Immediately surmounting this a *raitapaṭṭai*, which is either circular or polygonal, further followed by moulded fluted upper end of the shaft. On this rises the *ghaṭapallava* projecting only as much as the basal part of the pillar and having the overflowing *pallavas* in the corners indicated by voluted tendrils, the corner itself being finished square. Above this with a narrow recession of plain square section, the capital rises in the form of a plain rectangular corbel—like block which in the finished cases carries *vyālis* on the side ends laterally shown in full body but the central part shows a *kīrtimukha* with floral embellishments on the sides. The pilasters of this facade, one on each side, though similar to the pillars, are distinguished by bracket figures rising from the level of the top of the basal part and borne under the capital. The bracket figures comprise a female *nāyikā* in *ābhanga* accompanied by a female dwarf attendant.

The plinth mouldings show a *padma*, a *vṛtiakumuda*, a fairly bold *kaṇṭha*, a *kapota* and top *vājana* on which the pillars immediately rest. The excavation has been carried backwards from the outermost limit of the rock for nearly 6.10 m to 7.62 m and over the capital runs the beam, itself underlain by the rock ledge projecting forward and rising in its sheer scarp, thus serving as a natural *kapota*, while adjoining this shrine an open single chamber had been excavated on the southern side. The northern side shows a very small cell cut on the side face and facing south. The side pilasters of the *maṇḍapa* which also show at the outer corners a cantoning pilaster are rather of different type and show a square-sectioned low basal part over which the main shaft rises in what would appear to be a *triratha* projection, the central ones carrying standing female figures and the corner ones a male attendant in the case of the cantoning pilaster and in all the other cases with the central figure being female in different postures of allure with the side figures representing male attendants. Over this rises a series of two *kapotas* both of them of equal dimensions, with *śālā* *sikhara* rising on the upper, while the recessed side parts as indeed the two lower *kapotas* also carry only a series of *nāsikā* *kuḍas*. The *śālā* *sikhara* also shows a set of three *nāsikās* weakly engraved with *mukhaṇaṭṭa* and a shovel-like *śaktidhvoja*. On this rises the main shaft of slightly narrower dimensions on the basal part forming a *maṇḍi* or *mālāsthāna* and surmounted by a *padmaṇaṭṭa*, the central part carrying *gaṇa* figures in a set of three on each, surmounted by half medallions, themselves showing *vidyāḍhariyas*. This is followed by the *kalaśa*, *tāḍi*, *kumbha*, all of which are multiluted and of square-section. Over the *kumbha* is the narrow *kaṇṭha* showing a festoon of pearl strands with central vertical strands as well as at regular intervals. Above this are the two-armed corbel arms showing *vyāla* outriders and *vidyādhara* couples on the inner side, while the main section of the pillar itself carries scroll work within a frame work of rosettes. Of the *maṇḍapa* pillars, as already mentioned, there are some variant forms. These variants are basically of two types; one of them shows a square basal part much lower than in all the
other cases surmounted by an octagon and a sixteen sided section, both narrow and followed by a main circular shaft part, itself encased by a paṭṭa on top and bottom with scroll work and intervening space with oblique fluting like twisted cord followed by a padmabandha, ghaṭapallava, and the capital block forming the corbel as well. This type is confined only to the two inner free-standing pillars immediately in front of the cella door. The other type is similar to the main facade pillar type excepting that over the octagonal part coming immediately above the plain basal section, we have a fluted circular part, surmounted by a padmabandha, ghaṭapallava etc. as in the other cases. This type would appear to be restricted to the corner free-standing pillars of the maṇḍapa, although even among these, the inner pair are of one type and the outer pair of another, the difference essentially being in the presence of a multifuluted band with rosettes and diamonds occurring in the fluted shaft part below the padmabandha. The outer corridor is divided on the wall section into a series of five niches between pilasters with each of the niches carrying elaborate panel figures. As already mentioned, at the inner end of the southern corridor forming part of the pradakshiṇapalih, the Septamāṭrīkā panel is cut out all along the remaining stretch, while the corresponding part of the northern side does not carry any indication of even a preparation. The pradakshiṇa part itself is well divided from the main corridors by transverse beams suggestive of a deliberate lay-out of the temple into the cella and the front maṇḍapa. The ceilings are devoid of any decoration as also the uttīras.

Starting from the north west corner, the first niche is that of Durgā (pl. XLVIII-A) as siṁhavāhinī, a subject which has been carried out at the opposite end across the corridor on the southern face as well, the difference being that while the northern one shows Durgā as siṁhavāhinī and not as mahishumardini, the other one is the mahishamardini, Durgā. The siṁhavāhinī type shows a lion with its left fore-paw raised and tail curled over the neck on which the right leg of Durgā is planted. The left leg is kept erect resting on the ground. The Durgā is shown with four arms, the right lower arm unfortunately broken at the terminal and the left lower arm in lolahasta; the right upper arm holds a triśūla, while the left, which is again damaged has an indeterminate object held in it. The nimbus is broad, roughly relieved and elliptical behind the head of Durgā. There are two garland-bearing vidyādharas hovering in the air at either corner. The decoration and ornamentation of the goddess comprise kuṇḍalas, keyūras, a chunnāvīra on the breast, a mekhala and nīpurās. The lower part of the body, which is dropped, is suggestively indicated by diaphanous garment hanging vertically to the side of the left of the goddess. The figure, which still retains a massiveness, is not unduly rigid and carries a degree of mobility characterised by the earlier period here.

The next panel (pl. XLVIII-B) shows a seated goddess Sri in ardhaḥparyankāsana, seated on a padmabandha and the entire rectangular space below showing a lotus band with human figures and flowers and geco intermingling. The main panel shows on either side of the goddess two standing figures, each four-armed, carrying a pot of water in two lower arms, the two upper arms carrying flowers. At least one of them to the west is accompanied by a gaṇa attendant. There are gaṇas hovering in the air at the hidden level of these two attendants, over whom again four elephants in lateral aspect, essentially their head and
trunk being depicted; the two inner ones carrying inverted pots of water immediately above the head of the goddess, while the two outer ones appear to assist them; and the goddess herself is two armed, the left arm resting on the thigh and the right arm holding a lotus, although both the arms are damaged in the end parts. She wears a drapery in the lower part of the body, which is tied below her navel, the hem resting upon the padma bandha. The method of drapery of the body is similar to that of simhavahini Durga and not of the kachchha type prevalent in the south. The ornaments include heavy patrakundalas on both the ears, kaṭṭhasara of beads and a corded graiveyakahāra which falls in a loop between the breasts down to the abdomen. The hair-do is in the form of a low dharmilla with floral embellishments tied around it. The attendants on the sides show a kirita with flat tops, with beaded necklets, keyūras, kankaṇas and right-fitting loin cloths tied by a kaṭṭibandha falling in loops. This posture is rather unusual for Gajalakshmi and would suggest a stage prior to the conventionalisation of the same. The lotus pond to her front recalls that shown in the Kailasa cave in a more elaborate fashion.

The next panel shows Vishnu Bhūvarāha (pl. XLIX-A) four-armed, facing east, with the left leg resting upon the coiled body of nāga and with the right leg placed on the ground on another snake body, the whole posture in atīṭha form. The lower right arm is on the kaṭṭi, the lower left arm holding the feet of the standing goddess, gingerly in the palm, the goddess herself having taken her legs across in pāda-svastika pattern and gracefully placing her right hand on the snout of the god, the right upper arm of the god carries the chakra in the prayoga aspect, though the chakra is oriented to the east. The left upper arm of the god is holding a śankha at almost the same level as the left lower arm, just outside it and the goddess is also partially holding the top of the śankha for support. The god is shown with a fairly massive head, proportionate to the body, with well delineated boar features, particularly in the daṁśstras, snout, eyes, mastaka, and has graiveyakharas, yajnopaviṣṭa, a kaṭṭibandha with a low kaṭṭivastra hanging in loops across the legs tied at the sides and this form of god with the snout almost supporting the goddess is again different from the other more standardised forms. The size of the goddess also is reasonably proportionate to the god, though on the medium side. The goddess herself is shown with a very elegant headdress, with a bun-knot to the proper right from which tassels hang with the patra and nakra kundalas on the ears, with a heavy kaṭṭhi and with a mekhalā from which a series of loops and festoons hang. She is also having keyūras and kankaṇas and anklets. There are hovering vidyādharas for the top corners and conventional representations of the heavens in the form of semi-circular cloud patterns.

Standing on the base on either side of the god are two figures of nāga and nāgi respectively to the east and west in aṅjali pose, unfortunately damaged. They have human legs and body, but are having snake hoods over their heads, which are triple in the case of the nagin and seven heads in the case of the nāga. There are also three more nāga and nāgi figures in between, whose bodies however are those of snakes.

The next panel (pl. XLIX-B) and the one adjoining it further (pl. L-A) are of a peculiar character in that they do not represent the god and the goddess involved in any conventional form. In the main they show in the first one a seated god, seated on a cushion
with one leg horizontally flexed and the other leg vertically flexed, four armed, left arm resting upon the right knee of the goddess to his left, while the right arm is fîndling the chin of the other goddess seated to his right. The god has a nimbus behind his head, a square-sectioned high kirîṭa with a flat top, a kanṭhi, nakra kûḍâlas, a yajñopavîta and keyûras. There are four female attendants on the top standing from the base, the two inner ones carry châmaras and the two outer ones carrying flowers and other offerings; all of them have their hair-do in dharmilûl, similar to that which the two goddesses themselves wear. The goddesses are basically similar to each other excepting that in the case of the one to the proper left a channavîra of beads is shown, while in the case of the other to the right is only a stanasûtra lying in between the breasts. Both of them are draped by an uttariya around their shoulders and the upper arms, leaving the breasts bare apparently. The lower garment which goes to the seated posture is not emphasised. The base of the panel shows a rectangular wall space wherein a seated musical group is shown comprising a flutist at the western end, a cymbal player (female), a vînâ player again female and probably the musician. Adjoining him at a slightly upper level are two more figures of which the one at the east end is Garuḍa with his side wings. If this is so, the main panel which seems to indicate Viṣṇu in some aspect, the consorts probably Śrî and Bhû (not Śrî and Vâk as considered generally). Bhû is always without kucha-bandha.

The next panel (pl. L-A) which again shows a similar god, is accompanied by one goddess alone in an intimate posture, the left lower arm of the god draped around the body and waist of the goddess. The left upper arm holding a flower, while the right upper arm again holding another flower, the right lower arm of the goddess placed against the chest of the god. The god is having only a bead-anklet and a low yajñopavîta in addition to the square-sectioned and flat-topped kirîṭa. He is accompanied again by four female attendants. The goddess is not characterised by any specific distinguishing feature and in the absence of such, should, again be taken as ‘Bhûdevî’, particularly because of the lack of any attempt to cover the breast. In this case, the god and the goddess are both seated on a common cushion. The wall space below shows again seven figures of seated gaṇâs, some of them playing on musical instruments, among whom however, Garuḍa is absent. This kind of depiction of Viṣṇu with two or one consorts is rather unusual, and this again would indicate that the representation pertains to the proto-Agamic period. (It can however represent sun god with flat crown accompanied by Sâvitri and the seven basal gaṇâs representing seven horses.)

The Saptamâtrîkâ panel (pl. L-B) shows, owing to exigencies of space, Siva on the eastern face facing west, four-armed, seated in ardhaparyankâsana with the upper leg rather flexed obliquely and with the foot on the upper part of the pedestal; the two upper arms holding damaṇû and paraśû respectively; the lower left arm resting on the pedestal, the upper left arm in an introspective posture. There are patra- and nakrakuṇḍâlas on the ears and a fairly well delineated, very heavy jâjâbhâra, yajñopavîta, keyûras and kankaṇas. There is a necklet of rudrâksha around his neck.

Starting from the corner and all facing north are the series of mātrîs in each case provided with a child either held by the hand or the child standing, or resting, or standing on the lap, or fîndling with it. The mātrîs are in ardhaparyankâsana, the lower right
resting upon a foot board; raised from east to west, and serially representing Brāhmī, Māhēśvari, Kaumāri, Vaśāvī, Vārāhi, Aindri, Chāmuṇḍā and are followed by Gaṇeṣa, Kāla and Kāli. The figures are influenced by the earliest Saptamāṭras at Ellora in Cave XXI, in not only the body stance but also in their hair-do and facial features, which while separated in time managed to retain a degree of suppleness of moulding, though lacking conspicuously in vivacity and liveliness. They are all four-armed, the upper arms carrying the proper ōyudhas of the respective gods of whom they are the female potentials. It would seem that the pedestal marking of the vāhana below each is of a later period, since they are redundant, when the ōyudhas themselves indicate the mātris. The children in all the cases have flowing hairlocks, a rather attractive and natural stance and co-ordinated location with the corresponding mātris. Gaṇeṣa is shown with a semicircular nimbus, flat side-spread ears, left-turned trunk, with the left tusk missing, udarabandha, anklet etc. He does not have any prominent kirīṭa, but only a low ushnisha-like crown upon the maṣṭaka. The arms of Gaṇeṣa are showing the danta and paraśu in the upper and a sheaf of corn and modaka-pātra in the two lower.

The depiction of Kāla and Kāli again is directly relative to the corresponding panel in Rāmeśvara and would make it distinctively of the pre-Rāṣṭrakūta time here.

The next panel shows the Andhakārī (pl. LI-A) with the central prominent figures of Śiva, impaling Andhaka on the spear, much of which is broken, with the two uppermost of the eight arms holding the elephant skin around his body, the head of the elephant itself is shown in full to the proper right. The remaining arms carry various ōyudhas like sword, nāga, rakta-pātra and gaṇa held upside down by his leg. The attendant figures show a large seated gaṇa to the proper right at the foot, Gaṇeṣa in between the legs, apasmāra—like gaṇa under the left foot, devi seated in sukhasana at the proper left at the base with her left arm in vismayahasta, the right arm on her lip, a hovering gaṇa just above her. The body of the god, though rather stocky, is still provided with the degree of mobility and wrathful facial expression. The Gaṇeṣa figure between his legs carries four hands.

The next figure (pl. LI-B) that of Rāvaṇa shaking Kailāsa is similar to the other prototypes excepting that there is clarity in the main figures and a later conventionalisation in the depiction of the mountain, since, irregular quadrangular blocks have been cut out, jutting out to different thickness unlike regular cubical blocks in rows. The figures, however, would appear to have been left incomplete and partially completed later. The panel shows Śiva-Pārvati in sukhasana posture disturbed by Rāvaṇa’s shaking, surrounded by two dvārapālas and two female attendants, the proportion of Rāvaṇa’s size being reasonably in tune with Śiva’s and not unduly diminutive. The depiction of Rāvaṇa, however, is almost similar to that of Kailāsa.

The next figure is that of Taṇḍava-Śiva (pl. LI-A) in lalita pose recalling strongly the original in Bādami Cave II, from which, however, it is separated by a little more than a century. The panel depicts clouds on the top, dikpālas and gods on the sides hovering in the air, the drummer and flutist and the cymbal player at the base, the drums being kept vertically; the figure of Bhṛṅgi emaciated partly within the legs and partly outside, the figure of Devi standing in pādasvastika posture with two gaṇas on either side adjoining
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

her. The god is eight-armed carrying dāmarū, śīla, paraśu, dandaḥasta, kaṭiḥasta, vīṣmayaḥasta, one of the top upper arms in the posture of holding a nāga, as is common elsewhere. He is decorated with heavy kundalas, yajnopavita, which forms a loop on the chest and another garment which runs over the arms in nivīta fashion in the vigour of the dance. He has udarabandha, kaṭibandha, vyāghra-charma as loin cloth, a head of the tiger being shown on the left thigh and the kaṭibandha is of a nāga. The god is dancing upon a separate and restricted side pedestal in the centre of the panel, thus focusing the attention upon the main figure. The bull is absent.

The next panel is that of Śiva and Pārvatī (pl. LII-B) in the play of dice recalling similar panels elsewhere at Ellora wherein in the midst of the game Śiva is catching hold of Pārvatī’s right arm and preventing her from getting up. He is surrounded by two dvārapālas, two female attendants and Gaṇeśa, apart from the emaciated figure of Bhrūṅi standing in between the god and the goddess. In the wall space below is shown the standing bull (Nandi), with which gaṇas in large groups (of more than a dozen) are playing all kinds of pranks.

The last panel is that of Durgā-Mahishamardini (pl. LIII-A) with the Mahisa shown entirely in the animal form and is in fully lateral posture with the head raised high, with the mouth held by the main left arm of the goddess. The upper left arm of the goddess is broken, while the two right arms hold sword and trisūla. There is no indication that the trisūla is piercing the animal, although the stance of the goddess with the right leg flexed on the back of the demon and left leg planted firm on the ground would indicate a posture just before the killing of the demon. The lion mount of the goddess is also shown partially at the back of the buffalo, the lion being depicted as mauling at the rear part of the demon. There is a figure with sword in hand attacking the lion, apparently one of the groups of the demon. The goddess is shown in a rather plainly dressed fashion, but the hair-do is particularly noteworthy in depicting plaited hair strands resting upon the left shoulders, while the rest of the jata bharā is tastefully tied up, and provided with a vīyāla clasp on the centre keeping it in position. There are two gaṇas hovering in the corners. The buffalo is shown in bold relief.

The cella (pl. LIII-B) shows on the outer faces adjoining the door frame the dvārapālas, and their attendants, all sunk into the rock face, while Gaṅgā-Yamunā close to the door frame would appear to have been well-relieved. The dvārapāla is two-armed standing in ābhanga with the left arm on the kaṭiḥandha and the right arm in kartarīhaḥṣa. There is a dwarfish attendant close to him holding a peṭikā on one side and resting upon a danda on the other. In addition to the Gaṅgā-Yamunā figures, it is provided with attendants. It has also a duplication of Gaṅgā-Yamunā at the outermost end just close to the opening of the pradaksinapatha. In this case, the river goddesses are provided with the umbrella bearers and hovering attendants and are resting upon the cognizance animals of makara and tortoise respectively. It is not known why they are repeated unless the inner figures do not show Gaṅgā and Yamunā. In fact, in addition to these two there is another set of female figures at the outermost śekhā of the door frame at the base of the jamb area, which again would seem to be Gaṅgā and Yamunā. It might only mean that the figures rendered
immediately adjoining the door frame are the original, those at the outermost ends carved with the dvārapālas when completed, and the door jamb figures the latest in the series. The door frame is otherwise a simple triśakhā frame work with the innermost proper of 1.27 m. width and 2.44 m high.

The shrine chamber inside is somewhat oblong with its north-south width more and at the rear part is a pīṭha (pl. LIII-B) cut out of the wall showing the mouldings of an upāna, padma, vyra, kumuda, kaṇṭha, kapota and prati, the prati showing a slight projection on the northern side for the discharge of water. There is also a rough-cut receptacle just adjoining the pedestal on the north apparently to receive the abhishekajala. In the centre of the top is a rectangular socket inside which a damaged figure of Durgā is kept at present but which obviously did not form the original here. The character of the pedestal would indicate that it is not intended for a Śiva deity or a liṅga. But at the same time the height of the pedestal would suggest that whatever figure was kept here was not likely to rise very much taller than upwards of a metre. Further the fact that it would have been a stèle figure relieved only in the front and not in the round, would seem to bear comparison with the practice prevalent in the Eastern Chālukyan complex in many places like Moharajapuram etc., the nearest such example being Bhokardan where the central cella alone has such a socket pedestal. The disposition of the panels showing Vaishnava themes on one side and Śaiva themes on the other would suggest that the shrine would pertain to a deity as much to Śaiva as to Vaishnava situation. It is thus most reasonable to deduce that the figure that would have been enshrined here might most probably be that of Durgā, who had been shown at the very entrance panels on either side. Another interesting feature is the emphasis on female divinities, both in the Vaishnava and the Śaiva panels, thus suggesting that a goddess was enshrined here. It is equally significant that in this period, the role of Durgā becomes increasingly important, and a separate shrine thus for her was in vogue at many places. The fact that Durgā is different from Devī—a sister of Vishnu in the form of Narāyani or of Śiva in the form of Ambā—and is well aligned to the Bhāgavata Vaishnavism as Vishnu Māyā has been responsible for separate shrines for her, many centuries earlier than separate sub-shrines for Gods’ consorts. It would then be the one and only Durgā shrine at Ellora and would pertain to the last quarter of the seventh century A.D.

15. CAVE XXIX (DHUMARLENA CAVE) ELLORA
(pls. LIV and CXLII)

The shrine chamber of Dhumarleena is a square and the basal width and the height is more or less equal. It is completely plain excepting for the insetting of the door frame to receive the door leaves and a small rectangular socket cut into the wall on the south-east chamber and is occupied otherwise by a liṅga pīṭha which is located about 112 cm clear from the side walls in the centre. Its height is 1.27 m up to the top of the prati, while the maximum width is 3.25 m. It comprises the mouldings of a feebly existent upāna, a vertical jagati, a recessed padma, a vyra-kumuda, a bold kaṇṭha with a kampa above and below surmounted by a kapota and prati. On the northern side there is a water chute projection of about a foot
from the centre ending abruptly with a vertical face. Immediately below it on the ground is a pit to receive the abhisheka water, which had been led away at a later stage by a channel running across the sopānamārga and the outer maṇḍapa in a circuitous way towards the flanking open courts at the northern side of the cave composition.

In the centre of the pīṭha is a socket about 1.05 m square which contains a līṅga whose entire lower part is square-sectioned going 1.42 m deep which is equal to the height of the pīṭha itself and occupied by the cylindrical part which has a height ranging from 96 cms to 99 cms. maximum.

The cylindrical part of the līṅga has a slightly narrower lower part, a broader upper part and ends in an almost flattish round top. This līṅga is similar to the one that was found in Rāmeśvara cave where again the entire lower part was square. Since the socket itself is square it was fitted to a square shaft, although an octagon could be accommodated inside the square of the same dimensions, but would require filling up of corners presented by the octagon. It is perhaps the fixed character of the pīṭha being part of the live rock and the līṅga being a loose component that has resulted in the square socket being provided, since the square can also accommodate an octagon but not the other way round. Even so, the fact that the līṅga shaft itself does not have the octagonal part would only go to show the repetition of the usage started in Udayagiri caves and reflecting a variant to the tribhāga character of the līṅga, which apparently was not only relatively later but also not germane to this region. It would perhaps form part of only certain specific architectural milieu as in the present case and is not generally found in other parts of the country, either at this period or at any later stage. The fact that the līṅga pīṭha is very much wider than the door frame itself and does not bear any relationship with it either by way of dimensions might also go to show the unestablished nature of the pīṭha and līṅga poised here.

The lay-out of the exterior of the shrine shows massive uttiras aligned with the line of the pillar roof and correspond to the small narrow plinth line that is running for these rows of pillars. In this arrangement while these uttiras return in the last bay on the exterior, the corresponding return of the uttira at the inner end provided for the ardhamaṇḍapa is excluded probably because the shrine temple being opened on all the four sides does not have any ardhamaṇḍapa as such. Still the fact that the other openings do not have pillars aligned in their orientation and returning towards them shows that the main orientation of the temple is east-west. Thus the absence of the cross-beams shows the lack of reflection of the functional aspects of the composition, the emphasis having been placed upon the orientation of the shrine in one direction, even in the case of the side bays beyond the limits of the central shrine. At the same time, in the inner and the outer corners wherever parent rock walls turn, the provision of the corner cantoning pilasters would indicate a structural slant of the functional aspect. As for the potikās, the tarangas have actually been restricted to the underside alone, the uppermost taranga being the outermost wherever it is a simple curvature, unlike the Rāmeśvara where the taranga continues right along the curve from bottom to top. Another feature is that the tarangas themselves, excepting for the outermost, are voluted inwards, which is a developed feature. The innermost volutes have even been blocked in the arrangement of a square at the terminal.
The pillars of Dhumarlena (pl. LIV-A) are different in detail from similar pillars of other Chālukyan rock cut excavations here as also elsewhere particularly at Elephanta with which in its massiveness it has a broad affinity. It would be seen that the height of the basal plain square-sectioned part of the pillar is much more at Dhumarlena than at Elephanta, and the kalaśa, lādi, and kumbha that rise above them are also more evolved in their characteristics, but the more important feature is that the Dhumarlena pillars do not have, excepting in one rare instance in a pilaster at the outer side of the Kalyānasundara panel, the representation of bhūtagaṇaś and the like on the top of the basal square-sectioned shaft in corners below the octagonal part as is found in Elephanta and even in other Chālukyan caves at Ellora itself where such a pillar is employed. In the solitary instance near Kalyānasundara mentioned above, again, there are double figures of gaṇas, while in all earlier instances these figures are single—whether of gaṇas or of Gaṇeśa etc. The features of the corbel have already been mentioned and they also have a definite conventionalization over those in Elephanta and earlier caves. They also do not bear in all instances a relationship in size with the remaining members of the pillars. Even the columniation at Dhumarlena would appear to be much closer than that of Elephanta and would thus introduce an element of crowding in all the features of the lay-out making them well integrated with the main part of the lay-out, namely, the cella. The cave, having been opened on three sides deliberately by the excavators in order to let in enough light, has been provided with flights of steps at the entry points from all the three ends and the top of the balustrade of the flights of steps have a large-sized lion with one of the fore-paws raised and in some instances resting upon the mastaka of an elephant which is shown in a comparatively diminutive fashion. Of course, it might not be feasible for one to take them as of a common symbolic import, but from the fact that the lions themselves tend to be a little stylised in their facial features and the arrangement of the mane, it might be feasible to take them as of an inferior calibre. The north side opening is narrower because the massive live rock had to be cut well in and the south side natural ravine had helped in lightening the task. All the same, it is seen on the north side there had been a desire to excavate further on the interior to the east and also extend it westwards where a narrow passage let into the rock should lead to a mandapa structure which is left incomplete in its interior and of damaged exterior facade pillars. What little is left of it, however, would suggest a technique that is not normally found in Chālukyan Brahmancial caves, thereby suggesting either that they had been additions in Rāṣṭrakūṭa period for a Jaina cause or that they are the degenerate activities towards the very close of the Chālukyan period, probably in the first half of the eighth century A.D.

On the south side on the eastern wall, there had been a fairly large-sized panel (pl. LIV-B) cut at a height of about 3.048 m. from its immediate rock floor and showing a central female figure standing in ābhanga with attendants of whom there are four groups two at the lower half and two at the upper half; the lower half comprises entirely of female attendants one on the southern side and a pair on the northern side of which again one on each side will be chāmaradhāriniś, while the third one is herself in a posture symmetric with the main figure and is probably to be taken as an attendant. The upper part shows
two pairs of hovering figures who are to be taken rather as ascetics than as entirely celestial beings because they are clad hardly in loin cloth. Almost all of them are provided with jaṭāmukṣas. They carry akṣamālā at least in three instances and even an yajñopavīta with krishṇajīna tied to is clearly portrayed in one of them, the farthest to the south. The fact that clouds are shown would no doubt make them of semi-celestial character. One of the four is again rather very young and does not carry any representation suggestive of special identificatory mark. It is feasible to take these as Siddhas or sādhyas or beings of accomplishments who attain semi-celestial status thereby. The main figure itself is holding the hem of her lower garment on the left side by her left hand, itself in a dangling position and from that water that is dripping is imbibed by a goose which is shown below craning its neck up in the process. The right hand is flexed up inwards touching the shoulder in typical feminine posture. The figure is having only a few neck ornaments leaving the rest of the upper part of the body bare and has a nimbus behind her head. It is feasible to identify this from the existing indications as one of the river goddesses and if the position has any import, then she might be taken as Yamunā and probably corresponding to this on the opposite side the other river goddess Gaṅgā was intended to be cut ultimately.

The fact that the main intention of excavating this cave is to show the nature of the shrine lay-out that was prevalent at this stage and to carve particularly the various elaborate panels of Puranic and other subjects and the fact that this latter assignment had not been completed as in the case of Elephanta with which it is invariably compared, would show that it had been in imitation of the latter monument largely in respect of a broad prima facie similarity in lay-out and in the selection of the subjects for the panels. The availability of the east-west aspect alone at Ellora had virtually controlled the provision of placing the sanctum at the inner end of the east-west line of entrance and the very arrangement of the pradakṣināpātha around it would show that it is further to the effort at Elephanta where the main shrine is not provided with any fixed pradakṣināpātha circumscribed by standing walls. Added to this, the dvārapālas (pl. LV-A) of the Dhumarlena shrine have only female attendants in addition to the vidyādhara couple hovering in the air. Their stance is also much more rigid and in an almost flat plane without any scope for bringing out the modulations of the body. There is also a simplification of the ornamentation and drapery making their delineation appear severe. The provision of as minimum outline of the cloud arrangements picked out from the immediate background around the vidyādhara is also in favour of an evolved stage in rock-cut sculpture.

At the main entrance additional shrines had been cut at a later period on both sides at different levels broadly comprising a façade within a projecting rock porch leading to an ardhamantapa and a shrine cell within. These had apparently been cut in at a much later period during the time of Rāṣṭrakūṭas as the style involved bears great similarity even in its incomplete character to the caves like XVI-A and XVI-B, XXII and XXIV. On this entrance the free-standing pillars close to the lion balustrade (pl. LV-A) carry a caryatid gāṇa over the kumbha supporting the corbel and it is interesting that of the two cases the one to the north is even four-handed with the two lower hands pressed against the flexed knee which is kept wide apart, the two upper hands supporting the corbel, since
there is no reason why these are not contemporary with the pillars. These further add to the devolution implicit in them.

Close to the entrance on the north is the panel of Andhakāri (pl. LV-B) combined, as in the Čalukyan instance, with Gajāntaka also by the depiction of the elephant’s skin as a backdrop held up by its legs by two of the hands of the god with the elephant’s head and trunk itself shown in substantial forms to the proper right in its natural position in relation to the skin outline. It would be apparent straight away on seeing this panel that it is incomplete and even in its complete form it would be much more simplified and abbreviated than its counterpart at Elephanta where one has an impression not only of the crowded scene, but also a well-distributed emotional response of the situation among the persons depicted around the God. Here the god alone dominates the panel and nothing else matters. He is shown with eight hands, part of them damaged, one of them holding an inverted gana by one of the legs apparently the Gajāsura transsubstantiated from the elephant-body, another holding a sword, two more holding the elephant’s skin up above, two more engaged in holding the spear with which the Andhakasura is mauled—the demon himself is shown at the proper top left corner—and the remaining two hands holding a nāga and the raktapātra. The only two other figures in the composition are Devi seated in partial utkutikā posture with one leg dangling and the right hand resting on her seat, the left hand pressed against her breast in great awe about the situation in front of her. Her head-gear is not complete. Close to her, again partially relieved and incomplete, is shown a female attendant having a chāmara in her right hand. The god himself in relation to his massiveness has rather stumpy legs and short stature. It is his face alone that brings out the basic terrifying aspect, although even here there is a lack of lively emotion, but only a conventionalised representation of the twisted eye brows, opened mouth etc. On his forehead are shown furrows in the centre of which is depicted his triṁśa, the third eye. His jaṭābhāra carries a scull cap on the top. He has patra and nakra kuṇḍalas on the left and right ears. His body is frontally turned, while his left leg is placed sidewardly making the stance a little awkward in relation to the act of impaling an object sidewardly.

The next two wall spaces, moving clockwise, are empty obviously because the rock itself was not of a good quality and the outermost wall space at the northern end facing east shows the next panel that of Śiva tāṇḍava (pl. LV-A) in lalīta pose. The god is eight-armed carrying triśula, ādarū, kapāla in three of the hands, the remaining hands in different postures variously of the dandaḥasta, abhayahasta, sūchihasta, patēka and kaṭi. The dance is actually an integration of the kaṭisama posture with the lalīta type, but the whole figure is so massive and obese, particularly in respect of the hands which are shown even thicker than the face and with the legs so short for the body that any decoration has been entirely left out of consideration. Further the assemblage of persons shown around him are of varying sizes, but even here there is lack of any integration of the groups. The god is being shown as a fixed entity by himself in flat perspective and in relieved body movement. Starting from the bottom proper right are shown Nandi standing laterally with a gana between his legs, a drummer with two drums placed vertically in his front with two more attendants playing upon the viṇā and the cymbal respectively behind him and a
hovering *gana* cross-legged and in *añjali* pose just over his head almost hanging from the hand of the god which holds *trisūla* thereby suggesting that it is the *āyudhapurusha* of the *śūla*. Higher above are shown the *dikpālas* namely, *Nirṛiti, Agni, Kubera,* and *Indra,* while to the proper left on top are shown a god on lotus *pīṭha,* apparently *Brahmā,* though not with his three heads, *Varuna on makara, Vāyu on deer and Yama on his buffalo.* Immediately below *Vāyu* is a figure playing a harp and lower down are the figures of two devotees close to each other in a cross-legged posture, one of them in *añjali* pose towards the god, while below them seated in *ardhakaryankāsana* is the goddess with her left hand on the pedestal, the right hand holding a flower, but incompletely carved. The lack of coordination between the various *hastamudras,* but at the same time, the predominance of them in relation to holding of *āyudhas* would itself represent a stage of great ritual advancement of Śaivism. It was assumed perhaps that an *apasmāra* is below the foot of the god, but this has just been indicated.

On the opposite wall is executed the figure of Lakulīśa (pl. LVI-B) in a way that suggests that the whole panel was not expected to be taken up for the subject-matter and only enough area for carving was cut in. Since this does not become symmetrical with other panel executions, it is sometimes thought the Lakulīśa figure might be relatively later. This, however, need not necessarily be so, primarily because the stature of the composition is such as covers practically the total height of the panel; additionally since its delineation is in tune with, if not slightly even better than the quality of the other panels. The characterisation of Lakulīśa, however, is peculiar since he is shown as seated on a lotus with two rows of *adhopadma* and *urdhwa-padma* petals, the stalk of which is supported by flanked on each side by a pair of *nāgins.* This feature is usually depicted in the case of Buddhist representation owing to the relationship of *nāgas* like Muchalinda with the Buddha. Apparently it has been copied for Lakulīsa, since the stance of Lakulīsa in *yogāsana* pose is corresponding to that of Buddha. The figure shown here is having a cross-legged stance, the sole of the feet shown upwards, is two-armed; left arm is holding a club or *lakudra,* while the right arm is in *vyākhyā-mudrā.* He wears a *kanthā hāra* and an *yagnopavita* and the *urdhva-mārdha* has been shown but had been worn out or had been chiselled out partially. He has *nakra kundalas* in both the ears, has the central part of the fore-head having a slight bulge, suggestive of the third eye and has symmetrically placed *jatābhāra* on top. Lakulīśa of this type becomes ubiquitous in the eighth century all over western Indian and Rajasthan and this would form part of that movement. The attendants below are shown in a better manner than the main figure which might go to suggest that carving of large panel sculptures had become more and more difficult for the sculptors and smaller compositions were more in favour.

Of the *dvārapāla* arrangement only in one instance on the north-east corner we have a *gana* attendant in place of the usual female. This *gana* has an almost pointed head-gear with the hair rendered in a heavy semi-circular bunch arrangement around the head, simulating the southern usage.

As regards the pillar type, it is seen that the central row of pillar in line with the shrine and western entrance has the *padma* below the *phalaka,* while in all other instances
even including the facade pillar the padma is omitted and it is compensated by the provision of a narrow phalaka over the kumbha with short recesses in between followed immediately by the two—armed corbels.

Corresponding to Śiva tāndava and Lakulīśa on the northern side, the southern end shows the scene in Kailāsa of Śiva playing with Pārvati (pl. LVII-A) and Śiva-Kalyāṇasundara (pl. LVII-B) or the marriage of Śiva respectively. It would appear that owing to relatively better light this end was completed earlier than the northern end, since the general standard of craftsmanship is much superior here than on the northern side or even on the western side. The Kalyāṇasundara panel shows the central figure of Śiva holding by the right hand Pārvati, who is standing to his right. The god has four hands, the two upper hands folding a flower and abhayahasta, while the fourth hand is resting on the kāṭibandha knot. Pārvati is in slight ābhaṅga with the right knee slightly flexed with the left arm holding a lotus to the proper left of Śiva. Seated on the floor is Brahmā, who acts as the priest at the sacrifice shown as making offerings into the fire and behind him is also shown a standing Śiva, two armed, with the right arm held against the chest in the posture of contemplation, while the left arm is resting upon the kāṭibandha knot. While this is so, Brahmā is having in the remaining two hands akṣhamāla and srūk or the sacrificial ladle. On the opposite side to the proper right of Pārvati are shown two figures one female and the other male in close juxtaposition and taken generally together owing to that reason. The male is also two armed like his opposite member at the southern end and has kuṇḍalas in his ears and a kiritā-like high makuṭa and what would appear to be a nimbus around his head. It is generally suggested either that it is Himavān, father of Pārvati and that the female by his side is Menā, Himavān’s wife, or that it is Viṣṇu and Śrī in the act of giving the hand of Pārvati of Śiva. It would seem that if the two figures are to be taken together, then there is less probability of the figure being Viṣṇu, since there is nothing to indicate his identification and further Śrī would not have been shown in this way. On the other hand, if it is to be Himavān, the representation of the nimbus is going against his favour. The main feature in this figure is the object that is held in the hand of the male figure which has been suggested by some that it is a coconut, and by others that it can be a śankha. In neither case the object is carved to fit the description. It might be taken, on the analogy of the southern tradition, however, that the figure represents Viṣṇu and Śrī. It is true that these differences are strongly suggestive of any lack of canonical fixation of these elements in the Kalyāṇasundara treatment as specified in the Āgamas later. It is not generally disputed that the Āgamas, after the earliest of them, could not have come into existence much earlier than the first half of the ninth century A.D., if indeed so early. We are also dealing with the Chālukyan set—up which has a variant mode of representations than Purānic scenes which are from that of the South. Thus, taking into consideration the fact that we are not yet in the Rāṣṭrakūṭa period which gave certainly an added impetus to Saivite worship, we might more reasonably accept the probability of these two figures to the right of Pārvati as representing Viṣṇu and Śrī, the greatest thing in favour of the same being his kiritamakuṭa and the nimbus. If the nimbus and what appears to be the kiritamakuṭa are not there, it might have been easy to take this figure as well as the one

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at the opposite end as merely dvārapāla like attendants to Śiva and to take the female nearby as a lady attendant of Pārvatī. In the upper zone are shown a crowd of semi-divine and divine figures of whom to the proper right are shown Varuna, Yama, Vāyu in the lower half Nirṛti and Nandi in the upper half, Iśāna, Vishnū and Vidyādhara and other figures, both male and female, while to the proper left, apart from the vidyādhara couple etc., are shown an emaciated sage, probably Bhṛngi on the top left with Indra and Varuṇa below. The god himself is standing with the chest thrown slightly forward, with the right leg slightly flexed. He is having almost a pleasantly delineated countenance, well-proportionate broadly speaking, to the body and sports a pair of nakra kuṇḍulā on the left and right ears respectively. The third eye is not shown as befitting the happy situation. The fact that his head is not reaching up to the level of the uttira or panel limit is however indicative of the control that the craftsmen had over a subject as part of a pre-meditated arrangement. As already mentioned, this is true mainly of the two southern panels and the carving of the dvārapāla group around the cella, the remaining sculptures showing comparatively a more degenerate art.

On the opposite side is the depiction of the scene from Kailāśa (pl. LVIII) with the upper register showing Śiva and Pārvatī seated, playing dice, during which he catches hold of Pārvatī, by one of his left arms around her waist, while another arm is clasped by fingers with Pārvatī’s. Pārvatī is shown to the proper left with the arms flexed and crossed in an easy posture of sitting and is surrounded by a chauri bearer and a female gaṇa attendant in addition to two dvārapālas or attendant figures, one to the proper left hand and another to the proper right hand of the panel. It is interesting to note that one of these, namely, the former is holding an object very much similar to what the so-called Vishnū in the Kalyāṇasundara panel is also holding. It is not to be suggested that it is Vishnū or Himavān, who is standing here, since he has no place here. Thus, we go back to the chance that even in the Kalyāṇasundara panel the two end figures suggest dvārapāla attendants or the pratihārya of Śiva, while the female close of Pārvatī would be her maid. On the top part there are celestial beings like vīdyādhara, yaksha and gandharvas shown in pairs, some with garlands in their hands, while two gaṇas are shown on either side of Śiva peeping out. Śiva holds on the top right hand a nāga, and the lower right hand is having the dice. The lower register shows Nandi in the centre playing with gaṇas one of whom is resting one of its fore-legs, while one more is climbing on its body; another is biting its tail. On either side of this frolicking gaṇa and nandi are shown figures of Vishnū to the north and Brahmā to the south; both of them four-handed, Vishnū having śankha and chakra transposed from the usual position, the right hand holding the śankha and the left the chakra and the lower right gada and the lower left kaṭi. The figure of Gruḍa is shown kneeling below him, while the arrangement of ghataś placed one above the other as an auspicious mark forms the framework on either side. Brahmā is also standing with śruk and kundikā in the upper hands and with akshamalā and lotus in the lower hands. The representation of Brahmā and Vishnū on either side of the Kailāśa panel, though not directly related to Śiva and Pārvatī would suggest a complete subordination of these two entities to
Śiva in the existing socio-religious set-up and this again would place the excavation relatively later to the main Chāluṅkya period.

In the central bay on the two free standing pillars close to the shrine cell are cut—in at the lower part of the pillars facing each other, respectively north and south, two figures, namely, Pārvatī performing panchāgni tapas standing on godhā or iguana and Lakulīśa seated on padmapīṭha, with the left arm holding a flower as usual and the right arm on hip and his membra virile partially emphasised. These cut-in figures are relatively later and would seem to be of Rāṣṭrakūṭa period.

The next row further west shows two more sculptures in the same position of which the one to the south is that of Kalyāṇasundara wherein Pārvatī and Śiva are respectively to the proper right and left. Brahma is shown seated at the bottom left corner before the sacrificial fire and in the upper left corner an indication of Gaṇeśa seated, four armed is also made. The other figure is that of tāṇḍava Śiva with Pārvatī seated to the proper left below and the drummer to the proper right. Śiva is holding in the hands, in the clock-wise direction, kartarihasta, a nāga, triśūla, daṇḍahasta, abhayahasta, damarū, patāka and kapūla. He is shown standing on a padmapīṭha.

The last panel in the circuit just opposite to that of Andhakāri and to the proper right side of the main entrance is that of Rāvaṇa shaking Kailāsa wherein the upper part shows the main figures of Śiva and Pārvatī, seated upon a rock bed in an easy posture, Pārvatī almost resting against the lap of Śiva and one of his left hands fondly clasping her bosom and a female attendant behind close to Pārvatī bearing a chauri and two pratīhāras standing at either end. In the topmost register are shown the semi-divine beings, Siddhas, gandharvas, vidyādhāras etc., hovering in the air. The lower part, namely, the cavern is conventionally represented by blocks of stones cut-out and with a cave in the central part in which Rāvaṇa is shown with all his hands of which only four are shown on each side, applying his might in lifting Kailāsa. Five of his heads are shown with the remaining five suggested behind invisible. There are ganaś on either side of Rāvaṇa in various modes of ridicule, fear, resistance etc. as suggested by one of them throwing out of his hand at Rāvaṇa and having the tongue put out, another menacingly showing a club raised in his right hand towards Rāvaṇa, a third completely hiding his head into the ground to avoid the heavy terrors caused by Rāvaṇa's act. Part of Śiva's hands are badly broken as indeed the part of his body.

16. CAVE XXVI ELLORA

Cave XXVI is a śāndhāra shrine (pl. LIX-A and B; Fig 13) with ardhamañḍapa and mahāmañḍapa transversely aligned with side chambers containing facade pillars (pl. LIX-A) similar to that of Rāmeśvara excepting for the fact that the front porch does not have the vedī or the bracket figures as at Rāmeśvara. The shrine chamber is one which could be circumambulated around and is square on the interior and contains a monolithic liṅga pīṭha integral with the rock 75 cm high and has a maximum width of 2.44 m. It has in its centre a square socket 68.5 cms wide in which is fixed a liṅga with a
square-sectioned lower part and cylindrical upper part. The cylindrical part is slightly narrower in its lower section and more tilted in the upper section and has a flattish top and is thus similar in this respect to that of Rāmeśvara and Dhumalena. The pītha has a narrow water chute projection on the northern side and a corresponding semi-circular pit close to the pītha on the floor. The pītha has the following mouldings: Upāna, padma, kumuda, kaṇṭha, kapota, and prati. The height of the linga is about 68.5 cms above the square portion. Shrine door frame is 1.37 m wide.

The shrine door (pl. LIX-B) is plain and apparently unfinished and the interesting feature of lion's head on one side is projecting from the wall between the inner sākhas and the dvārapālas at the lowest level. The dvārapālas (pl. LIX-B) have an attendant each, who tend to be larger-sized than in the other caves and the northerly one is almost coming to the chest level of the main dvārapāla. The southern attendant has a becoming stoop of the body and is carrying a tortoise pendant in his necklet, a sword in one of his hands and shovelflike top over his headgear. Above the dvārapālas are found vidyādhara couples and ganaš carrying garlands. The dvārapālas are two-armed.

The linga-pītha is wider than the door frame which itself is sufficiently wide. The southern side free-standing pillar of the ardhamandapa carries on its northern face a relief picture of Pārvati, performing panchāgni tapas. The larger pilasters of the same row show in the outer corners of the bays three-quarter relief of the river goddesses Gangā and Yamunā with their attendants.

The mouldings of the side shrine of the mahāmaṇḍapa are well emphasised and are similar to that of the linga pītha.

The facade pillars of the mahāmaṇḍapa show two variant types (fig. 13) in an alternating fashion. The mahāmaṇḍapa shows on its western side at the architrave level pilastered reliefs of mithunas, decorative devices etc. The linga was also intended to be executed on the southern side shrine chamber in its outer architrave, while similar finish had not yet been given on the northern side. This temple should pertain to the Chāluṣāyan period, probably separated in time from the Rāmeśvara cave by not more than twenty five to fifty years.

17. CAVE XXVII ELLORA

This is an earlier cave unit (pl. LX-A) (Fig. 14) probably of the Buddhist type, of the plain Hinayāna character, which has been converted for Brāhmaṇical usage at a fairly later period, while the interior has not been much altered except for a central shrine opening. The mukhamandapa shows a number of Vishnuite carvings of which the one at the southern end is that of Śeshaśayi shown with four hands, with Brahmā shown on the back connected with the navel of the Vishnu by a stalk which Bhū, seated near his waist, is holding above her arm. At the western end have been partially figured out but not completed two large figures presumably of Madhu and Kaitabha shown so low that they could not have been depicted in their full stature, but only in perspective. The
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

ELLORA CAVE XXVII

SCALE OF 0 2 4 6 METRES

SCALE OF 0 5 10 15 20 25 FEET

FRONT ELEVATION

CELLA DOOR DETAIL

SCALE OF 0 2 4 METRES

SCALE OF 0 2 FEET

PLAN

SECTION A-A

Fig. 14

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CAVE TEMPLES OF THE DECCAN

The figure is apparently of viṣṇavā type śayana Viṣṇu wherein a number of elements had been omitted or abbreviated. The panel itself is incomplete.

The corresponding figure at the other end shows Viṣṇu as Bhū Varāha (pl. LX-B) with a very diminutive figure of Bhū borne on the elbows of the upper left arm of Varāha Viṣṇu who is smelling her with his snout. Both his right arms are in the kāti and touching his front part of his waist respectively, while the left leg is striding over the recumbent figure of nāga depicting the nether waters. The head of Varāhamurti is out of proportion to that of his body and indicates that the figure had been carved with religious emphasis. The main wall shows three major groups on either side of the door frame, the one to the south being that of Kṛishna (pl. LXI-A) form of Viṣṇu with gadā and chakra in the upper arms and śankha and padma in the lower arms. The figure of gaddēvi or kaumodakī is shown at the lower part of the gadā. The central figure is a female figure, two armed, right arm holding a lotus and left kṣaṭyāvalambīta, and probably stands for Subhadra. The third is of Balarāma the right arm in abhaya, left arm holding ḍala vertically. This is a typical Saṅkarshana-Vāsudeva group with Subhadra or Ekāṃśa in between, on the Northern tradition.

The other group of three standing figures to the north shows the Trinity with Viṣṇu (pl. LXI-B) in the centre. It is interesting to note that in all the three figures the āyuḍhas are shown as very long staves, whether it is that of Śiva, gadā of Viṣṇu. Even Brahma is sporting a very long danda or ladle. The figure of Viṣṇu has gadā and chakra in the upper arms, śankha-and abhaya in the lower arms, while the figure of Śiva has śāla and śankha in the upper arms and akṣhamāla and kaṭhasta for the lower arms. Brahmā similar has srūk and padma in the upper arms and akṣhamāla and kaṭhasta for the lower arm, the arm being damaged at the lower end. A small figure of swan is shown to the right of Brahmā at the bottom, while to the left of Viṣṇu is shown a diminutive figure of Garuḍa with his wings, in anjali pose, with face towards Viṣṇu. The next isolated figure close to the Varāha on the main wall is that of Durgā killing buffalo demon, the demon being shown in animal form completely and Durgā holding the mouth of the buffalo by her lower left arm and thrusting the blade of her sword into the neck, while the śāla which is held in the upper right arm, the right side up, is simply resting upon the body. The left upper arm carries a kheṭaka. It is interesting to note that Durgā has been associated with Viṣṇu figures. This is almost invariably the practice in Tamilnad in early sculptures, particularly, in the rock-cut phase. All these figures in this cave have been “cut-in” at a later period carved in only enough space in order to bring about the figures in relief, panels not having been otherwise emphatically set.

The dvarapālas who are apparently added by cutting in when the temple was converted into Brahmancial usage, are of the two-armed type, essentially having kirīṭamakuta in the case of the southern one, and jata in the case of the northern one, both of them carrying lotus in one of the hands, the other hand being on the kaṭhambha. The northerly one is having an attendant who is of a bovine type with ikṣudanḍa in his left hand. Normally this is in accompaniment of Manmatha. It is not clear what is the significance of this figure, unless it is to be taken as goat-faced and representing
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

Daksha which does not go with the sugarcane stalk he has in his hand. The character of the reliefs on the outer wall of the mukhamañḍapa are essentially Vaishṇavite in nature excepting for the representation of Śiva in the Trinity. The nature of the pedestal in the sanctum also would seem to suggest non-Śaivite usage, since its socket hole is cut into a rectangular platform carved out of the live rock, back to back from one end to the other. From the nature of the representation of Balarāma, Kṛṣṇa etc. it might be speculated if this bovine figure does not represent an aspect of the Pañchavīra element implicit in the arrangement of sculptures in this cave. It is interesting to note that the representations of Balarāma, Subhadra, Kṛṣṇa, Śesaśayi, etc., all occur at Bhokardan cave, undoubtedly Chālukyan in character and it is further interesting that there also in the central shrine is a provision for a socket pedestal for insertion of a stele image. Thus, by and large, it is feasible that this temple is Vaishṇavite in character, although the exact image enshrined in the sanctum is anybody's guess.

The mukhamañḍapa shows pillars of octagonal character, as indicated by the northernmost pillar, taking after what formed part of the Buddhist usage. In the Trinity the position of Viṣṇu in the centre again indicates that Viṣṇu was an important deity here. Mahishāsuramardini, also is realistically rendered with the animal shown in the place of Asura. It is with the sword thrust into the neck of the animal and with the triśūla simultaneously stuck in the back that the goddess is killing the demon and the character of the triśūla, the long sword and the front short shield all show a rather conventionalised aspect. It is just possible that the scheme for this temple was provided fairly late at least not much earlier than the early second half of the eighth century A.D. The great difference between Dhumarlena cave so close by and this cave would suggest that the activities here could not have taken place simultaneously with Dhumarlena and thus it should have been later than Dhumarlena itself, which was obviously excavated towards the close of the seventh century A.D.

18. CAVE XXVIII ELLORA

This small shrine (Fig. 15) with a plain front maṇḍapa which has an opening cut in equally plain manner on its front overlooking the pool below. The shrine chamber should have contained originally a square-sectioned liṅga piṭha with a square socket hole which is still extant, though the piṭha had been brought down to 15 cms high. It also has a squarish depression cut into the floor to the north of the liṅga piṭha. Outside the shrine door there are dvārapālas two armed with attendants and with vidyādharas hovering above them. These dvārapālas have all the essential features of the Chālukyan counterparts including nīvīla type of yajñopavīta and even in their badly worn out character both dvārapālas and the attendants reveal the felicity and sharp contours of Chālukyan craftsmanship. Facing the shrine and in the north-western corner of the outer wall is a carving of much later period, probably representing Ambikā having various āyudhas including khaṭvāṅga, kuṇḍikā, triśūla, ādamaru, sword etc. There is a single chāmaradārini attendant to her right, while two vidyādharas, with garlands are shown above. The goddess is seated over a prostrate body and therefore she is Kāli as āpāśanā.

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Fig. 15

ELLORA: CAVE XXVIII

SECTION A-A

SECTION B-B

SCALE OF 2 METRES

SCALE OF 3 FEET

FRONT ELEVATION

PLAN

128
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

This cave in its essential character with a square liṅga pīṭha and persuasively Chālukyan dvārapāla sculptures should be placed well within the Chālukyan period and probably earlier than Dhumarlena. It is just possible that the adventitious position of this ravine attracted the craftsmen while the early efforts in Ellora were proceeding and small shrines were thus carved all along. There are two more small ones between this cave and Cave XXVII where figures of Viṣṇu, Śiva, Brahmā etc. (pl. LXI-B), are carved without any pattern on the walls of small rock scoops. It is merely suggestive of considerable craft activity in this area both before the execution of the Dhumarlena and mostly during it.

19. LARGE JAIN CAVE TO THE BACK OF THE MEGUTI HILL, AIHOLE

The cave is a complete composition in itself providing for the shrine cell, a vestibule, on whose flanks are found two side shrines which were to become in the structural prototypes of the later times, a trikūṭāchala formula, which has been adopted in the cave shrines at Ellora and here at Ravulaphadi and elsewhere, accompanied in the front by an agaramḍapā transversely laid across the maximum extant width of the cave as the inner hall and carrying two sculptural compositions on the side walls at either end. The cave is notable for the fact that the emphasis has been laid here upon ornamentation than upon the dimension of the architectural members. In fact the general effect has been essentially concentrated upon its front appearance in each of the sections of the shrine along its main orientation.

The front maṇḍapā has the plain facade pillars incompletely rendered with their simple curved corbels and uttira resting above. There are four free-standing pillars and two pilasters. These rest upon a basal moulding which serves to prevent water from coming in this facade and had been closed subsequently by erecting slabs in the openings and providing a door in the central nave for the safety of the monument. The interior of this front maṇḍapā is characterised by the exuberance of ornamentation of its ceiling. The inner walls are severely plain on the side sections but have been provided with a pillared entrance into the vestibule by frame work cut into this at the centre consisting of plain overdoors in two major insets within while the actual pillared front is kept well recessed comprising two free-standing pillars (pl. LXII) set about three feet above and two pilasters hardly 0.5 from the pillars at either end. The pilasters show a plain shaft surmounted by a sharply widening corbel with mild convexity and rolled out ends. The free-standing pillars, however, have been carved with great care comprising a padma pīṭha, a square lower śaduram forming a cubical block with its faces decorated by lotus medallions inside the square frame work of makaras. Upon this rises a row of padmadalas encasing a multi-fluted shaft of sixteen sides, at the upper end of which the upper śaduram is replaced by an octagonal end part as high as the lower śaduram and surmounted by a sixteen sided fluted kalaśa with a rolled mouth, a similarly shaped tāḍī but square sectioned, a weak recess, a square sectioned kumbha, a square low virakanda and a sideward projecting two-armed corbel, whose rolled upper ends are carried on the front face also to give it a sense of completeness and non-functional grace. This is followed by an uttira of thin section running from end
FIG. 16

AHOI: Jaina Cave Temple on the Back of Mequi Hill

Section AA

Section BB

Archa-Mandapa Facade Detail

Front Elevation

Plan

Scale of 1:25

Scale of 1:20

Scale of 1:17

1, 2, 3, 4, 6, 9, 12, 15 feet

0, 1, 2, 3, 5 metres
to end resting within the door frame of this façade. The pillars and pilasters are themselves resting upon the door sill, which is at slightly higher level than the next lower step at which the vertical limb of the door frame terminates. At the centre in front of the two free-standing pillars at this lowest level is found an incomplete chandraśīlā. Entrance step to the floor of the front maṇḍapa is irregular and has not been finished. At either end, the wall face shows sculptured figures of which the one to the proper right shows Pārśvanātha (pl. LXIII-A) standing with the body of the cobra curving behind his body and with the hood above his head. A chhattrāvali is shown above the hood of the cobra. He is surrounded by a prominent male attendant seated with one leg flexed up and the other leg flexed flat with the hands in aṅjali pose seated to the proper left, the fingers of the left arm of Pārśvanātha touching his knee. The figure is decorated with a high kiriṭamakuṭa, his distended ears carrying kundalas, face showing a certain flattening of modelling prominent eyes and pouting lips with his body carrying two necklets and a yajnopavītā, keyūras, and kankaṇas and with a tight fitting vastra tied to his loins, with a kaṭībandha clasp fastening it, whose free ends are lying in tassels on his left thigh. Hovering over the hooded nāga as also the male attendant is the figure of the vidyādhera with his left leg flexed forward with both arms raised high in vismasyahasta also emphasised by the raised eye-brows shown on the face. The decorations are similar to that of the male attendant. To the proper right of Pārśvanātha stands the female attendant carrying the shaft of the chhattrā with the hair tied up into a knot and seen over her right shoulder and with full-blown lotus tucked in the hair and with a single hooded nāga shown above her head. The front part of her hair carries elaborate decorations. She is further decorated with kundalas, graiveyakahāras, keyūras, udarabandha, a row of kankaṇas rising half way up from the fore arm, from the wrist and a kaṭībandha with a decorative clasp fastening of lower garment, which flows right down but above her ankles with a hem demarcated transversely in a wavy line across her leg, not unlike the manner of the lower garment of Pallava female figures. Below the hem is found the heavy anklet rolled into a coil below while on the pādās are also found pādasaras. She is accompanied to her right, standing partially behind her, by another female attendant shown in less bold relief with her right foot forward and right hand holding a lotus and with her head also characterised by a hooded nāga. The male attendant is apparently a personified version of Dharanaṅindra, who protected Pārśvanātha and the female attendant should be Padmāvatī yakṣī. At the proper left hand is found the figure of Gommaṭa (pl. LXIII-B) or Bāhubali standing in stiff vertical form performing the penance, oblivious of his surroundings with creepers growing around his legs and touching his hands, with cobras playing around his feet, with his hair delineated in the form of strands and lying partially in curls on either side of his shoulders.

The creepers have entwined his arms also and are shown as the complete back ground to the hill composition in full foliage, within which to the proper left in the upper zone are shown semi-divine attendants hovering in the air with vismasyahasta or in the act of carrying offerings. He is accompanied by two female attendants, one on either side decorated in a manner different from that of the Pārśvanātha panel with beautiful kiriṭamakuṭa with tassels lying from the sides of the kiriṭa, with hair tied into a bun and
resting on the sides over the shoulders, with ears sporting a nakra kundala and an elaborate patrakunda, with the arms having keyuras and kankaaras not completely filled in any row in the case of the latter, as in the case of the Parsvanatha attendant but with graiveyakaharas and stanasūra running across the body in the form of a chhannavirā and tied to the waist clasp, which has the looped tassels lying on either thigh. The lower garment is of a continuous character, bringing into prominence, the upper zones of her thigh and showing the hem immediately above the knee in a weakly engraved manner. The figure has spiral anklets and pādasaras.

The ceiling of this maṇḍapa is picked out with elaborate care, having been divided into five major zones. surrounded by a patralata framework, itself bordered by a ratnaśakkā like band inside. This end zone shows lotus medallions with separate blossoms of the square frame work at the corners, while the two next adjoining zones carry a svastika-bandha with square lotus medallion like nail heads at regular intervals among the svastikas. These are separated from the medallion zone by the patralata and the ratnaśakkā bands. The central zone, however, is a rosette composition with a series of constituent parts combining to form a multiple rosette pattern. This is divided from the adjoining compositions by an inward facing makara motif (pl. LXIV-A) with a rider emerging from the mouth and with its floriated tail repeated into a volute.

The interior vestibule or sabhāmaṇḍapa is again having a most prominent ceiling decoration comprising a central lotus medallion very boldly relieved and drooping up to 15 cms from the main surface wall, set in a square frame work surrounded by a very broad band on all the four sides characterised by weakly relieved lotus medallions at the diagonal corners and divided on the cardinal directions into four triangular parts. This is surrounded by an outer band of patralata and an outermost band of padmaalata, corresponding to the central part circular in shape. Immediately beyond on the inner part of the floor is found a sopāna marga with a chandraśilā and the flight of two steps with side balustrades giving access to the shrine chamber proper (pl. LXV-A), which has a high door-sill upon which similar to the facade of the vestibule, a pillared facade to the cella has been carved out comprising two more standing pillars and two pilasters. The pilasters are plain and similar to those of the outer facade. While the pillars are largely imitating the corresponding ones on the outer facade, they are slightly lesser in dimensions in both height and girth and a little more schematic than the outer ones. The important difference between these and the outer pillars further is that the tādi and the kumbha are circular, though fluted, in inner ones, while they are square in the outer ones. As in the outer door frame, this facade is also set in a door frame comprising a padmaśakkā, a ratnaśakkā, a recessed patraśakkā, a pilaster and an outermost nāgaśakkā. Whatever is carved at the base of the śakkās flanking the door frame have been lost to us completely by erosion of water percolation. On the lintel starting on the ratnaśakkā are found three nāsikā kūḍas rising right up to the outermost overdoor and mildly curved kapala member shown above here in its interior aspect, its bottom edge flush and alongside the frame work of the vestibule roof. The kūḍas and the nāsikās carry
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

mithunas on the side ones and a single figure of a Jina head in the central one. Within this facade, the shrine chamber is a square, whose rear part is occupied by a high pedestal with a projecting central zone coming half way in front of the chamber. This bhadra projection has two basal mouldings above which the kanṭha is divided into three zones on the front face by carved pilasters and depict lions in frontal aspect set up and lateral aspect with the right fore-paw raised on the sides. The side faces of this bhadra projection show a lateral aspect of a lion with the head towards the front end. It is needless to mention that the lion is the cognizance of Vardhamāna which is always shown on the pedestal. On the rear part of the pedestal is found the seated figure of Vardhamāna seated in padmāsana and vyākhyāmudra with a nimbus and around his head and a chhatravali over it, with the frame work supporting the back comprising a pilaster and a pilastered moulding carrying makara terminals with emerging riders, the pilaster flanked by rearing vyūlas with riders on the back. Behind this frame work are found depicted to the west male chowari bearers with conical kiriṭamakujā, nimbus behind their heads, kundulas, grāiveyakahāras, low garlands, udara-and kaṭi bandhas, keyūras and kankaṇas. The corners of the back wall show contoning pilasters, square sectioned from shaft to corbel. The ceiling which is restricted to the front of the shrine chamber as has rectangular frame work.

The facade of this shrine is flanked by the projecting offsets carrying niches within which are shown two dvārapālas with small dwarf attendants. The dvārapālas (pl. LXV-B) have in both the cases the left arm in kaṭi hāsta and the right arm carrying a lotus, whereas normally the proper right dvārapāla should have his left arm in sūchihāsta and the one to the proper left his right arm. The dvārapālas have karaṇḍamukuta and śirasāchakra which is complete in the left side segments and shows radiating spokes exactly similar to those of Ravulaphadi cave. Besides patra and nekra kundalas on the ears they have necklets, yajñopaviṣa, which runs over the flexed right arm in nivīta fashion and is shown behind the hand and back, an udarabandha, a kaṭibandha, from which loose are lying in tassels and another kaṭi vastra running lower down on the thigh and tied in a knot on the outer end and lying in free loops up to his feet. The lower cloth is boldly tied like a loin cloth, since no hem is shown for the female attendants. The proper right dvārapāla with a dhammilla type of hair knot with elaborate patrakundalas in both the ears, grāiveyakahāras and lower garments lying in strands in between the legs, with both the hand carrying some offerings. This dvārapāla also has a characteristic feature of the grāiveyakahāra having tassels tied to it and with a very low garland running right round to his right ankle and rising above. This is similar to the long low hāras shown on some of the figures at Ravulaphadi cave. The left side dvārapāla has a male dwarf attendant, with strands of curly hairs carefully rendered over his head with his left hand hanging free and right hand holding a fish, with grāiveyakahāras, chhaṁnavīra, udarabandha and tight fitting loin cloth, whose hem is incurved above the knee.

The side walls of this vestibule shows plain flanking spaces, adjoining the plain inner faces of the facade and have two pillared facade one on each side leading to two side chambers, transversely oblong. These facade pillars are of plain square shaft portion surmounted by a corbel similar to the others in this cave and with an uttīra running across.
They have further slightly projecting adhishāhāna mouldings in the form of an upāna, and jagati above the door sill which carries the pillars and pilasters. The left side chamber is empty and without any carvings either on the walls or ceiling, while the right side chamber is carved fully on its back wall and the side walls. The figure on the centre of the back wall is that of Mahāvīra seated in the same fashion as in the main cella on a pedestal which shows pilastered recesses showing lions in frontal and lateral aspect with the chauri bearers shown over the waist, with flanking attendants, both male female, hooded nāga attendants and has yaksha and yakshi groups shown on the side wall showing also the attendant riding on an elephant. It is, however, seen from the way in which some parts are blocked out, that the whole composition has been left incomplete to some degree. The ceiling does not show any decoration but has been prepared smooth for receiving decoration. It may be stated here that both in the case of this shrine chamber as also that of the dvārapālas of the main cella and the wall reliefs of the ante-chamber that the carvings are essentially "cut-in" and not "cut-out". This apparently was a special and deliberate technique that was adopted by these Chālukya craftsmen in order that full control may be kept over the rock which being sandstone is likely to differ from region to region. It is just possible that the empty chamber to the proper left of the vestibule would also have received relief carvings in due course, had the work been completed. The figures of this cave bear a considerable likeness in their general delineation to that of Ravulaphadi cave but show a slight evolution. The pillar forms also are similar to some extent to those of Ravulaphadi cave where the ceiling is fully decorated also and here carries certain kinship with that of Brahmanical cave. It is, however, to be seen that the whole lay-out is much more elaborate than that of the Brahmanical and hence this Jain cave will have to be placed slightly later to Ravulaphadi cave, possibly with an interval of about twenty-five years, towards the close of the seventh century A.D.

20. JÖGÉSVARI CAVE, JÖGÉSVARI (BOMBAY)

(pl. LXVI-A—LXVIII B; fig. 17)

The Jögesvari cave is one of the largest excavations of its kind cut directly across the trap formations in the outskirts of Bombay at Jögesvari and whose strike is generally north-south. The excavation itself is axially arranged due east-west with two entrances, one at either end, although the main entrance was undoubtedly on the east from the point of view of the longitudinal array of the constituent units of the temple. At the eastern end almost from the very top of the flat roof rock, long flight of steps about 3.048 m wide has been sunk down to a depth of nearly 7.62 m where the first entrance corridor is separated from the main unit by providing a transverse open court between it and the main unit and providing another door frame (pl. LXVI-A) at the inner end giving access to what could be called the mukhamandapa of the unit. The entrance corridor in that case would represent an agramandapa. It comprises an almost square cut door-frame and wall section alongside and above it in addition to a ceiling which is provided for nearly 1.80 m, projecting beyond
the limits of the door frame towards the east and with its underside dressed horizontally and provided with a lotus medallion with a figure sculpture within. This is obviously a kind of cornice or roof porch of the agramanaṇḍapa and should in the completed form have perhaps carried further details of all the entablatures and the turrets roofing it, but as it is, while this roof projection has a greater transverse width than the narrow longitudinal shaft pit for the flight of steps, the door frame is more or less aligned to the width of the flight of steps itself. The door frame proper is an elaborate pañchaśākha type badly weathered and with the lower part of it completely gone by the dissolution of all the soluble parts in the rock leaving only a craggy edge of hollow body. Even so, it could be seen that from the innermost door frame it extends into a pañchaśākha type of pañcharatha pattern, the outermost being a patralatā band facing out and with an adjoining padmakośa in the angle between the patralatā and the pilaster śākhā. The pilaster śākhā itself is only very partially preserved in its upper ends which show a multiluted but square-sectioned shaft part, a mālāsthāna, a fluted and square-sectioned kalaśa, a very narrow padmabanḍha-like tāḍi, a fluted and ribbed kumbha, thicker for its width and a padma again, fluted with everted petals on which a thick phalaka is resting and immediately coming under the topmost of the three overdoor frames of the doorway. All these three lintel components though increasingly projecting forward are of plain character and about 12.7 cms thick in each case. At the corner pilaster-śākhā, there is a bracket figure on the top, provided in the form of a rearing lion with the sideward aspect of the body and with the outer of the two fore legs raised, the hind legs themselves resting upon an ardhapadma bracket base projecting from the middle of the kalaśa part of the pilaster. This ardhapadma has a horizontal beading over the bud part. The rear body of the lion is touching the bottom of the kumuda while its height is immediately resting under the topmost lintel beam. The face of the lion is slightly turned in semi-profile on the front side, and its manes both between its ears on its mastaka and around its neck have been carefully delineated. The two remaining inner śākhāś appear to be plain, although the outer of these two has a slight offset in its rear part adjoining the innermost door frame which extends it vertically beyond the very ceiling and within this rectangular framework of this uttarāṅga (pl. LXVI-A) is found a makaraśalā with two makaras, one on each side facing inwards with their mouths open, snout up and with elaborate floriated tails in double volute facing each other from above and below. From the mouth of the two makaras, a patralatā band is emerging and is curving in the form of a rough semi-circle, but with a rather horizontal top part. There is also an architrave—like division indicated immediately above the head of the makara on either side over which the zones show vidyādharaś in many pairs hovering in the air in an environment of conventionally shown clouds in curvilinear pattern. Within the semi-circular enclosure of the toraṇa also, the architrave serves as the level upon which the main figures of the group composition carved here are shown, while the lower zone carries the carvings of the subsidiary figures. The scene depicted within the toraṇa enclosures is that of Kailāsa with Śiva and Pārvatī seated, Pārvatī rather partially reclining upon Śiva seated towards her right with her legs flexed backwards in a typically feminine posture and with her face and body turned towards Śiva. Śiva is seated in sukhāsana pose,
left leg flexed vertically and feet placed upon the seat. He is surrounded by attendants and in addition by Ganeṣa shown in a squatting position with both legs flexed horizontally and meeting each other. He is found on the proper right extremity. Obviously there is another figure of Kārtikeya whose exact position is not visible owing to the badly worn out character of the rock. Below the seat in the lower zone is Rāvana kneeling down with left leg flexed backwards and right leg acutely folded and kept towards the front, all his twenty hands and ten heads straining to lift Kailasa by inserting his body into a cavern in it. On the other side are shown bhūta-ghanas of whom Nandi also could be seen with a daṇḍa in his hand and with udāremukha. Two dvārapālas one on either end with their own dwarf attendants on their outer flank are also seen. These dvārapālas are two-armed, one arm in kāṭi and the other probably in vismaya-hasta. The figure shown inside the lotus medallion of the barge-roof is a gana in the posture of hovering in the air with the garland held by his two hands. The outer edge of this barge-roof is vertically chamfered both outside and on its rear thickness in order to show the limits of the cornice.

Inside this door frame is found a rectangular corridor axially aligned with two raised side chambers, also rectangular with facade pillars on each side of four free-standing ones and two pilasters. These raised side chambers have their plinths blocked out roughly for carving the mouldings which, however, have not been completed. At the same time a rectangular framework of sill, jambs and lintel is suggested on their exterior. Beyond the side pilasters, the facade projects for another 3.8 cms on both sides at which the outer and inner door frames are located. These pillars show a square-sectioned plain and slightly battered lower shaft surmounted by a padmakośa-like octagonal moulding with the petal ends shown on its top edge and which themselves encase a terminal shaft of sixteen-sided form which is integrated with the main part of the kālaśa immediately above it, which is, however, multi-fluted. Over the kālaśa runs a slightly expanding tādi, a flattish and circular-sectioned kampa with fluted bodies, with a plain equatorial median band over which following a narrow recess, the phalaka or the capital block square-sectioned is found, itself immediately running under the lintel part which is projecting about 12.7 cms outside its limits. This lintel has its inner contours also well defined with reference to the ceiling of the chamber. The southern chamber shows on its backwalls an oblong niche with an inner frame well recessed and an outer frame projecting nearly three feet forward and with thick plain offsets on the sides in the form of screen walls turning from the main side walls and with narrower lintel and plinth part. The lintel actually shows as a cornice projecting as it does over the recessed frame work of the niche proper. This rectangular niche carried the carvings of Saptamātrikās, all of them in seated posture and carrying a child in each case with their congnizance symbols shown on vertical banner poles to the side of each of them. These are more or less similar to the Saptamātrīs, who are found on the east and subsidiary shrine at Elephanta, excepting that their size is much smaller here. These mātrīs, as in the Elephanta example, also are eight in number instead of the traditional seven and would seem to have been flanked by Ganeṣa and Śiva as Virābhadrā on either side, of which the figure towards the west end of the panel would appear to represent Ganeṣa.
On the north side, the back wall is divided into three separate miniature shrine
niches provided with side walls in the form of a projecting screen with pilastered end part
and with a top beam showing a thin lintel part, a prominent kapota and another prastara
moulding of plain and horizontal character. The kapota is of subdued curvature, but
embellished with nāsikās. The pilasters would seem to show a square-sectioned lowest
part, a multi-fluted and circular-sectioned main shaft, a mālāsthāna, padmabandha and
padmakosā, all in a square-sectioned block further surmounted by a multi-fluted and circular
kalasha of the ghaṭa-pallava type ending with an almost cubical capital part. Within these
niches shrines would seem to have carved originally beautiful relief images of Durgā,
Mahishamardini on the western end, Gaṇeṣa in the centre and Śiva as Virabhadra on the
eastern end. Of these, only the central Gaṇeṣa shrine owing to its having been in continued
worship even in the modern times has largely survived although the main image has been
completely re-done with multiple coats of plaster and vermillion and save for very
general delineations of the body posture has fully been smothered of its original
contours on the image. Of the other two, Virabhadra, however, is recognisable mainly
by the standing image of Daksha, goat-faced, by his proper right, the goat face having
been fairly well preserved yet. He is also accompanied by a heavy-bodied gaṇḍa standing
to his proper left and rising to the same height as Daksha. Daksha is having his chāmara in
his right hand. There are two flying semi-divine yakṣas on the two upper corners carrying
garlands in their hands. The other figure of Durgā-Mahishamardini is practically worn-out
excepting for patches showing the upper part of her body and one of her upper right
arms and another of her left arms holding the mouth of the buffalo-faced demon and her
right leg flexed and resting upon the body of the demon. Of the other features preserved,
significant would be the two animals on the two upper corners of which the one to the
proper left undoubtedly is the lion, while the other to the proper right is most probably
a deer. At the inner end of his rectangular corridor, the door frame which is of triśākhā
variety is almost plain except for the outermost sākhā which is a padmakosā. This door-
frame is plain, both on its inner and outer faces, but has a projecting cornice with flat
underside on the outer, that is, the eastern face, the cornice itself merging with the rock
scarp above.

As already mentioned, an open square court intervenes in between this maṇḍapa
and the main unit and in the central section continues the flight of steps with successive
landings leading to the inner door frame of the mukhamanḍapa. This square open court
has itself been provided with corner pilasters and beam—like top components on the more
higher northern side although such a feature is not visible on the other part. It is in addition
to the main door frame, the subsidiary door openings of a much shorter kind, but still
nearly 1.80 m high in the more finished of the two, leading to the side corridors of the
mukhamanḍapa. The main door frame (pl. LXVI-B) is again of the paṭichasākhā variety with
an outermost padmakosā, an intervening khalvasākhā, which shows a zigzag of rectangular
unit running from bottom to top, the enclosed part of each zigzag carrying lion heads.
The next is the pilaster—sākhā followed by two more plain sākhas of progressive recessed
character, the lowest part of the zigzag would seem to carry a hooded nāga and thus this
śākhā is essentially representing a nāgasākhā. It is ending on the top part abruptly after spanning partially the uttarāṅga, immediately behind the level of the makaratorāṇa. The door jambs have on the lowest section a rectangular part capped by a horizontal ardharatna band and showing dvārapālas on the inner ends provided with their own gāṇa attendants upon whose heads one of their hands is resting and with Ganga and Tamunā in the outer part immediately close to the dvārapālas. They are further provided on two projecting parts of their plinth two squatting figures of respectively Nandi to the south and lion to the north being the vāhanas of Śiva and Pārvatī. The lion particularly is having its left forepaw raised. It recalls a similar lion shown at the entrance of the Dhumarlena cave at Ellora. The pilaster shows square-sectioned shaft followed by a band showing a series of rosettes within two beaded rims, above and below, followed by a adhupadma with prominent petals shown on the corners defined by another beaded band immediately above and by a padmakośa. Above this, the square-sectioned shaft continues, but in multi-fluted form and has a mālāsthāna part showing adhopadmakośa and multiple beaded bands, above and below enclosing a median zone carrying figure work showing gānas etc. which are badly worn out and surmounted correspondingly by urdhvapadmakośa upon which the fluted square-sectioned shaft is further continuing in its third section succeeded by a mālāsthāna of the conventional kind, beaded bands enclosing a row of rosettes, a padmakośa and the fluted square-sectioned kalaśa. The cardinal face of the kalaśa is itself embellished by an apsidal nāsikā groove showing a gāna within. The kalaśa is surmounted by fluted expanding tādi, kumbha, padma and thin phalaka upon which the thin lintel beam, the topmost of the frieze, is running. At the very ends of the lintel beam just immediately at the outer limit of the phalaka and closely adjoining the zigzag nāgasākhā are found the rectangular panels, one on each side, supported by a pair of pilasters in each case and approximately covering one-third of the cross width of the door-frame in each case. The pilasters show circular shafts, circular-sectioned and narrowing kalaśa, tādi, kumbha and pāli, over which the lintel or the beam representing the capital part is running through with an upper vājana of its own. These panels show gānas in musical groups dancing, playing on the various musical instruments like flute, mridanga etc., in which the south side panel is fairly intact, the northern having completely disappeared. Within these two panel covering a little more than the middle is found a semi-circular space, the upper curve being provided by makaratorāṇa wherein the makara is resting upon the lintel of the panels from the inner pilaster to the end of the nāgasākhā facing inwards and with a curved garland emerging from out of the mouths. This semi-curricular central panel contains tāṇḍava-Śiva surrounded by bhūtagaṇa playing on various instruments much of which has completely disappeared.

This door frame leads into the mukhamanḍapa which as already mentioned has itself contained a central passage with two side corridors, both with a pillared façade containing four free-standing pillars and two pilasters, one on each end. The back wall of this mukhamanḍapa is provided with a central door frame and flanking dvārapālas in between the inner pilasters of the side facades and two more additional door frames, one each in the centre of the back wall of the side wings which are, however, of a simple multi-door frame type.
The pillars (pl. LXVII-A) of the facade of the side chambers are almost similar to those of the agramanda with this difference that the lowest square-sectioned shaft part is much taller and itself rises upon a plinth containing simple mouldings and flanking the central passage, which has a level flooring from the outer door to the inner door with short flights of steps at either end. Above the tall square-sectioned lower part, the pillars show an octagonal projection of the octagonal part in double height and integrated with a multi-fluted and rather slender kalaśa and expanding tādi, a fairly well set kumuda with the lower part rather over-hanging the tādi and is provided with an equatorial band. On this kumbha with a slight recess is found the cubical capital part supporting the lintel beams which are running on it on either side. These lintel beams are shown thin and are surmounted by their vājana of equal thickness and by a further projecting top moulding which apparently represents the valabhi. On the western, i.e., the inner back wall of the central passage, however, this lintel, vājana and valabhi mouldings do not run, while on the eastern inner face of this passage, the whole wall section is plain from top to bottom and from pilaster to pilaster. The two side chambers are also of plain front and side walls which would seem to be only incompletely finished in certain parts. The main western passage of this mukhamanda carries a central door frame, with only a pilaster flanking it on either side having a prevalingly oblong cross-section and containing a high shaft, a blocked out but not finished malāsthāna zone, a multi-fluted kalaśa, a relatively thin tādi of two symmetrical upper and lower parts, a multi-fluted kumbha, a narrow recess, a multi-fluted padma and a thin phalaka. On the phalaka is found a square-block and high over which is resting a single corbel arm facing only inwards, the ends showing a terangapottikā of the double volute kind, typical of the Chālukyan type, but without the median bands. Its inner end is merging with the kapota of the dvārapalā niche zone, which itself is abruptly merging close to the kumbha of the side pilasters just below their median floral bands. Over this corbel, the lintel beam runs and is shown as such only in the central part, while the end parts are converted into a kaṇha and paṭṭikā above the kapota in the dvārapalā zone. The central zone again carries over the lintel a makaratoraṇa (pl. LXVII-B) with the face of the makara inwards and an almost horizontal body and a very restricted double volute tail, the volutes facing each other. The side zones above the dvārapalā niche show between two pilasters and kapota resting above, scenes of Śivaite mythology, while the semi-circular zone within the makaratoraṇa loop shows the figure of Lakuliśā seated with his disciples, the loop of the makaratoraṇa rising in the form of a double band of paṭralatā and padmakośa with a bhīṭi course connecting the two obliquely as a makara clasp on their top form of two outward facing makaras receiving the turaṇa loop into their mouths. The pilasters of the side panels more or less show all the elements of the pillar from shaft to phalaka, where preserved. The dvārapalas are very tall and heavy figures quite much more than life-size, two-armed, right arm carrying what appears to be a triśūla and the left arm resting on the side. They are accompanied by gaṇas, two on the southern side and one on the northern side. The dvārapalas were in their jatā which has been done in the form an uṣhnīśa in the centre and well plaited curly strand on the sides, the curls themselves cascading above the shoulders in three steps and facing by a forehead clasp.
with elaborate decorations above the centre of the forehead and on the side in the form of a rising band. They wear narakräntalas, a kaśțabhadra, a muktav-yajñopavita, a kaśībandha, an antariya with a kaśīvastra tied on the upper thigh and running to the sides where it is looped and falls in heavy free ends. The moulding of the face is rather flattish and broad with the eyes wide and with rather raised cheeks and chin projecting indicating, an evolution that had already taken place over the figure sculpture of the Chāluṣa period. The central panel of Lakulīśa shows him seated in padmāsana, two-armed, left arm holding the lakuṣṭa with clubbed end by its handle and with the right arm raised almost up to the breast and having an akṣamālā. The ārdhaśāmedha is not emphasised. The four disciples are shown as ranged two on each side, the upper in each pair showing an aged ascetic with jaṭabhāra side, whiskers and beards and a face representing concentration in what has been expounded by Lakulīśa. The two lower figures on the other hand show two young disciples with the hair combed behind and with yajñopavita, seated in the utkṛṣṭa posture. The hands are in añjali while hands of the older ascetic are resting on the danḍa. Above the makara on either side of this Lakulīśa panel are shown the figures of female attendants of which one is very tall in the centre on each side while two more to their sides are shorter and a fourth pair is shown as vīdhādhari hovering in the air almost in horizontal body posture carrying a garland. The attendants are carrying platters with pūja-sāmāgri, while the main female attendant is herself having her outer arm on the hip or dangling, while the right arm is holding a pot. The panel above the southern dvārapāla shows the scene of Śiva’s marriage with Pārvatī. Śiva shown to the proper left of centre, two-armed, left arm on the hip and right arm clasping a palm of Pārvatī by placing his above hers. Pārvatī is standing to the right of Śiva with body partially turned towards Him with the left hand flexed up across her body with the fingers under her chin. Śiva is wearing a yajñopavita, a loin cloth and a kaśīvastra. To the right of Pārvatī seated is Brahmā, who is attending to the ritual of homa with the sacrificial fire before him with the right arm in the act of throwing havis into the fire and with the left arm counting the riks or the hymns. To the left of Śiva, are found two figures, one taller and the other shorter the taller being perhaps Himavān and the shorter perhaps being Mēnā, his wife and the mother of Pārvatī. However, on the analogy of the identical sculptures carved both at Elephanta and at Dhumarlela, Ellora, and by many other attendant sculptures, it may perhaps be more plausibly taken that the taller one is one of the two pratīhāra, the other actually being shown on the opposite side with chāmara, The shorter one on the side of Pārvatī, who is a female, is obviously a female attendant, although instead of being shown on the side of Pārvatī, as in other places, she is shown on Śiva’s side, Himavān is carrying what appears to be a fruit or a pot containing the sacrificial waters to confirm the pāṇigrahaṇa, while Mēnā is looking up at Śiva. Of the two upper arms of Śiva, the extant left arm is carrying a nāga. There are subsidiary figures of at least four gaṇas, one to the left and three to the right, in addition to an outermost right side figure standing in full height of the panel, apparently two-armed and holding some object in his hands appearing to be a chāmara with a twisted grip part.

The other panel over the northern dvārapāla shows the scene of Śiva playing dice or
akshakrida with Parvati. It shows Siva to the proper right end, four-armed, the upper right arm holding trisula which along with his hand is having a curled naga spreading its hood to the right shoulder of Siva, the left upper palm supporting itself by holding the right horn of Nandi shown behind Siva, the lower right arm spreading out his fingers in his hand in the act of showing her that he has won, while the upper left arm is pulling Parvati's uttaraya or stanavastra in order to stop her from getting away. He is seated in a sukhasana posture left leg horizontally flexed and right leg vertically flexed and the foot resting upon the lower part of his seat. In between Siva and Parvati is kept the dice board. Parvati is shown seated in cross-legged posture but inclined to turn away abruptly from the game; with her own left hand is being supported by a female attendant nearby. The facial expression of Siva, his body posture and that of Parvati, all show a highly realistic and intimate portrayal of this scene of a mild domestic rupture. There are surrounding attendants of whom two are female, one close to Parvati and the other just above her holding a chamara, while of the remaining two one is a gana carrying a garland in his hands and shown above Parvati and the other is what appears to be a dvaramala with a staff or trisula in his left hand, body in abhanga with her right arm finger in sukhasthasta. This dvaramala corresponds to the other figure shown at the extreme south-end of the southern panel. The lady holding a chamara is seen supporting herself by extending her right arm behind the gana above Parvati and holding the left horn of nandi.

On the southern side the main part of the temple has been provided with a corridor along its extent from east to west and a set of entrance doors and two ornate window openings among the three. This corridor is having a row of facade pillars on its southern face, the pillars being almost of the same as those found in the agramanandapa, mukhamanandapa etc., of the temple, though tending to be slightly more massive and squattish and having flutings which are broader. There are ten free-standing pillars and two pilasters. Beyond the pillar and lintel, the cornice projects for nearly 2 m ending with a ridge band on the front face above its edge and schematic entablature in the form of a high recess or kantha the lower part of the rock scarp. The door frame (pl. LXVIII-A) shows a pañchaśākha type with the innermost śākhā representing mithuna and carried over on the lintel part also. The uttarāṅga shows three sālās and two kūtas all of trirātha type continually shown with their respective hārāntaras. all these hāra units having the plinth, wall and superstructure. The two side flanks corresponding to the jambs show on their top the figures of Ganga and Yamuna with their attendants. The ornate window openings show two free-standing pillars and two pilasters within a framework of triple śākhās surmounted by rectangular panels carrying carvings. These, however, are in different stages of completion showing only two panel sections on the western window, the third section not having been done while the eastern window does not show either the overdoors or the panel sculptures above but only the pillars and pilasters. Such pillared windows recall similar usage in some of the Buddhist caves of Ellora datable to the seventh-eighth centuries A.D. with the anterior stage shown at Ajanta. The space adjoining these windows was apparently intended to be provided with two more pierced jali windows of
false jālis, but has been partially worked out at the eastern end and just outlined only at the western end.

Beyond this, there is an open court towards the toe of the rocky outcrop and the end part is again carved in the form of a few cave chambers facing the main cave and having the inner chambers and a common outer corridor. Only the outer corridor on the western side carries figure sculptures of a male and a female with two attendants, and shows within the chamber inside it two more large figures worn out beyond recognition.

This shrine with the dvārapālas in the outer maṇḍapa placed at right angles to the main shrine chamber and on the side walls and with the provision for more than one niche on the shrine wall would seem to represent the formula adapted in Rashtrakūta times, as found in larger number of cases at Ellora. This would go to suggest that the Jogeśvari cave might have been completed finally in the time of Rashtrakūtas, though largely carried out in the Chālukyan period itself.

The interior of the temple is laid out in the form of a sarvatobhadra sanctum in the centre with four door openings on the four cardinal directions and with door frame and uttarāṅga in each case. These are approached by four flights of steps including the lowest chandraśilā from each of the four directions and this sanctum chamber is surrounded by a pradakśinapatha at the level just below the chandraśilā and about three feet below the level of the floor of the sanctum and has itself comprised a square pavilion borne on a set of six pillars on each side, the corner pillars common to the adjacent sides. All the pillars are of the same type and show a lower tall square sectioned shaft part with an octagonal projection integrated to a sixteen-sided upper part, a fluted kālaśa, a tāḍi, and heavy kumbha which tends to over power the tāḍī and a cubical capital block. This is surmounted by thin double corbel arms, the corbels themselves in the form of a prominent volute at the very base of the taranga at the outer end of the horizontal part above which there are a series of simple tarangas of differing members. They are not provided with a median band. Over the corbels occur the massive uttīra member rising nearly 46 cms. on which the ceiling is finished. The corner pillars show intersecting corbels of the same type. Immediately outside this pillared pradakśinapatha is an outer perambulation almost of the same width as the inner one and leading to the mukhamañḍapa already described, on the eastern side, which has one main and two subsidiary openings and two window openings on the southern side and a main opening on the western side, the on containing a solid rock beyond. This outer perambulation does not have any features either on its walls or the ceiling excepting that its floor is at a lower level and approaches the inner perambulation by a flight of steps all round, and has a part of the beam cut out above the corbel before the ceiling level is reached. Of these two perambulations, the inner could be considered as the ardhamañḍapa and the outer as the mahamanḍapa leading to the mukhamañḍapa on the east and west, the western of which would be described further below.

The sanctum has paṇḍhasākhā door frames on all the four sides. At the same time only the eastern and western sides are specifically emphasised in certain respects although the eastern, southern and northern door frames have common uttarāṅga forms showing hāras, either of kūlas and śalās or of nāsikās over a kapota, a kanṭha and a griva. The eastern
(pl. LXVIII-B) is the most elaborate and as the main door frame, having a padmaśāla running up and disappearing on the ceiling with an adjacent zigzag nāgasākhā similar to that found on the mukhamandapa again disappearing in the ceiling on the top. Within this, well recessed is the pilaster which shows a prevailing circular section all through on the shaft part containing a series of vertical divisions of the shaft and decorated by diamond designs and each part divided and followed on top by a padmabandha and a padmaśāla of tall angular lotus petals, a circular kalaśa with a narrow neck on almost disc-shaped tādi, a flattish kumbha over which instead of a padma and phalaka is found a fluted pitcher or a jar in the form of a pāṇaghaṭa, circular in section, though ribbed, from whose narrow mouth is set a tall neck with its emerging foliage, flowers and garlands. This is apparently an evolved version of the ghaṭa-pallava, the pallava or the creeper parts hanging from its mouth on its two front corners. This ghaṭa is rising up to the level of the penultimate sākhā inwards which, together with the last sākhā is of the plain character. Above this is the kapota embellished with nāśikās and hamsas, the central nāśikā itself carrying a small figure of Lakuliśa followed by kaṇṭha, another kapota, on which is set, above a griva, a series of hāra units containing nāśikās, projecting well beyond the limit of the griva and a kapota. The ṣārāntaras are themselves rendered in the form of a kapota moulding intervened by a narrow recess above the lower part of the nāśikās and they also carry hamsas in pairs. At the base of the door frame is found a dvārapāla standing under the foliage of a tree with the inner arm resting on a gadā and the outer arm badly damaged. Much of his head is also damaged, but seems to suggest a hairdo similar to the large-sized dvārapālas of the mukhamandapa. On the penultimate sākhā flanking the dvārapāla on the inner side are shown Gaṅgā and Yamunā facing obliquely. Beyond the dvārapālas, the main wall of the sanctum further shows four figures on the south side and five figures on the north side of which some are gaṇas playing upon musical instruments, while the innermost seem to be in the extant southern part a tāṇḍava śiva with radiating hairlocks and legs crossed over.

The western door frame shows the pilaster with the terminal limits of kalaśa, kumbha, padma, phalaka and virakānda and over the plain vertically chamfered lintel, the uttarāṇga which is a rectangular panel rises as the central makara torana within whose trefoil loop is found a Lakuliśa, while on the sides immediately adjoining the makara tails are two niche units in kūṭa form with the figure of a seated yaksha within, perhaps the two nāḍhis and flanked outside the kūṭa by a pair of mithunas in each case. On the upper flanks of the torana loops are also shown flying vidyādhāras. This uttarāṇga seems to be later carving by the rigid and stereotyped form of its elements. The jambs of this door frame show dvārapāla with attendants facing out below the pilaster—sākhā in a cut-in form and Gaṅgā and Yamunā on the angles of the next patrasākhā, also cut-in but not relieved.

The north side shows only the sākhās, but in a well completed from in respect of the pilaster which carries above the kumbha a kind of a compromise between a combination of padma and phalaka on the one hand and a ghaṭa on the other, both of them ribbed and having floral festoons hanging from the front corners as in a ghaṭapallava and showing however, a virakānda above. The zig-zag nāgasākhā and the padmaśāla are also shown, the
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former having within the zig-zag śākhās lion heads. There are no dvārapālas or other figures at the base of the jambs. Indeed the entrance from the northern side has not been completed and shows a vertical ridge immediately below the door frame which probably was intended to be reduced into a flight of steps. The uttarāṅga is almost of the same type as on the eastern side.

The southern side shows features exactly similar to that on the northern side in all respect of the śākhās, uttarāṅga, etc., excepting that the base of the jambs have been provided here with a panel of dvārapāla and his dwarf attendant on the front face below the pilaster nāgaśākhās and Gaṅgā and Yamunā shown obliquely in the next inner śākhā. The shaft of the pilaster is seen successively getting reduced form a square-sectioned lower part to an octagonal central part and thirty two-sided end part.

The interior of the shrine shows a beam projection on the walls below the ceiling and contains at present in the centre a modern platform with a superstructure enshrining a paṭṭikā. What the original nature of a rock-cut liṅga pīṭha and a liṅga in its place was, if at all there was one such, is difficult to tell.

The mukhamañḍapa on the western side has a transversely oblong central passage with two side chambers at a higher level for which access is provided by rock-cut flights of steps and which have a pillar facade of two free-standing pillars and two pilasters. The interior of these two chambers is completely worn out by differential weathering, but it is just possible that on the southern side, the chamber contained on the back wall the figure of Maheśa. It is difficult to tell what the northern chamber contained. The door frame proper is similar to the door frame found on the main entrance door on the south side of the mahāmanḍapa and shows an innermost śākhā of mithunas, divine figures, Gaṇeśa etc., and carries a very elaborate uttarāṅga containing two main architrave beams with makara terminals and with three main projecting niche shrines all of the kutā type, the niches containing divine figures and the hārāntara showing within the pilasters attendant figures, mithunas etc., of sizes larger than śākhās of the door. In between the kutā and śikharās on the topmost register and immediately below the uttira beam of the wall are shown hovering vidyādhara couples and beyond them on the two side flanks are shown in almost medium sized stature, rishis occupying the whole uttarāṅga zone in their height. From what little remains of the facade of the side chambers, it can be seen that they were also very elaborately carved with the characteristic pillar elements, ending with a well—carved capital block and surmounted by uttarāṅga features of their own of the makara mahaṇḍapa type with figure, work carved within and without—as at the eastern entrance. The dvārapālas provided on either side of the door frame are quite large-sized, similar to those of the mukhamañḍapa and are accompanied by gaṇa attendants two on the northern side one on the southern side, the southern side gaṇa being of a much larger size than the northern ones. From the mukhamañḍapa an ascending flight of steps leads one to the outer entrance door frame with a projecting cornice rendered in the form of an agramanḍapa porch and having side platforms also. From here, there is a regular channel—like passage cut into the rock westwards along the toe of the outcrop forming the entrance corridor from the western side of the village into the temple.
It would be seen that the carvings themselves fall into two different categories, earlier and later, indicating that the rock excavation had been carried on over a fairly long period overlapping with two different stylistic trends, one classical and the other pre-mediaeval consistent with the extraordinarily extensive character of the entire composition.

The outstanding features to be noted here are:

1. that although a full temple lay-out is shown here in a truly longitudinal strike, apparently taking the inspiration from an extent structural temple vogue, the sarvato bhadra character of the central shrine still relates it to the Chālukyan examples, as noted at Ellora and Elephanta.

2. The desire not to show elaborate dvārapālas in the central shrine but placing them outside on the door frames to the east and west is ritually a characteristic not germane to the early Chālukyan rock architectural situation. The elaborate arrangement of the uttarāṅga, the persistent location of Lakuliśa, as part of the lintel scheme, the utilisation of mithunas and other such art motifs in the decoration are all showing a development that is to be seen more insistently in Rāṣṭrakūta caves than in the earlier Chālukyan or other ones.

3. The lay-out of the shrine involving three openings basically is again relating it to the Chālukyan examples.

4. The pillar details of the interior as well as the exterior of the maṇḍapas in the ultimate analysis show a trend which is pertaining to the very close of the Chālukyan period.

5. As already mentioned, one of the shrines of the southern side opposite to the main excavation follows the Rāṣṭrakūta formula.

Thus, it should be taken that the rock excavation was pertaining broadly to the time of the Chālukyan rock art phase, probably towards the opening decades of the eighth century a.d. considering the structural details transplanted here; and the shrine chamber was never completed and at best could have had a much restricted liṅga-piṭha owing to the re-utilisation of the shrine in modern times, wherein a modern pavilion within the shrine almost seems to follow the original dimensions of the liṅga-piṭha, The probability of a Lakuliśa panel being available on one of the side chambers of the western entrance together with the highly conventionalised mode of depiction of the Saptamātṛs at the eastern end without Kāla and Kāli, having Ganeśa together with Viṭbhadra and Durgā on the opposite corridor at the same eastern end would all seem to suggest ritual developments which were very much becoming popular in the succeeding Rāṣṭrakūta period in this form. This Lakuliśa is a very interesting copy of what which is found in Dhumarlena, opposite to tāṇḍava Śiva on the northern side of that cave. It shows a lotus stalk supported by two figures, upon which the central Lakuliśa figure is seated in padmāsana, and is surrounded by two medium-sized disciples on either side. From the barest outline existing, it would seem that the canopy over Lakuliśa figure was itself in the form of a makuṭaratāraṇa of engrailed type with a pendentive hanging from the top centre. This characteristic is largely employed in the Rāṣṭrakūta caves at Ellora. Thus we seem to have also a clue to the approximate period of carving of this as well as the Dhumarlena example, the
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latter less insistently revealing the canopy features than the former. All the same, the very nature of the cutting of the Lakuliṣa at Dhumarlena does not appear to be in tune with the technique of the other panels and thus could be relatively later than the others. Thus the excavation was perhaps completed almost at a time when the Chālukyans were being superseded by the Rāṣṭrakūṭas, i.e., by the middle of th eighth century A.D. or a little earlier.

21. CAVE XIX ELLORA
(pl. LXIX; fig. 18)

This is an interesting cave essentially pertaining to the Chālukyan cave style at Ellora, but of considerably abridged character indicative of either its having been the effort of a lesser patron or forming a relatively smaller venture but uninfluenced by extant larger and elaborate examples. The cave has a facade of plain rectangular opening on the rock-face (pl. LXIX) within which is a mukhamandapa slightly wider on the interior than the front opening and leading to a vestibule formed of a series of four free-standing pillars east-to-west and six north to south. Around this vestibule there is an outer corridor cut into live rock and at the same level as that of the vestibule which is higher than that of the mukhamandapa and behind this vestibule there is a narrow ardhamandapa leading to the shrine proper which is located at a higher level and providing for the pradakshinapatha, which is just inset at the south-eastern and the north-eastern corners of the ardhamandapa corridor. Thus, it is a simplified sāndhāra shrine with pillared vestibule and a plain mukhamandapa. The shrine cell has a triśākhā door frame with intervening recessed wall part and showing a reasonably large-sized dvārapāla placed on a raised step on either side integral with the chandrasilā and rising almost up to the ceiling in height. Each of the dvārapālas is accompanied by an attendant of which the one to the right is having a rather tapering makuta and has his arms folded. Over the dvārapālas there are hovering ganas carrying garlands. The jatābhāra of the dvārapālakas is done in such a way that on the inner sides a beautifully flowing strand of locks is shown right down to the ear resting on the shoulders.

The shrine cell shows a square-sectioned liṅga pitha, very badly damaged but suggestive of the fact that its mouldings would have comprised an upāna, padma, a vrittakumuda, a kaṇṭha and a kapota within which there is a typical ‘āśa’ type of liṅga, though perhaps replacing an older one in the same model. It has got a narrow and drooping projection on the northern side for water discharge and there is only a very smaller irregular depression on the floor, not conforming to the regular square or circular socket available as usual. The pillars of the vestibule show types which are largely similar to the one of the variant types in Bādāmi Caves, viz., rather less heavy character with taper and fairly taller part, of square-section, of which alternatively a square, and on octagonal shaft part is also maintained with ganas squatting on the lower corners of octagon, in those cases, surmounted by a fluted kalaśa, tādi, kumbha, padma and a phalaka, from the padma of which leading up to the phalaka are shown hovering ganas with outspread arms or with garlands etc. Over the phalaka is a very heavy beam common to the vestibule, and above this is the
ceiling. This, cave should be placed not very much later to Dhumarlena, and probably towards the very close of the seventh century A.D., in the last quarter.

An interesting thing to be mentioned is the cut-in figure of Lakuliśa carved on the outer face of the beam in between the two central free-standing pillars of the vestibule, on the inner row, showing Lakuliśa with his two disciples, seated on the ground and two gaṇas in the air, one with a garland and the other in aṅjali. The figure of Lakuliśa is having his ārdha-ārdhatātra, lakula in the left hand and akṣamālā in the right hand and is in ārdha-paryāṅkāsana. Though it is cut-in, the fact that we have a similarly cut-in Lakuliśa at Dhumarlena also might suggest the usage common in the period.

22. CAVE XVII, ELLORA
(pls. LXIX-LXXII; Fig. 19)

Cave XVII has a front porch (pl. LXIX; fig. 19), a sabhāmanḍapa divided into five bays longitudinally and three bays transversely with the pillars having narrow pithās running under them all along their alignment, dividing the bays into specific ankaṇas. The pillars (pl. LXX-A) are massive and though recalling that of Rāmeśvara cave with bracket figures shown on them the pillars are comparatively thinner. They also show a variant mode of pillar decoration in the central and lateral bays particularly in the upper part above the shaft, while the lower part continues to depict some of them though in different stage of completion. The lower part of the pillar itself is carved into a prevailing triratha lay-out in which each of the zones has a carved divinity, followed by a prastara and surmounted by a hāra of kūṭas and salās above which the octagonal part has rolled padma enclosed in rectangular frames and containing scroll work. This is followed by the multi-fluted upper part of the shaft standing for the kalaśa above which the tādi and the kumbha are shown in finished specimens, with bracket figures on all the four cardinal directions. The circumambulation for this shrine is provided by regular door frames in the openings on either side of the shrine. The crossbeams of the mahāmanḍapa are very wide consistent with the width of the upper part of the pillar resulting in the corbels also being very wide and being decorated with rearing vyālas, apparently representing the outer and the inner ends which are shown only in the outer ends in some but of the finished specimens.

The cella (pl. LXX-B) is a square with the height more or less equal to the width and has the square monolithic linga pitha 79 cms high and having a maximum with of 2.28 m. It has the following mouldings: an upāna, padma, kumuda, kaṇṭha, kapota, and prati. In the centre is a rectangular socket 75 cms wide having a linga shaft inside, whose lower part is square-sectioned and upper part cylindrical which has, however, a relatively narrower lower section and more bulbous upper section. The water chute which is on the northern part of the pitha is about a foot long and is ending abruptly. Immediately below it is a narrow rectangular socket cut on the northern side on the floor to receive the abhisheka jala. The width of the shrine door is 1.30 m. There is a rectangular socket cut into the southern wall at middle level to a depth of about 60 cms and height of 68.5 cms apparently to keep objects of anything for day-to-day ritual.

The outermost bay of the mahāmanḍapa has at the northern end facing south a panel.
of Gaṅeśa figure (pl. LXXI-A), with akṣamāla and paraśu in the upper hands and broken tusk and pot of modakas in the lower. The corresponding figure on the southern wall is Durgā as Mahishamardini (pl. LXXII-A) with the two upper arms having a śūla and khejaka, śūla with the right end up while the two lower arms have asi on the right arm, the left one closing upon the mouth of the demon, who is shown in the form of a buffalo. There are two attendants; one smaller than the other on either side and two armed, while two celestial attendants hover over in the air with garlands or flower in their hands. Durgā is shown with a chandrákalā.

In the outer projecting niche shrine in line with the porch on the northern and the southern ends are found Brahmā (pl. LXXII-C) to the south and Vishṇu (pl. LXXII-B) to the north. The former is with akṣamāla and danḍa or srūk in his upper hands, the two lower hands abhaya and kāṭi. He has two female consorts, probably Sāvitrī and Sarasvatī, the latter having a kamaṇḍalū in hand. There are two figures of celestials shown amidst the clouds on either side. On the northern side is shown the figure of Vishṇu with two lower hands in abhaya and kāṭi in his upper arms holding an object which has been damaged, possibly gadā in the right arm, the figure standing in samabhanga and having a female attendant possibly kaumāḍaki representing the gadā.

The cave has an outer compound wall cut into the rock in the centre of which is an opening leading into the inner court-yard. This court-yard has the mukhamāṇḍapa porch projecting into it in the centre leaving spaces on either side of it. The side wings have been excavated on the northern and the southern extremities of this open court, the one to the south apparently intended for the Saptarṣis suggested by one of the mātris being just outlined towards the eastern end. The pillared māṇḍapa is almost completely finished at the northern end but is not indicated as to what it is intended for. The projecting porch has a flight of eight steps by which the main shrine unit is reached at a higher level and the plinth mouldings on the sides of the porch māṇḍapa show a high plain moulding almost standing for a prevailing upapīṭha over which there is a high padma anantarita, a vṛttia kumuda and a very bold caṇṭha divided by broad pilasters and containing the figures of gānas etc., followed by a kapota and prati and continued by a simple vedi type of parapet rising to the level of the kakshāsana at the inner side of the porch māṇḍapa. It is supported by two free-standing pillars on the front and two more free-standing pillars forming part of mahāmāṇḍapa facade. This facade is raised above the pillar corbel and thin uttira and another massive beam decorated by pilastered recesses showing gānas, with the rock ledge projecting forward above it in the form of a mukhamāṇḍapa porch for the side wings also and indeed intended as an access to the side cells of an open kind carrying Vishṇu and Brahmā on either side. These two cells are separated at the ground level by the innermost bay of the māṇḍapa shrines in the court-yard. There is no doubt that this structure formed part of the Chālukyan enterprise. The character of the court itself is additionally important by providing an outermost cloistered circuit from one of the two side shrines to the other along the inner side of the compound wall, foundations of which are available in the form of a raised stepping and pillar stumps at intervals. This would be a new feature not observed elsewhere. In the case of Brahmā and Vishṇu
figures vīdyādras hovering in the air have been provided with a manḍala of clouds surrounding them and not extending to other parts. The pillars are massive in character though stunted in total dimensions and immediately on the corners of the basal cubical part show seated ganaś of considerable obesity and characteristic facial features typical of early Chālukyan style and in some cases as in the outermost pillar forming the inner pair of the mukhamanḍapa porch show those playing on musical instruments, lyre, cymbal etc. It is these pillars where their basal parts is completed. They form the earliest proto-type of those that followed as in the case of Cave XIV, since they show a tri-ratha nicahe arrangement with the central nicahe showing a female and the side niches two male attendants and the super-structure indicating a ‘northern’ type of feature above the triple kapotas and partially coalescing nāsikā kūḍus. The ardhamanḍapa corridor immediately adjoining the sanctum also shows on the ceiling a central lotus medallion of very narrow dimensions as also four corner ones only a few of which are finished, while the others are in stages of completion.

The Gaṇeśa figure of the panel (pl. LXXI-A) shows on the mastaka of Gaṇeśa a lotus placed with its petals open, a feature similar to the one found in Cave XV and also widely practised in certain main areas of the Chālukyan style as in the case of Narasimha in Bādami Cave III, on the one hand and elsewhere Narasimha at Kalugumalai monolith in the Pandyan kingdom respectively, suggestive of wide impacts. The Gaṇeśa is also shown with musical attendants, one of them playing a harp plucking its strings with his index finger and the other playing the cymbal. Brahma and Vishnu figures appear to have been carved at a relatively later period, since alike in features as in size they do not conform to the requirements of the situation in this cave, where even the Gaṇeśa embellished on the pillars is almost of medium size. The pradakṣiṇapatha in the cave is let into the mahāmanḍapa by way of regular door frame on either side of the main cella door, a feature which opens out from the manḍapa itself, without any regular passage way. While the latter is strictly in conformity with rock-cut technique as found in Dhumarlena, the former as in the case of Cave XVII would be nearer the norm of the structural temples where such features are adopted. It only indicates how the rock-cut temples themselves have been thriving simultaneously upon rock-cut as well as structural techniques. This cave by its most characteristic Chālukyan liṅga itself cannot be placed too late in the series and considering its bracket figures (pl. LXXI-B) also and the arrangement of its front mukhamanḍapa and courtyard should be datable somewhere towards the close of the seventh century A.D. and, from the point of view of rock architecture, of a period relatively earlier than Cave XIV. There is no doubt that its nearness to Cave XXI had inspired its idioms notwithstanding its separation from it in point of time.

23. CAVE XVIII, ELLORA
(Fig. 20)

Cave XVIII (Fig. 20) is a type different from the basic Chālukyan style as developed at Ellora, but introduces nevertheless features which become common to the succeeding Raṣṭrakūṭa stage which become more germane to the situation. It contains a shrine cell
in the interior located on a relatively higher level than the total lay-out of the shrine. The main object in the sanctum itself is a circular monolithic linga-pitha with a cylindrical linga mounted on it with a projection on the northern side for discharge of water. It has been provided with a kapota and prati in structural member on the top of the monolithic pitha, although it is not known if the top members of its original pitha would have been similar to these. Since, however, at Ellora we hardly have any circular linga pitha in the Chalukyan period, this could be taken as distinguished mark of its relative lateness. It is a nirandha shrine with a door frame of simple trisakha over door, with the ardhamanaḍapa approached from the shrine cell by a flight of two steps, the lower of which continues from end to end as a base, apparently intended to be provided with dvārapāla stele or with carvings on the wall. There is a chandrasilā immediately below it in the centre and the ceiling of the ardhamanaḍapa again is cut in the central part deeper than in the side part. The ardhamanaḍapa is borne by two free-standing pillars and two pilasters, each with an oma or pitha of padma, vrīṭa-kumuda and prati followed by a plain slightly battered shaft and surmounted by two-armed corbels, thin and of simple curve at the ends and mildly rolled on the top, capped by thin uttira and vajana. The ardhamanaḍapa floor in its turn is slightly higher than that of the mahāmanaḍapa which again is rectangular like itself extending its floor limits of the ardhamanaḍapa and having two side wings demarcated by a moulded plinth showing a high padma, a vrīṭa kumuda, and prati, with the ceiling, however, at a level slightly lower than that of the side sections of the ardhamanaḍapa even. The facade of this mahāmanaḍapa is having a series of four free-standing pillars and two pilasters rising on a plain basal step and forming the developed specimens of the Chalukyan pillars, but grafted into Rāṣṭrakūṭa norms by providing a pitha for the pillar. They comprise above the pitha of a padma, a vrīṭa-kumuda, a square-sectioned cubical lower part of the pillar, a circular sectioned, very narrow shaft part, a slightly bulging but basically flattened, but heavy kumbha, a padma, a phalaka, and a fluted square virakaṇḍa, surmounted by a slightly larger square-sectioned corbel block and followed by a double armed corbel of simple doucen curve, wider in the dimensions, with, this capital block, all through integrated with the uttira above and the vajana following. This pillar is a clear combination of the typical early Chalukyan and the normal Rāṣṭrakūta as well as ‘southern’ pillar order. This facade is approached by a flight of steps from the much earlier front court, but access from this facade level is possible to two side shrines immediately outside the end pilasters, each forming a mukhamanaḍapa cut into the plain rock with shrine cell within. These are obviously of a similar kind with that provided for Brahmā and Viṣṇu in the adjacent Cave XVII and had a similar purpose. The courtyard has remains of a platform for Nandi in the centre and is provided with an outer rock-cut walling, with access in the centre of it, which, however, has largely been obliterated. This courtyard is relatively higher then the outer ground surface outside the cave.

24. BRAHMANICAL CAVE, AURANGABAD
(Pl. LXXIII-LXXIV; Fig. 21)

Although Aurangabad had anciently been an important Mahāyāna centre of
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Buddhistic art and formed an adjunct to the activities centred around Ellora, we do find towards the close of the period of the Buddhistic craftsmanship, at least one cave at Aurangabad converted for Brahmanical worship. This is located almost at the inner end of the local series of caves on the hill behind the modern Marathwada University campus and comprises a simple open court cut out of the slope of the hill face with a frontage of standing walls to a height of 1.83m. around this court, access to which is given by a narrow gap in the centre of its front wall. Within this monolithic front court (which resembles the practice prevalent in Ellora in many caves of the mid eighth century A.D.) is excavated a simple open chamber (pl. LXXIII-A), the walls of which are found almost fully occupied by carvings.

This cave was hidden under heavy debris mantle for a long time, and was exposed only some years ago. It would seem that the cave might have originally been indeed a part of the Buddhist complex here, as suggested by the sculpture of seated Buddha in padmāsana (pl. LXXIII-B) on the proper left side wall on a projecting platform. This figure has also adjacent to it to its left another seated Buddha flanked by two chāmāradhārī attendants, and also two gapas hovering above his head forming part of a conventional Mahāyāna formula. The character of the sculptures reveals a date almost contemporary with some of the later stages of Aurangabad caves, viz., the second quarter of the eighth century A.D. Parts of the Buddha sculptures in both the cases as well as the attendants had been very badly eroded and pitted due to natural weathering and poor rock material. While this would indicate the original consecration of the Buddhist religion in this cave, the other two sides of this chamber tell a different story.

Starting from the opposite wall (proper right), we see an array of standing figures, eight in number, the innermost occupying the turn of the wall and thus placed in the right end of the back wall facing the opening of the cave, while all the seven figures are facing the two Buddhas on the opposite wall. These eight figures have, indeed, to be considered along with a Gaṇeśa of considerable proportions carved on the centre of the back wall and appearing as if he is the central figure in the cave. Including the Gaṇeśa, this group represents a Saptaamārtikā (pl. LXXIV-A) group, with Śiva at the outermost end and Gaṇeśa at the innermost, and respectively portraying Brāhma, Māheśvari, Kaumārī, Indrāni, Vaishnavi, Vārāhi and Chāmūṇḍā. It is Chāmūṇḍā who is set at the turning of the corner. As already mentioned all the figures are standing, excepting for Gaṇeśa. All the figures are also two armed. Much of the figure group has been irretrievably worn-out making it difficult to evaluate the aesthetic elements of it. However, it is very obvious that these, as a group, are to a degree conventionalised, owing the following reasons:

(1) Firstly, they all stand in almost a rigid samabhanga or abhanga, as the case may be and, from the way in which a high common footing has been cut below, they would have carried when finished the cognizance animals perhaps engraved below each of them.

(2) They do not show the respective āyuḍhas or the other modes of differentiation among one another, but have one hand on the kaṭi and the other in abhayāhasta.
(3) Almost all of them female figure are without a kuchabandha, and are sparsely ornamented excepting for a becoming waist girdle and kanṭhahāra.

(4) Brāhma further does not have three heads, nor Varāhi the boar head, nor indeed Chāmuṇḍā the emaciated body. At the same time, the way in which the two lower hands of Śiva are held would suggest that it is in the posture of Virāha, a special characteristic of Śiva as Virabhadra accompanying the Saptamātrīs.

(5) Not all figures of course have the right hands in abhaya but they invariably have their left hand hanging down.

(6) Chāmuṇḍā is having a sword in her lower right hand.

All told, it can be noted that the sculptures themselves depict a variant mode, no doubt of the regional Saptamātrī delineation, comparable though not contemporary, with the standing group at Aihole, notwithstanding the valid differences between the type there and the compositions here, and should not be placed before the second half of the eighth century A.D. This indeed would be the case, if they had been inserted after the original Buddhistic character of the cave had been altered. With this group of Saptamātrīkās, the only area left out was the proper left half on the back wall and, accordingly, a carving of Durgā as Simhavāhini (pl. LXXIV-B) had been duly carved. This Durgā is four-armed and holds the sword and the shield in two lower arms and the trisūla and ghanṭā (or vajra) in the two upper hands, thus conforming to the āyuḍhas that Durgā should hold. The feeble details, particularly of the head of her lion-mound, are visible below, and Durgā is partially striding on the animal with her right leg acutely flexed in the process. It may be noted that Durgā is shown here as Simhavāhini and is not a Mahishamardini, for the reason, perhaps, apart from any other, that there is no adequate space for carving the figure of Mahisha at this corner, and since the type of Mahishamardini where Mahisha is shown as a buffalo head at her feet is not the type common in Deccan. Thus, with a little more space perhaps Durgā as Mahishamardini might have been carved but, as it is, Simhavāhini Durgā is more appropriate of the area available. It is interesting to note that the arrangement of the Saptamātrīkas and Durgā has been conditioned by the pre-existence of the Buddha figures, and thus they present a seemingly asymmetrical arrangement.

The importance of the cave would perhaps lie in the fact that it presents a striking evidence of a supplanting by Brahmanical art of the Buddhistic in the same cave, thus marking the twilight hours of Buddhist activity at Aurangabad and around Ellora, as was indeed the context in the second half of the eighth century A.D.

25. CAVE XXII, ELLORA

(pls. LXXV-A—LXXVII and CXXXIX)

Cave XXII (Nilakanṭha shrine) (pl. LXXVA) is distinct by the fact that it has a separate nandimandapa though damaged and without a roof. It also has at the level of the
nandimandapa floor on the southern side a separate shrine for the saptamātrikās. The main shrine is laid out at a slightly higher level, and is approached by a flight of steps and has a mahāmamandapa with two flanking side shrines (obviously for Brahmā and Vishnu) with facade pillars, at a slightly higher level, an ardhamamandapa within the mahāmamandapa on the eastern side and a cella at the east end. The ardhamamandapa is divided into three bays by two longitudinal beams, while the mahāmamandapa is one single ankāna separated from the side shrines by a set of three free-standing pillars. The cella is a square, the height greater than the width and with a circular monolithic linga pitha in the centre 53 cms. high. The cylindrical linga itself is 66 cms high above the pitha and has a smooth convex top. The pitha has the following mouldings: a high jagati a kaṇṭha with pilastered recesses, the recesses having a pañcharatha outline, followed by a bold paṭṭika. On the northern side, there is a water chute projection 60 cms long internally supported under the side by mouldings of the linga pitha continued, and getting discharged into a rockcut cistern which is partially scooped in the wall itself. The linga has madhyanāḍi and Brahmatātrias. The side door frame is 1.30 m wide, while the diameter of the linga pitha 1.60 m wide.

The ardhamamandapa shows on the northern side panels of Gaṇeśa (pl. LXXV-B) facing south, with akshamālā and paraśu in the upper hands and modaka in the left hand, while the right hand is damaged. He has his trunk very boldly projecting forward, although the lower part is badly broken. He has got the ankuras placed upon the ears and is seated with right leg flexed up and left leg flatterly. Immediately to the east of him is the figure of standing Pārvatī (pl. LXXV-B) doing Pañchāgni-tapas with jaṭāmakuta, two armed, without kuehabandha, with beaded yajnopavita with kuṇḍikā in the left hand and akshamālā in the right with one of the gaṇas extant to the left bottom and the pedestal upon which she is standing showing the figure of godhā. Of the two main figures which are facing west, the one to the north is Sarasvatī (pl. LXXVI-A) seated in ārdhaparivakṣāna on a padma pitha with the right lower arm holding padma, the left upper arm kuṇḍikā, the left lower fingers pustaka, the other remaining arm being damaged, and beyond recognition. The corresponding figure on the other side is Gajalakṣmi (pl. LXXVI-A) two-armed, with the gaṇas performing abhisheka from above her. Her left arm is on the lap while the right arm is holding padma. The figure facing north on the side wall is that of Kārttikeyā (pl. LXXVI-B) with his sakti and padma in two upper arms and kati and mātrulunga in the two lower arms, the fruit being picked by the peacock shown to his right. This arrangement is similar to that of the Daśavatāra cave. Even the dvārapālas (pl. LXXVI-C) on the two sides of this cave shrine have that peculiar stature and slightly bent frame as found in the Daśavatāra cave. The two free-standing pillars of the ardhamamandapa show on the outer faces figures of mithuna as bracket figures above the shaft going up to the ceiling, It may be recalled here that in the Daśavatāra cave, the figures are always shown on the lateral part of the ardhamamandapa pillars but not outside it.

A separate shrine for the Saptamātris (pl. LXXVII) has been carved as already mentioned, with the mātrīs shown with children in their arms except in the case of Brähmī and showing Śiva apparently as Vinādhara at one end and mātrīs in the order of Brähmī, Māheśvarī—Māheśvarī shown as arranging her ear-ornaments—Kaumārī, Vaishnavī,
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Vārāhi, Aindri and Chāmundā, followed on the sides by Gaṅeṣa and Kāla seated with emaciated body. The rock material of the nandi is different from that of the pedestal of the nandi, and thus it is not clear if the nandi figure was not made separately and placed upon it.

This cave is very obviously a late effort, more germane to Rāśtrakūṭa conception, architecturally and iconographically. It would form the transition between truly Chālu-kyan caves and early Rāśtrakūṭa examples like the Daśāvatāra cave. It is interesting that it is close to Cave No. XXI and away from caves XV and XVI. But there is no insuperable obstacle to considering it so on other and more fundamental elements. The concept of an Ashta-parivāra unit is in embryonic form here with central Śiva shrine, Gaṅeṣa and Kārttikeya on the ardhamanaḍapa niches, shrines for Brahmā and Vishnu flanking the Subhāmaṇḍapa and Saptamātr, and another shrine just outside the main excavation but integral with it. Its circular liṅga pitha with water chute projecting up to the wall, the pillar forms with their own pitha base, the monolithic nandimaṇḍapa, the very sophisticated style of the icons are all Rāśtrakūṭa mannerisms. The cave should be reasonably close to the Daśāvatāra of Dantidurga, but is perhaps a unified effort, unlike the modified character of the Daśāvatāra storeyed cave. It should be placed perhaps in the second quarter of the eighth century A.D. and attributed also to Dantidurga's time.

26. TEMPLE RELIEF MODELS NEAR TANK, BĀDĀMI

On the northern bank of the Bādāmi tank to the south of the Bhūtanātha group and on the inner faces of the large rocky boulders fringing the tank are shown a few temple models in relief. These show a miniature temple, either of the alpa vimāna type, or sometimes of the dvitala type, and invariably display, in the not-too-deep niche at the ground level standing for the sanctum, a liṅga on its own pitha carved of the same rock. The side jambs are rendered in the form of pilasters showing a pillar design. The details of the liṅga and its pitha, the hāra parapet, the features of the upper tala and the sikhara (which is shown both of the square and the octagonal types), would seem to suggest an age approximately contemporary with the structural temples of Bādāmi. At the same time, if one were to compare stylistically the relief carvings of divinities shown on the same boulders, these would tend to push the date a little forward, probably towards the close of the seventh century A.D. These carved figures in a continuous panel, separated only by pilasters, comprise the Trinity in the centre, forming one group, without any pilasters dividing them, flanked to the proper right by Gaṅeṣa and Bhūvarāhā, and to the proper left by Durgā and Narasimha. Below this panel is shown a group of much smaller niche figures, again in a row, from one end to the other, representing ten seated deities, which are far too stylised and of identical features to merit specific identification. The way in which the figures of the main panel above are shown, would perhaps stand for a shrine in the centre on whose ardhamanaḍapa walls Gaṅeṣa and Durgā were shown, and in whose main niches on the outer walling Vaṭāha and Narasimha were shown. Since the central figure in the Trinity is Śiva, it should be presumed that this hypothetical shrine
was dedicated to Śiva. Another relief panel showing a temple model is found at the extreme proper left (south).

These temple models thus would stand for practical exercises undertaken by craftsmen in the course of their erection of temples here in order to show the complete familiarity they had already achieved with the various structural elements of a temple in elevation.

27. C. PROVINCIAL (CHĀLUKYA) BRAHMANICAL CAVE, BHOKARDAN

(pls. LXXVIII—LXXX; Fig. 22)

The lay-out of the Brahmanical cave at Bhokardan (pl. LXXVIII-A), about 72.5 km miles from Aurangabad is of more than ordinary interest for the reason that it follows a pattern not generally common in this region of the Western Chālukyas, particularly when we note that the great centres of Ellora, Aurangabad and Ajanta are close at hand. In effect, the character of this cave excavation assumes an extra-regional style, the kinship of which should be traced to the Eastern Chālukya milieu.

The excavation which is two bays deep from an open court with a facade of six free-standing pillars and two pilasters followed by another similar row within, has or should have had, in the original scheme, two flanking sub-shrines or wings of which the proper left is in reasonable state of identification, though not of preservation. It shows the stubs of two free-standing pillar bases with narrow corridor-like space behind, and making the side pilaster of the facade also common to this wing, by showing it three-quarters cut-out. Its back wall has a low and continuous pedestal, apparently intended to be utilised for a series of panel carvings. The other opposite wing to the proper right has hardly been finished. Together with these wings and the open front court, the excavation is a combination of the Eastern Chālukyan lay-out with its open front court flanked by sub-shrines, the most spectacular example of which is to be seen in the large cave excavation in the village of Undavalli, and the Western Chālukyan mode of showing two side wings within the cave excavation in front of the cella and the ardhamañḍapa, as so characteristically seen in Cave XXI of Ellora. What, however, makes this link weighted in favour of the Eastern Chālukyan nexus is the highly simplified and featureless character of the pillars which are all of plain square-sectioned shaft, with only a low basal moulding and a capital block over which there had been three gradually projecting mouldings depicted representing respectively the uttira beam, its vājana, and the under-side of the cornice. Below the basal moulding also the floor is just made to project slightly forward leading down to the floor of the open court. These are hardly to be compared with the most typical formulations of the Western Chālukyas at near-by Ellora, and these features of the pillar and the elements above the pillar, together with the side wings and a straight row of shrines at the back wall of the mañḍapa, and above all the very rectangular lay-out, of the interior of the shrine, without any direct longitudinal strike, as it were, visible, would show its outlandish character for this region. It is in this context that the occurrence
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BHOKARDAN: BRAHMANICAL CAVE TEMPLE

FRONT ELEVATION

PLAN

SECTION-AA

Fig. 22

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of the simple label record 'Utpalipidugu' on one of its pillars assumes added significance and in no uncertain terms proclaims this cave excavation as having been within the ambit of artistic influence of the Eastern Chalukyan craftsmen, labouring perhaps under a facile coordination with their Western Chalukyan counterparts, as well as patrons. It only highlights the free flow of ideas between the two wings of the Chalukyan hegemony, and in any case is rather an exception to the regional bias as normally evinced by other rock excavations in the area. The cave is, therefore, considered as a provincial variant after the Eastern Chalukyan model, in this report, almost in the same way as Bhairavakonda is itself to be treated, as an outlying provincial school of the contemporary Eastern Chalukyan cave art.

The interior of the cave temple within the two front bays comprises a set of seven shrine cells, all in a row, cut into the back wall and, despite the rather varied dimensions mutually, are approximately of the same size. The shrines are separated from one another by plain broad pilasters stretching from base to almost up to the ceiling, where the uttira beam alone is shown across. Of these cells, only the central cell is provided with dvārapālas of a cut-out character, and these more or less form part of the excavation. These dvārapālas are located on the flanking pilasters of the central door frame, and are two-armed, more or less frontally aspected, with one arm on kaci and the other (inner) on the gadā in either case. On the floor there is provision for a chandrasilā in front of each of the shrines and a step above it approaching the base of the door frame, from which the door sill rises sufficiently high. The jambs and lintel are of a simple character with only two insects representing sākhas, but not provided with any decoration. The lower one third of the jamb is left without the sākhās in a plain section, and in many of the cases cut-in to accommodate the figure sculpture, apparently representing Gaṅgā, Yamunā etc., but not fully or adequately delineated in any case. Similarly, a few more of the pilasters flanking the shrines have also been cut-in to provide for dvārapālas and are, obviously, of a stage subsequent to the main excavation.

The central shrine shows on the floor of its back wall, provision for a socketed platform to seat a stele image, while the other shrine cells do not bear any evidence of even an arrangement for image placement, not to mention the character of the image. The innermost bay immediately in front of the shrine cells is provided with subsidiary sculptural reliefs upon and close to the side walls, of which the Śeshaśāyi (pl. LXXVIII-B) to be found at the proper left end of the bay, very close to the wall and practically in the round, is most noteworthy. He is shown with head at the inner end and one of the legs flexed high, upon which the lower left arm is resting. The lower right arm is placed along side the body. Part of the hooded Śesha, and even the body of the figure of God have been badly damaged, and weathered. However, there is sufficient indication to the fact that this image would be more or less similar to the images of Śeshaśāyi that are found in the caves XXVII (Chalukya) and XV (Rāṣṭrakūṭa) at Ellora respectively but more abbreviated in so far as surrounding members are concerned, and more or less corresponds to the Virālayā posture of Anantaśāyi of the Āgamic texts.

The wall face itself on this side has been partially restored by later conservation and
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does not thus contain any vestige of original sculptural reliefs, if existing. On the other hand, the opposite wall-face to the proper right end of the innermost bay is full of relief figures cut to various depths, the area having been broadly divided into two registers, the upper being narrower than the lower. The figures depicted on the upper register continue also, across the pilaster dividing this bay, into the next front-bay, and show figure sculpture on the corresponding lower part of the bay wall as well. These latter, however, are very badly eroded. The figures on the inner face (pl. LXXIX) are not themselves in the best state of preservation, but would seem to show as the central figures Balarāma and Subhadrā, the former being characterised by a plough held in his left hand, while the upper frieze (pl. LXXX-A) shows royal procession with various animals, apparently of the hunt, shown in the front. Among the animals are found the lion, the elephant, deer, bison and even rhinoceros. The chief figure of the retinue is mounted on a horse, while some of the followers are either using bow and arrow, or fighting directly with some of the animals. This upper frieze does not seem to have any direct link with the lower panels. The thin moulding that separates the frieze from the lower panel is itself carved in some places with ganas.

The outer bay wall (pl. LXXX-B) shows the figures of standing Sūrya with lotus in hand, with a flat-topped kirīṭa and with very little ornamentation of the body excepting for the kaṭthī and vaśūnopavīta, and with the kaṭibandha shown prominently projecting along side and falling vertically down as the free-end, while in between the legs the wavy hem of the vastra is shown. To his proper left is shown a chāmaradhārīṇī. Further to the right of this composition is the battle scene between Durgā (pl. LXXX-B) and Mahisha demon wherein the demon is shown in a fully human form with a sword and a shield in the hand, in āśīha pose, while Durgā is shown discharging an arrow with her left hand from her quiver, the bow being held by her right hand. A few other figures are also shown in the area above the Mahisha demon, using bow and arrow.

The wall faces, as already mentioned, have been badly worn-out and present only parts of these carvings. All the same, there are two features regarding these carvings of the innermost two bays that deserve our attention. Firstly, Seshaśāyi is placed on one end, and Balarāma-Subhadrā are carved at the opposite end, recalling the presence, if not in the same manner, but as an ensemble, in Cave XXVII of Ellora as well, of these aforementioned themes. They apparently show the nexus between Śeshaśāyi and Balarāma or Saṅkarshana. It is also apposite that the other sculptures are those of Sūrya, and Durgā which again are closely related to Vishṇu image, particularly in the south. The shrine cells are seven in number and it can be guessed, negatively, that they could not be for any composite group of gods or goddesses like the Saptamātrīs, but only for a pluralistic group. If the character of the socket-pedestal in the central shrine is any indication, we may take it that it might not have contained a Śiva linga. If this be so, it might be that the entire cave might have been, broadly Vaishnavite and could have intended to accommodate standing Vishṇu in the centre and the various well-known affiliated divinities in other cells, combined in a group, following the practice in the period under study, viz., the end of the seventh or early eighth century A.D. The other devinities, in such a
case, would be Sūrya, Durgā, Kārttikeya, Gaṇeṣa, Śiva and Brahmā and might thus account for the seven shrines.

The second interesting feature about the entire cave set-up is that, notwithstanding its location in the Western Chālukyan region, so close to Ellora, the lay-out of the cave itself, the frontal appearance and the array of shrine cells on the back wall, do not conform to any well established Western Chālukyan mode specifically, but would be going more persuasively with the architectural practices prevalent in the Eastern Chālukyan region. The character of the socketed pedestal in the central shrine also reinforces this presumption. An additional and to some extent circumstantial factor that helps is the occurrence of a simple label inscription containing the name of ‘Utpātipīḍugū’ on one of the pillars of this cave in Telugu-Kannada script of the late seventh early eighth century A.D. We know this particular label has been very consistently prevalent in many of the Eastern Chālukyan caves, viz., at Vijayavada in the Akkanna-Madanna cave, Mogalrajapuram, at Undavalli, on the Bhairavakonda hill near Mohideenpuram, Cumbam Taluk, Kurnool District, Rāmalingeśvara temple at Satvel (in the same district), as well as on a boulder at Śāṭānikoṭa (also in Kurnool District). It is the last mentioned place that has given a clue to the nature of appellation ‘Utpātipīḍugū’ which has been believed by scholars till now, as standing perhaps for a royal title and, if so, suiting most plausibly Māmall or Narasimhavarman Pallava. As mentioned above, the Śāṭānikoṭa occurrence informs us specifically that ‘Utpātipīḍugū’ is just another alias or title for one of the Pāṣupatāchāryās called Māheśvara Kālāmukha Attūnān1 (who was also sporting the titles Ekāntanivāsin and Lokaśālābhīmāni) and thus this lithic record is a very interesting, compact and persistently occurring pilgrip record, serving as a datum line and connecting all these places into one broad topocultural setting. From this evidence occurring also at Bhokardan, it would be easier for us even to consider the cave excavation at this place, as probably a handi-work of the Eastern Chālukyan craftsmen, perhaps under the patronage of the Western Chālukyan, with whose Ellora specimens undoubtedly some of the iconographic forms carved on the side walls had been involved. In the sequel, the cave excavation at Bhokardan is rather a curious specimen for the place and region where it is found, and links the Western and the Eastern Chālukyan politics and art history, tenuously though, into a mutually responsive process, and presents a matrix at Bhokardan less common architecturally in the Western Chālukyan region but certainly more popular and more incident in the Eastern. The pillar forms and the very lay-out of the temple (with a line of shrines on the back wall, and two lateral ‘U’ shaped wings flanking the open court beyond the pillared hall) do not militate against this assumption.

28. MAHŪR PANDULENI CAVES, (2 CAVES)

(pl. LXXXI; Fig. 23)

The Mahūr caves (pl. LXXI-A) are located at the northern end of the hill upon which the village is situated and is also can be approached from a foot-hill village

of Malwada, by girding the bulge of the hill on the north-eastern part. The cave overlooks a narrow valley which apparently joins Penganga further north. The Brahmanical cave is aspected eastwards, while the other unfinished cave is looking north and is cut into the southern flank of the Brahmanical cave court forming the slope of the escarpment here. It is thus possible that this unfinished cave would have been cut at a much later period, when only the space at the flank was available for it, the other opposite flank being much too small for a large cave excavation. It is also further implied by the fact that this cave, though unfinished is certainly not Buddhistic and displays the typical side chambers with facade pillars in its transverse front corridor, and the interior is also divided into three major sections, provided with single central entrance with two side window like oblong openings, oriented to each of the three parts. Another evidence which shows a later character of the incomplete excavation is the way in which it had intercepted the southern side, the outer side shrine corresponding to the north side Gaṇeśa shrine of the Brahmanical excavation. The unfinished cave is quite a large composition comprising, in the original set-up, a series of facade pillars, beyond which the lateral ledge was carried forward for a few feet probably covering the side shrines at least in projection. Of these facade pillars (pl. LXXXI-A), only the extreme northern pilasters and the adjoining free-standing pillar are extant. These show features similar to the facade pillars of the ardhamandapa having a square basal śāduraṃ, an octagonal median kāṭṭu and a rather narrow upper śāduraṃ which serves as a bracket-capital followed by two-armed corbels. The corbels of the mukhamandapa at the same time would appear to be slightly variant in each of the two cases extant from the corbel types of the ardhamandapa and show variously the well rolled upper terminals with a median band and the tārangaṅs on the underside. The octagonal parts show vidyādhara couples on the upper angles and conch-blowing ganas and Gaṇeśa in the lower angles.

The door jamb frame (pl. LXXXI-B) is also indicated on the outer parts of the northern pilaster, close to the Gaṇeśa shrine. The inner pillars, though all of the same type have been left in different stages of completion, the two central ones being the best completed. In all the partially complete and complete ones, however, there is a uniform pattern of leaving the lower śāduraṃ free of any ornamentation and providing nāyikās and divine figures mostly Śaivite on the corner facade of the octagon which rises for nearly 1.07 m above the lower cubical block to meet the capital block. The tārangaṅs of the pillars show a uniform distribution of the waves, though of paired double volute in an incipient manner and though the upper tārangaṅs have a tendency to be staggered. The medium band is decorated with patralatā design and indeed the front faces of the central part of the corbels immediately above the pillars are also provided with scroll work. The divinities shown on the corner facades are variously Śiva in the form of Gaṅgadhara, Ardhanāri, Tāṇḍava Śiva, Tripurāṛi etc., and Kārttikeya. The nāyikās are in different postures of allure, accompanied by dwarf attendants.

The ardhamandapa is more or less of the same dimensions as the mahāmandapa, though of slightly lesser width and leaving a part of its extreme ends, a sāndhāra circuit, cut around the central garbhagṛiha. This garbhagṛiha has massive dvārapālas provided with female and dwarf attendants, the dvārapālas together with the attendants facing forward, two-armed
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with yañopavita, kañthahåras, kañisûtra and kañivastra apart from the ornaments in the hands, which the main figure bears. There is an elliptical nimbus behind his head and a shapely jañamukula rising high; the face, however, is more peaceful than the earlier Chalukyan dvârapâla of vigorous facial expressions. There are hovering gandharvas also at the level of the nimbus on either side of the dvârapâlas. The dwarf attendants, in so far as their headgear is preserved, show the wavy hair-do similar to those of the later Chalukyan caves of the Bâdami type and the Brahmanical caves in Ellora and Aurangabad, not to mention Elephanta and Jogeshwar. All the dwarf attendants are holding their arms folded together.

The door frame (pl. LXXXI-B) shows also a diminutive dvârapâla and Gâñgâ and Yamunâ on the lower part of the jambs and has a triple sakhâ over-door of which the pilaster sakhâ shows, duly, the square shaft, kalaśa, high tâdi, flattened kumbha, pûli, and rising above it the extreme end parts of the hâra, namely, the kûtas. The pilasters of the kûtas show gañas. The hâras themselves apart from these kûtas show double sâlôs of which the central one is broader. The two corner hârântaras show in the pâda part paired gañas, while the hâras apart from the gañas also show divinities. The entire hâra below the level of the pâda is borne by three pairs of caryatid-like gañas and vyôlas, the latter forming the central pair.

The interior of the garbha-griha is at the moment without any linga pitha and in its place is provided a loose, small linga unit of much later practically of modern period. A depression, more or less circular, from its extant edge is, however, found on the northern side of the central part of the garbha-griha corresponding to the socket for abhishekajâla elsewhere. A linga which should have perhaps formed the original part of the garbha-griha, is, however, seen in the ardhamamâlapa, erected, though broken, in three pieces and has only a Brahmabhâga and Ñivabhâga, the former being slightly taller than the latter. The Ñivabhâga does not show any prominent constriction in its lowest part, but is more or less smooth and slender with a rounded top.

29. TAKLI DHOKESVAR DHOKESVAR MAHADEV CAVE,

(pls. LXXXII-LXXXVI)

The temple is cut on the eastern face of the conical top hillock, about three miles due east-north-east of Takli village. The level at which the cave has been cut on the hill face is comparatively higher in relation to the stream of Kalu nadi below and in this, generally speaking, the quality of the rock-deposits had been the chief guiding factor. Thus, from the step immediately above the river, one has to climb a flight of steps to reach the cave, thus giving the cave itself a full view of the surrounding valley and the plain beyond, making the cave visible even from the road from the Poona-Parner road, lying to the south-east of it.

The cave has been fashioned in the form of a facade (LXXXII-A) arrived at by pushing back the slope of the vertical rock scrap, and placing the free-standing façade pillars—two of them very wide apart, compared to the pilasters at the side ends which are closer
to the free-standing pillars, and on a moulded plinth of pilastered kaṇṭha and kapota, carrying figure work. This scheme would be deliberate since it falls in line with the pillar and pilaster line of the next bay which has again two free-standing pillars and two pilasters. Beyond this occurs the bare circumambulatory passage around the sanctum which is cut in an unfinished sarvatobhadra fashion, the width of the circumambulatory passage being approximately equal to the width between the pilaster and the nearby pillar, thus giving the sanctum an unimpeded view from the front of the cave. The sanctum itself, as it stands, has two door openings, one to the east and the other to the north. The scooping of the inner walls of the sanctum would seem to suggest that it was desired to open out the other two sides as well, but these had been left out, owing to some inexplicable reasons, in different stages of attempts. An interesting feature that sheds some light on the hypothetical original lay-out pattern is the fact that a fairly large-sized monolithic Nandi (LXXXIII-B) occurs on the north side of the sanctum, and in fact the circuit around the sanctum had been made much wider in this northwestern corner to accommodate adequately the aforementioned Nandi which is facing south and therefore, seemingly facing into the sanctum through the door opening provided here. This door, however, is not well oriented to the Nandi. Since this monolithic nandi is different from the structural Nandi which has been placed in the mahāmaṇḍapa to the front, it would pose the question whether the original pattern of the temple involved only a north-facing sanctum which was subsequently harmonised into a sarvatobhadra scheme. Why the sanctum should face north (while the cave is actually and fortuitously facing east—the preferred direction) and why a monolithic nandi should at all be carved only on the north is not readily apparent, unless one were to hold that the front aspect of the cave was not desired to be impaired by cutting of a large-sized nandi in the eastern mahāmaṇḍapa, and that the sarvatobhadra character of the subsequent modified sanctum was desired to be accentuated by the carving of a large monolithic nandi, purely as an enthusiastic sectarian expression. We shall come to this again later. The mahāmaṇḍapa contains, at its northern end, a side chamber of rectangular plan, with two free-standing pillars and two pilasters on its facade, within which, on the back wall, a carving of tāṇḍava Śiva (pl. LXXXV-B) in lalita pose, eight-armed, and accompanied by Gaṅeśa and Kārttikeya on either side below, and showing Pārvatī seated, further to the east, in a shallow niche carving, accompanied by her two attendants. The depth of the central carving is much more than this peripheral one but the main carving itself does not have a completed back wall contour and a niche depression, but rather the cave outline for the rear wall, in which an irregular excoriation is made for cutting in the carving. The figure of Śiva carries nūga and ḍamaru, kaṭi and āṇḍahasta on the right side, and śila, abhaya, vyākhya and a fourth one, seemingly carrying the upper uttariya scarf over the shoulder. It is interesting to note two points in regard to this sculpture: firstly that the āṇḍahasta is not from left side as is usually the case, but to the right side across the chest to the left; secondly, the association vyākhyāmudrā with tāṇḍava Śiva itself would signify the integration of Dakṣināmūrti or Lakulīśa as the case may be, probably the latter case in this region; and particularly significant therefore is the southward orientation of this sculpture. The presence of Gaṅeśa and Kārttikeya are also equally interesting. The rock has been so badly weathered that
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it is not possible to say whether the ārdhavamedhā has been emphasised as well on the central figure, although there seems to be some kind of vague evidence that it might have been, by the fact that the inner loins are shown as joined together in sharp 'V' shape.

The pillars of this chamber have been reasonably complete, but the pilasters have hardly been finished. On the opposite side of the wall, facing north, are found, weakly (pl. LXXXVI-B) picked out and in relief, carvings of the mātṛs, flanked by Śiva-Virabhadra and Gañcāsa on either side. The mātṛs are seated, each with a child on the lap or shown as fondling it in ardhakāra rankāsana, and below their pedestal are shown their animal cognizances representing the bull for Virabhadra, a female (with a chāmara perhaps) for Brāhma, bull, again, for Mahēśvarī, peacock for Kaumārī, Garuḍa for Vaishnava, boar for Vārāhi, elephant for Aindrī and jackal for Chāmuṇḍā, and only a plateful of modakas for Gañcēsa. Two important points are to be noted here again, namely, that the figures of the mātṛs, though somewhat poorly rendered in volume, bear reasonably close stylistic affinities with their counterparts at as Ellora and in fact would represent a devolution therefrom, the nexus particularly being notably distinguished by the fact that the positioning and the stance of the mātṛs introduces a pleasing variegation, so characteristically seen, for example, at Rāmeśvara, at Ellora. A tree motif with branches and foliage is shown behind and common to each tow of the mātṛs, as a fitting backdrop although they are incompletely finished. The shallowness of the relief, however, might be due either to the fact that the rock had been badly weathered or that the sculptures themselves were merely the products of their age when ritual importance had gained precedence over the aesthetic perfection. An uncommon feature is Vārāhi is seated entirely over her seat in utkūṭika pose without any of her two legs dangling and with her face tilted very high.

The sculptural decor of the exterior of the cave comprises a pair of carvings of a fairly large-sized panels of Gaṅgā and Yamunā at the entrance, facing north and south respectively, immediately outside the facade pilaster, undoubtedly again recalling Rāmeśvara sculpture, the one to the south being Yamunā (pl. LXXXV-A) ith the kārma shown below her feet. A part of the hillock has been left uncut to the front of the Gaṅgā image (pl. LXXXIII-A) and had been subsequently attempted to be made into a small shrine cell. The other sculpture of Gaṅgā is somewhat better preserved in outline, though badly pitted in its face. It could be seen that the proportion, stance and the standard or controlled ornamentation are well explicit in these two sculptures.

The pillars (pl. LXXXIV-B) of the facade and the mahāmanḍapa are basically similar except for the fact that the facade unit shows a pūrṇaghāṭa at the base followed by a massive śādvarām, a maṇḍī, showing vālas in frontal profile at the centre and in lateral full profile and a bipartite at the corners, over which occurs the kalaśa. The śadvarām continues to get restricted into an octagon and reducing further to the circle thereof, ending with a padmakāśa, over which there is another pot-and-foliage scheme with a heavy overflowing corner foliage followed by twin-armed corner corbles of a simple doucene curve. Over the maṇḍī, in some of the pillar-carvings of Śiva, Pārvati, etc., are cut in an ardha-pada recession. In addition to these, there are cut-in figures of nāga etc., in the pilasters which are decidedly later. The inner free-standing pillar type, however, has a heavy vertically oblong basal
saduram reducing to an octagon and a circle, and getting multi-fluted in the mandi part followed by a padmakola and circular kalaśa over which the pot-and-foliage. The double corbel face of the corbel arms, immediately integral with the pillar, also show figures of Śiva and Pārvatī with attendants, inside weakly picked out makaratorana arches, while on the pillar it shows cut-in figures variously of Śiva, Pārvatī, Gajalaksni, Kirātājuniya scenes etc.

On the sanctum, the door frames (pl. LXXXIV-A) are singularly without completed details, although the sākhās are well rendered, especially showing figures of Gaṅgā and Yamunā at the base on the innermost sākhā with a pilastered sākhā coming next, capped by corbel arms at the top. No uttarānga of any significant model is represented. On either side of the door frames are shown figures of dvārapālas (pl. LXXXII-B), two armed in ābhanga in one half of the section, while in the remaining half of the wall figure sculptures variously of a seated yogi (pl. LXXXVI-A) with four disciples, with one arm on the kati, and the other arm flexed inwards and holding what appears to be a joustika. He is in utkuti pose. It is not clear if it represents Lakulīśa, whose approximation it seems to be. The figure is placed upon a simple pedestal, while the lower frieze is capped by regular kapota with nālikas which comes under the pedestal of the main figure. There are two hovering gamas carrying damaru and chāmara, hovering over the main figure. There is also an upper register carrying the figure of seated Śiva and Pārvatī with two pratihāris, shown one on either side.

On the other corresponding side, the figure shows a person carrying a heavy bundle in the form of elongated pillow-like object taken behind the neck over the right shoulder and supported by the right hand flexed vertically up, the other end taken down between the crude left arm. It is not clear what this figure is likely to be, unless a suggestion could be hazarded either that it represents the proverbial money bag of Kubera. The figure carving of the person is rather of a very degenerate character, compared to the dvārapāla figure which carries great poise, sparse ornamentation, clarity of hand pose, and is accompanied on the southern side by an attendant folding his arms across the chest and with triśūla over the head, representing apparently the śīladevatā. There is a very large number of loose sculptures of later periods, found stocked in all parts of the temple, these sculptures almost invariably show Umā-Mahēśvara theme and only very rarely figures like Viṣṇu—in one case standing Viṣṇu with consort. Apart from this, a number of Viṅgals or hero-stones preponderate. Umāmahēśvara icon would seem to suggest that they are mostly of ritual and votive character.

The rear side of the sāndhāra circuit around the cella has two small niche shrines in the corners, facing east, within which as could be gleaned from the extant evidence on the more northerly niche a monolithic liṅga pītha of a square cross-section had been cut and a portable liṅga fixed on it. The liṅga now found in the northern side would seem to be broadly of ērṣa category. The southern end-shrine does not show an original socket, but with a circular flat liṅga pītha with a bāna liṅga on it, apparently a later insertion.

The sanctum of the temple, as extant, shows as already mentioned, an opening on the northern side, rather irregularly placed towards the western end, a large rectangular cutting in the upper zone of the back wall, apparently to suggest attempts to open out
that wall, and there is a fairly deep recess cut into the south wall in an attempt to open that side also, but which is now, together with a cutting in its lower part used, for placing vessels for water storage.

The central figure of the sanctum originally would appear to have been a square liṅga pīṭha most of it having been enclosed by a coarse stone masonry. On the northern side there is a very elongated water chute projection, and a socket depression cut on the floor. Since the socket depression extends up to the wall, it would seem that the door opening on the northern side and the Nandi alike might themselves have been an afterthought. The liṅga in the sanctum is of the portable kind and has been found placed somewhat slantingly and rather squatish with a flat top. It is not possible to judge if the pīṭha was not monolithic, although the presence of the pāṭṭika instead of the kapota on its encased masonry modification, would seem to suggest two possibilities, viz., that the pīṭha was monolithic and of the restricted water chute whose liṅga had been replaced by the present one at a subsequent stage. Or, when the liṅga together with the pīṭha were made of the structural variety with a pāṭṭika moulding on top (as seen now) perhaps during the later Chālukyan times, if not the Rāṣṭrakūṭa stage itself. As we know, the Chālukya liṅga pīṭha particularly of the earlier phase, represent the kapota as the top moulding, the pāṭṭika being essentially of the Rāṣṭrakūṭa and a later Chālukya usage. This would also explain why the Nandi figure in the front extremity of its face is in line with the minimum width of the circuit passage, thereby indicating clearly that the Nandi itself is an afterthought. It is also to be noted that the portable Nandi placed in the Mahāmāṇḍapa is much more elegant, though small.

The architectural factors in the cave could be summed up as below:-
The widely set, free-standing pillars on the facade and on the mahāmāṇḍapa, the character of the pillars themselves, the presence of Gaṅgā and Yamunā in large scale, sculptural scheme on the outside, the occurrence of Nateśa facing south and the mātrīs facing north in the appropriate opposite position in the mahāmāṇḍapa, the sāndhāra circuit, the dvārapāla figures facing the sanctum only on its eastern face-suggesting this to be the main face—and the pillar scheme of the subsidiary northern side shrine of the Nateśa sculpture, the detachable character of the liṅga in the sanctum, would all go to show that the traditions implicitly would follow the norms already set in early phase at Ellora, as represented by the efforts ranging from Rāmeśvara to Dhumerlena and should thus be placed appropriately just after the first three quarters of the seventh century A.D., especially since it is seen that the less luxuriant character of the sculptures would indicate that the impacts of centres like Elephanta near Bombay and Ellora, about 160 km further north-east, have not been effectively felt, but the place had been only a secondary, provincial centre. The simplicity of the architectural scheme and the summary character of the positioning of the panels on either side of the mahāmāṇḍapa, and the incomplete nature of the circuit and indeed of the inner part of the cave, would show that it would more probably pertain to the latest effort of the Chālukyas, which was perhaps upset by their being replaced by the Rāṣṭrakūṭas, if what is reflected in the present appearance of the liṅga and the pīṭha in the sanctum is any guide. The aesthetic value of the sculptures,
however, would represent the mastery of mature earlier stages of the Chālukya tradition as transmitted to the local guilds whose enthusiasm perhaps had out-weighed their skill.

D. RĀŚHTRAKŪṬA

30. (DAŚĀVATARA CAVE) CAVE XV OF ELLORA (LXXXVII—XCV—fig. 24-25)

The Daśāvatara cave complex has three main parts: the double storeyed cave excavation (pl. LXXXVII-A) of which the upper floor is fully converted to Brahmanical use, the monolithic front maṇḍapa in the open court and the vihāra cut on the proper right of the entrance into the open court. Of these, the lower cave floor and the last do not concern us much, since they are Buddhistic and of the usual plain character. It is the others that are of interest to us. Of these, we first take up the upper floor, since the monolithic maṇḍapa would have to be dealt with under the monolithic cave efforts of the Rāśhtrakūṭas, forming a separate study.

The excavation on the ground floor is almost in the same stages as the Buddhists left it. But it is only the first floor that has been thoroughly modified in its panel-carvings and cella for Hindu use. Its approach by a winding staircase on the north side is highlighted by a grill-window set on the northern scarp of the rock in the court, to provide light for the staircase.

In the upper floor, the front row of pillars again show the link with the Buddhist examples. Added, however, are the two dvārapālas (pl. LXXXVII-B) scooped on the side walls, facing in, in a typical Rāśhtrakūṭa fashion. Within this the wall bays, between each pair of pilasters, had been provided with rich sculptured figures, which we shall deal first, starting in a clockwise direction.

1. Andhakāśuravadhamurti panel (pl. LXXXVIII-A): As elsewhere, it is a combination of Gajāntaka and Andhakāśi with the elephant skin worn by the god, as he went to fight with Andhaka. The head of the elephant is shown to the proper left while the legs and the tail are shown particularly emphasised in plaster to the proper right. The figure is considerably similar to that of Elephanta excepting for the awe-inspiring figure of Kāli representing the septamātrikās collecting the blood spilt in a bowl which is shown in a more subdued manner in the Elephanta example. The god is holding the śūla in two hands, the weapon running diagonally across his chest, while the remaining six hands are having the sword and the dāmaru in the right and the kapaḷa and probably a pāśa in kartaṛi-hasta. The remaining two are engaged in holding the elephant skin above his head. The heavy jaṭāmakuṭa is having a chandralalā shown in plaster on the proper left side. He wears a long muṇḍamālā, pājñopavita, necklace, udarabanḍha, kaṭibandha as also another kaṭivastra, nāgabandha, keyūras, kankanās and anklets. The gaṇa attendant is sporting his raised left leg in a padmadala. The impalled asura is shown in aiṇjali-hasta with his right leg flexed in an awkward manner, caused by the exigencies of the space, when the panels had been introduced at a stage subsequent to the excavation of the cave itself. Pārvati is seated below
ELLORA CAVE XV

FRONT ELEVATION

SECTION A-A

CELLA DOOR DETAIL
SCALE OF 0 1 2 METRES
SCALE OF 2 4 6 8 FEET

SECTION B-B

SCALE OF 2 4 6 8 10 12 METRES
SCALE OF 0 6 12 24 30 40 FEET

Fig. 25
on the *sukhāsana* in a regular throne-like seat provided with *makara* architraves and rearing lion pilasters. Kāli is shown as *atiṛktāṅgā* with the body sprawling across the panel at the base. The left leg is flexed, the left arm holding up the bowl for blood and the right arm clasping a crude dagger. Above the head of the elephant is shown a goblin as part of the scene with a grimace on the face. An eagle ready to partake of the flesh and blood split is shown above Kāli.

2. **ŚIVA-TANṬAVA IN CHUTURA POSE** (pl. LXXXVIII-B): eight-armed; right arms in *abhaya-hasta*, with *iriśula*, *dhamara* and holding a small round object, in *kartari-hasta*. The left arms in *danḍa-hasta*, *śūchi-hasta*, pointing vertically below apparently his *pāda*, which is the refuge of all the three worlds. The right arm is raised high almost in continuation of the *danḍa-hasta* in an opposite direction, the other two carrying *nāga* and *chandralakā*; the body is in *ābhanga* with the head thrown to the right. The figures around are *kinnara* pair to the right and *vidyādhara* pair to the left in the upper zones and the musical accompaniment to the dance with the figure to the right probably Nandi playing on an *ūṛdhvamaddala* and the pair to the extreme left playing upon flute, two figures in between marking time with cymbals. These two figures are shown with *kiritamakuta* of the *karaṇḍa* type and are two armed. There is a corresponding dancing *gaṇa* below imitating the dance. It is a two armed figure.

3. In the next cell and the corresponding opposite cell across the cave are found two rock-cut pedestals rectangular representing a double *upāna*, over which a high *kaṇṭha*-like *jagati* rise without any corresponding moulding on the the top excepting a *prati* well within it. The water chute projection is towards the east in both the cases and at the centre of the top is a square socket which is led in a rectangular shallower socket in the upper part indicating fixture of a rectangular stela figure. The sides all around the pedestal have not been completed to make it free standing.

4. **ŚIVA-PARVATI** : The scene is laid in Kailāsa with the celestials hovering on either side and bringing garlands, with two *dvārapāla* attendants one on either side two armed with *chāmara* in hand, with the *gaṇas* sporting below along with the Nandi and a male *gaṇa* supporting correspondingly a leg of Pārvati on a *padmabandha* pedestal. Śiva is in the act of throwing dice with his upper left hand, and holding the right hand of Pārvati in check preventing her from collecting the dice before the intended symbol turns up. Pārvati is shown with two hands, with a *stanaśūtra* and all other ornaments. The right upper hand of Śiva has a *nāga* curled around its fore arm and held by the fingers. This is one of the few secular figures of Śiva prevalent in that age, and found repeated in the restricted region at many places, including Ellora itself.

5. **KALYĀṆASUNDARA** (pl. LXXXIX-A): Brahmā shown as priest with the *dvārapālas* on either side a little more massive than in the previous panel resting on their maces, with the corresponding inner arms on *kaṭi*. The right side wall as well as the left in the upper zones show the *dikpālas*-Varuṇa, Agni, Kubera, Vāyu, Niṛṛti and Gaṇeśa at the inner end, the figure in front of Varuṇa being attended to by another (both of them holding parasols), the main figure extending his left arm in front. The other side Indra, Yama and Chandra, Isāna-Śiva. The main figure Kalyāṇa undara is four armed—the right lower arm in *kaṭi*,
the left upper arm holding a lotus, the two other arms supporting the hands of Pārvatī outspread with fingers turned up. A figure is shown behind with pot in hand, apparently the parent of Pārvatī. The method of clasping hand by Śiva is very unconventional and in no other example are both the hands of Pārvatī held by Śiva. All the minor deities around are in vismaya-hasta.

6. KAILĀSA-TOLANA (pl. LXXXIX-B) : Śiva and Pārvatī shown seated with considerable poise, as different from the corresponding figure shown in Kailāsa cave: four-handed Śiva having nāga in the upper right hand, the lower right hand pointing to the activities of Rāvana below. The two left hands are respectively supporting the waist and jaṭa of Pārvatī, who by the slight inward turn of her whole body, while still being in utkutika posture, shows that she is affected by the doings of Rāvana. A gaṇa is shown on either side of Rāvana indicating a high disrespect to him by its bodily actions. A similar instance of such childish but obscene pranks is also found in Rāmesvar cave. Rāvana is shown with five heads visible and the remaining five seemingly on the back side. The whole body is turned in such a way that it is his back that is shown from neck downward of the loin and not his chest. His right leg is flexed acutely and left leg extended backward straight and is shown wearing just a kaṭṭā-like loin cloth. He is shown only with ten hands corresponding to the five heads shown, two of which are resting upon a base of rock and on one of his knees, giving support to the whole effort, while the remaining hands are thrown out in the action of shaking the hill, which is schematically shown in irregular blocks. The right arm of Pārvatī is resting on the left lap of Śiva The right leg of Śiva has its toe part prominently shown as pressing below, immediately above the kriṣṭa of Rāvana.

7. KALĀRIMURTI (pl. XC-A) : The interesting feature here is that the liṅga out of which Śiva emerges has a circular pīṭha with the water chute projection turned northwards. It is thus in tune with the liṅga which is shown in the sanctum of this very cave. The figure of Markandeyya is also shown as not hugging the liṅga but resting peacefully in a kneeling position, the arms folded upon the vertically flexed right leg with the pāśa of Yama thrown around his neck and held by the left hand of Yama at a distance. Yama himself is shown as badly disturbed in his stance but his right hand in vismaya-hasta shows that he is becoming aware of the importance of the situation. The śūla held across across the body of Śiva by two of his hands in thrust into the abdomen of Yama in addition to the left leg of Śiva which is pressing against the right upper thigh and stomach. The left upper arm of Śiva itself is spread out in an āścharya-nudrā apparently showing his amusement at the temerity of Yama. His right lower hand is in kaṭṭa-hasta.

8. GAṆṆADHARA : The Gaṅadhara figure (pl. XC-B) is of Vrishabhāntika type with Pārvatī nearby on whose shoulder an arm of Śiva is placed. Two of his arms are in kaṭṭa and holding akṣamāla, while the remaining fore right arm is holding one of the released strands of his jaṭā. Above Śiva on either side are shown two gaṇas in adoration, while between his head and the left gaṇa is found a figure of what looks like a jackal howling. This figure it may be pointed out is found both in the Tiruchirapalli rock-cut cave of Mahendra, as also in Mātaṅgeśvara at Kanchi on the outer maṇḍapa of a proper
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left side wall in the Gaṅgādhara relief. To the right of Śiva are shown from bottom upwards Bhagiratha standing in penance with one leg flexed, both arms raised in añjali above his head, the emaciated body with jaṭāmakuṭa, with a cow shown behind him. Above him is shown an elephant with the trunk rolled inwards as if emitting a scream. The symbolism of the elephant is not apparent, although it is to be taken as stemming the flow of water. Above the elephant is shown a sage in utkuṭika pose with a yogapāṭṭa across his knees, with right arm having akshamālā, left arm a kamaṇḍalu or kuṇḍikā and it is not clear whether this could be Jahnu because the kuṇḍikā is held aloft in his hands, whereas in Jahnu sculptures the figure of Gaṅgā emerging from his ears is generally shown. It is, however, integral with the episode of Gaṅgāvatāraṇa and the fact that Gaṅgā herself is not shown in anthropomorphic form may lead one to hold that the scene depicts a post-Gaṅgādhara stage. The fact that the extended coil is twisted also supports this. Below the legs of Śiva are shown five heads of gaṇas with all the figures in añjali, shown in the lateral spaces. These could be bhārapitraś who support the whole panel, particularly the figure of Śiva.

The ardhamanaḍapa lay out has the figure of massive Ganeśa on the right wall facing south, Ganeśa being four-armed, the two lower arms carrying pāśa and a plate of modakas respectively, while the two upper arms have not been properly finished and his left tusk is shown as broken and the trunk is a very long limb twisted like ‘S’ and resting upon a plate of modaka; his right leg is flexed horizontally under the belly. The corresponding space in south shows Kārttikeya (pl. XCI-A), four-armed, the upper arms arms carrying a triśula and a lotus. It is not having the conventional weapons of sakti or vajra. The two lower arms carry a fruit and kukkuṭa the former being pecked by a peacock, which is shown frontally right. There is a gaṇa attendant to the left.

The main panels on either side of the door frames beyond the dvārapālas who occupy the space there, comprise Sarasvatī seated on a padmapiṭha in ardhaparyankāsana, two armed, left arm resting under left lap and carrying a pustaka, right arm flexed up holding akshamālā. The two female attendants in a partially flexed seated position carry viṇā in their hands and are facing inwards. The stalk of the padma is being supported by nāgas and nāginis being under water.

The other figure is that of Lakṣmī or Śrī in the form of Gajalakṣmi with four elephants shown on the top representing the four quarters, consecrating her with water pots held in their trunks, two chāmaras shown on either side of the goddess, clouds shown below and beyond the elephants and two āyudhapurushas shown standing on either side with padma held by one of them and chakra and sankha held by the other. Both the āyudhapurushas hold two water pots in two of their four hands. Only the gadā is not shown because it is a female in conception. Lakṣmī is seated again on padmapiṭha and in the same position as that of Sarasvatī and holds a mātulunga in her left hand and a lotus in her right hand, the lower part of the panel, suggesting the waters, is shown more elaborately than in Sarasvatī panel1.

1 The positioning of Sarasvatī and Lakṣmī would perhaps suggest that the sub-shrine to the north was for Brahmā and that to the south for Vishṇu.
The cella shows a cubical chamber with the height almost equal to the basal width but with double corner pilasters at right angles to each other, supporting an uttirā and a vājana above. In the centre of the chamber is placed a līṅga on a circular pīṭha showing an adhipadma and udhavapadmadala course followed by a kaṇṭha, divided into pilasters and followed by another two courses of padmadalas and capped by a paṭṭikā. On the northern side there is a projecting water chute extending nearly two feet beyond the pīṭha proper and ending in a vyālamukha, a channel being visible only on its inner part but not in its mouth. The side face is showing the floriated tails of the animal. The līṅga above is cylindrical with a slightly curved top and carries the lines of the madhyanādi and brahma-sūtra facing west. The height of the līṅga pīṭha is 53 cms. while the height of the līṅga itself is about. The width of the door frame is 1.39 M and is very much less than the diameter of the pīṭha north-south, which is 1.90M. The corner pilasters of this shrine carry both a square basal pīṭha as also a plain rectangular corbel.

Dvārapālas are almost in samabhanga with the two upper arms carrying nāga and triśūla, while the two lower arms are in kati-hasta resting on the maces respectively. They are also resting upon a padmapīṭha, which is supported on the kapota part of the plinth by a series of lions, elephants, the lions shown fully in their lateral aspect with the right fore-paws raised. In the corners of the ardhamanḍapa wall elsewhere, in front of the shrine, they are shown in frontal aspect squatting. Below the dvārapālas, however, in addition to the frontal squatting, lions elephants in a lateral aspect are shown at the angles. The main pilaster sākhā of the door frame shows a pīṭha, itself comprising an upāna, padma, kaṇṭha, kumuda and an adhipadma course followed by a thin prati, upon which is resting the lower iṣādram square sectioned and tall, followed by the middle part, which has a triṇa lay out with facets on each face in the middle. The topmost part shows a surmounted mālāsthāna and padmahandha followed by the kaiśa, tādi, kumbha, padma, phālaka, square vīrakāṇṭha and intersecting corbels of plain doucene curve. These corbels themselves support a rather thin uttirā and vājana over which the massive curved kapota projects forward resting with nāsikā kūḍus on regular intervals and with the turn of the kapota shown at the lateral ends. Over these is the rest of the prastara with a recess, an aṅgapaṭṭi, and a hāra of kūṭas, sālās and nāsikās, the whole of which corresponds to the massive uttirā of the ardhamanḍapa, which is held by the vājana upon which the ceiling is resting. Only the brackets of the façade pillars and pilasters of the ardhamanḍapa have carved figures of mithunas in various endearing postures, cut in tunc with similar usages elsewhere at Ellora itself and other places in this period. These bracket figures are not, however, shown on the front and the rear parts but only the side faces of the pillars and pilasters.

The nandī for which a very thin marking on the floor in the partial configuration of its extent is indicated in the last but one bay, aligned to the main shrine, had apparently been an afterthought, as was the Brahmanical modification of this cave itself and therefore a deliberate pīṭha had not been prepared, owing to the floor having been prepared already by the predecessors. The massive bull figure, however, which is found displaced now should have been cut out of a rock within the precincts of the cave and finished after having been brought inside.
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Lingodbhava (pl. XCI-B): This is the first panel in the mahāmandapa to the south of the shrine and shows a composition wherein the central part is occupied by a massive pillar with a careful band underlain by looped festoons provided near the very top as if to emphasise the pillar—like character of the column. In the centre of the column is shown a lenticular opening within which Śiva is shown standing in samabhanga (legs below the shin level not seen) with two lower arms in abhaya and kati and two upper arms holding ṣyudhas. On either side at the base level are standing Brahmā to the proper right and Viṣṇu to the proper left, respectively, in añjali-hasta, the two upper arms holding ṣyudhas. Their bodies are turned slightly towards the column. Additionally, a figure of Varāha-Viṣṇu burrowing at the base of the column on the proper left, and Brahmā flying up, on the proper right top are shown, giving us the sequence of the legend under reference. The main point of diagnostic interest in this panel is the typical disposition of Brahmā and Viṣṇu on either side of the column, in addition to their role in the story also depicted, as described above. This characteristic obtains after the Rāṣṭrakūṭas or with the Pallavas or pandyās, and the pillar—like form of the column would further indicate that the līṅga which became the symbol of Śiva in aniconic form is basically the evolutionary residue of the column of fire that he originally represented in the earlier strata of religious literature.

Tripurāri Panel: (pl. XCI-A) This next panel shows a favourite theme of the Rāṣṭrakūṭas in Śīvaitic iconography, viz., that of Tripusvāntaka-Śiva. The figure of Śiva is astride on the chariot and in the posture of discharging an arrow at the demons in the form of triple cities. He occupies the whole of the panel, while the demons themselves are shown in a mannered manner on the side wall. The figure of Śiva is eight-armed, of which one arm to the right is discharging the arrow from the bow string, while another arm from the same side is supplying arrows from the quiver. The chariot itself is shown in side profile with the body represented by four pilasters and top shaft, and with two circular wheels shown fixed to it, but without the spokes delineated. By far the best Tripurāri composition is the one just within the goyuradārā of Kailāsa, cave XVI, and it is possible that some of the panels here were almost contemporary, if not, subsequent, to the carving of Kailāsa itself. The subsidiary figures are mainly those of Brahmā, the charioteer, and the horses shown dragging the chariot.

From now on we get a number of Viṣṇuite iconographic examples from the turning of the wall. This recalls a similar arrangement, not merely visible in the prakāra corridor of Kailāsa monolith itself, but also in Cave XIV, suggesting a tendency to group the Viṣṇuite and Śīvaitic figures on two sides of the mahāmandapa. Incidentally, it would show that the subshrine located in the centre of the northern wall would pertain to Brahmā, while the corresponding one in the centre of the southern wall of the mahāmandapa, that of Viṣṇu. The first Viṣṇuite figure is that of Viṣṇu-līlā, (pl. XCII-B) the lifting of Govardhana to protect the cowherds from the anger of Indra, who having been slighted by Kṛishṇa and denied his offerings, brought down heavy rains. The posture of Kṛishṇa is given an adventitiously dramatic character by placing his left leg upon a reclining gāna, while the other leg is shown as resting upon a lotus. He is shown six-armed
of which the uppermost two support the lintel (standing for the Govardhana hill), with the remaining four arms variously holding padma, and sankha on the left, and chakra and in kati pose on the right. There is a crowded depiction of men and animals around him, part of which has become worn-out. The god wears a high kirantamakuta and together with his multiple hands and rather conventionalised stature would go to emphasise the already stylised trend of the icon.

The next panel depicts Vishnu as Šeshaṣṭi (pl. XCI-A) wherein the god is shown as reclining, four-armed, one left arm stretched along the body, another left arm bent and raised up, one right arm acutely flexed and supporting his crowned head, the other bent and taken in front of the chest, in the posture of inward contemplation. The coils of the nagas on which he is reclining are shown as transversely wavy in a single row, one below which the actual pedestal is worked out. From the navel is shown a stalk carrying a lotus on which Brahmapära is seated. The left leg of the god is slightly bent at the knee. At the pedestal level are shown six figures, all seated, of which one is female. These would stand for one rishi, probably Bhṛgu or Markandeya, and five aṣṭadas, including kaumodakī, a female. The god himself is shown without any of the aṣṭadas, as already described. The panel is comparable with the carving of Šeshaṣṭi in Cave XXVIII at Ellora, and in the Pātalalakṣa Cave at Poona, where unfortunately this panel is very badly damaged. The peculiar seated disposition of all the subsidiary figures would show the highly conventionalised state of the iconic form.

The next panel is that of Gajendra-varada-Vishnu (pl. XCI-B) riding on Garuḍa shown in full anthropomorphic form, with legs flying in the air, hands holding Vishnu's feet and face tilted up, looking at Vishnu. Vishnu himself is shown four-armed with the lower right arm holding the sword, lower left arm raising the chakra ready for discharge, while the two other arms show sankha on the upper (symmetrically poised with the chakra) and the lower pointing out with sūchāstra to the scene below, viz., that of the elephant-Gajendra in distress, being held in death pains by the jaws of the crocodile. The god is shown with rather high and squarish kirita, a characteristic of Vishnu figure in this period, and the whole disposition of Garuḍa and Vishnu would appear to have a direct line of evolution with the Chālukyan examples as seen in Ellora itself and elsewhere at Mandapaśivar, and further back in the Gupta examples of Central India. The size of Garuḍa in human form, however, is almost equal to that of the god and thus maintains an element of realism amidst the conventionalisation of the icon itself.

Varāha panel (pl. XCI-A) : This depicts the boar incarnation of Vishnu and represents him as jumping out of the nether waters, with Bhū safely seated on the crook of his left arm. The god, again like the previous panel, is six-armed, the two uppermost arms holding chakra in prayoga aspect and 'Bhū' almost in arhata-dhāryānksana on the flexed arm, while the two middle arms are taken across the chest in the posture respectively of ascent and supporting Bhū additionally, while the two lowest are in kati and holding the sankha. The nether waters are represented by a naga and a nāginī on either side of the god with the body coiled and the human upper body emerging out of it, with a snake hood above the head. There is additionally another small nāgī supporting the raised left foot.
of god. The head of the god is tilted well back with the long and substantial crown thrown backwards. Unlike the other instances of earlier stage, the snout is not smelling the body of Bhūdevi, but kept away from it, though in the same direction. The simplicity of the carving and the dramatic stance implicit in it make it of sufficient importance in reflecting the newly won supremacy of the Rāṣṭrakūṭas.

Trivikrama Panel (pl. XCIV-B): This panel shows Vishnū measuring three strides rising from a dwarf stature with which he begged three paces of Mahābali, into a Titan who strode the three worlds in two steps. The figure actually shows the type wherein the left leg raised in space is brought up to the chest level, almost suggesting the measuring of the ākāśa. This figure has eight hands, the right ones holding a sword, gada, chakra and the arrow, while the left are holding the sankha, bow, the khetaka or armour, and the suci finger, pointing to the traditional Rāhu figure (not shown). In order to differentiate the stature assumed by the god from those of others, on either side below him are shown two diminutive groups, the one to the proper left showing Mahābali, with an attendant holding parasol over his head and with his preceptor Šukra close by him, solemnising the offer of three steps to the deceptive dwarf (vāmana) by pouring waters in his hands, while on the other side, to the proper right, is shown a sequel to the god's stride, with Garuḍa beating Mahābali into somnolence. The figure of god perfectly balanced amidst the flaring arms, and symmetrically placed between two miniature groups, one on either side, goes to show the craftsmanship of the Rāṣṭrakūṭa artisans. The face particularly downcast beaming with satisfaction is a study in itself.

Nṛsimha Panel (pl. XCV): This panel shows the favourite theme of Vishnū as Nṛsimha vanquishing Hiranyakaśipu. It has already been shown in different forms in the Chālukyan period and here at Ellora in the Rāṣṭrakūṭa period, particularly in Laṅkēśvara Cave. The panel shows Nṛsimha locked in sanguinary battle with Hiranyakaśipu Internally, by showing the knec- of bote interlocked. At the same time, the half-gyrating defensive posture of Hiranyakaśipu and the backward thrown offensive stance of the god show in no uncertain terms who is his winning. It has been the special element of Rāṣṭrakūṭa craftsmen to add a dimension of vigorous emotion to their stone sculptures and here the face of Nṛsimha, with the leonine jaw in wide grin with the right upper arm of the god ready to give the lethal stroke, is well set off by the terror-stricken and frantic aspect of the demon. Notwithstanding the rather damaged character of the panel in the lower part, the figures show considerable freshness. The fact that a full-blown padmapitha is placed below the right leg of the god would show his divinity as already well conventionalised.

31. ELLORA, CAVE XVI (LANKEŚVARA CAVE)

This is excavated on the north side of the main Kailasa monolith and is a rockcut temple. It is open on the south alone (pl. XCVI-A), although access is provided from its west by a narrow flight of steps cut into the body of the rock leading into an outer perambulatory court which forms the edge of the upapitha and adhishthāna level of the main
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prasāra cloister of Kailāsa. The door frame from which access is given to Lankēvara is of a plain kind and the width of the corridor both on the southern side as well as on the western side are more or less equal and about six feet. From this an outer parapet supporting pillars which in their turn support the superstructure in addition to four more axial rows of free standing pillars had been cut and would seem to have been provided with screenwalled sections along a limited part of the corners as indicated only on the south-west corner. The parapet comprises the mouldings of the adhishṭhāna, showing a padma, a kampa, a high pratī over which the actual vedī rises in the form of a high kaṇṭha relieved by pilaster recesses and showing in pilasters the shafts of oblong section an undifferentiated kalaśa, a plain expanding tādi, a tripatīa kumuda, a high padma with an integrated thin phalaka and with intersecting corbels of the plain curved type with a fairly broad section and median bands. Over the corbels the beam is running followed by the vajāna, a padma-valabhi and its own vajāna, a kapota, which curves into a flange and with vertically chamfered rim and horizontal underside, over which there are indications of a blocking course rendered on the parallel of wood technique without vyāla or nakara ornamentation and showing from the nature of the twin units of the transverse and longitudinal rafter ends joined together by a wooden pin in the central projection, that the rafter course is of the khaṅgottara type. This rafter is not, however, available on the rest of the vedī, but is found only in the south-west corner where we have got a screen wall. Between the pilasters are shown figures of mithunas, vyākṣikās and dvārapāla like male figure. The pillars (pl. XCVI-B) proper have a plinth moulding corresponding to that of the parapets with this difference that in the cardinal points of the plinth are shown gajamūndas holding foliage in their trunks and with their legs thrown forward as if in a kneeling posture. Over this adhishṭhāna, the pillar base itself is shown as having been dovetailed, its own upāna cutting deep into the jagati of the plinth. Over the upāna of the pillar base is found a padma narrow kaṇṭha with a kampa above and below the tripatīa kumuda, a narrow antarīta, followed by a thin pratī and another representation of ardhapadma immediately under the shaft of the pillar. Over this the shaft of the pillar proper is having a cubical lower pāda, but left entirely plain, surmounted by a slightly receding mālāsthāna showing looped garlands emerging out of ardhapadmas and carrying figural as well as floral workmanship within the loops. The upper part of the mālāsthāna contains a band showing alternating rainas and rosettes portrayed by two thin plain pattaīs and surmounted on the cardinal points by a nāsikā kūdu with laterally extending foliage design at the base around the bargeboard and a similar cusped foliage. Within the horse-shoe-shaped board there is a multi-foiled kūdu outline with floral bud work standing in the place of the dāṇḍikās. This multi-foiled kūdu encloses a high rectangular central niche recess, which was apparently left in the form of a trellis pattern window. Elsewhere the kūdu is also carved with rosettes and other floral ornamentation as also other figure work of male and female figures, seated in front of a framework containing two pilasters and architrave beam and a prabhāvali. These nāsikās actually enclose the kalaśa which has got a beaded neck and flanged rim and is surmounted by a tādi in three expanding courses, the lowest representing a floral garland. The kumbha coming above is having a flattish median band decorated in pratatalā
design. The edges of the kumbha are sharply square as indeed are of the corresponding members from the lowest part of the pillar upwards. Over the kumbha, there is a narrow but visible square virakantha followed by intersecting corbels which like the pilasters of the vedi are thin and broad with a broad median band. The outward corbel arms are short, while the axial and the inward arms are of the normal size. This outward arm takes the shape of a simple single roll surmounted by a double vañana above and a flat horizontal member below. Above these corbels occur the uttira, a thin vañana and a plain curved valabhi zone. It is seen that the valabhi is reinforced by rafter projections over the pillar placements running both axially as well as transversely, although the corresponding inner members are not visible on the ceiling part, thus indicating that they are only to serve as cross struts pinning the virakantha to the upper members of the pillar scheme after the valabhi. In some of the corner pillars, the outer corbel arms tend to have a median band of floral work tying the iarangas together and run from within over the rolled end and overhanging on the front. There are five free-standing pillars and one pilaster on the southern side and similarly on the western side, while the whole of the northern side is a series of pilasters. The mithunas in the vedi portion tend to have an aggressive by lensal posture often interlocked in embrace and would appear to be parallel to the mithunas already found in Dantidurga’s mañḍapā in Cave XV and would even show a further development of the erotic art, although it must be said that they do not seem to get vulgarised. The centre of the southern main entrance into the cave excavation is provided with a balustraded flight of steps cutting the vedi and showing the central nave much broader, approximately double the normal width of the other bays. In the pillar design itself, it would seem that more than one model has been followed so that we have apart from the pillar type already described, two more types. Of these, the first (pl. XCVII-A) has a short plain base over the pitha part which is common with the other, over which there is a kalaśa with multiple fluting and it is borne over an arrangement of floral loops which cover a nāśikā on the four sides and broad single loops connecting the corners and rising to the level of the vañalamukhas of the nāśikā loops. The corners are further enriched by squatting ganas with their legs kept wide apart and the bellies pressing on the corners of the base and with the arms holding a conch which they are blowing. The main loops themselves merge with the overflowing foliage of the ghatapallava motif, the ghata having apart from the fluted body as already described a narrow fluted neck and a mouth, whose edges show a padmālata course succeeded by another bhūta course. The foliage are facing on the cardinal points by leaf arrangements running vertically. Over this kūḍa which would stand for the maṇḍa or padmabanha part in other styles occurs the actual fluted kalaśa part, followed by a fluted tāḍī, a fluted kumbha with a patañalata band along its circular virakantha and intersecting corbels. Both the outer arms of the intersecting corbels of the corner pillar of the penultimate bay are short.

The other type (pl. XCVII-A back ground) is showing a plain cubical base with an octagonal median projective shaft projection, whose angles are decorated with looped floral arrangements, in overlapping curves while the centre has a kind of nāśikā kūḍa with simple outcurved side edges and horse shoe body containing within the kūḍa figure work. Over this
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the octagonal part rises a sixteen-sided plain shaft about a foot high above which occurs the mālāsthāna rather abbreviated with a floral band above it surmounted by a triangular nāsikā front. The mālāsthāna has an octagonal outline thus having eight nāsikās which encase the kalaśa. Over the kalaśa rises the broad—waisted and fluted tādi, a similar broad fluted kumbha which is almost midway between a circular and a square section, surmounted by a rather oval virakaṇṭha and intersecting corbels.

Aligned to the entrance steps of the main cave and cut into the opposite wall on the west is a nandimanḍapa provided with a plinth containing a high upāna, a padma a narrow kaṇṭha, a valabhi and a kapota with a prati cut on top. It has a simple single stepped approach in the centre. The main chamber above is flanked by dvārapālas (pl. XCVII-B), four-armed, cross-legged, the upper arms carrying nāga and tirīṇa and the lower arms resting on the kāṭi and the gada; the figure is decorated with a high jatāmakuṭa almost like the kirtimakūṭa, kuṇḍalas, graiveyakahāras, keyūras, udarabandha, yajñopaviśa which runs over the right arm in nīvīta fashion and one of the dvārapālas, viz., to the south, also has a low garland of bells deviating from the yajñopaviśa and running round down to the knee and turning up. The garments of the dvārapālas comprise a loin cloth, fastened by a series kaṭibandhas and kaṭivastras, the uppermost having a bold knot at the sides and showing the free ends hanging down to the leg. The side walls adjoining the dvārapālas show a pilaster of plain shaft surmounted by a single corbel arm supporting a thin uttāra, a thin vājana, a rather flattish though curved valabhi, and a bold flexed overhanging kapota with underside having a curved profile and the exterior drooping down almost to the level of the corbel and with flat under edges and shamfered front edges. The kapota is decorated by two bold nāsikā blocks not completed. The inner profile of the manḍapa elevation, also shows the beam, a projecting valabhi, a kaṇṭha and a prati-kapota reaching the ceiling. The ceiling is painted showing a scene of Śiva seated with Pārvati on a maṇḍapa surrounded by various attendants, gaṇas, rīsīs etc. In the centre of the chamber is a rock-cut nandi on its own pīṭha which is oval in shape showing the mouldings of upāna, padma, kaṇṭha, vrīta-kumuda, and upper kaṇṭha, a valabhi, a kapota and prati. The nandi is rather showing a controlled decorative feature of jingles are around the lower neck and a garland around its upper neck.

The vedī in elevation shows a series of projections and relative narrow recesses between each pilastered niche although all these are in a line and both projections as well as recesses are carrying the figure sculpture.

The central bay shows a higher plinth in respect of the three innermost transverse bays, its plinth extending under the side pillars and merges into them. There is a raised basal moulding running under the pillars and across the main bay from one pillar to the other. These bands do not, however, occur across the second pillar from inside and the very placement of the second transverse row or pillars from inside reduces the general interval and pillar placement considerably and was apparently indicated only to provide with its beam division of the ceiling a full unit even in respect of the central nave up to its outer pillar on the raised inner plinth mentioned already, making the complex
divisible into an ardhamañḍapa, mahāmañḍapa, mukhamañḍapa and ranga-mañḍapa, the last mentioned being a perfect square and the other three being narrow transverse bays.

On the northern side, the vedi is outlined on the inner face, in order to indicate its presence there although on the western and southern sides, the inner faces of the vedi are absolutely plain. The pillars of the centrally raised nave part show on their inner cardinal points bracket figures rising from the level of the neck of the kalaśa and connecting the corbels. These bracket figures represent madanikas and are provided with dwarf attendants. While the rest of the outer bays on the south, west and north of this inner raised central nave show only the level of the ceiling above the valabhi, the raised central nave part itself shows a kaṇṭha above the valabhi and a praś-kaṇṭha together forming the entablature zone. This is the same arrangement that is followed in the nandimañḍapa. These entablature mouldings run as individual units all around the various component parts of the central nave ceiling, namely ardhamañḍapa, mahāmañḍapa, mukhamañḍapa and ranga-mañḍapa as already mentioned and thus tend to define these zones further. The raised plinth of the central nave shows the mouldings of a padma, a kampa, a paṭṭikā, the paṭṭikā representing the plain course running under the pillars and tying them together. In the centre of the stretch between each two pillars and at the level of the padma is found another set of beam projections which are further reinforcing the framework of the pillars.

The innermost part of the temple is designed in the form of a śāndhāra praśāda with circumambulations around the cella and of the width of a bay equivalent to the second lateral bay next to the central nave and corresponding to the ardhamañḍapa in front of the cella. The pradakśiṇa-pātha, however, is at the level of the other bay. The door frame proper is set in the centre within the two corner-pilasters of the cantoning type of the outer cella wall while the intervening spaces show two relief figures, cut almost in three-quarters relief, of chaṁara-rādhārīniṣ, standing on makara and kūra respectively and representing Gaṅgā (pl. XCVIII-A) and Yamunā to the proper right and left respectively. They are placed within a stambhatarāṇa cut on the wall complete with plain shaft, kalaśa, tāḍi, kumbha, padma with drooping edges, phalaka and a makaratarāṇa above rising in trefoil loops over the nimbus behind the head of the figures. In the case of the Yamunā, the makaratarāṇa shows the face of the makara outwards and an abbreviated tail rising up. The river goddess and figures show a dhāmilla for the hair-do, forehead clasps, pairakunḍala, kaṇṭhi, stanasūtra, nāga-keyūras, kiśkiṇīs, kaṭibandha, an antariya running down to their ankles and showing the free hem between the legs, and pāḍasaras on the feet. The door frame within is of the triśākhā variety, the outermost being the pilastered sākhā, the next showing a series of vidyādharas and the third being ratnasākhā. The pilasters show in the lowest part dvārapālas, two-armed, one arm resting on the gadā and the other arm in kaṭi, while the middle part is of paivalata band. All the elements of the pilasters upto the corbels are present. The next sākhā shows in the lowest part adjoining that of the dvārapāla two female figures with garlands and flowers in their hands. The lintel part shows a plain innermost sākhā, of Bhārputras holding garlands in the two hands in each case and a plain uppermost sākhā corresponding to the uttira beam resting on the corbels of the pilaster sākhā. Over the uttira occurs the curved underside of the kapota, the kapota itself projecting well forward beyond
the limit of the phalaka and shown as turning at the side and surrounded by a series of seated figures, nine in number of which the first and the last are Virabhadra and Ganesa respectively, the intervening ones being the saptamātri.

The cella proper shows a square chamber with a rock-cut linga-pitha carved in the centre, but whose eastern and northern walls alone are preserved and show an inner central socket very much wider than what would have been required for the original linga placement. There is a small linga shaft lying inside this deep socket which shows the Brahman, Vishnu and Rudra-bhāgas, which was obviously not the original because its total height is very much less than the total depth of the pitha socket. It is obvious also that the pitha itself has been deeply cut into at a period subsequent to the original excavation. However, the fact to be noted is that the linga is a loose piece to be fitted into a monolithic pitha. The pitha shows the mouldings of a high upāna, a flowering padma, a kaṇṭha with kampa above and below, triṭaṭa kumuda, another similar kaṇṭha and pratikapota and a prati. On the northern side the prati projects for nearly two feet in the form of a water-chute (nāla) and is further continued in a rock-cut ledge in the form of a channel leading out through the thickness of the gārīgārihā. The back wall of the cella shows at a level approximately that of the pāṭīka, the figure of Mahesā (pl. XCVIII-B) with the Vāmadeva part to the proper right and Aghoṛa part to the proper left while the Sadyojāta (and not the Tatpurusha) part in the centre is the broadest face, although the other two faces also have been shown essentially in frontal aspect and not in side profile. The Aghoṛa part is keeping a kapāla in his hand while the Vāmadeva part is keeping what appears to be a flower bud. The Sadyojāta part is shown with four hands, the two left hands carrying nāga and māṭhulunga, while the right ones carry a khatvānga and vyākhyāmudra. The Aghoṛa part shows damśtras, bulging eyes, trinētra and nāga on the jāṭā, while the Vāmadeva does not show even the trinētra, has a smile on its lips. The Sadyojāta, however, shows the trinētra. The figure itself is cut rather in weak relief from the wall, although the features have been fairly well represented.

It is to be noted that this shrine is the only case of the Rāṣṭrakūṭas at Ellora or elsewhere, where the linga pitha is square, since in any of the known examples of the Rāṣṭrakūṭa monuments at Ellora, including the Kailāsa and Daśāvatāra cave the linga-pitha is invariably circular. This might suggest that the Lankesvara cave was probably one of the very earliest excavations of the Rāṣṭrakūṭas and almost coeval with the starting of Kailāsa and completion of the Daśāvatāra manḍapā and cave. Since these two latter would have taken a very long time to be put through, and since Lankesvara was relatively a lesser assignment notwithstanding its well sculptured manḍapas, it might be reasonably deduced that the cave was excavated around the third quarter of the eighth century A.D. It is further to be noted that this shrine again is practically the only sāndhāra shrine under the Rāṣṭrakūṭa patronage here at Ellora, and in this respect also it might be reasonable to take it as transitional between Chālukya and Rāṣṭrakūṭa efforts at this place. Thus, we might consider Lankesvara cave as almost the very first cave temple excavation under the Rāṣṭrakūṭas. This would mean that this excavation might have been almost coeval with Dantidurga’s Daśāvatāra, but there is nothing to indicate in the Daśāvatāra cave that
Dantidurga excavated the entire cave, since the inscription of Danti is to be found only in the monolithic maṇḍapa in the court-yard. Thus it might as well be taken that the main Daśāvatāra would well have been as much the efforts of Danti’s uncle Krishna, who succeeded him, and before the main accomplishment of his, namely, Kailāsa. In this sequence, thus, Danti might not have carried out any rock-cut maṇḍapas with a shrine proper at Ellora. When this was started under Krishna, probably Lankēśvara was among the earliest. This does not however preclude the monolithic maṇḍapa in front of Daśāvatāra cave as having much to do with Dantidurga.

The side walls starting from the northern end of the ardhamaṇḍapa on the outer bay and ending with the north western corner of the outermost bay show a series of panel sculptures, while on the southern side such sculptures are carved on the inner face of the pillars themselves owing to the lack of any wall available there.

Starting from the north-east corner, the first panel is that of Śiva and Pārvatī (pl. XCIX-A) in akṣaṅkāraṇa, facing each other with the dice board in between, with a male attendant behind Pārvatī in vīsmaṣa-mudra, with nandi shown on the base standing with two garas playing with it. This is one of the few Śiva-Pārvatī scenes where Śiva is located to the proper left of Pārvatī. Usually in all such scenes Śiva occupies proper right. Further, this shows Śiva-Pārvatī in ardhaparyankāsana slightly separated from Śiva’s body, while Śiva himself is in roughly utkūṭaka posture on the pedestal. It lacks the intimacy that is well revealed in the other Kailāsa scenes and to a degree conventionalised.

The next adjoining panel of the outermost bay, which is facing west, is that of Śūrya (pl. XCIX-B) in samabhanga, with two lotuses in his two hands, high kariṇīmakuṭa, squarish in section and with flat top, accompanied by Ushas and Pratyushas, two-armed with blossomed lilies in their hands and further flanked by the figures of Danḍa and Pingala, the former carrying a spear and khetaka, while the latter is carrying a kamaṇḍalu and stylus. The feet of Śūrya are stockinged the socks rising up to the shin. The nimbus behind Śūrya’s head is elliptical.

The northern vedi (pl. XCIX-C) differs from the southern in the elevation since it shows only a regular plinth containing a high upāṇa, a padma, a kaṇṭha, an uttira, a valabhi, and kapota and pratī. The innermost panel here shows Bhūvarāha, Bhū being carried by Varaṇa in his raised and flexed left upper arm, the goddess herself seated gingerly with the legs dangling sideways, the body facing the front and arms raised over the head in aṇijali. She is without any kuchabandha, the snout of the god is supporting her hip and smelling it. The head of the god is almost horizontally tilted, the kiriṭa projecting backwards. The flexed lower left arm of the god is carrying a śankha, while the corresponding right arm is carrying a chakra in the prayoga form. The lower right arm of the god is in kati. The right leg of the god is planted firmly on the ground, the foot inwards while the left leg is flexed high at waist level and placed on the hood of a nāga-nāgini pair representing the nether waters from which the god redeemed Bhūdevi. The snout of the god is shown as having a pronounced curve at the tip and the damśtras and the lower jaw of the half-open mouth are also well delineated.

The next panel shows Pārvatī (pl. C-B) standing in sama-bhaṅga with an iguana
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(godhāsanā) and with a liṅga on a padmapiṭha resting on a lotus held in her upper right hand, the upper left hand on a similar padma showing Ganēśa, the lower right hand holding apparently akṣhmālā, although damaged now, and the lower left hand completely damaged. The agni-kundas with flames above are shown at her feet, one on each side, the kundas themselves having padmapiṭha moulding and representing the paṅchāgni in the centre of which she was performing penance to woo and win Śiva. There is a nimbus behind Pārvatī’s head which is decorated with a high jatāmukuta of the karaṇḍapa type. She has the upper part of her body bare and a kaṭivastra, whose upper free hem is resting in front of her left thigh and carried over the mekhala. She has a kaṭibandha, also with a tassel hanging in the centre, while her lower garment is going up to her shin with the free hem shown flowing in between her legs.

The next panel which is very wide and is corresponding to the rangamaṇḍapa unit of the central nave shows three figures on three different pedestals respectively (pl. C-A) Brahmā, Śiva and Vishṇu, all in samabhanga, Vishṇu to the east, showing apparently śankha in his right upper hand, which is lost, chakra in his left upper hand, while his left lower hand is resting on Garuḍa shown as standing below in abhanga pose with aṅjalihasta and with wings on his shoulders, while the right lower arm might have held a padma, but is damaged completely. To the right of Vishṇu is shown below standing the figure of Gādādevi as identified by her being shown against a high gadā of Vishṇu. She is having her legs crossed from behind of the pādasvastika type and carrying a chāmara in her right hand. The figure of Śiva shows triṣūla and nāga in the upper arms, the lower left arm in kaṭi and the lower right broken completely. He is shown in the form of a Vrishabhāntika, the bull being shown behind him in lateral aspect while there is an attendant carrying a kamaṇḍalu and flowers in the two hands and wearing a kaupīṇa. The figure of Brahmā shows the three faces all in jatāmukuta, with the upper left arm completely broken, the upper right containing what is a modified version of a pustaka apparently in the form of a very large palm-leaf manuscript, the lower right arm carrying akṣhmālā and the lower left a kamaṇḍalu which is broken. On either side in divinity form are shown two female figures, apparently Gāyatrī and Sarasvatī. Immediately below the right figure is a swan which is the mount of Brahmā. All the three figures show pādasaras on the feet.

All these three figures as indeed the other figures also have been provided with plaster coat in later period and in providing the coat the yajñopavita of the goddesses has been made to run over the right arm in nīvita fashion. As is known, this is a practice widely followed in the Chālukyan period and even considering that it was not originally carved on the stone, the fact that the plaster ornamentation at the time of consecration supplied the nīvita type of yajñopavita would indicate the continuance of the practice in this way at the time of the consecration of the temple. This might perhaps support the idea that the temple is of the transitional period.

The next panel is that of Nṛsiṁhāvatāra (pl. C-C) showing Nṛsiṁha seated on a padmapiṭha very realistically rendered in the form of two petal courses of adhōpadma and tīrṭhavapadma. He is seated with left leg horizontally flexed and right leg hanging below and partially flexed itself resting on the back of a demon carrying a nāga in his left hand.
and with his face showing a grimace due to pain. Back to back with him also lying with the head at the western end and with the hands resting over his forehead on the ground and by the bulged out eyes and open mouth and limp body that he is a dead figure. It is interesting to note that in both these cases, the *membrum-virile* is well emphasised suggesting a general cult idiom common with a scene elsewhere also, as in the *Saptamātrī* group on the southern part of Kailāsa monolith in the so-called *Tajñāśālā* cave. At the western end of the seat is a squatting figure with the right leg flexed and right arm resting on the ankle and the left arm raised high and almost in *vismaya-mudrā*. By his *damshtṛā* and bulged eyes, he is also to be taken as another demon, all these demons apparently being the attendants of Hiranyakaśipu. The body of Hiranyakaśipu is lying flat on the lap of the god, who is tearing open his entrails with his fingers. The two arms of Hiranyakaśipu are outspread in death limply holding a *khāḍga* and a *khetaka*, the *khāḍga* with tip downwards. His legs are also dangling limp and are partially supported by a female figure shown in a rather diminutive form with the left arm in *vismayamudrā* and right arm in *kaṭi*, who is apparently the queen of Hiranyakaśipu. It may even be that the eastern figure is that of Prahlāda, because it is not under attack. The god is four-armed, the two lower arms tearing Hiranyakaśipu’s body, as already mentioned, and two upper hands holding a *sāṅkha* and a *chakra*, the latter in *prayōga* aspect. The face shows a cavernous mouth, bulging eyes and a high *karandamakutā* with the ears pricked high in tension.

The next panel is Gaṇeśa (pl. CI-A) seated with right leg flexed vertically and left horizontally both wearing the *kinkinis*. He has a prominent *mastakā*, no *kiṛṭa*, fan-like sidespread ears, *parāṣu* in his upper right arm and *pāśa* in the upper left arm, *danta* in his lower right arm and *modakapātra* in his left lower. His trunk is sharply turned at the level of the upper chest to the left and is dangling on the *modakapātra*. This arrangement of the chest is apparently intended to show clearly the decorative features of his body containing a *kaṇṭhi*, an *yajñopaviṭa* and a well defined belly and navel. His lower garment is in the form of a loin cloth whose free hem is resting over the *kaṭibandha* and flowing on the seat.

On the western end on the outermost corridor separating the shrine from the * NANDImatapāra , the wall carries a relief carving, cut in, showing what appears to be essentially the figure of Sūrya since both the arms slightly bent and kept at hip level are seen holding a lotus while two female attendants, one on each side, carry also flowers in one of their hands. These two should be Usha and Pratyushas. It is interesting to note here that this figure of Sūrya does not have the stockinged feet but shows the *pādasaras* and the ring on on the toes and is also having an ordinary type of *kiṛtamakuta* unlike the usual, square high crown associated with Sūrya figures and indeed is oriented to the Sūrya panel directly aligned to it at the east end. It is just possible that this figure had been carved here duplicating the Sūrya mainly because it is felt that the Sūrya figure should face east, although the cave is cut facing west and thus shows the other Sūrya also facing west. At

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3Nrisīṁha figure in the cult plaques from Nagarjunakonda, Yellesvaram etc. in a group with other gods, also has this feature and datable to about 4th-6th centuries A.D. (now at Hyderabad in Andhra Pradesh State Archaeology office premises).
the same time, the occurrence of two-horn-like cusps on either side of the head cut across the nimbus would probably go to suggest that it is not Sūrya and is indeed Chandra and, if that is so, its opposite zone is relevant notwithstanding that fact that its “cut-in” character outside the main wall would make it slightly later.

On the south side, there are a set of five carvings against the pillars and a sixth one in the wall face at the east end. Starting from the west, the corner pillar has been provided with a wall screen mainly in order that the position of Mahishamardini Durgā (pl. CII-B) can be carved on its inner face, since it could not be accommodated on the pillar face. But the pillar face shows Durgā standing behind Mahisha with her left leg flexed at the knee actually resting on the Mahisa whose head has been decapitated as it emerged in human form from the animal neck and is indeed being held by the tuft in one of the left arms of the goddess. The goddess is shown as four-armed the two arms carrying sword and shield while the fourth arm is completely broken, but should have held the triśūla since the business end of the triśūla is stuck on the back of the Mahisha. The lion mount of the goddess is shown behind Mahisha pouncing upon and mauling its body. There are two figures, one to the right of the goddess and is immediately under her sword-arm and above the lion and the other immediately above the shield arm. The former carries a mace in its hands while the latter seems to be almost rising up in the air probably with a sword. These two figures apparently represent the two stages of the fight of Mahishāsura with Durgā during which he attacked her variously with the gada and with the sword. Thus it is sequential representation of Durgā’s fight showing the demon in three different forms in the same panel. The figure of Durgā is well relieved, although a part of her body and head are found damaged. There is an elliptical nimbus behind her head surmounted by a prabhāvali with sinhalalāṭa and two vidyādharaśtras in vīsmayāhasta flanking it. The body of the demon as emerging from the neck of Mahisa form is itself shown almost in full, only the part below the right knee being embedded into his animal neck. He is shown as carrying a gada in his right. The decapitated head of the animal is shown as fallen on the ground with the tongue put out as in death. The very character of the representation suggests a considerable evolution since by no means can it be taken to be a later sculpture, in view of the special integral rock-cut provision of a screen wall projecting from this corner pillar for accommodating the sculpture on the inner face.

The next pillar shows Śiva as Ardhanārī (pl. CII-A) standing in ābhanga with two female attendants, one on each side and shown as standing under a mango tree and with two vidyādharaśtras hovering in the air in añjali-hasta and in vīsmayā-hasta. The figure is four-armed. The Śiva part is carrying triśūla in the upper arm and anāga in the lower arm, though broken. The Umā part show a mirror held in the upper arm and the lower arm in lolahasta touching the flower held by Her attendant. The most interesting part of this whole composition is that on the Umā part, there is a creeper or latā shown as rising in looped tendrils upto the vidyādhara figure while the Śiva part shows a mango tree in its full foliage and fruit. It shows also an owl seated on the mango tree. The concept of the mango tree and the latā is a favourite classical imagery the sahakāra or the mango being the eternal support of the latā which is feminine. The dependence thus of Umā upon Śiva in
the form of the sahakāra-lata imagery is well brought out. Such an imagery has never been adopted for Ardhanārī figures and would in itself thus show an application of classical imagery on ritual sculptures caused by the imagination of the carver.

The next is that of Andhakasuravadhamūrti with Śiva shown in ālidhā posture thrusting home his long śūla into the body of Andhaka who is shown on the proper upper left. Śiva's left leg is placed upon a lotus and immediately to the left of the lotus is shown a seated figure of Chāmuṇḍā with pendant breasts, emaciated body, muṇḍamūla and dagger in hand. Her face is in a grimace and immediately behind her is the figure of a fine woman in full youth in trihānga pose with the right leg crossed from behind and apparently holding a kapāla to seize the blood drops from the body of Andhaka. Andhaka is shown with bulging eyes and with his right arm raised high, sword in hand, which however has slipped down when he is killed. His left arm is interestingly enough fully protected by a kind of sheath showing a fairly developed defensive armory. The rather unconventional character of the whole carving with even the stylisation of the kapālamūla and showing his left leg resting upon a pālma and the peculiar sprawled out form of Chāmuṇḍā are all in tune with the spirit of the age and the ritual developments taking place. To the immediate right of Śiva at the bottom is the diminutive figure with right leg flexed at west with arms in aṇjali and is apparently a devotee.

The next pillar shows, what would seem to be Vrishahāntika (pl. C III-B) called Chandraśekhara with two figures shown in the upper register one, a female to the right and a male to the left. Intriguingly enough there is also a female gāṇa standing by the side of Pārvatī. The body of Pārvatī is completely lost excepting for her pair offect and the nimbus behind her head. The arms of Śiva also are broken but one of his left upper arms is holding a gāṇa, while the other is apparently taken behind Umā's waist in embrace. Umā and Śiva are shown more or less of the same height.

The next shows the figure Gajāntaka (pl. C III-C). Śiva is shown in ālidhā posture with the highly flexed left leg resting upon the head of squatting gāṇa, who is wincing under its pressure. There is another gāṇa further to the left, also seated, but in an easier posture, right leg flexed high and left leg flexed flat but holding a kalaśa in his hand out of which is emerging a vertical garland arrangement with makaras, birds, nāgas etc. relieved all along its creeper-like stem. To the right side of Śiva is a standing female attendant holding a flower in her hand, which Śiva is almost touching. Behind this attendant is a male attendant in aṇjali. Above him is another semi-divine male figure flying in the air with body outwards and leg treading backwards, palms raised in aṇjali over his head. From his head, there is a canopy like ridge running over Śiva's nimbus surrounding him on the upper left also and having at this corner a gajamuṇḍa, rather insignificantly shown with a thin long trunk curled at the tip resting on the top of the vertical pageantry of birds, animals etc. already described as rising from the kalaśa of the attendant below. There is another female attendant of a semi-divine character, who is actually lying belly down on the neck and mastaka of the gajamuṇḍa with her feet spread backwards on the spinal ridge of the elephant and with her hands in aṇjali, her body facing west. Śiva is shown with his chest thrust forward with a high jatāmakuṭa of the karaṇḍa type.
and with an oval nimbus behind his head. There is a writhing nāga shown behind the nimbus in the depression between it and the elephant head, having its raised hood coming up to the level of the lower neck of the gejamunda. Śiva in this carving, as in the others that have gone before, has pādāsaras on his feet. The decorative arrangement rising from the pot in the hands of the seated gana to the proper left bottom facing west is actually showing various birds, and reptiles carved in minuteness, including fish of different descriptions, makaras, kūrmas, geese, cobras, nāgas etc. It is rather significant that both in the Andhakāri, Chandraśekharā and Gajāntaka forms, the main episode is almost overpowered by the attendant figure sculpture suggesting only ritual significance but a conceptual degeneration.

The last panel shown on the back wall of the southern-most bay shows tāṇḍava Śiva (pl. CIII-A) dancing in the prīṣṭha-suvaikṣīka posture as in a gyrating movement, the chest shown frontally, the arms flailing upwards, but with the lower body turned frontally showing a semi-profile of the rear part. His left leg though slightly flexed at the knee is planted firmly on the ground feet outwards while his right leg which is in the rear is slightly flanking and is resting upon apasmāra. The upper part of the body is in considerable harmony with the uppermost right arm in vismaya-hasta and the uppermost left arm holding the gāmaru. Of the remaining two arms, the right which is unfortunately broken, was probably flexed high while the left arm is holding a writhing nāga with three hoods. The attendant figures include apart from apasmāra, a set of three figures to the right of which two are female, one seated and one standing, and the third male in vismaya-hasta. Above this male is shown Nandī’s head, unfortunately broken. The rest of the body of the Nandī would have been shown behind Śiva’s leg, but is not available due to the damage and restoration of the panel. There are vidyādharaś single and in couples in the upper corners of the composition while there is a figure apparently of Tāṇḍu squatting but keeping a pot within his laps and drumming on its mouth, a characteristic musical accompaniment, marking time to the tāṇḍava Śiva. Two more figures in diminutive forms are shown between the two dancing legs of Śiva which by their postures represent two more figures of musical group with on either side playing cymbal in the hands. The finest element in the whole composition is undoubtedly the head of dancing Śiva, which is slightly tilted to the back with his jatā thrown backwards with pendant loops loosened and dangling festoon-like and with a kapāla fully relieved and anatomically most precise in its moulding decorating the front side of the jatā, as contrasted with the dynamic body posture. The face of Śiva is portraying absolute calm with just a fleeting smile playing on his lips.

The last panel facing northwards on the wall of the front end of the southern prākarā and adjacent to the corner cantoning pillar of the outer bay is that of Kailāsa-tolana by Rāvaṇa (pl. CIII-B). It shows Śiva seated in cross-leg posture, upper right arm holding cobra, upper left trīśūla, lower right arm resting on the lap holding a rosary and lower left arm gently supporting the waist of Pārvatī, who had been agitated over the shaking of the Kailāsa and is having her body slightly thrown back, her own right arm instinctively going round Śiva’s body and her left arm flexed at the level of her abdomen. She has, however, not changed her posture, which is with her left leg taken over her dangling right at knee level and placed on the seat. The attendant close to Pārvatī, however,
is almost trying to run away in sheer fear. Below the seat, Kailāsa is shown in the form of a rock cavern with Rāvana with his twenty hands, his body facing inwards and his legs in a kneeling posture straining at the side of the cavern to shake it, one of his hands resting upon a mace kept vertically. The agitation caused by the shaking is indicated by the monkeys, semi-divine beings etc. moving here and there on the hill, although a gaṇa figure is shown squatting with great unconcern to the proper right side of Rāvana bearing almost the weight of Kailāsa on its head. This carving has been considerably retouched in plaster.

The centre of the Rāngamaṇḍapa ceiling shows a lotus medallion set within a square relieved framework, the lotus itself projecting further down and carrying in its underside the figure of Tāṇḍava Śiva (pl. CIV-A) in lalita pose with the right lower arm in abhayāhasta, left lower arm in kaṭhastha, right upper arm spread on the side and holding a triśūla, left upper arm flexed upwards in kārtāhasta holding a damaru. A figure, apparently of Pārvatī, with lotus in hand is standing to Śiva’s right with her body flexed in acute abhanga, while there is a hovering gaṇa, probably marking time for Śiva’s dance to his proper left at waist level. The base upon which Śiva is dancing is a narrow padmapīṭha.

At the foot of the flight of steps giving access to Lankesvara at the lowest landing and facing west is the panel sculpture of Gajalakṣmī (pl. CIV-B) which almost imitates that in the front maṇḍapa of Kailāsa showing Gajalakṣmī in padmāsana over a padmapīṭha with four elephants arrayed on either side, the upper two discharging potfuls of water on her head and the lower two in the process of lifting the pots from the ground. She too is having two hands, both of them holding lotuses. She is having a kirṣṭamukula, a kaṇṭhi, stanosūtra, chamavira and kankana, her lower body is draped with a kaṭivostra and an antariya coming down her ankles. There are vidyādharaś, three on each side, hovering in the air on the top. Below Gajalakṣmī is shown a lotus pond, full of lotus buds, leaves and flowers in perspective with human figures and birds playing in it.

The outer face of the corridor wall leading to the flight of steps approaching Lankesvara is different from the rest of the corridor and the plain face of the Kailāsa prakāra. It shows over a jagati and prati balustrade recesses followed by a fairly prominent uttira, vājana, kapota, a vyālavari course showing vyālas and elephants and essentially done in tri-ratha form with makara cross-rafters tying the framework at the corners of the ratha and followed by a bold kaṇṭha with the recesses in between paired pilasters showing purnaghaṭas and capped by a potikā-like moulding showing a ratnapaṭṭai in the front face. The portions above the blocking course are vyālavari up to the ratnapaṭṭai which would form the vedī, since on the inner side itself it is from this level that the dwarf pillars rise to support the ceiling.

32. ELLORA, GĀŅEŚA LENA GROUP (pl. CV; fig. 27-30)

SHRINE UNIT No. 1 FACING NORTH (pls. CV-A) : On the banks of the stream on the hill falling near the Dhumaralena, this cave shrine chamber has an antarāla, an ardhamaṇḍapa and a mahāmaṇḍapa borne on a set of four pillars, the ardhamaṇḍapa itself
having a facade of four free-standing pillars without the corresponding pilasters, thus making the *ardhamañḍapa* the part of a outer bay around the central *ankana* of the *mahāmañḍapa*.

The shrine cell shows a circular *liṅga-piṭha* with a *nāla* on the western side, that is, to the right side of the *liṅga*, which is actually an integral projection in live rock from the floor up to the top of the projection and abuts into the wall. The *piṭha* shows the mouldings of an *upāna*, a high *padma*, a bold *kanṭha*, divided into pilastered recesses and a heavy *patākā* on the top of the *piṭha*, whose inner surface shows a slight convexity, is found a square socket for the installation of the *liṅga*. The *liṅga*, however is found in stucco. It is not only smaller than the square socket, but also showing the octagonal facets below the cylindrical shaft, which portion is completely gone. This *liṅga* apparently had been subsequent insertion. The interesting point to be noted here is that the *nāla* is facing west, since the temple itself is facing north and in this arrangement, it shows a side *nāla*, whereas in most of the temples whether the shrine is not facing east, the *nāla* is found either to the north or to the left of the *liṅga*.

**Shrine Unit No. 2**: This is a simple small shrine with an *ardhamañḍapa* in front having only two end pilasters, and, again shows a circular sectioned *liṅga-piṭha* with a projection to the west and with a very deep square socket on the top of the *piṭha* going almost to the bottom of the *piṭha*, which is intended to receive the *liṅga*, which, however, is missing. The rear wall shows the figure of a Mahēśa, where however the faces are disposed in such a way that to the proper left of the centre is Aghōra (as at Lankēśvara cave and which is due to the westward orientation of the temple) and to the proper right is Vāmadeva. The water chute projection, is, however, after proceeding to the west is taken straight north along the wall cut in the rock in the form of a channel and through the side of the door frame at the lowest level and led out. This recalls the various devices which are found in same of the Pandyan caves for a similar purpose.

**Shrine Unit No. 3**: This unit has a very narrow *antarāla*-the part of an *ardhamañḍapa* immediately in front of the shrine enclosed within the side pilasters flanking the door frame and beyond it is the *mahāmañḍapa* transversely laid out followed by the *mukhamañḍapa* porch which is covered by the projection of the cornice. It has also an entrance door frame standing as rock wall.

The shrine proper has again a circular sectioned *liṅga-piṭha* with a *nāla* facing north with square socket on its top going deep and with the figure of Mahēśa covering the entire rear wall and provided with additional semi-divine figures and conch-blowing *gaṇas* on part of the flank space. Here again, the left side face shows Aghōra and the right side Vāmadeva. The water chute is actually cut as in the previous case along the rock wall taking it into a thin adjoining small cell to the west facing out into the *mahāmañḍapa* and is further cut along the flanks of the *maṇḍapa* and led out. The shrine door has Gajalakshmi above the lintel and *dvārāpālas* almost “cut-in” in a very shallow manner within the cutting on either flanks, possibly suggesting that they might have been carved later.

**Shrine Units Nos. 4 AND 5.**—There are two cells considerably damaged immediately further to the west, of which the one farther is larger having in the shrine a mutilated
ELLORA GANESA LENA GROUP

CAVE 7

SECTION A-A

CAVE 6

SECTION A-A

SECTION B-B

PLANS

Fig. 28
circular sectioned pīṭha with a square shaft to receive the liṅga and with the nāla projection facing west and taken out as is usual across the front wall and along the flanks of the front maṇḍapās. In front of the shrine there are two parts: the inner part corresponding to the mahāmaṇḍapa and the outer to the shrine or mukhamāṇḍapa.

Above the door frame the uttira is shown as borne by a series of vidyādharā couple, while the pilasters at the end of the flanks have corbels which show along their curvature rearing vyālas recalling such corbels used in Chālukyan caves and in the monuments at Aihole.

Shrine Unit No. 6.—The next larger unit has again a very badly mutilated liṅga pīṭha in the cella, whose shape is completely gone excepting for the square socket within it more or less at a floor level now. It has an ardhamāṇḍapa and a mahāmaṇḍapa and a mukhamāṇḍapa apart from the deep west side niche having the carving of Gāṅga. There is a shrine adjoining this niche, facing east, which contains circular liṅga pīṭha with square socket hole within and with the nāla facing north, which again shows that since the shrine is facing east, the nāla is facing north but from the point of view of the liṅga it is to the left side.

Shrine Unit No. 7.—The farthest shrine facing north is a fairly large sized one with a shrine cella at a higher level and a front maṇḍapa at a lower level with a projecting porch under the kāpota. Here the shrine has a circular sectioned liṅga pīṭha as usual but with the nāla facing west, unlike in the other instances and has a liṅga which by dimensions is perhaps not the original one, but which shows the square octagonal and cylindrical part of slightly smaller basal width than the socket. On the back wall is shown Maheśa figure which continues to have Vāmadeva to the proper right and a Aghora to the proper left. The provision for the removal of abhisheka water here had been desired to be made by cutting a small cell to the north of the shrine and taking the nāla channel along this cell in a circuitous way and leading it outside.

Shrine Unit No. 8.—The next shrine which is actually facing west has again a circular sectioned liṅga pīṭha in its cella with a square socket hole and with nāla facing north but continued in its channel ridge along the northern wall across the flanks of the shrine door and along the front maṇḍapa walls and led outside. There is a nandi on an integrally carved live rock platform facing the shrine and placed in line with the facade pillars.

The inner and the outer corner pilasters of the maṇḍapa are double pilasters with right angular corbel arms and the surface of the corbel is horizontally projecting forward and drooping vertically.

Shrine Unit Nos. 9-11.—There are a series of three small shrines adjoining this, all facing west which primarily, from the point of view of shrine placement, are similar to the previous one.

Shrine Unit No. 12.—On the northern side of the hill stream the innermost shrine opening south is actually facing west and contains a shrine, a square ardhamāṇḍapa, a transversely oblong mahāmaṇḍapa and a facade porch. The shrine does not have the monolithic liṅga pīṭha or the liṅga but has a square socket in the centre.
The ardhamaṇḍapa and the mahāmaṇḍapa are, however, fairly well finished in their architectural members, showing the ceiling as resting just above the prastara.

Shrine Unit Nos. 13-16.—The next shrine is again opening south, is facing west and has inside a large complex and by this cave gives the name of the whole series as Gaṇḍesalena, because of the Gaṇḍesā which is facing the outer entrance being found on the wall panel on the innermost part. The entrance of this complex is having a śāla śikhara above. The Gaṇḍesā (pl. CV-B) is a idampūrī (left turned trunk) type. The shrine of which the Gaṇḍesā is an auxiliary figure in its cella has a tri-ratha piṭha adjoining the back wall with a small square socket at the centre very close to the rear wall and immediately under the makara-torana formed by two boldly relieved pilasters on either side of the surrounding torana. There is no image, however, on the piṭha although the nature of the back wall suggests that there was an image in the form of a statue placed back to back with it and fixed in the socket. The shrine has a very narrow ardhamaṇḍapa indicated by the double pilasters and beam beyond which the mahāmaṇḍapa is fairly supporting a rectangular common vestibule with the shrine which is located opposite (No. 14), both of which together with the Vināyaka panel are leading out towards the entrance. Immediately within this entrance on either side also, there are maṇḍapa type of shrines (Nos. 15-16) with facade pillars and inner maṇḍapa and a shrine cell. Each shrine facade is of the same type in its cella and has its ardhamaṇḍapa divided into three longitudinal parts, by two cross beams.

One of these maṇḍapa shrines flanking immediately the inner court within the entrance to this complex has a circular sectioned liṅga piṭha with a socket also cut on the floor to the north of it in order to receive the abhisheka jala from the nāla. The square socket within the liṅga piṭha is present. This shrine has outside the shrine chamber the front maṇḍapa divided into two wall panels on either side of the shrine door by pilasters, of which the corner ones are double pilasters as usual with right angular corbel beams. The ceiling is, however, common.

The facade pillars have in the centre on their flattish or volute corbels and a thin median band and carry both within and without the utīra, vājana, and valabhi parts above which the horizontal projecting kapota droops vertically at the outer end as part of the vertical rock here.

Shrine Unit No. 17.—The large shrine which follows after a further series of smaller shrine units has a shrine cell, a very narrow antarāla integrated with the shrine door, a large mahāmaṇḍapa and a facade porch. The shrine cell shows a rock cut circular-sectioned piṭha with a square socket within and another square socket outside from the east, since the temple is facing south. The back wall shows Maheśa wherein owing to the change of direction the proper left side figure shows Vāmadeva and the right figure is that of Aghōra.

Shrine Unit No. 18 and 19.—The next shrine has a cella with the cylindrical sectioned liṅga-piṭha, square shaft, a thin square socket and a square surface corresponding to the east facing nāla and has the figure of Maheśa carved fairly in deep relief on the back wall with the proper left showing Vāmadeva and right Aghōra. On the eastern wall of the cella half way up is a pilastered niche, whose superstructure is carried from the bottom.
of the pilaster up to the top of the śālaśikhara. The inner door frame also shows in its uttarāṅga as well as pilaster scheme an approach of the 'southern style', as is visible here, showing above the lowest part of the pilasters which are indicated by Gangā, Yamunā etc., a main shaft part of trirātha section, the central part standing for the patralatā band followed by a cubical māndī part, a partially differentiated kalaśa, tāḍi, kumbha, padma, phalaka and potikā; of which the lateral arms are projecting longer than the frontal arms. This is followed by the uttira over which the kapota comes and the prastara shows a hāra of kūṭa and śāla śikharas with nāsikās shown in between, one on each side. The front maṇḍapa itself is exactly conforming largely to the maṇḍapas of the outer shrine, mentioned just earlier and is approached by a sūpāna with a double lateral flight of steps.

The last cave in the series, though of a similar kind basically, has the distinction of carrying elaborate painted designs on the ceiling of the front maṇḍapa, as also perhaps originally all over its exterior. Its shrine chamber has a circular-sectioned liṅga-pītha, a projecting nāla facing east, whose channel is carried further over along the wall into an adjoining area through the rock mass. Its back wall does not have the Maheśa relief, but its ceiling is also painted with lotus medallions enclosed in rectangles with floral and other designs.

One of the painted spaces shows Liṅgodhavā with Brahmā to the proper right with his haṁsa shown below him and himself indicated on the ākāśa, with Visnū to the proper left standing, the rest of the composition being missing. The figure of Śiva is indicated in a white coloured drapery and body, while the liṅga is painted in blue. The central section shows Śiva tāṇḍava (pl. CVI), with the celestial groups centred around and with the central figure of Śiva and two attendant groups enclosed in the upper trefoil frame; the proper one to the left showing a musical composition with musicians, dancers, cymbal players, harp players etc., while the one to the left shows the figure apparently of Chandraśekhara with the attendant figures, probably showing both Gaṇeśa and Kārttikeya as carried by one of the attendants. The figure of Śiva is pointing to the central figure of Nāṭarāja. Rest of the ceiling space shows a series of celestial figure of gandharvas, apsaras etc., in pairs or in groups, with clouds delineated above and below. It also shows seated figures of Śiva probably as yogi with two Vidyādhara shown above him and to his side.

On the lintel running across the maṇḍapa is shown the samudra-mathana scene with the tail of Vāsuki to the right and head to the left, with groups facing each other on either side. The maṇḍapa composition is also almost similar to the other one with plain pilasters. In all these cases the pillars are surmounted over a heavy pītha with the mouldings of a high padma, kumuda, kampa and prati.

33. ELLORA, JOGEŚVARI CAVE TEMPLES (2 CAVES)
(pl. CVII; Fig. 31-35)

At a higher level than the Gaṇeśalena group, but on the bank of the same ravine are located a few badly worn out small cave shrines of broadly the same category as Gaṇeśalena and ascribable to the Rāṣṭrakūṭa period. Of the five or six shrines here, the one to the farthest east (pl. CVII-A) close to the crescentic water fall is important because
Fig. 31

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INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

FRONT ELEVATION

SECTION-BB

EASTERN

PLAN

SECTION-AA

EL LORA

JOGESVARI CAVE EASTERN

SCALE OF 1 50 0 1 2 METRES

SCALE OF 2 1 0 2 4 6 8 FEET

Fig. 33

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it has preserved the architectural elements of the unit fairly well. It contains a plainly excavated ardhamañḍapa straight from the rock face within which are two free-standing pillars placed rather close to the side wall in order to form a stambha-lorana; the pilaster themselves of plain rectangular kind close to the wall. These free-standing pillars have broad octagonal base. At the top of them is a ghatapallava border, slightly narrower from which a slightly shorter shaft part, again octagonal, rises, followed by mālāsthāna and padmakośa, an almost realistic kalaśa, tāḍi, and circular kumbha, padma and square phalaka over which the corbels are indicated at the inner end but along with the rising curvature of the makara-lorana, the makara itself having been engraved on the outer surface with face inward and flouriated tail hanging down to the level of the tāḍi. On the back side of the makara there are riders and other attendants. Only one such pillar is extant, the one to the western side being completely destroyed. Within this stambha-lorana is the shrine proper which contains a back wall divided into three niches by a bhitti-lorana also of the makara-lorana type, while the side walls have a single bhitti-lorana each of the same type. The top course of the lorana in each case is provided with a nandi-pāda like symbol, while from the springing point of the loranas over the pilaster a gana is shown as seated. The inner niche surface of the lorana, particularly in the central one is divided into a trefoil recess, apparently intended for carving the image for worship which in this case appears to have been a standing figure, whose feet alone are extant at the base and which would have been almost in the round and probably that of Pārvatī; hence perhaps the name of Jogeśvari derived for this group. The other niches are flat and have not been completed.

The westernmost (pl. CVIv-B) cave in the group is again of interest since it is a triple shrine and comparatively larger than the one just described and containing a shrine cell within the back wall and two more small shrines on the side walls of a single open type excavation from the cliff. The exterior face of the shrine cell on either side of the door frame is divided into four niches in a simple rectangular compartment in each case, which are occupied by the dvārapālas in the inner ones and probably by a Gaṇeśa and Durgā in the outer ones. Since the easterly niche shows a standing figure, whose headgear might suggest that of a female but whose body is completely worn out, while the western end only is raised in height suggesting that it might be intended for Gaṇeśa. The dvārapālas are four-armed and are a strikingly similar to those of the Rāṣṭrakūṭa period elsewhere and carry a śūla or paraśu and nāga in the upper hands, while the lower hands are in kāṭi and resting on the club. The legs are taken across in pāda-swastiṇa pose and they are aligned slightly towards the inner side.

The wall space left plain over the lintel depicts a Lakulīśa, seated in padmāsana, four-armed, with the upper arm holding akṣamālā and kuṇḍikā, while the lower arms hold mātulunga and lakuḍa (in the right hand). The membrum virile is particularly emphasised. There are two devotees standing and in adoration on either side of Lakulīśa, while two ganas hover in the corner of the composition with mālas in their hands. One of the side shrines still retains a circular liṅga, while in the remaining part of the shrine it is badly damaged.

An intermediate shrine which is apparently facing east has a plain ardhamañḍapa
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

cut into the rock and a plain shrine cell within which on the back wall the Maheśa sculpture is carved and in the centre of the shrine a circular monolithic linga-pitha, with the water-chute projection to the proper left of the linga is found with the linga itself placed in the centre probably not the original, but still having all the three bhāgas of the linga.

34. ELLORA, ROCK EXCAVATIONS (4) ON THE SOUTH SIDE OF KAILĀSA MONOLITH
(Pls. CVIII-CIX; pls. 36-40)

These comprise what was originally called the yajñaśāla and which have the Saptamātr group (pls. CVIII-A-CVIII-B) carved inside them, and a set of three storeyed excavations (pl. CIX-A) adjoining above to the east. The former does not have any specific architectural feature other than that of rectangular hall, on the three sides of which are shown continuing pedestals, upon which the sculptures of Saptamātras, Kāla, Kāli and others appearing to be portraits are shown. The latter, however, are of considerable interest because firstly they have a similarity in their storeyed character, to the Jain excavations at Ellora (Cave XXXII and XXXIII), although they would definitely precede it and were apparently for the Brahmanical faith. They comprise on the front a pillared mukhamāṇḍapa with a series of facade pillars of massive rectangular section and plain curved corbel on top which, however, have on their median bands and the side faces the depictions either of rearing vyālus or picked-out floral and bird outlines. Over these rests the massive beam and drooping from it outside is a very elaborate kapota again massive on whose underside a series of kodungai ribbings pinned at regular intervals with knob heads is to be seen. Within this corridor at the centre of the ceiling the space is divided into a grid pattern of nine squares and on the back wall of this maṇḍapa at the centre is a door frame which gives access to a hall within at the inner end of which is located the shrine cell approached by a separate shrine door. The hall in front is borne upon monolithic pillars forming a central ankaṇa and a peripheral bay all around. From the mukhamāṇḍapa on its western side is a flight of steps cut in the rock which goes up and turns east leading to the first floor mukhamāṇḍapa corresponding to the lower one and almost similarly provided in its pillar forms, cornice and ceiling excepting that it has two outstanding features on the wall of the mukhamāṇḍapa, viz., the provision of two fairly large-sized pierced stone windows in the middle of each side of the wall section and secondly the depiction, in the round, on the floor, at the base of the door frame of what would seem to be the nidhis (pl. CIX-B), portraying actually two seated ganas unfortunately partially damaged. The gavāksha windows are decorated on their criss-cross limbs by floral designs. Entering through the door frame access is available to the upper maṇḍapa, which, similar to the one below, is divided into a central ankaṇa and a peripheral bay, but the central ankaṇa shows a roofing, which actually curves inwards from above the pillar: and is provided with a central frame work in the middle of the ceiling over which the actual clerestory (pl. CIX-C) in the form of openings showing the terrace is provided, the architrave taking the shape of a pillared roof pavilion without flooring with only the ceiling visible from inside the second storey and with the cornices projecting on the four sides of the roof. This kind of cusped ceiling of
ELLORA: TRIPLE-STOREYED EXCAVATIONS ON THE SOUTH SIDE OF KAILASA
INTEGRATED CROSS-SECTIONS

SCALE OF 0 1 2 3 4 5 6 METRES
SCALE OF 5 0 5 10 15 FEET

MONOLITHIC TEMPLE ON THE ROOF

SECTION - SECOND FLOOR

SECTION - FIRST FLOOR

SECTION - GROUND FLOOR

FIG. 37
the central ankaṇa is very interesting, since we have almost similar ceilings mainly in structural temples of the Gūrjara-Prāthāra and slightly later periods in Rajasthan as at the Viṣṇu temple, close to the road side at Osian and in and the Ambikā temple at Jagat. The former would apparently be much earlier to the latter and could be placed towards the close of the eighth century A.D., or later, while the latter belongs to the first part of the tenth century A.D. and would not thus be directly concerned with the Ellora specimen. The second storey does not have any shrine cell at the back wall, but has only this maṇḍapa with a square clerestory roof. It is thus rather a unique model carried out in a rock art during the Rāṣṭrakūṭa period. The two features thus of the very elaborate massive creations of the two storeys of this cave and the inner hall of the upper storey would thus form a specific stage, the occurrence of which is to be seen only in the Jain group. They would thus be not later than the end of the eighth century A.D. We have already examples of the elaborate cornice with kodungai arrangements in the south in the Vaishnava rock excavation at Namakkal which is to be dated to the middle of the eighth century A.D. It is reasonable to hold that the Ellora specimens could not be very much later to this, although it is certainly relatively later owing to its being a part of the Kailāsa monolith, which itself had not been started until Krishna came to the throne, succeeding Danti Durgā. Thus, with the time of the Namakkal cave has the earlier point and that of the Osian and other structural temple has the later point, we have a reasonable range of more than fifty years for the completion of this south side double-storeyed excavation, near Kailāsa monolith. Its more precise dating could be attempted, if we take the very successful expedition of Govinda III against Gūrjara-Prāthāra Nagabhata II in the very last years of the eighth century A.D. after which the cusped type of niśāṇa roof could have been borrowed by the Rāṣṭrakūṭa craftsmen, and in that case, we are likely to place the south side cave between 800-825 A.D.

The grid pattern provision on the ceiling in the mukhamanḍapa was apparently intended to house the dikpālas, although nothing has been carved inside them as it is. Even so, this was a practice already in vogue in the Chālukyan and Rāṣṭrakūṭa periods, generally displayed, in the main vestibule of a structural temple.

It has already been noted that the Lāṅkēśvara cave on the north side in the upper level was itself of a type and character not very much late to the Kailāsa Monolith and probably contemporaneous with it. However, the fact of its position in the upper floor would pre-suppose that the exclusion of the ground floor for the corridor of the Kailāsa Monolith proper had already been a pre-editated design. Correspondingly, therefore, the occurrence of this double-storeyed cave excavation on the south side could not also have been earlier than Kailāsa and was probably excavated after the outer cloister of the Kailāsa showing a series of iconographic panels was laid out in such a way that it started almost from the point aligned to the north side balcony under which Rāvaṇa shaking Kailāsa is shown. The cloister itself thus does not come all the way around the monolith. The maximum provision for the river goddess shrine in the northwest corner, the Saptamātṛ shrine almost to the southwest corner and restricts itself only to the main shrine proper excluding even its mukhamanḍapa. Thus, there is every reason to believe
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLE

ELLORA: TRIPLE-STOREYED EXCAVATIONS ON THE SOUTH SIDE OF KAILASA, ELEVATIONS & DOOR-FRAMES

SCALE OF 2 METRES

SCALE OF 2 FEET

SCALE OF 2 METRES

SCALE OF 2 FEET

ELEVATION - SECOND FLOOR

ELEVATION - FIRST FLOOR

ELEVATION - GROUND FLOOR

Fig. 38

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ELLORA: CAVE TEMPLE
NEAR S.W. CORNER OF
KAILASA COURT

SCALE OF 1:20

0 5 10 15 20 25 FEET

SCALE OF 1:20

0 1 2 3 4 5 6 7 8 METRES

SECTION AA

FRONT ELEVATION

PLAN

Fig. 39

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that the Laṅkeśvara cave on the north and the double-storeyed excavation on the south were more or less after the cloister of Kailāsa had been scooped out. This is particularly shown by the fact that the Laṅkeśvara cave does not extend over the hollow cloister but just ends in its floor on its east where the cloister in the ground floor begins. Thus the cloister had been scooped out first around the monolithic mass, although the individual sculptured panels of the cloister could have been completed in the course of a subsequent stage simultaneously with the execution of the entire Kailāsa Monolith. This would have certainly taken more time that required for Laṅkeśvara cave or the southern double-storeyed excavation. As such a date approximately ranging from the middle of the eighth century A.D., the last quarter would be reasonable for Laṅkeśvara cave and perhaps with a slightly later margin for the south side double-storeyed excavation also. This would make these two mutually dissimilar cave excavations too interesting landmark in Rāṣṭrakūṭa cave art with the latter obviously more evolved of the two and the Kailāsa monolith itself forming a pattern entirely different from either. It is also probable that the primary inspiration for the south side two storeyed excavation would have come from a northern style of temple of the Gūjara-Pratihāra tract, as already discussed above, which inspired the Rāṣṭrakūṭa patrons to depict the interior of the double storeyed cave on the south of Kailāsa, since the open clerestory forming upper floor of a shrine has no architectural similarity with the southern style, where the roofing is consistently flat all through and does not project outside at the upper level either in clerestory or in any other form. They do not also conform to the pattern of the Chālukyan type of a Nāgara shrine where an oblong central clerestory in the nave was common. It is thus almost a unique essay of structural members, not obtaining in this region, by the Rāṣṭrakūṭa builders, who had apparently seen it elsewhere. Of course, only the period during the Rāṣṭrakūṭa reign would have been conducive to this external impact. It would thus have been during the time of Govinda III, whose whirl-wind campaigns in northern India striking at the Pratihāra power at Kanauj (Uttar Pradesh), at Mandore (Rajasthan) had gone into history. Thus, it might not even be unreasonable to hold that the south side double-storeyed excavation was not perhaps completed until the second quarter of the ninth century, which would make, thus, the Jaina excavations further north pertain to the very close of the ninth century A.D., and later.

35. ELLORA, CAVE XXV

This cave (pl. CXLIII) is at the opposite curve of the ravine facing Dhumarlena. It is commanding a good position in view of the fact its front court has been well cut out of the projecting rock and the main temple is very spacious and set well back into the cliff. A provision has been made for a flight of steps from the outer ground level of the open front court in the centre of which a pancharatha platform badly damaged is apparently intended for the dhvajastambha or the vāhana pedestal for the concerned god inside. Beyond this, the facade of the original temple fully preserved would have been very impressive, of which we have, however, onylstumps of pillars, badly eroded, and an entrance flight of steps. This
would have contained elephants similar to those which are found in the Daśāvatāra entrance behind Dantidurga mahārāja. The plinth proper is not delineated into mouldings which again shows its grouping and above the flight of steps the main podium upon which the facade pillars are reached, there would have been originally six free-standing pillars and two pilasters of which we have only the southern pilaster preserved to suggest its shape. It would have had a pitha comprising a high padma, a vritta kumuda, an upper adhopadma, over which there is a plain pillar shaft followed by octagonal middle part provided with a decorative band in its middle surmounted by a padma bandha, a fluted ghatapallava and followed on top by the capital piece and a corbel which is fairly smooth curved corbel rather flattish with a weak roll at the top. The pilaster at the side wall shows a double pilaster having an adjacent inner pilaster as well. Inside this mahāmāndapa is a very spacious rectangular hall with practically no features other than the provisions of shrine chamber at the southern end which appears to be relatively later and does not have any image inside the cell excepting a rectangular pedestal plain in character. Its door frame is also plain with a simple chandrasilā outside and a high door sill. To the proper left of the ardhamāṇḍapa of this shrine cell, however, there is a massive image in bold relief apparently of Kubera (pl. CX-A) seated upon a well-carved pitha, showing mālāsthāna and padmakoṣa. Probably it was the intention of the excavator to carve the relief of Ganesa correspondingly to the proper right which was never done.

At the northern end the wall shows provision for a padmapitha, partially finished, getting out of the wall indicating that it was contemporary with the excavation, over which the wall relief was never finished, as it was intended to be cut-in. Within this mahāmāṇḍapa, the ardhamāṇḍapa becomes narrower though still oblong provided with four facade pillars and two pilasters shown only on the front, but shown only in half the thickness on the side walls. This ardhamāṇḍapa is actually having a central ankaṇa comprising two free-standing pillars immediately adjoining the shrine wall, one free-standing pillar each on the north and south and one pilaster each on the inner corners, while two side corridors wherein the wall pilasters are shown would appear to be in the nature of conventional pradakṣiṇapātha circuit around the shrine cell closed at the inner end, at whose inner corners they have double cantoning pilasters. All these pillars are of simple plain type with plain oblong corbel blocks and with only a pitha mouldings, similar to the mouldings, of the facade pillars. The uttira, however, is followed by a regular architrave part which is running all around in the central ankaṇa. The inner free-standing pillars in front of the shrine proper, opposite to the two dvārapālas, however, have corbels of some distinction, though well oblong showing rearing vāla riders on the three faces, while adjoining them on the front corbels they show vidyādharas couple hovering in the air. Within this, the narrow corridor comprising ardhamāṇḍapa in front of the shrine cell is itself divided into three parts on the ceiling by two transverse beams reached from the free-standing pillars and pilasters to the capital block over the dvārapālas. Here again the corner pilasters are double pilasters of the cantoning type. Here, over the uttira there is only a vājaṇa and the architrave feature is not indicated. The central section on ceiling carries a relief of Sūrya (pl. CX-B) standing on his chariot with lotuses in his two arms with Ushas and Pratyushas
on either side discharging arrows from their bows with the chariot shown below with two stools at the ends and with Aruna seated in the midst of seven rearing horses. The dvārapālas who are quite large and similar to the Chalukyan ones are not provided with attendants and both are carrying swords in the right hands and the left hands in kaṭi. They have a rather tapering kīṭa and massive jaṭābhāra knotted on the shoulders like a bun, though in strands, keyūras, a kaṇṭha, an yajñopavita, udarabandha, kaṭi-bandha, kaṭivastras, and elaborate patra and nakra-kuṇḍalas. They are themselves standing upon padma-pīthas. The yajñopavita is not running in nivīta fashion although a later plaster work on the statues tends to make for such an impression in one of the cases. The door frame between the dvārapālas is fairly elaborate but not with decorative motifs excepting for the shaft śākhā, which shows all the members of the shaft from pīṭha to intersecting corbels, including mālāsthāṇa, padmabandha etc., over which there is an uttīra, kapota, a prostara showing a vyālāvāri, a griva surmounted by a śalā in the centre, kūṭas in the corners and nāsikā in between.

The shrine is approached from outside by a chandrasilā and a flight of three steps, whose balustrade is rather stylised. The shrine proper though spacious is having rectangular socket platform back to back with wall in triratha projection with mouldings not well emphasised and with a rectangular socket in the centre proper for an insertion of the relief of the deity. There are also shorter rectangular sockets one on each side of the central socket, probably for the consorts. It would be perhaps appropriate to suggest from the character of the ceiling carving that the shrine was intended for Śūrya, although it is facing west. It is one of the largest rock excavations among the Brahmanical caves and although not the most ornate and should be placed towards the latter part of the Rāṣṭrakūṭa period, probably in the first half of the ninth century A.D.

There is a figure of Gajalakshmi facing west at the foot of the flight of steps leading to the open courtyard from the outer ground, which is badly damaged, but with sufficient vestiges as to indicate its post-Chalukyan character.

36. ELLORA, CAVE XVI-A
(Pl. CXI-A; Fig. 41-42)

This cave is adjoining to the north at a higher level and it is reached by a flight of steps cut in the rock. It has another cave XVIB adjacent further to its north. The main excavation comprises a central cella in the interior, a front maṇḍapa and projecting mukhamanḍapa-like porch, the inner maṇḍapa and itself supported by two facade pillars and two pilasters. On either side of the mukhamanḍapa porch are shown two dvārapālas facing north and south. There is also a detached nandi pedestal and of elliptical outline placed in the centre of the mukhamanḍapa porch oriented towards the sanctum. The sanctum is characterised by a very low pīṭha, the raised portions of which have been completely damaged leaving only a square socket hole in the centre and fully displaying the relief on the back wall, of Maheśa (pl. CXI-A) with akshamālā in one hand and mātulṅga in the other; the three faces showing, as is peculiar to Maheśa figures of Ellora of the Rāṣṭrakūṭa period, the face of Vāmadeva to the proper right and the place of Aghōra to the
left, thus differentiating it from the Chālukyan Maheśa at Elephanta where it is the other way round, owing to the difference in image orientation.

The door frame is rather narrow, undifferentiated and incomplete with sākhās and shallow niches on either side of the framework carrying the relevant carvings of Gaṅgā and Yamunā with attendants, the river goddesses carrying a pot of water on their inner hands. Immediately adjoining this is a pilaster of plain oblong section from top to bottom surmounted by two-armed corbels of simple doucene curve. Correspondingly at the corners are corner cantoning pilasters with right angular corbels returning to the side walls, the space in between the inner pilaster and in the cantoning pilaster is provided with a caryatid-like gaṇa in between the corbels. The cantoning pilaster, particularly on the north shows on the corbel feature of a median band executed in plaster over the plain stone corbel moulding within. The centre of the side walls in the northern side shows a bhiṣṭi toraṇa with a niche set inside the upper loop of the toraṇa ending in a kuḍmala pendentive. Apparently the niche contained a separate stele relief. Correspondingly on the southern side the niche is not in the centre but towards the west, since the eastern part is cut completely in order to provide access to the adjoining chamber, apparently intended for a goddess or a subsidiary god and proceeding further towards the south, providing for pedestals and niches for the placement of additional divinities. The maṇḍapa itself has above the uttīra of the pilasters a valabhi zone on which the ceiling is cut out and finished. The free-standing pillars of this maṇḍapa on the front are completely damaged but the pilasters on the sides probably suggest that they are similar to those on the inner wall of the maṇḍapa.

Immediately outside the cella door there is a flight of steps with side balustrades of the rail type and with a chandraśilā at the lowest step. The corbels of the free-standing pillars of the maṇḍapa are also similar to that of the inner pilasters and have also a similar caryatid mālāvāhaka figure, shown in full on the end side between the corbels from the outer face to the inner face. Again, similar to the inner maṇḍapa, there is a uttīra and a valabhi, over which the ceiling is finished. From what little remains of the southern dvārapāla and considerable part of the extant northern dvārapāla, it could be deduced that it would have been an elaborate character not unlike that of the Daśāvatāra cave.

On the inner face of the side ends of the mukhamāṇḍapa adjoining the dvārapāla and facing east are shown some divinities inside regular niches, complete with pilasters, kaṇṭha, prastara and corner figures of animals (in this case a lion). The sculpture available on the northern end shows a seated figure the two upper arms holding akṣamālā and probably ghanṭā and the character of the headdress and the partially damaged breasts suggesting a female in which case it might be the figure of Durgā. The corresponding southern part is completely damaged even including the part of the dvārapāla.

ELLORA, CAVE XVI-B
(Pl. CXI-B-Fig. 42)

Cave XVI-B would appear to be similar to Cave 16-A excepting that it is a little more elaborate and probably later and does not have any provision for Maheśa figure.
not for the bhīti-toranas. It is comprising a double shrine on the inside with a square cella and provision for a regular monolithic pīṭha and a detachable līṅga near the southern shrine and a square socket in the centre and a very feeble pīṇḍikā round. The character of the idol is indeterminate, although it could have as well been a līṅga. In the ardhamāṇḍapa which is divided into two sections pertaining to the two shrines, that for the southern shrine is longer and that for the northern is shorter and squarish. The longer one is immediately adjoining the door frame and the flight of steps with balustrades plain pilasters with double corbels on them, plain uttīra, vājana and ceiling. On the southern side the return of the wall shows double cantoning pilasters and right-angular corbels. Between these corner pilasters and the inner pilasters, there is provision for a pedestal socket at the floor level for the placement of a divinity, probably a dvārapāla separately. This ardhamāṇḍapa has on its front side two free-standing pillars of plain square section and corbels similar to those of the inner ones leading out into the mukhamāṇḍapa porch, formed by a projection of a rock ledge and with the side faces of the rock cut further in such a way as to form a courtyard in front. Attempts have been made to cut two side cells on either side of the mukhamāṇḍapa porch of which, however, only one to the north has been excavated, though in simple plain cubical incomplete form. The sanctum of this shrine has a circular monolithic pīṭha with a projection on the northern side as a water chute and with a circular socket immediately adjoining it for the collection of water. There is a square socket within the pīṭha occupying a maximum width available apparently intended to receive the līṅga.

The other northern shrine is better finished not merely in its door frame which shows a regular pilaster complete with shaft, kālaśa, tādi, kumbha, padma, phalaka, rolled corbel with slightly out-turned roll surmounted by a kapota. Only the frontward corbel arms carry the rolls, while the inwards arms are of plain bevel type. Over the kapota which has nāśikā kūḍus, there is a recessed prastara indicated followed, by the uttīra of the ardhamāṇḍapa itself resting upon the corbels of the pilasters.

The northern side wall of the māṇḍapa carries a fairly massive corbel over the thin pilaster and is provided with a median band in the completed specimen. The outer pilaster forms the front part of this ardhamāṇḍapa which itself is resting upon the pīṭha which has upāna, padma, antarita, tripaṭṭa Kumuda and prati over which the pilasters themselves rest in a trīṭha fashion. They are occupied by basal platforms separating the ardhamāṇḍapa from the mahāmāṇḍapa which again has a narrow squarish chamber containing a similar double pilaster of the cantoning type on the corners, within which there is a door frame cut plainly leading to the mukhamāṇḍapa formed by the natural projection of the rocky ledge.

As in the other case, here also this mukhamāṇḍapa has a covered and an open courtyard-like part, the level being higher. The inner face of this mukhamāṇḍapa shows a simple door frame adjoining which are the figures of Gāṅgā and Yamunā holding water pots in their hands under an umbrella and paired chāmaras, beyond which on either side occur pilasters complete with the mouldings on the pīṭha, as in the interior, a plain shaft, a rather abbreviated but well-delineated kālaśa, tādi, kumbha, the kumbha being very massive with
a median band, over which almost immediately after a recession the rocky ledge occurs. Beyond this the corner pilasters of the double type with double kumbhas and double shafts are shown. On the side walls facing each other north and south respectively are shown the dvārapālas (pl. CXI-B) resting on their mace with their inner legs flexed slightly and the outer planted oblique. These dvārapālas have tapering kirīṭa-like jaṭāmakutas of the karaṇḍa type and they have triśūla in the outer hands and nāga in their inner hands, the two lower hands resting on the mace and thigh respectively.

There is a nandi on an elliptical platform (pl. CXI-B) of restricted dimensions at the outer centre of the court in front of the mukhānandaṇḍa and oriented to the main door. On the northern face of this court have been carved some additional figures of a nāgini, Kubera, Ganeśa (dancing) etc. It may be noted that it is a practice in pre-mediaeval temples of the north to make Kubera or Bhairava and Ganeśa as the dvāradevaṇā in temples.

37. ELLORA, CAVE XXIII
(Fig. 43)

This group is a post-Chālukyan venture, particularly similar to the group XVI-A and XVI-B close to Kailāsa and has its main lay-out unit comprising a shrine, its ardhamukhānandaṇḍa, and a mukhānandaṇḍa porch, an open court with nandi platform. The court itself sometimes has cellas. This cave series is divided into two main units, the one to the north and the other to the south; the northern unit above slightly more elaborate in that it has three shrines and provision for three more shrines on the side wall facing south, while in the open court there is a fourth. While the southern unit has got only two shrines, even of which the southerly shrine is appearing to be a later afterthought not well integrated with the main one, in addition to its being a shrine by itself for Śiva. It contains an unfinished pitha platform. The main shrine has a cella square in shape with a rectangular shelf cut into rock on the northern wall at middle height with monolithic pitha of circular cross-section and integrally projecting water chute from base to top on the northern side butting against the wall. The pitha has the mouldings of upāna, padma, kantha with and divided into pilasters, and kapota above and a thin distinctive partitions below. Although its socket is square, the līṅga at present placed in it has the Viśnubhāga also. The position, however, of Viśnubhāga not having been there originally will also have to be considered notwithstanding the fact that the essential Šrāṅgāna ṭa example always contains all the three bhāgas. The back wall shows the Mahēśa figure as usual, Vāmadeva to the proper right and Aghōra to the proper left, unlike the Elephanta type. He holds a fruit in one of his left hands, while his right hand is in vṛākyā-mudrā. The shrine door is rather narrow, simple and is immediately flanked by two pilasters with double corbel arms of the plain rolled corbel type with median band cut in the rock, and surmounted by an uttāra and vaḷabhi over which the ceiling is finished with a large lotus medallion with a pendentive central part. At the corners there are double pilasters with right angular corbel arms dividing this shrine from the adjacent subsidiary shrine to the south. On the northern side again this temple is divided from the other temple of the unit by the right-angular double pilasters.
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and a subordinate platform on the floor running across. This platform runs also under the pilasters below the pīṭha which shows an upāna, padma, vṛttaka-kumuda with a median band within which the pilaster proper has its own pīṭha comprising an upāna, padma, and prati. This ardha-māṇḍapa has facade pillars of plain type having the same type of double pīṭha one within the other and having simple roll corbels on top beyond which is a mukha-māṇḍapa porch formed by the projecting rock ledge and leading by a short flight of steps into an open court, where in front of the main shrine of the southern unit with Maheśa relief. There is what would appear to be the remnants of a nandi platform.

The other larger unit on the northern side has in its central shrine a monolithic līṅga pīṭha circular in character similar to the southern one with this difference that it has the mouldings only of a high upāna, bold padma, a very narrow kaṇṭha, divided into pilasters and an ardha-padmā following by a prati, which would be considered as a relatively later development. Otherwise the features of the ardha-māṇḍapa in other respects of the pilasters, corbels, approach flight of steps into the cella are all similar to the southern shrine. Here again inside the līṅga pīṭha there is a līṅga with Vīṣṇu-bhāga also, though the līṅga pīṭha itself is very badly damaged. The side shrines are not in strict line, the northerly one being slightly obliquely inside; one of the shrine to the south of the main cella on a pīṭha cut out of the rock, while on the back of the wall is placed a broken Gaṇeṣa figure, probably not belonging to it. An interesting feature of this shrine, however, is the fact that around the flanking pīṭha rises a pilastered niche, the pilasters on each side showing the shaft part with plain cubical base, octagonal middle and multi-fluted top, followed by a kalaśa, tāḍi, kumbha circular kampa, padma, and phalaka, over which there is a makara-torana with flying vīdyādharas on the inner side of the upper loops over the makaras. This feature, we have also noticed in Cave XVI and XVI-B. This is not, however, available in the other shrines of the unit probably because they are incomplete and added at slightly different stages. This shrine has also a maha-māṇḍapa contained within the excavation, beyond which there was a common open court. Its simplicity in lay-out of the shrine, ardha-māṇḍapa and maha-māṇḍapa is nearer the southern usage. It is essentially Rāṣṭṛakūṭa in authorship and perhaps not earlier than the first half of the ninth century A.D.

38. ELLORA, CAVE XXIV
(Fig. 44)

Cave XXIV, contains five different units out of which excepting the southernmost which is facing north containing a monolithic līṅga pīṭha with remnants of a līṅga, all of them are circular. The pillars are similar to those of Cave XXIII. The method of cutting is also similar, with the cella, ardha-māṇḍapa and a projecting ledge forming the front porch becoming the unit. The pillars have all pīṭhas which, however, show above the padma, a vṛttaka-kumuda. The corners have double pilasters with right-angular corbel arms. The main pilasters flanking the cella door are placed closer to the corner pilasters with the corbels almost touching each other. The door frames are plain. There are no Maheśa reliefs on the back wall. The southernmost shrine inwards and the next one have a common
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courtyard open to the sky, while the remaining three have similar common courts with figures at different parts in front of each of the nandi platforms.

The third shrine from the south is having a simple ardhamandapa and facade with only two pilasters at the sides and plain corbels.

The fourth shrine is interesting in its having only right angular double pilasters at the corners of the ardhamandapa and pilasters alone in the facade with also a projecting porch. The side walls of the ardhamandapa show carvings of a standing Pārvatī on godhā (iguana) to the south and a seated Gāṇeṣa in the north.

The last shrine is the most incomplete but it has a similar monolithic liṅga piṭha, circular in character and oblong ardhamandapa with main pilasters as well as double corner pilasters and with facade containing free-standing pillars also. It does not, however, have any feature not found in the other caves. The centre of the ceiling on the ardhamandapa has provision in cut-out block for a medallion to be finished.

39. ELLORA, CAVES ABOVE CAVE XXIII & XXIV: ON THE WAY TO GANEŠA LENA
(Pl. ČXX; Fig. 45)

There are two caves (pl. CXII) in this group, the one to the south being more complete. It contains an open front court from which entry is made into the ardhamandapa by a flight of steps with a chandrasilā in between and within two elephants placed on either side in the place of balustrade. Above this the plinth is not delineated and the facade contains two free-standing pillars and two pilasters, rather massive in character and the pillars having a piṭha containing a padma, an antarita, a vṛttam kumuda and a series of three inner briefer mouldings, again representing a padma and a prati. The ardhamandapa is rather narrow with the wall space on the back wall containing the shrine in the centre divided by two broad pilasters and a corner cantoning pilaster in the same manner as the outer end of the ardhamandapa where the pilasters occur; also show two double pilasters: those pertaining to the side walls, and those pertaining to the facade. These wall spaces of the back wall are provided with two main niches, one on each side, the one to the proper left showing a standing Pārvatī doing paścāgni-tapas standing on godhā, two armed, the left arm holding a kamanḍalū and the right arm in abhaya, with the hair done in jatamakuta, with the body bare, with the lower garment done in a kachchha fashion, and with the hem of the kachchha coming across the ankles, standing in saṃabhange, while the one to the proper right shows Gāṇeṣa seated, with a nāga-yagñopavita, with four arms, the two upper arms holding Ikhshukhaṇḍa and Paraśu, the two lower arms holding the danta and the modaka-pātra respectively into the latter of which the leftward turned trunk is dipping. There is no kirtiṇa for Gāṇeṣa and the body ornaments include a kaṇṭhi with a series of Jingle pendants. The legs have a horizontal flexure and a vertically flexed position respectively with the pādasara shown. It is interesting that the left leg shows the toes rather bent in a natural pose. The god is seated over a padma. In the case of Gāṇeṣa there is a makara-torana raised over his head with a pendentive of blossomed padma under the central loop and with the makaras crowded in, on the side of the niche.
for want of space, while in the case of Pārvatī, it is a plain rectangular niche without any makara-torāna. The pillars carry plain curved corbels on their tops followed by the utīra running right through over the utīra, a vējana, is indicated. In the centre of the ardhamanḍapa ceiling there is a small lotus medallion. In the centre of the beam forming the central part of the shrine door frame well above its lintel there is a relief of Lakulīśa, two-armed, shown seated with two standing attendants. Inside the shrine there is a circular liṅga pīṭha monolithic, with the water chute projection to the proper right, a socket depression on the floor below, irregularly cut and scooped partly into the wall as well. A shell like niche in the wall and a Maheśa panel on the back wall wherein Vāmadeva is shown to the proper left as at Elephanta and Aghōra to the proper right. The liṅga has the mouldings of an adhopaḍma and kaṇṭha separated by pilasters with kampa above and below and ārdhāvapada. Inside the pīṭha there appears to be remnants of a liṅga extant only upto its octagonal part. There are side shrines in the form of niches, entrance steps and pedestals inside of a simple maṅcha type with sockets within for the insertion of a stele images on either side of the ardhamanḍapa. It is not possible to guess what are the gods that have been placed on the side shrines, although it is just likely they might have been Brahmā and Viṣṇu. It would thus be seen that the composition of a circular liṅga-pīṭha monolithic with a liṅga in triple parts, a Maheśa panel on the back wall, a Lakulīśa as the lalitabimba, Gaṇeśa and Pārvatī in side niches, Pārvatī particularly in pañchāgniṭapas and two more subsidiary shrines either for the remaining members of the trinity or for other gods like Kārttikeya etc. and with the shrine lay-out, its present ardhamanḍapa and the open front court formed a kind of conventional formula during the Rāṣṭrakūṭa times, as it is represented times without number in the various caves of the post-Chālukyan period. This architecture does not show any variant threshold in its cave maṇḍapa type, although it does show variation in the monolithic type. The sculpture definitely has developed along the ritual lines.

The other shrine would have been more or less similar to those, one of them of much larger dimensions contains only a liṅga pīṭha, again circular, and again of the padmapiṭha type without the Maheśa and without the niche shrines of the ardhamanḍapa, both on the back wall as well as on the side walls; but the mukhamanḍapa projection, however, shows at either extremity in the north and south on the incomplete wall face small cut-in carvings representing Brahmā on one side and Viṣṇu on another side. This would perhaps suggest that in the other shrine adjoining to the south, side niches as already suggested might have also been for these two gods.

40. ELLORA, CAVE XXXI, XXXII, XXXIII AND XXXIV (JAINA GROUP)

The Jaina group at Ellora is physically isolated from the rest of the caves and is to be found towards the very northern extremity (Indra Sabha) of the cliff. This is itself suggestive of its separation in point of time also from the efforts which had gone on earlier in the case of Brahmanism and still earlier of Buddhism. It is perhaps also equally reasonable to hold that Jaina monuments had, on purpose, been carved at
such a distance from the main group, since firstly the nature of the hill itself, in the strip between the Dhumarlena and the Jaina group, is not suitable for carving large scale excavations and secondly rock-cut architecture had itself become in a sense monumental by this period and not merely structural architecture should have reached a well developed stage, but even such stupendous creations like the Kailása would have been left behind already. Further, the Jainas by temperament seek secluded spots and this might have resulted in caves being separately located. All the same, architecturally speaking they form an interesting sequel to the rock art as pursued earlier and while not contributing subject to the story of architecture would thus reflect the trends that were inevitably visible in rock excavations. Firstly we see a medley of styles pursued at one and the same place without any specific sequence of evolution or stylistic unit or uniformity to the sequential or even architectural forms that they represent. This is again to a degree unsystematic, since the simplest type of mandapa cave to the most complex halls, double and treble storeys with high walling and massive pillars have been carved in one and the same complex, not to mention the monolithic ventures as part and parcel of such an enterprise. It is inevitable because the rock architecture that was pursued by enthusiastic royal patrons in order to boost the Jaina religion could not have had the keen technological participation that would have been involved in structural architecture at the same period, with the result that a highly uncoordinated and mixed style and gross quantity of rock excavations had been permitted, the emphasis in so far as the general clarity was concerned having been largely upon iconographic details rather than on architectural forms of the temples. Indeed it could be stated that none of the Jaina excavations at Ellora tolerably well conforms to any systematised structural architectural model that was already visible in large numbers in the country side for the Jain faith. Thus it is to be noted that the Jaina group at Ellora whatever be its contribution to the iconography, does not, in any significant degree permit a better understanding of the architecture as purposely followed in the region. In Cave XXXII and XXXIII itself we have combinations of so many different types of rock excavations, varied types of pillars, facade, storeyed arrangement and mandapa forms that it would not be possible to make out any temporal sequences among them. It would not be necessary either. All the same, it would perhaps be useful to note some of the interesting details that are available from a study of these excavations. Firstly, the structure of the mandapa had undergone a change resulting in complete lack of ornamentation in the pillars for larger caves internally and an elaborate workmanship of the facade as well as the pillars of smaller caves. Even in the larger caves, however, the facade is better finished but not always shown. The architectural development is to be seen in the form of a massive kapota projection with its very elaborate koḍungai ribbing of a single or double rows, when triṛatha projections are involved. These koḍungais had been pinned by what simulates a bud, but stands for nail heads. In so far as the pillars are concerned, the smaller mandapas show two or three different kinds of pillars. All the varieties which had been germane to the development of pillar style in the region would pertain firstly to the pillar which has a cubical or
cuboidal base followed by octagonal shaft part with a rather narrow māḷāsthāna, ratnapaṭṭai and ardha-patāma disguised in the forms of nāsikās, sometimes and encasing kalaśas, tāḍi and kumbha, the last mentioned highly flattened in its sides and top and followed after a square vīrakaṇṭha by a plain curved corbel. This is a continuing successor to the type of pillar that had been started in the Chālukyan period, but it has no relationship in so far as its relative proportions or modulations are concerned. The other type is with a pīṭha of padma, kumuda and prati followed by a square-sectioned on top of which its ghaṭapaḷava was picked out and succeeded by a narrower circular shaft part which again has a ghaṭa with overflowing foliage at different points around it and continuing with a māḷāsthāna quite an undifferentiated kalaśa and tāḍi, a rather thin circular kumbha, padma, square phalaka, square vīrakaṇṭha in recessed and thin a slightly concave corbel. This style is depicted for smaller māṇḍapaś where decorative facade is required. In addition to this, we find that in place of vediś of a straight kind, slanting kakṣāsana parapets have become the order of the day and these kakṣāsanas on their exterior are embellished by circular-sectioned and bare pilasters within which pūrṇaghaṭas are shown. The vedi which does occur below it is itself the main plinth of such temples and does not have regular adhishṭhāna and this vedi shows instead of the old gajamunḍa a complete frontal aspect of an elephant standing and lions are also shown as in the upper storeys. These lions are standing and rearing and not couchanting and are invariably placing one of their legs upon a small sized elephant. Although these motifs had been ample at Dhumarlana, we find that the lions there are couchant. The other characteristic of the architectural embellishment is the provision of a trefoil makara-torṇas or curved makara-torṇas, wherever niches are desired and niche figures are carved within these makara-torṇas. The third type of pillar which is also a variant of the first type mentioned and follows the older norm is of square-sectioned character, massive with fairly bold māḷāsthāna and ratnapaṭṭai, which forms the basal part with kalaśa, tāḍi, square kumbha, which is fluted and intersecting corbels of the tarenga type, but very flat and with median band and the employment of rearing vyālas on the arms of the corbel, like bracket figures. In so far as the monolithic models are concerned, it became necessary to show the full complement of architectural modulations from the plinth, wall and superstructure and thus the monoliths conformed better to prevailing structural architectural examples than the rock-cut māṇḍapas.

At the base of the front entrance of the main Cave XXXII however we find that seated gajamunḍas are carved not very much unlike the elephants that are to be found in the Cave XXIII. It is just possible that the entrance to the cave having been excavated first and thus having been separated in point of time from the rest of the superstructural arrangement, was following the practice that was prevalent in the early Rāṣṭrakūṭa period. Since the royal patrons of these Jain caves at Ellora would have been mostly Rāṣṭrakūṭa kings, who were renowned supporters and followers of the Jain religion, since Brahmanical temple architecture had also been going on side by side and since, in spite of this, we find a considerable difference in the surface ornamentation and formula concepts employed in the Brahmanical group under the Rāṣṭrakūṭas and in the Jain group, it would be most
reasonable to postulate a gap of time not less than fifty to seventy five years between the beginning of Rāṣṭrakūṭa enterprises in Ellora and the beginning of the Jain group under their patronage. Thus we might make bold to say that the Jain group was excavated largely in the period soon after 825 A.D. and certainly continued for a much longer period until the end of the Rāṣṭrakūṭa supremacy towards the last quarter of the tenth century A.D.

E. PROVINCIAL (RĀṢṬRAKŪṬA)
PĀṬAĻEŚVARA CAVE AT POONA
(Pls. CXIII and CXLIV)

The Pāṭaḷēśvara shrine (pl. CXLIV), also sometimes called the Paṃchāḷēśvar, is a rock-cut excavation located in the old locality of Bamburde in Pune, now forming part of the city in the northern end of Jangli Maharaj road. The trap rock here is hardly rising about three metres above the general ground level of to-day as seen on the rear side of the cave and thus the excavation had essentially been a vertical shaft about three metres deep from its upper part over a rectangular area. The entrance into the premises of the caves is provided from the east by a flight of steps cut into rock leading one to the open front court of the premises. This front court contains a central circular pavilion (pl. CXIII-B) aligned to the main shrine further towards the west and to the flight of steps from the east. The flight of steps itself is provided with an unfinished chandraśīlā in the lowest part where there is a landing. To the north-east corner of the open rock-cut Court is found a step-well cut from the level of the floor of the open court towards east, leading to the well shaft near the eastern end. In addition to this, there is also a small rock excavation facing north at the south-west corner of the open court, practically adjoining the southern end of the main cave unit. Of these, the central pavilion is undoubtedly the most outstanding in as much as it has been permitted to retain the maximum height to the rock allowable and thus provides a fairly imposing appearance at the entrance. This pavilion is surrounded by outer circular parapeting, also rock-cut and a set of twelve pillars all along its periphery, the outer faces of the pillars merging with the parapeting and the projection essentially seen from inside. These twelve pillars are in three sets of four aligned roughly speaking in the form of two pillars on each of the cardinal directions and four more at the diagonal points. The pillars assume the general curvature of the circular parapeting by being tilted at angles consistent with the curvature of the outer parapet. There is provision for entrance into this pavilion on the east and the west only as indicated by a balustraded short flight of steps on the eastern end and a chandraśīlā immediately within the parapet and a corresponding descending flight of steps from the inner part of the pavilion with a balustraded broader steps just outside it towards the west leading after a few feet to the entrance flight of steps of the main cave excavation, itself being as broad as with a prominent chandraśīlā and uneven side balustrades. The parapet itself is cut in the form of a tep on the eastern and western end while along the other parts, it is assuming an almost vertical profile on the inside as well as outside, the coping being almost flat. Similarly, below the chandraśīlā and running under the pillars is a
moulding about 7.5 Cm. high. The pillars themselves have a pītha comprising a padma, vṛttakumuda and another smaller padma followed by a prati upon which the main shaft of the pillar rises. This shaft is plain, massive and square-sectioned and is surmounted by two-armed corbels, slightly projecting beyond the pillar on their inner and outer faces and having rectangular projections on the other two directions. These corbels are integrated with a double vājana over them stepping out in the form of offsets and on this the main beam of the pavilion is running and is provided with its own slightly projecting vājana moulding on the top, the vājana being about half the thickness of the beam itself. This vājana is seen both on the outside and on the inside and on this the ceiling is cut and finished with projections in the form of cornice outside the pillar range for nearly 0.91 cms and has an almost vertically drooping exterior profile with only the lower edge beaded in a simple form. In the centre of this outer ring of pillars of the pavilion is located the pavilion proper on a rectangular plinth axially aligned with main shrine on four pillars and carrying corbels which are, however, of the intersecting type, which project along the beams more and outside less. On these corbels are seen the beams or uttiras with the vājanas, which follow the contours of the corbels over the pillars by projecting beyond the corbel limit to the outer limbs of each pillar. The plinth is provided with a short flight of steps, balustraded and with chandraśilā on the four cardinal points and is further provided with projecting offsets immediately under the pillars on the plinth suggesting the massive crossbeams which would form the framework of the plinth. These were apparently intended to be provided either with nāskās as an embellishment on their main faces or with miniature shrines. The plinth carries the mouldings of an upāna, a kāṇṭha with balustrade recesses and having a more prominent kampa below and double mouldings representing the uttira and valabhi on the pilasters surmounted by a kapota which is of a vertically drooping character, though curved on the exterior top and having a chamfered rim. The projections, as they are, do not show mouldings, but tend to have quadrantal side profile and flattish top. The pillars repeat the same mouldings as those of the outer pillars, excepting that between the lowest padma and the vṛttakumuda is shown a clear kāṇṭha or recess. It also shows an upāna and padma instead of a heavy padma of the outer pillar. The rectangular ceiling within the central maṇḍapa does not show any decorative centre-piece nor is the floor carrying any ornamentation in the centre. At present a nandi placed over a structural platform of stone is found in between the inner two pillars of the maṇḍapa but it is very obvious that it is not original, primarily in view of its not being monolithic and placed in the centre of the mandapa but also in view of the lack of any moulded embellishment in the centre of the maṇḍapa. The nandi is reared further over a padmapītha, containing an upāna, a high padma, a narrow kāṇṭha, a projecting kampa like moulding, another kāṇṭha and another ārdhapadma upon which the nandi statue proper is placed. Both the nandi carving as well as the pītha, however, are carved out of the same trap material. The nandi itself is decorated with a close fitting garland of jingles around the neck and another garland of bells further down its develop which is running behind its hump. There is also a nāgabandha of double nāgas tied around its throat showing the hooded nāga on its upper
neck. The horns of the nandi are projecting backwards almost parallel to each other, and though short are sharp.

The main cave excavation is having a facade (pl. CXIII-A) comprising a vedī provided at the centre, as already mentioned, with a flight of steps. There are eight free standing pillars and two pilasters, one at each end. As in the case of the nandi pavilion, here also the pillars are located within the vedī, the vedī hiding their basal mouldings. The vedī itself would appear to be comprising where an indication of its completion is available as the northern part, an upāna, a padma, a bold kanṭha rising more than a foot high, itself provided with a kampa above and below, and a rather flattish kapota. This vedī is divided into a series of pilasters, the pilasters occurring where the pillars occur and thus forming a niche unit with two pilasters, one on each side containing figure sculpture in between. Only one instance of the actual carving is visible as in the second free standing pillar from the north. This shows a scene wherein three persons are carved, the northernmost apparently discharging an arrow from his bow with his left leg forward and bent and right leg stamped firmly on the ground and head tilted slightly on the back. The central person is having his body lowered slightly on his legs as if reacting to the bow-man while the figure at the other end from the nature of its stance and body features would seem to be a woman. The panel is so badly eroded that nothing much could be made out of it. However, it could be tentatively suggested that this might be a scene from Kīrātārjunīya, the end figure in which case, on the north would be Arjuna and the other two Śiva and Pārvati, Pārvati being the onlooker. On the corbel face of the freestanding pillar on the northern side of the central entrance is found a late devanāgarī inscription, probably of the late medieval period.

The balustrade flanking the central flight of steps would appear to have had a figure of a gajamūḍa for a part of its tusk remaining on the southern side is an indication.

Immediately within the topmost landing of the steps, the flanks curve out below, the pillar shaft projecting well downwards and are not similar on both sides. While the one to the south would seem to represent the body, probably of an elephant, the one to the north which is restricted only to the eastern part of the pillar base would seem to show the frontal aspect of a standing lion with the right leg placed on the ground and left paw raised and bent, the fact itself turned to its right.

The main cave excavation is laid out in the form of two transverse bays running from one end to another, the third and the innermost one being shorter than these two by one bay width of each side and turning inwards around the pradakṣīṇa circuit. The pradakṣīṇa itself is laid out in two bay width on the sides, namely, on the north and south and one bay width on the rear part. However, all the basal mouldings running under the pillars continue or consistently run only north-south and never east-west across the bays. This arrangement is also confirmed by no cross-lintels longitudinally, the main lintel beams also running north-south in all the cases excepting on the very extremities where the lintel runs from one bay to the other. Further, the vājana over the uttīra are shown as returning only at the northern and southern extremeties, the beams above thus indicting a separate character for each of the bays. The pillars are almost of the same type as the inner four pillars of the nandi-māṇḍapa, excepting that when completed their corbels would not
have been rectangular, but would be a regular roll corbel with a smooth top volute being fastened in position by a right angular central band whose vertical part could have been decorated with gança figures within its apsidal outline. This completed form of the corbel is found on the northern-most pilaster of the facade row of pillars.

The side walls on the northern and southern extremities have been provided with the vedō or a parapet on the lower part comprising an upāna, a padma, a tripaṭṭa-kumuda, a bold kaṇṭha with pilastered recesses, the recesses themselves carrying small lotus medallions inside a paṇḍharatha socket and surmounted by two mouldings representing the beam and the valabhi and occupied by a kapota and a prati cut on the top. The kapota itself is embellished with a series of nāsikās, five in number, in the extant specimens merely blocked out, but not completed. While two such instances are found, one on the south end of the first bay and the other on the north end of the second bay—where incidentally the nāsikās also have been completed, there are other instances where the mouldings represent an upāna, a jagati, a padma, a kaṇṭha, kapota, another slightly bolder kaṇṭha with pilasters, a prati-kapota and a prati. This is found on the north end of the first bay. The fourth instance at the south end of the second bay is unfinished in character as also those along the north end of the third and the succeeding bays. Incidentally, it is seen on the northern side of the inner pradakshina, the cave has been cut almost in all its three bays, unlike the corresponding southern and where the pradakshina circuit is restricted only to two bays. This might suggest two stages of excavation, particularly since it is found that on the southern end, the returning after the second bay carries sculptured panels which obviously belong to the original layout of the cave and no further excavation along the third bay on this end was apparently envisaged. On the northern end of the first two bays are found carvings which are just outlines but are not completed. These carvings appear to show on the outermost bay the figure apparently of a standing God, four-armed, the left lower arm on the hip, the right upper arm raised high, while the left upper arm is holding a lock of hair separated from the lower part of the head and rising upwards. This would probably suggest Gaṅgādhara and in the completed form Gaṅgā would have been shown on the upper left corner of the main figure as if descending. It is interesting that the technique adopted is cutting into the rock for the sculptures and not for cutting out, the plain outer surface having been prepared first.

The inner bay similarly would seem to show Anantaṣāyi-Viṣṇu reclining on Śesanāga whose hoods have been outlined. Above and below the level of the coil upon which the God would be resting are found eight figures of whom five appear to be seated and three standing. Apparently the two end figures of the standing type would have been Madhu and Kaṭtabha and probably the third standing figure would have been Garuḍa while the remaining five figures would represent the Paṇḍhāyudhas of Viṣṇu. It is interesting to note also that a small pedestal moulding has been provided only for the five figures and not for the standing three. It is very unfortunate that we do not have the complete form of the Śeshaṣāyi here as it would have clinching shown the age and evolution of the cave itself. The Śeshaṣāyi proper is shown as lying upon the transversely wavy coils of Śesanāga and from the nature of the partially available finished parts of the
God himself, it would seem that his head was towards the east and his left arm was bent and resting under his head and his right leg is flexed high at the knee and resting vertically on the Śeshatalpa and at least one female is seated facing the God towards his left side and is shown almost in full profile. The nature of the arrangement of the subsidiary figures and the God himself would seem to recall fairly persuasively the parallel image found in Cave XXV of Ellora and thus perhaps could be attributed to the same age.

The panel on the northern end of the outermost bay could also be that of Liṅgod-bhava, particularly since the lower part of the main figure has been rendered almost cylindrically while the upper part shows the anthropomorphic figure. It is also seen that while the proper right arm up to the waist of the figures does not show any carving at all immediately adjoining the liṅga part, while the corresponding left side of the figure up to its waist level shows marks of provision for sculptures. This would be consistent with Liṅgodbhava, since only on the proper left bottom the figure of Viṣṇu as Varāha would been shown, while on the right side Brahmā is to be shown as swan only on the upper part. At the same time, it is seen from what little remains of the sculpture that there is a figure at the bottom to the left although this could not be fully assessed. In any case, if this is Liṅgodbhava, the two lower hands would be in abhayā and kaṭi the two upper hands carrying triśūla and nāga. The feature shown over the left shoulder which were considered as a lock of hair may as well in that case be a hooded nāga which coils itself round the God's neck and raises its hood on his left shoulder. This is a favourite motif of Śivaite sculptures in the Chālukya and Rāṣṭhrakūṭa period. The corresponding south-end panel of the first bay is the least suggestive of the panels in this cave since a large part of this panel has been chiselled off almost to an even level, the lower part, however jutting out more and the upper less. At the same time, it is seen that the proper right half of the upper register of the panel shows within a rectangular framework whose neat edges are not available, a group of figures where outline in a crowded form is indicated. It could only therefore be speculated that this might also be a partially completed representation of Śiva as Tripurāntaka, the rearing horses indicating the chariot in which he is seated and the corresponding opposite feature that of the Tripurāsuras ortuple cities. The rectangular inner depression of the entire panel particularly inner depression of the entire panel is particularly suggestive of this. Tirupurāntaka is a favourite of Rāṣṭhrakūṭa art.

The adjacent inner the second bay shows within the intersecting corbels on the two ends, the uttīra beam above and the pedestal arrangement below the figure of Gajalakshmi seated in ardha-parayannāsana with the flowing free ends of her lower garment falling below her seat up to the level of her dangling right foot; the right foot itself is resting only on its toe on the ground with the heel well up. The two elephants are shown in a massive form, one on each side, as if partially seated on their haunches with the front feet alone placed erect on wide apart and with head raised up and the trunk the vertically shooting up. It is to be noted that of the two elephants, the one to the proper right has its trunk raised up to the height of the Goddess’s kirita while the one to the left having its trunk curved at the tip as if discharging water on the Goddess’s shoulders and rising to a much lesser height than that of the other elephant’s trunk. The Goddess appears
to be having a lotus in her right hand. On either side of this composition, better preserved to the proper right is seen a pilaster with an architrave beam over which what appear to be either two semi-divine figures or two makaras or two elephant-heads gajawālas are depicted. The Goddess appears to have four hands, the two upper right hand raised up, the exact nature of the objects held by them not being clear. The locks of hair of the Goddess are rendered in a series of radiating curls cascading, over her upper shoulders thereby suggesting an analogy with similar hair-do which was popular in the sculptures found in the Aurangabad caves as well as the Rāṣṭrakūṭa caves of Ellora in this style.

The adjoining panel facing east shows a central figure who has his left leg stamped almost vertical or slightly bent forwards, whose body is turned inwards almost half way around as if in a pose of gyration and whose right leg is lifted up and is dangling in the air and bent at the knee at right angles, the thigh shown almost horizontally and the foot probably raised well over the ground. Around his headgear and matted locks is shown an irregular outline, which is nevertheless fairly well curved with a heavy ridge around its limbs which ends to the right side of the God at his shoulder level in the form of a gajamunḍa with the trunk hanging limp. Two of his upper hands are apparently supporting the gajacharma which he is ceremonially wearing, after killing Gajāsura and while in the process of killing Andhakāsura. His lower right hand is holding a spear which he thrusts obliquely over his shoulder where the figure of Andhakāsura is shown in a rather diminitive form. The demon is actually impaled on the tip of Śiva’s spear and below are the vague outlines of a figure holding something under the suspended body oft ēdenmon which could be seen. This would be one of the seven mothers, who is collecting the dripping blood-drops of Andhakāsura in a kapāla in order to prevent its falling on the ground resulting in the creation of myriads of such asuras by virtue of a boon got by him from Brahmā. There are some additional figures in the lowest part of the panel of which two could be seen in vague outlines to the proper right. Below the slightly lifted left leg of the God is perhaps ēpasmāra, although, there is only an outline block hardly engraved in detail. Similarly, to the extreme left part would seem to be a seated figure probably with emaciated limbs perhaps that of Chāmunḍā. The fact that Andhakāsura in relatively much smaller proportions to that of the God and owing to the peculiarly cramped character of the whole panel wherein the height of the panel framework is not sufficient for the stance adopted by Andhakāsura-ākāśa-śiva resulting in a squatting delineation of the God would all indicate a slightly evolved stage, which would fit perhaps into the Rāṣṭrakūṭa period and was evidently modelled after such figures seen in the Daśāvatāra cave at Ellora belonging to the time of Dantidurga Rāṣṭrakūṭa.

The outermost southern bay of the pradakshinapatha shows an upāna moulding running under the pillar axially across all the three bays from the second bay to the rear bay behind the main shrine. This would show only that the southern part of the cave is finished first but also that it is this part that represents what was actually originally envisaged as the layout of this cave temple. The indication of such arrangement by which the pradakshinapatha on either side, namely, north and south, is only two bays deep, excluding the bay which is immediately in front of the central triple-shrine which itself is corresponding to
the single bay behind the shrine would be that the two outermost bays in front of the shrine would represent the mahāmaṇḍapa and the mukhamaṇḍapa, the innermost bay representing the ardhamāṇḍapa. This is further reinforced by the fact that only this ardhamāṇḍapa and has actually crossed-lintel shown within the actual limits of the triple-shrine, thus being only four in number, the two side flanks of this ardhamāṇḍapa bay being without any cross-lintel beams already mentioned, making the shrine separate units by themselves. The shrine itself is borne upon a plinth which is, however, not completed, but only shows a heavy upāna and a high jagati moulding followed by a prai. This is obviously to be reduced further into an upāna, a padma, a kantha and kapota. The pillars on the four corners supporting this framework are double pillars of the cantoning type with four projections in all. They do not appear to show any pilasters on the back wall, but definitely show pilaster projections on the front wall between each two of these shrines aligned to the lintel beam above and provided with a basal plinth block which is to be reduced into rock mouldings as of pillars elsewhere, namely, that of a padma, a trippita kumuda and a prai. The side walls on the northern and the southern side of the triple-shrine show over the corbels projections for the uttira and its overrunning vājana. This uttira-vājana scheme is also shown as running over the southern-most pilaster of the pradakshinapatha to the shrine proper and its rear passage, the beams in such cases terminating at the eastern end in the form of triple steps, namely, a corbel, a slightly projecting uttira and a still more projecting vājana. The fact that it is not carried through further on the ardhamāṇḍapa passage shows that the inner unit is intended to be kept separate from the ardhamāṇḍapa unit. This feature, however, is not reproduced on the northern side and would further tend to confirm the later stage of completion of the northern side of the circuit passage. The south end pilasters moreover show intersecting corbels unlike the other ones which invariably show only two-armed corbels transversely projecting; and this feature also goes to show that the pradakshinapath ends on the southern side with this bay.

The rear wall of the rear side pradakshinapath passage shows, however, pilasters at regular intervals in so far as indicated, the south-western corner being with a double pilaster. These pilasters in this rear passage are shorter than the others because the basal pitha of the pilasters which is rendered elsewhere have not been done here, but on the other hand a continuous pedestal equivalent to the height of the pitha of the figures is running from south to north itself resting upon an upāna moulding which is projecting well forward and has also been projecting from one end to the other.

The three door frames of the triple shrines are almost similar to each other excepting for the fact that the central one is the least complete while the two side ones are themselves in different advanced stages of completion. Starting from the south, we have in this door frame, which is itself set within the pilaster and the beam adjoining and above it and over a stepped door-sill comprising a major segment of a chandraśilā and another upper step leading to the sill proper, a triśākha door frame the outermost apparently representing when completed, a padmakośa and the innermost representing a pataśākhā and forming the door frame proper with two offsets of an expanding kind representing ratnāśākhā and the pilaster proper, followed by a deep recess and a pushpāśākhā. However, none of these
\(\text{sākhās}\) is complete excepting the pilaster which also is finished only in its upper part, the lower shaft not being smoothened out. This pilaster shows a very high square sectioned shaft part surmounted by a slightly recessed band apparently representing the padmakośa followed by a square-sectioned kalaśa, expanding tādi, square-sectioned kumbha, a recess, a raised padma with an integrated phalaka, a negligible virakaṇṭha and intersecting corbels of the taranga-potikā type with a median band provided with patra-lata design. Separated by these two pilasters is a kapota, kaṇṭha, here representing a grīva, followed by the hāra apparently intended to be finished into three sālās and two intervening kūḍus or nāśikās; but none of them being completed. However, it is noted that all these five units, though along the same axial line are entirely to be units with hārantaras in between and are each rendered in triratha pattern, the bhadra-ratha being by far broader than the karna bhagas. It is also noted that the prastara itself is delineated schematically into a lower kapota, a rafter beam course showing only a transverse rafter, but perhaps to be intended to be completed into a vyālāvāri followed by a narrow kaṇṭha and an upper kapota. The hāra is supporting the outermost sākhā of the door frame, namely, the padmakośa schematically speaking and is overrun by the utūra beam.

The central shrine has all the outline features of these overdoors, but has hardly been started towards completion of any of them. It, however, shows the figure apparently of Gañēṣa with the trunk to the right, four-armed, and probably, in a seated position on the lalātabimba. It further shows common to the innermost sākhā and the adjoining recess in a cut-in socket, the figures apparently of Gangā and Yamunā with attendants.

The third shrine is in a greater stage of completion, though not uniformly, particularly on the pilaster and the uttarānga, and shows a square-sectioned high shaft part, a well-carved mālāsthāna with intersecting loops emerging from vyālamukhas set both in the centre and in the corners of the pilaster facets in addition to the tassels hanging from their mouths vertically down followed by a padmabandha and an octagonal shaft extremity with petals, one each against the corner facets, a kalaśa, which apparently had been desired to be of a ribbed kind and enclosed at its base by a padmakośa, a tādi, a kumbha, a recess, a padma, more bulging than the south-end counterpart and a visible square virakaṇṭha and intersecting corbels. These corbels, however show projections on their sides longer than the projection to the front and are more angular in their curvature than the south-end counterparts. They also have a median band. Over these corbels, a kapota is shown followed by a narrow kaṇṭha and a slightly shorter kapota which, however, is embellished with nāśikās at regular intervals. Over this kapota rises the grīva, which comprises a balustrade recess in each of the hāra units containing carved figures within. These would appear to be, to the extent they are available, a Śiva linga right over the pilaster on the north end sālā, squatting lion in the next kūṭa and what appears to be a seated figure, four-armed, in the middle sālā. This middle sālā is further completed in the form of a gable projecting on the three sides with embellishments of nāśikās on the front gable. The lowest part of the gable itself is being rendered as a kapota. In a similar way, the kūṭas which are again in triratha layout apparently show a mahānāśikā on the front, the rear part being the shrine unit proper. The
two south-end kūta and sālā units do not have their grīva completed and these do not show any figure work or pilasters even.

Adjoining the two end shrines, in the respective main pilasters are found the outlines of two dvārapālas, apparently two-armed, resting one arm on the mace which is vertically kept to his inner side, grip upwards, while the other arm is apparently in vismaya-hasta. Of these, the south-end figure is more badly damaged.

The pilasters flanking the central shrine would also seem to show two figures, the exact nature of the stance of which being far from clear, although the one to the south would seem to be facing inwards, i.e., the north, with the left hand raised in vismaya-hasta, head in profile with the hair-do rendered as cascading curly locks and with the left leg probably bent up backwards. It is not clear if the figure is a male or female. The probability of its being latter may not be overlooked.

The shrine proper shows a square chamber in each case, provided with a basal moulding projecting forward and around and a vājana similarly projecting on the wall tip all around. Behind the door frame, the lintel contains three uncut projecting pieces, the end pieces being square-sectioned and the central being a transverse stretch, the space between each two being about 0.1m. The central shrine has its floor artificially raised by at least 0.075m. below which the rock-cut features are extant showing a circular pindikā ridge with a flat top within which the surface gradually rises to meet the central rock-cut liṅga also. The liṅga does not rise more than a 0.3m or a 0.45m. On the northern side the pindikā broadens out on its outer line and shows a projecting water-chute with a central rib and double passage, the rib merging at its inner below the liṅga. This water-chute projection is about a foot long and ends abruptly, beyond which at a distance of 38 cms. and at the very base of the northern wall is cut a rectangular socket to collect the abhishekajala.

The south-end shrine is left incomplete on its inner walls in its verticality unfinished and does not show the basal moulding, but has the principal vājana. At a much later stage has been cut an arch-like niche on its backwall for keeping a Gaṇeša and for collecting the abhishekajala of this image. A small rectangular socket has been cut towards the north-west corner of this chamber. There is no evidence as to its original purpose.

The north-end shrine shows despite its incompleteness the additional feature of double pilasters complete with right angular corbels and uttira beams on its four corners. The backwall has an arch-like shallow niche of a very much later period containing the figure of a Goddess. The thin wall-section between this shrine and the central shrine has got broken in the central part leaving a large gap.

In view of its architectural features, namely that of an elaborate cave excavation with triple-shrines with front representing the ardhamanḍapa, mahāmanḍapa and the mukhamanḍapa, a sāndhāra pāsa-gaṇa, a separate sabhāmanḍapa-like pavilion on the open front court which is unique in its circular plan and owing to the wall containing panels of favourite themes, both of Śivaite and Vaiṣṇavaite persuasion, it could be suggested that the cave is definitely not later than the Rāṣṭhrakūṭa period, probably datable to the very end of the eighth century A.D. or slightly later. At the same time that it has been executed over successive stages of
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patronage would also be clear by the lack of symmetry between its northern and southern wings. It is legitimate to hold that the north-western corner was completed haphazardly at a later stage, perhaps in the time of the Yādava ascendancy in the Deccan when again cave architecture prevailed for a while and these craftsmen did not care to match the excavation with what has gone before. The fact that the central shrine is a triple-shrine combined with the depiction of both Śivaite and Vishnuvaita panels would perhaps go to show that the triple-shrines were after all dedicated to the Trinity with Śiva, however, taking the pride of place in the centre, although it would not be quite sure if the central shrine is also finished in its sanctum contemporary with the main cave excavation.

The small cave excavation at the south-east end of the main cave contains an inner chamber, rectangular in form provided with a pillared facade of two free standing pillars and two pilasters and with an abbreviated front porch schematically forming the agramandapa and raising the projecting cornice. The interior of the cave does not show any interesting feature and is indeed incomplete, although there is a suggestion for providing side panels on the eastern and western walls. A large rectangular cistern (pit) has been cut towards the western end of its interior to a depth of about 46 cms. The interior shows the uttira beam running on the top of the wall and in spite of its incompleteness, there are a number of carvings on the back wall from the upper register of its western part, the carvings, however, being only suggested in outline and represents perhaps the provision for various dikpālas etc., flying in the air, seated on their respective vehicles. The backwall itself has actually been cut inside a rectangular panel leaving the lower part in the form of a pediment. It is the facade, however, that is really interesting owing to the fact that there is a basal moulding running below the pillars and pilasters and projecting wall beyond for nearly two feet. The pillar itself, though plain, with square cross-section has a double armed cornel of rectangular block resting on it although this would have been completed perhaps into a real cornel. Over the cornel is shown, where suggested, as in the western end an uttira beam over which actually a bhūta-valabhi is indicated in the form of vague gāṇa figures. Beyond this, the cornice horizontally projects forward and has been cut almost vertically on its front face up to its available upper extremity, although it has not been finished in a straight line. The side walls beyond the side pilasters project forward as also the plinth below the basal moulding of the pillar, the latter projection being slightly beyond that of the kapota scarp although ultimately when finished it would have been in line with it. Immediately outside this side screen of the front porch is carved one on either side on the rock projecting, the carved figures of squatting lions (or a lion and a bull with the right forepaw raised and with part of the eye-balls picked out as also its ears. These figures might probably suggest that this shrine was intended for Pārvatī or Śiva’s consort whose vehicle is the lion and by the same token, the main panel on the backwall of this cave with the hovering dikpālas shown, might have been, when completed, that of Kalyāṇasundara or Śiva’s marriage with Pārvatī.

42. BĀDĀMI, SMALL CAVE WITH GAŅEŠA-DURGĀ RELIEF, NEAR TANK.
(Pl. CXIV-A; Fig. 46)

To the north of the ancient gate situated on the north-west corner of the Bādāmi
tank is a small cave excavation (pl. CXIV-A) facing west at the foot of the high scarp facing
the village. The rock excavation consists of a partially scooped out chamber, flanked by
two fairly bold relief carvings on what would stand for pilasters, and located slightly within
the vertical edge of the escarpment. The attempt thus, when completed, would
have provided for a shrine cell, perhaps with an antechamber in front and ending with the
drip ledge of the rock scarp; but, as it is, the chamber had hardly been cut-in to about
91 cms. depth, and thus its main interest rests on the relief sculptures. Of these, the one to
the proper right is a standing Gaṇeśa in ābhanga, two-armed, with a considerable paunch
fastened by a nāga type of udarabandha. The rest of the ornamentation merely comprises
a kaṇṭha-hāra resting on the top of the belly and a mekhalā heavily beaded. The
more interesting aspect of his decoration is the apparel, which consists of a lower garment,
almost extending up to the knee alone like a loin cloth, and an upper vastra which is flung
on the left shoulder casually, with its loose ends hanging down half way to the knee, and
with the acutely flexed left fore-arm keeping it in position, in addition to holding the āṅkuśa.
The right arm similarly flexed, but not very acutely, holds the paraśu. On the head is found
a rather low conical kiritā, and the ears are spread flat on the sides, while the
trunk is turned almost at right angle towards the left shoulder and curves down beyond.
The legs have heavy anklets and the figure is almost in a stance of aśītha, a cross-belt-like
Chhamavīra shown across the body augmenting the heroic posture. The dress and the heavy
mekhalā and the pose make the figure a fairly evolved cult specimen.

On the proper left side is shown Mahishamardini Durgā striding upon the buffalo
shown laterally in full, with the hand apparently grappling the emerging human head and
neck of Mahishāsura. The goddess is eight-armed (aṣṭa-bhuja), but unfortunately the
sculpture is so badly worn-out that the nature of the āyuḍhas held is not quite clear. In fact,
the sculpture is only partially finished, consistent with the incomplete character of the
excavation itself. However, the right leg of Durgā is stamped on the ground, the left leg
squarely placed on the back of the buffalo, one of her left arms is shown vertically holding
the head of the demon, the other corresponding right arm is apparently driving the śūla
into his neck. The youthful body of the goddess, her elaborate karna-kunḍalas, and
the vigour of the destructive act are all well emphasised. But the sculpture is well past the
quality of the main stage of Bādāmi cave style and should thus be placed towards the very
close of the Chālukyan period there, probably in the second half of the eighth century A.D.

Interest, by and large, attaches to this combination of Durgā and Gaṇeśa, which is
well taken in the more southerly regions in the succeeding periods, making these
two divinities almost the prominent denizens of the exterior niche of the ardhamanḍapa
of the temple as seen in the Tamil country. The fact that even at Ellora, we have Gaṇeśa-
Durgā combination mainly in the Rākṣṭrakūṭa stage might suggest that here too it might
pertain to a like stage. The stylised, and somewhat also conventionalised character and the
location of the sculptures would indicate that they reflect the practice perhaps already
current in structural temples of this age and region.

The floor inside the chamber suggests that a low platform has been partially left out
in the middle, perhaps to receive the sculpture or image of worship, which, in this case,
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BADAMI: SMALL CAVE WITH GANESHA-
DURGA RELIEF & ANANTASAYI
PANEL ON THE TANK FRINGE

Fig. 46

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could have been a liṅga, but it is rather too low compared to the pīthas for the Chālukyaṅn
liṅga.

43. BĀDĀMI, ANANTAŚĀYI PANEL ON THE TANK-FRINGE.
(pl. CXIV-B)

On a large loose boulder on the western fringe of the Bhutanatha tank, on
its southern face is carved a shallow niche flanked by two pilasters, showing the beam and
the cornice above, the sculpture of Śeshaśāyī (pl. CXIV-B). The figure is different
from the usual representations of Chālukyan monuments and even by sculptural style
shows a variation. The scene depicts Vishṇu on the coils of Ādiśesha, who is shown with a
tail entering out under the stretched leg of Vishṇu and the coils transversely laid in three
parts in a single course and with the hood spread in such a way that the hoods are more
or less facing forward instead of sideward. The god is shown with four hands and
with body turned on the sides and with the left leg crossed over and vertically hanging
down, the lower left hand resting upon the left thigh the lower right hand held at the chest
in dhyāna-mudrā, the upper right hand resting under his head and the upper left holding a
lotus by its stalk. The makuṭa of the god is of the karaṇḍa type of kīrtimakuṭa and he is
provided with all the ornaments on the neck, chest, upper arms, the wrists and waist and
ankles, apart from kuṇḍalas on the ears. He is also provided with a low-resting vanamālā
garland. The other three conventional weapons of Vishṇu, viz., śankha, chakra and gedā
are found placed on the ground underneath him, the gedā being kept in a position by the
left leg of the god being placed on it, the chakra and the śankha kept together below his right
upper arm.

From the navel of the god is sprouting out a lotus, on the top of which is shown the
figure of Brahmā. In the same level as Brahmā from one end of the carving to the other
starting from above the head of Ādiśesha are carved dasāvatāras showing Matsya and Kūrma
in zoomorphic form and thereafter representing Bhūvaraha on one side of Brahmā and
seated Narasimha, Vāmana, Paraśurāma, Śrīrāma, Balarāma, Buddha and Kalki on the
other side. These figures are more or less resting over an imaginative makara-torana loop starting
from either end and stretched across the carving, the makara from which the looped
garland rises having its face outside and having animal rider on its back. The torana of
the makara as the architrave is shown at either end coming down to the bottom of the
sculpture. The right leg of the god, which is stretched straight is found placed upon the
lap of the goddess, who is shown seated on a pedestal of her own, with the left leg of hers
flexed high and right leg flexed horizontally. Her two hands are shampooing the feet of
god. She is shown with a bow-like bun knot behind her head with a ‘V’ shaped graiveya-
ka-hāra between her breasts-with angadas, keyūras, kankaṇas and anklets. She is wearing
patra-kuṇḍalas on her ears. From the way in which she is shown on an equal footing with
the god, it should be presumed that this is a representation of Śrī. Immediately to the
left of Śrī is found a standing figure of Garuḍa in samabhanga with aṅjali pose, his wings
behind his shoulders and his body is otherwise in human form. Corresponding to Garuḍa
at the other end behind Śesha’s hood is found a seated female figure on a very low
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pedestal, seated in the utkutika pose with the left arm holding what appears like a vessel, while the right arm is holding a lily. Her hair-do is almost similar to that of Śri, but she is not having that graiveyakahāra, but only a kaṇṭhi and the upper part of her chest is otherwise bare. This figure is apparently Bhū as she is shown nearer the earth and in a secondary position, although at the head of the god. The figure of Śeshaśāyi is important in many respects and is clearly much later to the Chālukyan period, and should perhaps be placed during the Rāṣṭrakūṭa times around the last quarter of the ninth century A.D. or slightly earlier. It is interesting to note that the tradition followed here is not the southern, either in the pose of the god or in the placement of the female consorts or in the depiction of the śesha and Dasāvatāra images or in the absence of Madhu and Kaitabha or in the delineation of the āyudhas. Particularly the showing of Buddha in place of Kṛishṇa in Dasāvatāra recalls similar usage mentioned in the inscription in Ādīvara Cave at Mahabalipuram which should belong there to the first half of the eighth century A.D. This sculpture is definitely much later too still employs the same tradition. The absence of rishis and gods is again a fact helping in the fixation of the age and tradition. The fact further that Narasimha is shown in the normal position and not in the elemental form, would indicate that this god had already come down in ritual tradition for worship. This sculpture at Bādāmi is a unique departure from traditions which were present in the Chālukyan country and is a landmark in the diffusion of the sculptures or copying of traditions as between lower Deccan and South India. It is also suggestive of the continued use of Śeshaśāyi in the Rāṣṭrakūṭa period, notwithstanding their greater bias towards Saivism on the one hand and Jainism on the other. It is of interest to note that the chakra is showing a central aperture unlike the spoked character of the southern chakras and the gada again with its more or less identical end parts and heavy central part is again typically northern. This carved niche had been provided at a later period with a small shrine by stone blocks raised in the form of walls on either side and a door way.

On the side walls of the rock on the proper right is shown the figures of Trinity with Śiva in the centre and Vishṇu to the extreme proper right and showing a vimāna profile above it, while on the opposite side is shown the figure of a devotee couple with a cow and calf, as auspicious symbol, found by the side.

F. EASTERN CHĀLUKYA
(pl. CXV-A, Fig. 47)

44. VIJAYAWADA, ANDRADESA, MAIN AKKANNA-MADANNA CAVE (UPPER),

The main Akkanna-Madanna cave (pl. CXV-A) is a large composition with a front court which has been the result of the rock being pushed back for getting vertical cliff to cut the cave proper, at the inner end of which a regular adhishtāna with a central flight of steps and a completely realistic śrūbyālī balustrade with the actual head of an elephant delineated at the top is provided. The adhishtāna has the mouldings of an upāna, a vertical jagati, a tripaṭṭa kumuda, a low kaṇṭha with two kampās above and below divided into pilastered recesses widely set apart followed by a kapota. Immediately within this
kapota rises the facade pillars which are of square-sectioned type with lower and upper saduram and a median octagonal part as could be deduced from the pilasters at the end which alone survive, none of the pillars having survived except for short stumps at the base, owing to a considerably large composition of rock mass immediately above them having slid down, leaving the uppermost bay of the mandapa almost open to sky. These side pilasters are of the same kind on each side flanking the three transverse bays of the mandapa borne on the central pillars excepting that the facade ones appear to be octagonal-one and all of them-from bottom to top bearing the massive uttira and thin vājana above. None of the side walls of these bays has been secondarily cut excepting in the case of the northern wall of the innermost bay where it has been scooped in the form of a rectangular central chamber at the lowest level leaving a short platform of 0.15m. The side pilasters in the cut corners at the bottom and top of the middle kaṭṭu have ridge-like boss with two faces on either side forming half of the pyramid, which have formed from the sides of the triangular corners. This feature has been noticed in the Pandyan caves in a number of instances. The innermost bay has three shrines at the back wall characterised by three separate projecting front parts complete with adhishtāna, a fairly deeply set prati, a set of four plain pilasters equally placed followed by a thin uttira and a coursed valabhi, followed by a horizontal projecting underside of massive kapota rising above, whose prastara had been blocked out in the form of a kaṇṭha, through which a series of four massive beams are projecting forward, and are resting under a continuous pattiika. They show at the terminal ends also corresponding projections just slightly recessed from the crossing beam ends. The beam ends had not been carved, however, with animal decorations, as found at Mogalrajapuram and in the lower Akkanna-Madanna cave. The upāna of the plinth of this is shown as a continuous moulding, which ends with the turning of the two outer shrines and does not continue along the walls. Each of the shrines has a step leading to the top of the jagati. The shrine door had been cut on the top on either side immediately below the lintel excepting for a projecting central part which is not carried through to its entire depth but only to three fourths of it. There is a corresponding socket leaving the central part as it is on the floor of the shrine door frame, apparently intended to provide for the door leaves in a carved fashion. The door frames are 76 cms wide in the two outer shrines and 84 cms in the central shrine. The cells correspondingly is of similar dimensions to the outer shrines being 1.45 m square with the height slightly more than the width being about 2.05 m high up to the vajana. The back walls of these two side shrines have oblong socket with a slight central projection on the front and with a little deepening of the back wall apparently intended to receive a pīṭha of triratha cut, upon which the carved statue of the god would be inserted. The central cell is of larger dimensions being 2.44 m square with the height equal to the width and apparently with the square socket hole in the centre surrounded by 2 square pīṭha, the feeble marks of which are visible, though completely hidden by a stucco pīṭha and with a liṅga which has come over it in the modern times. Immediately to the north of this is found a rectangular socket which is boldly cut in to receive the pranāla there. The completely artificial character of this wall-cut might perhaps indicate either that the socket arrangement and a liṅga pīṭhā
was itself a subsequent innovation or that the pitha which was there originally had been replaced at a subsequent period by a larger pitha, to accommodate which along with its nala, part of the wall had to be cut. Thus the shrine door shows a definable projection of the shrine chamber proper within the door frame, while in other cases it is a feeble offsetting.

The innermost, northern shrine cell has, however, only a rectangular frame work on the back wall projecting forward with a central socket part scooped out so that its pitha could be seated in it. This cella is a rectangular shrine chamber and unlike the two others which are square and measures 1.30 m wide, 2.21 m long, the length being approximately equal to the height.

On the open front court is found a platform with moldings of upana, jagati and kumuda at least, above which it is badly worn. This pitha is cut out of live rock and was apparently intended to receive or have the figure of nandi, pertaining to the central shrine of the inner complex, which is seemingly for Siva.

This cave is important because of the long inscriptions it contains, of which the one found on the southernmost free-standing pillar on the inner row and reading ‘Sri Utpati Pidugu’ in characters of the seventh century A.D. is particularly interesting owing to its occurrence at Mogalrajapuram, Undavalli, Satyavolu and Bhokardan, although the script here would seem to be definitely more archaic than that found in the Bhokardan cave. The side rock face upon the front court also appears to have been cut into, to provide with three shrine cells, two on the southern side, one on the northern side, the latter being similar and corresponding to the outer cell on the southern side. The larger cell on the southern side has over the indifferently shown upana, a high jagati within which there is a projecting pilaster leading into the oblong chamber whose back wall, either has been cut in the form of a raised platform within which apparently on either side figures had to be cut on the back wall or the statuary had been placed at a subsequent stage. A small narrow flight of steps is also leading to this shrine as also to the one on the northern side. The octagonal pillars may recall those at Ajanta and Ellora in early 7th century A.D.

45. MOGALRAJAPURAM, CAVE II
(Pls. CXV-B—CXVI; Fig. 48)

Cave II (pl. CXV-B-CXVI and fig. 48) is one of the most finite representations evolved of the shrines of the period in which this cave has been excavated indicating not only the architectural developments and evolutions but also the ritual and iconographic features. The cave, as in other cases, has an elaborate fore-court, provided by pushing off the rock for nearly 9.12 m in order to get a fairly cut vertical scarp in unblemished rock core. On this scarp a projecting central sopana with a chandrasilā at the bottom has been cut with four steps and with a schematic surulyali balustrade unlike that of the typical animal form shown in the Akkanna-Madanna cave. The side faces of the balustrades do not show any moldings as also the side faces of the main rock scarp of the court. The back-wall, however, shows the moldings of upana, jagati, an indifferently cut tripajata-kumuda, a kaṭha separated by a series of pilasters at fairly wide intervals followed by a rather pointed and thin kapota, whose upper curvature is not steep but rather on a gradual gradient merging with the
inner surface of the pillared hall within. Upon these the facade has been raised in the form of two free-standing pillars aligned on either side of the sopāna mārga and two screen walls at either ends separated from the pillars by the same width as the central part and provided with pilaster forms at their inner ends. The front faces of these screen-walls, however, have been cut into in the form of a niche within which have been depicted the dvārapālas shown as elsewhere at Akkana-Madanna cave with their hornlike cusps on either side of their crowns with a tapering makuṭa, though of the jatāmakuṭa type supplemented by heavy jatābhāra lying in two bands on either side face on the shoulders. These dvārapālas are two-armed and their outer ends are resting on the head, while the inner is resting on the heavy mace which is kept upside down. The dvārapālas are facing outwards in their stance which is tribhanga in their facial and bodily tilt. The free-standing facade pillars as indeed the inner pilaster forms are of the square lower and upper śaduram with a median kaṭṭu of octagonal cross-section having typical bosses in the projecting triangular corners above and below the octagon in the four points. On this plain pillar type rises the taranga-potikā, the tarangas well distributed on the curve which has a longer horizontal part and a fairly short curved vertical part. The tarangas do not have the typical volute type known in the Chālukyan specimens but are of the balanced rolls, the topmost roll, however, being gradually the smallest in the gradually reducing series. There is a median band of plain top about one-third the total width running in the centre of the corbels, and there is a space of at least 15 cms between each two lateral arms of the corbels. Over the corbels this space is represented by the rising uttira provided with a vājana and a fairly smoothly curved valabhi zone about the total thickness of the vājana, followed by a horizontally projecting under surface of the kapota, whose exterior profile is also equally bold and curved. This kapota ends at the side walls and does not return backwards. It is embellished with three bold nāsikā kūṭus of almost semi-circular shape, with the lower terminals having vyālamanukhas that of the crest is having a śaktī-dhvaja. The semi-circular kūṭus of these nāsikās show divine couples on the two westerly ones, while on the eastermost one it shows a triune head for them, with jatās. The bargeboard of the kūṭus have been embellished at regular intervals by small lotus bosses standing for the nail heads. Well behind the receding top of the kapota is depicted the prastara, the entablatures of which form the ālingapaṭṭi for the superstructure and have been indicated by animal friezes in playful postures wherein elephants, lions, bulls and semi-human, semi-animal figures are also shown. These animals stand for the space where the projecting ends would have stuck forward and would have been tied by the transverse beam-end. There is no representation of a regular kaṇṭha and on the top of these friezes, the mouldings end abruptly and recede backwards and again rise in vertical tier of a pediment-like character. In the central part of this prastiara has been raised a vertical face of rock with two side pilasters of plain character, that on the western side alone being extant to a larger extent, within which well recessed has been depicted inside a stambha-torāṇa, the figure of Tānḍava Śiva (pl. CXVI) in graphic and arresting posture, the sculpture having been relieved very boldly, almost one third of a metre beyond the back surface. Śiva is depicted as dancing upon prostrate apasmāra, who is lying on his belly with his body slightly turned forward and with his head also having a sideward
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aspect. While one of his legs has been folded in and raised on the back, the other front leg has been stretched backwards and is striking the ground. The figure of Śiva himself has been shown as a Tāṇḍava with the left leg thrown forward in flexed posture, while the left hand is in danḍahasta or gajahasta with the remaining arms of which at least three are visible on each side holding different weapons sīla, parasu, agni and the damaru being the easiest to be made out. The way in which a nāga is held on the back side behind the head with the hood to the proper left top and with the tail held by one of the right hands is a typical Chālukyan mode in early temples and is also found depicted in some of the early Orissan sculptures. The jaṭābhāra of Śiva is curled and radiating from his face and the body is very supple and live. This arrangement of Tāṇḍava Śiva inside a bold makara-torana is obviously a fore-runner of mahānāsī or sākhanāsikās rising above the prastara of the temples in the Chālukyan area, since otherwise on the one hand there is no space in depicting Śiva-tāṇḍava on the roof without the superstructure being shown and on the other it is a common feature of Chālukyan temples, and later prevailing practice in the Ganga region and Rāṣṭrakūṭa sculptures as well to show Tāṇḍava Śiva on the front sākhanāsā kūḍa.

The façade pillars on their upper ṣadurams have also been “cut-in” with sculptured panels of such figures being available on the inner face of the central free-standing pillars in their upper ṣaduram, one depicting for Kṛishṇa quelling Pūtanā and the other that of Kṛishṇa quelling Kuvālāyāpiḍa elephant. It is interesting to note that these subjects have also been dealt with by Chālukyan artisans in the Bāḍāmi caves.

On the inner face of the eastern screen pilaster is shown the figure of Kāliya-damana Kṛishṇa with a back drop feebly cut in a square medallion form representing the tails and hoods of Kālinga. The way in which Kṛishṇa keeps his left arm in kaṭakahaśta and the right arm in danḍahasta parallel to the sides of the body has been the typical iconographic feature of Kāliya-damana Kṛishṇa.

The interior is divided into two maṇḍapa portions, which could be termed ardha-maṇḍapa and the maṇḍapa, since the vājana above the uttira run all around in each section making it a complete chamber by itself. The middle row represented by free standing pillars and pilasters are exactly similar to the front row except that the lower ṣadurams are shorter and the upper ṣaduram is taller, while it is the other way round in the case of the front pillars. The end pilasters are simple pilasters and together with another set of free standing pillars, immediately next to them, they cover the space occupied on the front by the screen wall of the façade.

The ardha-maṇḍapa has its back wall projecting in a trivatā projection enclosing three shrines and having a simple moulding of upāna and jagati upon which well recession within is placed a prati, with the wall rising on it. The central shrine wall is projecting forward more than the side shrine walls, while the end walls of the side shrines have cantoning pilasters which are plain only on their inner and outer faces. With their side faces, the central shrine has four plain pilasters. In all the cases, however, these pilasters are overrun by thin uttiras, volabhis of equal dimensions and horizontal projecting kapota underside. The exterior of the kapota is not, however, embellished in any manner, but its prastara shows a simple kaṇṭha with a kampa below and above, the kaṇṭha part having been plain, oblong rafter
ends on chamfer with the front edges, upon which the transverse beam rests with simple small projection at the end standing for a type of the rafter ends. This projection is an álingapāṭṭi and on this runs a vājana, which runs all around the shrine chamber. Thus, this is a unified shrine with the projecting pilaster being an integrated frame work and prastara integrated with one another and standing for the ritual shrine which retains the Trinity in one unit, although supremacy is given to Śiva, whose shrine occurs in the centre. This central shrine has a door frame 76 m. wide which is equal to the distance between the pilasters at the sides in each case and it is also equal to the shrine doors of the side walls. The thickness of the cella wall in the central shrine is 63.5 cms while those of the rear side shrines is only 2.54 cms. The interior of the main central shrine is a square and the height slightly more than the width. In the centre is found a square socket hole intended to receive the linga which, however, is provided in a circular lingapitha at a slightly later stage, whose lower part is extant and is of broken pieces. There is no socket depression on the floor on the side of the linga. The side shrines show on the back wall a high platform shown in the side sections, with the central section projecting forward in a rectangular fashion rising higher than the side and having in their inner zone a socket back to the wall about 23 cms deep. The statuary of the deities, probably panelled Brahmā and Vishnu, would have been fixed in these two side shrines.

The western wall of the ardhamandapa has a small pitha-like platform of oblong shape left unfinished in the corner apparently intended for a subordinate deity and the western wall goes straight and is also picked out with standing figure, two-armed, whose exact identity is not clear.

The exterior eastern wall of the front court has been led into the form of a narrow oblong wall over a high base formed by the plain wall space itself and the cell itself is comprising two freestanding pillars and two pilasters flush with the side walls in the facade leading into an oblong chamber. No sculpture is carved in the interior. The adjacent face of this chamber close to the dvārapāla, however, has the figure of a vālapuri Ganeśa seated in typical Chālukyan fashion with the left leg placed laterally and the right leg flexed vertically; the legs not touching each other. The broken tusk is kept in the hand. It is four-handed, the outer hands have parasu and ankuśa and the lower hands are carrying modaka and the right hand apparently a flower, with only elephant ears shown on the sides of the face and without a kirtī on the head. This has added to the early character of the cave itself.

46. MOGALRAJAPURAM, CAVE V
(Fig. 49)

Cave V (fig-49) has a plain exterior facade which has been cut in such a way, however, that it shows the front court slightly at a higher level. The side pilasters are indeed regular screens coming forward from their back walls and are nearly 1.22 m. On the northern side particularly the frontward returning side face has again been given the recesses about two third of a meter beyond the side screens where it merges with the slopy side face of the rock. The pillars are of a plain square section type from top to bottom which are surmounted by a relatively thin uttira followed by a well-projecting horizontal surface of the underside.
of the kapota, which at the level of the vertical rock scarp on the front takes a minor curve to show its kapota character and is immediately surmounted by a kāntha about 5 cms deep, whose pilasters are indicated by a series of animal friezes with their frontal aspect either of the squatting vyāla type or of the hamsa type with their wings spread out and picked sidewards. There are in all eight such clearly noticed, while in the remaining spaces at least two more might have existed originally. Above the kāntha the rock scarp merges with the mouldings, the interior is again plain on the walls, and on the ceiling except for the fact that a feeble vājana is shown in some parts of the ceiling on its front side behind the facade pillars. The only important feature of the ceiling is that its central section between the free-standing pillars is brought down a little in the form of a vitāna for the māṇḍapa in front of the central shrine cell, while the side sections of the ceiling are at a slightly higher level. There are three shrine cells on the back wall, all of the same type almost, with the side shrines, however, having a slightly higher floor level above that of the ardhamāṇḍapa while the central cell has a flooring, which is flush with the door sill. It is, however, to be noted that the original flooring, which had subsequently been renovated by providing a regular plaster floor would have been at a slightly deeper level thereby separating the basal course upon which the facade pillars and pilasters run and the inner basal course upon which the shrine doors are cut out. The shrine doors are 84 cms wide in the central one, 71 cms wide in the south and northern side shrines. The interior is a square of 2.28 m width and almost the same height with the walls, ceiling and floor plain and without any features whatsoever. In the case of the central shrine, however, the cella is 2.44 m square.

47. MOGALRAJAPURAM, CAVE III
(pl. CXVIII-A ; Fig. 50)

Cave III is an instance of a smaller replica as indicated by the fact that the scarp of the rock without being prepared had immediately been utilised for cutting the facade containing two free-standing pillars with a slight batter at the lower end and two pilasters, whose pilaster-character is visible only from the inner side. On these pillars a regular uttīra is shown as running across flush with their surface, a slightly projecting vājana and a feeble bordering kapota ridge otherwise flush with the rock scarp in its upper part. The interior is well finished on the ceiling with vājana running all around it. The back wall shows a central projecting section in which an opening has been cut for the cella proper, this opening being almost equal to the recessed end parts on the one hand and the thickness of the cella wall, on the other, as shown by the interior of the door frame receding sidewards. This projecting part has a plain workmanship in its main sections almost up to the uttīra level which has only been feebly marked out in the central part above the door opening. On this is cut the vājana above which i. a fairly well projecting horizontal underside of the kapota, whose exterior, however, is carved into a smooth top and embellished with three nāṣikā-kūḍās one at the centre and the other is near the ends. These nāṣikās have at their base on the sides vyālāmukhas with their curled snouts and its crest is actually touching the top of the kāntha which is deeply cut above the kapota. The
kaṇṭha is closed by a kampa, upon which a major paṭṭika-like moulding is shown coalescing with the vājana of the remaining part of the walls. The vājana under the kapota, the kapota, kaṇṭha and the vājana on top are all restricted only to the front face of the projecting part but are not shown on the sides as turning. This would indicate that the structure is already later to the shrine types wherein the kapota is meticulously shown as returning. The shrine opening is 49 cms wide while the side pilasters are 91 cms wide. Inside is the cella which is 1.42 m wide, the square irregularly cut with height only 99 cms. In the centre is found a rock-cut piṭha square in section and about 68-71 cms width with an inner socket of about 23 cms width going deep. There is no other receptacle found on the northern side of the or the southern side of the piṭha. The socket hole is apparently intended for receipt of the liṅga shaft. There are two auxiliary shrines on in the side the one to the west being hardly more than an irregular cell and the other to the east being reasonably deep with provision for fixing durivinities at the rear end on a platform. The front inner screen projection separate them from the main cave III.

48. MOGALRAJAPURAM, CAVE I
(pl. CXVII; Fig. 51)

This cave (pl. CXVII-A—CXVII-B) has a simple facade within its front court, which is reared upon a plain simple adhishṭhāna of a vertical plinth face above which well recessed within are found two free-standing pillars and two short screen walls with pilaster forms cut at their inner ends. The pilaster forms had been well differentiated from the projecting screen part which is carried above at the level of the uttira over the corbels. This is again forming a frame work within which these pilasters and free-standing pillars have been cut. The pillar and pilasters are of the simple lower and upper square part with an octagonal middle part and with typical bosses in the triangular corners in the octagons. They are followed on the top by plain corbels rising with an abrupt curve fairly smoothly carved and rather flattish, the underside being much longer than the vertical curve part. They are followed by a very thin vājana and surmounted by an uttira which projects forward as already mentioned coming down with the side jamb-like screen ends of the facade. Over this uttira, there rises an oblique salabhi zone, which has been decorated with bhūta-gaṇas in closely packed row and limited in the upper part by a kampa beyond which the horizontal underside of the kapota is seen. The exterior of the kapota, however, merges with the vertical scarp of the rock face above.

The interior shrine is divided into three maṇḍapās each with its own self-contained vājana frame work above uttira which could be termed as ardhamāṇḍapa, mahāmaṇḍapa and mukhamaṇḍapa, the mahāmaṇḍapa being specifically and elaborately characterised by a series of mālāvāhaka-gaṇas standing in a kaṇṭha like moulding above the uttira. They are also alternating with hamsas and shown either in continuous line or inside pilastered sections of the kaṇṭha. Thus it is a mixed row of gaṇas and hamsas. The pillars, corbels and pilasters are of the same type, as the exterior ones. The innermost maṇḍapa is an ardhamāṇḍapa with a projecting shrine plinth showing an upāna, a high jagati, and a prati, the jagati part apparently not yet finished and ultimately likely to show the jagati, kumuda, kaṇṭha and paṭṭika also below the prati. Sockets have been scooped out of it in order that they could be carved
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MOGAJAPURAM: CAVE 1

PLAN

INTERIOR CEILING - VALABHI DESIGNS

SECTION - B B

SECTION - A A

Fig. 51
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in the proper manner. The western part of the shrine is very badly damaged and considerably hastened the damaging of the inner wall of the garbhagriha also and only the eastern part stands to tell its story. This part indicates that the central projecting plinth was divided into three sections by a set of four pillars and pilasters which are shown incomplete. The pillar scheme has a rectangular section shaft part, a manḍi, without mālāsthāna and padma-bandha and a kālaśa, a practically non-extant tādi, a bold kumbha and a flat padma and phalaka of square section framed by a vīrakaṇṭha rather narrow, a taranga pōtikā with volutes clearly shown as in the double taranga type of the Chālukyas. On these are surmounted by a thin uttira, a padma valabhi and projecting kapota whose outer profile is very bold and almost semicircular curve and embellished with at least three nāsikā-kūḍus one in the centre and two one each on the sides. Even the human faces inside the kūḍūs with the sakti-dhvaṇja merge with the kaṇṭha where the projections of the rafter compositions have been shown at regular intervals. The corner pilasters of these have been shown clearly as cantoning pilasters with the intersecting corbel arms and on the side wall also the uttira and the valabhi and the kapota carried over, the kapota resting partially under the heavy vājana given to this manḍapa under its ceiling. The side faces of the wall and the side walls also are plain, the side sections of the projecting part flanking the door frame would have carried dvārapāla of which the one to the east is alone present as already mentioned, and is indicated as a dvārapālikā (pl. CXVII-B) two handed with a sword in the right hand, with a very heavy wedge shaped shield on the front with the left hand placed on its top with the inside details being shown on the kheṭaka, with the legs crossed over from behind and the right foot turned laterally touching the kheṭaka. The figure is shown with the lower garments in the form of a drapery depicted on the hip zone with two kati-vastras hanging in double loop and ending in suspended festoons on the right side. The figure is shown with necklets, wristlets, keyūras, kaṇṭhis, and kuṇḍalas. The hair has been depicted as well parted on the front and apparently plaited and well pressed but partially damaged; the bosom does not indicate kucha-bandha, but the navel portion is well delineated. This recalls the dvārapālikās in some of the Chālukyan shrines and indeed the dvārapālikās in some of the Pallava and Pandyan rock-cut monuments also.

The interior of the cella which is a square shows a kind of rectangular socket framework on the back wall with the deep socket hole inside, back to back with the wall face itself, going at least a foot below the outer surface, the socket frame work itself rising about 3.17 cms. This transversely oblong shrine lay-out would indicate that it was not intended for the Trimūrti, nor even for Śiva-linga, but apparently for Durgā in the form of a statuary which would be fixed in the centre. This would have been in tune with the early practice obtaining in the Pallava kingdom. The door frame of the cella is 68.5 cms wide and 1.37 m high. The width of the shrine door is 46 cms and the dimensions of the cella itself being 99 m × 1.98 m. The cella is provided with a vājana all around it with its plain walls. By all its characteristics it is one of the earliest types of shrine lay-out that could be envisaged in this part of the country. An interesting feature of the façade pillars is the figure of purṇaghaṭa depicted on the westernmost pilaster. This purṇaghaṭa with its bulbous body with a lotus shown on the bottom, with looped festoons tied on all the sides, with a very
narrow neck and protruding frame end with foliage overflowing from its neck in tendrils, flowers and leaves with what appears to be a coconut placed on the top on the foliage is a typical example of a pūrṇa-kālaśa or pūrṇa-kumbha and is characteristic in shape and feature of the early Chālukyan art, as at Ellora and elsewhere and is continued even in structural temples as at Aihole in the Huchchimalligudi, Ladkhan, Kontgudi and elsewhere.

49. MOGALRAJPURAM, CAVE IV
(pls. CXVIII-B-C; Fig. 50)

This cave (Fig 50) is a small unit with the facade cut on the vertical scarp obtained by pushing back the rock slope by about 13 cms to 20 cms inside. The facade has two free-standing pillars and two pilasters. They are of the plain lower and upper ṣaduram with median katu type and have the usual-ridge like boss in the triangular corners on the top and bottom of the octagonal katu met with in this milieu. On these plain pillars and pilasters is immediately resting a plain uttīra rather thin, relative to the size of the pillars, followed by vājana and a slightly projecting kapota whose exterior however has been continuously well rounded and is embellished by three nāsikā-kūḍus, whose crest is actually taking the position of the rafter ends projecting from the narrow kaṇṭha, shown under the prastara which has also three other such projecting rafters that are, however, placed flatly in the actual kaṇṭha part with the width side up. There is no figure work carved inside the kūḍus nor is the prastara containing any animal frieze. The kaṇṭha itself is too narrow to provide for any such. On either side of the front slope of the rock are found smaller niches one each on the southern and northern side, the northern side one (pl. CXVIII-C) especially depicting an inner shrine and outer court raising of the inner surface in the form of a platform and showing a corresponding vājana-like course for the inner part. Only this inner part wall is divided into three sections, the central one having a large pedestal, square in shape on which the cylindrical liṅga partially, damaged is resting, almost back to back with the wall, while on the two sides are shown, respectively on a kind of padma-pīṭha, the figures of Viṣṇu to the north and Brahmā to the south. They are both four-armed having the respective āyudhas which in the case of Viṣṇu is śankha and chakra in the upper left and right arms and gada in the lower right arm, the fourth hand being in kaṭi and in the case of Brahmā it is akṣamālā, and śrūk in the upper arms and kamaṇḍalu in the lower left the other being in kaṭi. The vastra of both Brahmā and Viṣṇu is a very largely similar to the type of drapery shown in the Pallava specimens with the hem running in bold transverse rolled edges at the shin part and rising up in between the legs to be joined with the kaṭī-vastra. The side walls are also cut for providing certain deities of which on the northern side are depicted Gaṇeśa with a pedestal below the figure and a nāga inside the niche cut half way down. On the southern side, it is the figure of Durgā standing upon the Mahisha shown laterally in animal figure with the śūla of the Durgā resting on the neck of the animal and immediately to her right is the figure of a person standing in samabhanga with the two arms flexed upwards and holding identical objects, thus making him most probably
UNDAVALLI
EASTERN UNIT CLOSE TO TRIPLE-STOREYED CAVE TEMPLE

Fig. 52
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

Sūrya. The back wall containing the figures of the Trinity is divided by plain pilasters which have a regular uttīra running all along upon the ceiling. The front porch has been neatly cut along the edges on the floor and on the top to indicate that this is a schematic representation of the cave shrine type of the period of a very finite form.

On the other side, two small niches have been carved side by side of different dimensions and being cut more than 76 cms high and 46 cms wide. Inside this is carved the figure of Vishnu which has, however, been badly damaged, only his upper arms carrying sankha and chakra in the left and right arms respectively and in the pāda shown in samabhanga alone being extant. The other niche is empty.

The interior of the cave shows a square front maṇḍapa with plain walls with a vājana running all around on the top of the wall, upon which the ceiling is cut. Within this on the western wall is a plain door frame, access being given to it by a single semi-circular step 71 cms wide and about 1.57 m high and the cela proper 1.75 m wide and with the height slightly more than its basal width. On the back wall and projecting from it is shown a pīṭha whose front part has got damaged but it shows simple mouldings of upāna and jagati showing on its top two side projections rising to the centre at which there is a square socket apparently intended to receive a statuary, although no statuary is present. The back wall at this space, almost confined by the limits of the projecting vertical parts on the pīṭha, is having a shallow relief of the Durgā (pl. CXVIII-B) standing on Mahisha head with her mount the lion shown by her side behind her in lateral aspect, the face looking forward and with the right leg of Durgā placed upon the head of the Mahisha and her two hands akimbo with the śūla shown as emerging from behind the lion’s head, although no figure could have been carved here, had the original statue been kept in position, and thus the figure is apparently an afterthought. It is evident at least that this shrine was seemingly intended for Durgā.

50. UNDAVALLI, TRIPLE STOREYED CAVE UNIT (3 CAVES),
(pls. CXXIX-CXX ; Fig. 52-54)

The Undavalli caves face north. They contain three groups, in the area (a) an incomplete and a very small shrine to the east at the left of entrance at the top of the flight of steps; (b) an auxiliary complete cave shrine to the west of (a) and (c) the major threestoreyed complex in the centre. Apart from this in the nearby face of the hill, falling within Penamaka village, several alpa vimāna relief models have been cut.¹

(a) This cave (pl. CXX-B ; Fig. 52) is a complete unit by itself and has involved the plain rock face in being pushed back for about 1.83 m to get the vertical face of the cave front. The facade which appears to have been raised almost at the same level as the outer court with a slight rise comprises two free-standing pillars and two pilasters all of simple quare cross section from bottom to top upon which is resting an uttīra which is as massive as the pillar itself and is followed by a very thin vājana and a bold valabhi course.

¹ Undavalli also contains another important group at and close to the village, which is dealt with further below in its proper place (see pp. 281-283): and Penamaka village itself claims two cave temples within its limit, which follow further down (pp. 288-290) the text.
The underside of the kapota is itself given an undercutting with the result that its edge is drooping forward and its exterior has a fully flexed bold kapota with the drooping part of the outer edge indicated externally by a thin band just above it. The kapota is embellished with three nāśikā-kūṭus which are almost semi-circular with a makara terminal at the lower flank of the barge-board with small rosette medallions forming the nail-heads on the barge board at regular intervals and with its crest projecting backwards solidly in order to meet the rising prastara course at the back of the kapota. The figure decoration inside the kūṭu appears to follow the same mode as depicted in Cave No. 4 of Mogalrajapuram (the Śiva-tāṇḍava cave) and as such the easternmost kūṭu shows a triune head apparently of Maheśa, while the middle one shows the figure of Śiva and Pārvatī as indicated by the fact that from the right shoulder of Śiva there is a hooded serpent springing up. The westernmost kūṭu has not been marked out nor completed inside yet. The prastara has not been taken as in the usual fashion by the marking of a kaṇṭha but has been cut in a stepped fashion, each step rising about fifteen to twenty two cm high pushed backwards to about 1.01 m the width narrowing as it comes up. There are at least three completed steps like that, beyond the two further incomplete steps on the eastern part. It is not clear what is exactly intended by these narrowing steps unless it is a preliminary to further carving of the superstructure. If this is any indication, then this cave should be placed comparatively later in the series, since clearly the superstructure of the cave has been depicted higher than the prastara of the earlier ones. The kapota of the facade ends at the side walls and does not return back.

The interior shows two maṇḍapas supported by an inner row of two free-standing pillars and two pilasters which could be designated ardhamaṇḍapa and mahāmaṇḍapa respectively, as they are self-contained ones with a vājana running above the uttira which, as in the front side pillar, is fairly massive, but slightly less than the width of the pillars. On the side walls of this outer maṇḍapa are cut two vertical rectangular niches, the one to the west having been almost cut out in full to a depth of about 30 cms, while the one to the east has been incomplete. It is not clear if the purpose of these two niches was only that it was desired that after cutting the niches, either statuary could be placed in sockets to be provided on the inner floor of these niches or figures themselves have to be carved on the back faces of these niches. The floor of the ardhamaṇḍapa and mahāmaṇḍapa are continuously in separation and the ardhamaṇḍapa has in addition to the vājanas which are running all around the ceiling on the top of the walls, the corner pilaster which is running from the top to bottom in the corners and is resting along with the other pilasters of the back wall of this ardhamaṇḍapa on a low adhīshṭhāna of a plain kind provided for it. The back wall of the ardhamaṇḍapa is not actually divided by the pilasters into different sections but is characterized by three stambha-torāṇas, the main central one being oriented to the central, giving access to the shrine cella by a door frame opening within it, while the two side torāṇas are having their stambha part slightly shorter with the result they are actually toraṇa niches. All the torāṇas have pilasters which show a prevailing rectangular-sectioned shaft part, an undifferentiated kalaśa, tāḍi, a recessed kumbha, recessed padma, phalaka and at phalaka level a vājana is running across and is separated from the bottom of the lintel upper part of the door frame of the cella by a lotus stalk, the lotus itself being shown.
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

UNDAVALLI: TRIPLE STOREYED CAVE COMPLEX, PLAN

SECOND FLOOR PLAN

TOP FLOOR PLAN

GROUND FLOOR PLAN

SCALE OF

FEET

METERS

Fig. 53

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on the vājana. From the lotus are springing the torāṇa festoons and are carrying between their forking kālāśa in the central torāṇa and padma in the side niche torāṇas. Within the curving leaf loops enter the mouths of inwardly-turned makaras with their incurved and raised snouts and floriated tails which do not droop but project laterally almost up to the limit of the pārśva-torāṇa pilasters and touch the floriated tails (drooping in this case) of those of the side niches. These makaras are provided with dwarf riders seated on their back. The side torāṇas as already mentioned droop down a little, up to the limit of the tādi. The crest of the torāṇas touches the vājana of the maṇḍapa. Inside the side niches are found two dvārapālas (pl. CXIX-A), two armed with the inner arms resting on the gadā and the outer arms in kaṭi-hasta. They have a jaṭāmakuṭa similar to the kīrṭamakuṭa type rising in tiers and a heavy band like jaṭā-bhāra falling on their shoulders. They are decorated with a kaṇṭhi and with their kaṭi-vastras and uttarīyas. They are in ābhanga with their chest facing forwards and face tilted inwards. The central shrine has an opening which has the maximum width of 58 cms and height above the adhishṭhāna of 1.37m. The shrine wall thickness is devoid of this door frame 53 cms. The cella itself is a square of 1.37m sides, but appears to be either left incomplete up to half its depth, cutting from the top or more probably has been filled up with a platform which is rising half way above the plinth of the inner cella floor level and blocks the door frame itself for half of its height immediately within. This platform is apparently in brick and mortar and filled up at a later period and perhaps if this is cleared, we would be in a position to find the nature of the ritual mode of placement of the main object worshipped inside the cella. The pillars contain inscriptions of later mediaeval period.

UNDAVALLI, CENTRAL STOREYED CAVE

The main unit which rises three storeys high (pl. CXIX-B and Fig. 53 and 54) has a ground floor almost entirely within a plinth and gradually cut in and incompletely left but planned out to be a maṇḍapa three bays deep and nine bays wide, although the western shrine part is slightly recessed from the rest of the facade. The facade, had it existed, would have had massive square pillars rising not higher than 1.52 m from the ground and provided with an equally massive uttirā beyond which the schematic kapota projects forward horizontally but on the frontal face is the vertical face of the rock carried nearly 1 m to 1.22 m high in vertical plane. This face contains some bold inscriptions apparently labels in two different sizes, the larger size as much as 15 cms high for the large letter and written in early Chālukyan characters. At the entrance on the top of this schematic kapota, a crest has been provided apparently to be utilised as a crest of a nāśika-kūḍu on this kapota block when completed. But it is obvious that much of this ground floor had lain incomplete and had been hidden under the ground and were exposed to view only at a subsequent period. The method of tackling the excavation would seem to be from front to back directly taking the upper sections of the rock first scooping out a chamber and cutting away the platform for the remaining and taking it down to the ground floor level.

The eastern end of the first storey itself is a separate maṇḍapa shrine (pl. CXX-A), complete with a sopāṇa, a balustrade separate with chandraśilā at the base of the adhishṭhāna
comprising a bold upâna, a high jagâti and a bold paṭṭika recessed within the jagâti well pushed at the back of which rise the facade pillars two free standing and two pilasters. These pillars and pilasters are of the square-sectioned lower and the upper šaduram with an octagonal median kaṭṭu but without the bosses in the triangular corners of the octagons. On the western side wall a sub-shrine has also been cut without any adhishtâna mouldings being continued that side but with a door opening of plain character and a prastara showing a kaṇṭha and projecting rafter ends wherein the figures of yâla elephant and haṁsa are shown, in addition to two main projecting rafter ends which rise up to the top kampa. On the main facade above the pillars, plain and simple doucne curved corbels rise with very long horizontal part and narrow curved part followed by a thin vâjana integrated with the vâjana above which shows curved valabhi zone and itself having a kaṇṭha part complete with a row of boldly relieved haṁsas facing each other in pairs and followed by an other kampa above over which the kapota projects forward horizontally and has bold horizontal kûḍus on the exterior face-complete with barge, board with lotus medallion, nail heads and the śaktidhvaja but the interior of the kûḍu being unfinished and left plain.

Above this kapota and the rear part are shown the kaṇṭha or the rafter composition wherein figures of animals have been cut in bold relief rising beyond the kaṇṭha and projecting up to half way across the kapota. On the upper kampa of this kaṇṭha is found another kaṇṭha with widely placed pilasters and with grid pattern details inside the recessed parts another followed by, kampa and an ārdhânapadma or prati kapota course, this being the ālingapaṭṭi of the prastara. Above this the surface has been recessed slightly but has not been continued further. The fact that it is shown up to this together with the suggestion of the fact that at the time of carving the maṇḍapa a fairly full profile of the temple was available to the architecture.

The interior is divided into two maṇḍapas of the same type by an inner row of two free-standing pillars and two pilasters which may be designated as mahâmaṇḍapa and ardhamanâḍapâ respectively and which have the same kind of shaft, potikâs, uttira and vâjana, the last is running all around them in each case. The inner maṇḍapa, namely, ardhamanâḍapâ on its back wall has an adhishtâna comprising a kaṇṭha with a lower kampa and paṭṭika above over which much of the wall had become worn out and had been reconstructed in cement at later period indicating two side niches and a central door frame pilaster. These niches have been schematically provided with torâṇa like upper part which has also been pasted upon the central door frame, thus suggesting that in the original workmanship there was a bordering outline of the makara-torâṇa of the stambha-torâṇa type as was obtaining the west end cave described earlier. The door frame proper is 68.5 cms wide and rises to a height of 1.78 m. The thickness of the shrine wall is equal to the composition of jagâti of the door frame which is 91.5 cms. The interior of the cella is a square chamber with the base almost equal to the height with a vâjana running all around on the top of the wall. In the centre of the floor has been cut a roughly square platform of 7.6 cms high, fairly well planed but has been left at that stage. It is not clear whether this platform contains any socket in the centre for the placement of either the lîṅga or any other deity that it was expected to enshrine. On the western wall of the front court of this
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

cave which separates this cave from the main sections of this storey is found a long inscrip-
tion of the local chief of the dynasty of the Kondavidu Reddy's.¹

The main part of the storey is divided into three shrines, almost identical in their
details and having an adhishṭhāna containing an upāṇa, jagati, a tripattha-kumuda, kaṇṭha,
and pāṭīka on which the facade walls have four free-standing pillars and two pilasters in
the westernmost. These pillars are of the lower and upper square section and central
octagonal sectioned type with triangular corners of the octagon having ridged bosses. The
faces of some of these pillars have been decorated with lotus medallions and correspondingly
with half medallions, while the lower sadurams at least in the case of the easternmost pilaster
has been provided with a pūrṇaghaṭa similar to the one found at Mogalrajapuram. It has
a plain sopāna entrance of the central bay aligned to the shrine. The interior is four-bays
deep provided with four rows of free-standing pillars four in each case, with corresponding
end pilasters. These pillars apart from their lotus medallions, also show sometimes figure
work "cut-in" perhaps at a slightly later time, of which in the first inner row in the line of
centre and in the easternmost pilaster at the lower saduram may be mentioned. In the next
row of pillars similarly the easternmost pilaster lower saduram shows a vase of
foliage faceted itself of vertical body of the sides. On the top of this same pillar is found
a panel of two figures, the larger one having the face and full mane of a lion which is
couchant with its right leg slightly flexed higher and the left knee placed on the
ground and with two hands stretched horizontally forward above head. The other figure
is that of a dwarf standing facing this half animal half human figure and having its right
hand touching the right knee of the other figure and left hand at the mouth. The western
pilaster of the row of pillars in the lower saduram section shows a varāha on the lateral
aspect with face pointing inwards. There are figures of jhashas with tails also in place of
medallions as in the case of the westernmost free-standing pillars of the third row on their
own front top saduram, haṁsa ends in the case of the westernmost free-standing pillar top
saduram front faces of the innermost row. Each of these maṇḍapa has its own vājana running
around thus making the whole complex an ardhamañḍapa, a mahāmaṇḍapa, mukhamañḍapa
and an agramanḍapa or the ardhamañḍapa, a mahamanḍapa of two bays and a mukhamanḍapa
on the front bay. The ardhamañḍapa has on the back wall the adhishṭhāna mouldings, which
have places at plaster work given to it later, would have contained a high jagati, kaṇṭha and
kampa over which on a prati pilasters would have risen. The whole back wall face has been
plasteried over at a later period of renovation and is just indicative of the fact,
architecturally speaking, of the existence originally of two stambha-torāṇa niches on either
side of the central door frame of the shrine which itself has a torāṇa. In the niches are found
the figures of Brahmā and a dvārapāla on the eastern side, Narasimha tearing the entrails
of the Hiranyak placed on his lap and Śiva on the western side. The eastern end face wall
has also a separate shrine with its own adhishṭhāna, a pāda and kapota containing the figure
of Ganesa seated, with a trunk also to the left; four armed with pāśa and ankuśa and with
one tusk broken, with the lower hands having modaka and in kaṭi hāstā resting on the knee

¹ A.R.S.I.E., C. 46 of 1909.
respectively. The head is provided with a kiritamukta. The sculpture has been entirely renovated as in the case of other sculptures and it is not clear what face had been added at a later period in sum. The potikas of these pillars are of taranga potikā type with eight rolls from top to bottom without any heavy falls and with a median paṭṭai of one-third the width.¹

The cella is a square chamber fairly large with the height equal to the baral width and with a vājana running on the top of the wall. Attached to the back wall but projecting almost up to the centre of the shrine is a platform, itself having the mouldings of upāna, jagati, kumuda and a kampa above, inside the top of which there is a rectangular socket cut in the centre about 9’ deep in the small square socket placed in front of it. The back side of the platform is slightly raised and merges with the wall where in the centre is cut a vertical oblong niche slightly curved on the top and probably incomplete. It is not clear whether this niche was used or was to have any sculpture. It is not also clear as to whether this sculpture to be worshipped in the shrine was originally placed in the socket of the platform, since this platform appears to be part of the same rock, and thus the front socket might have come later. The rectangular socket hole also suggests that it might not have been the platform of linga but perhaps that of Vishnu which goes well with the depiction of a Vishnu form in the cognate niches on the outer wall.

The next mandapa on the front side has been provided at either end, dividing it from the eastern and adjacent western mandapa shrines, by high vertical gajamunda from mastaka down to the suspended trunk, although it is not clear if it is part of the original sculpture. The cave has a separate sepha marga of four steps with śurulīṭi balustrade set on an adhisṛṣṭhāna, as already described, having two free-standing facade pillars and two pilasters. It has two bays on the interior provided with their own vājanas on the top of the potikā which is a taranga potikā which has, however, bold and heavy tarangas lesser in number than the other caves and deeper cut in their rolls in a series of semi-circular groups. They rise on the simple upper part of the square sectioned pillars with octagonal central part with bosses on the triangular corners now spreading only one-third down the corner facets of the octagon suggesting that a little indifference in their carving. The pillars on their faces show lotus medallions in some cases in the innermost mandapa which would be the ardhamandapa and for which access is also given from the eastern shrine just now described by cutting part of its eastern wall, and in a similar way, with the cutting of most of its western wall access is also given to the next western shrine adjoining it. The back wall of the ardhamandapa on the basis of cement plaster renovation would have had an adhisṛṣṭhāna with jagati, kaṭṭha and kampa with three stambha-toranas over the central door frame as for the two side niches. There two side niches show figures of dvārapālas, two armed, with their arms folded in the eastern one and with their right arm raised in vismaya-hastā and the left arm in kaṭṭi in the western one. They are having a kiritamukta. The shrine door has a chandraśīlā door step. The shrine door is of the width of 58.5 cms and a height of 1.75 m.

¹However, the depiction of the three members of the Trinity seems to go well with the usage seen elsewhere consistently in the cave temples at Bhairavakonda (Dist. Nellore).
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

The depth of the cella wall is 89 cms. Inside the shrine chamber is square with fairly well prepared walls and top the ceiling placed with vājana running all around it at the top. Attached to the back wall and projecting almost up to the centre of the shrine chamber is a low platform roughly square in shape, but with two interstices on the two sides fixed at the centre. These interstices are of the same dimensions as the central hole on this platform. It is not, therefore, clear whether the liṅga was placed on this platform or a pedestal was erected or a statuary was erected on this with a pedestal which will come into the central socket as well. In any case it might have been the figure of Vishnū. There is also a socket for containing the statuary cut into the rock part of the cella chamber on the southeastern corner of the shrine, almost adjoining the platform, with a socket hole.

The westernmost shrine is again provided with an entrance and has a facade of two freestanding pillars and two pilasters and two inner bays. The facade pillars are immediately supporting a heavy lintel beam with square section, while the inner pillars have a taranga polikā rising on them of plain roll type with median band, upon which the uttira and the vājana run. These inner pillars are also of the type with lower and upper šadurams with middle kaṭṭu which reproduce the corner bosses also. The lower and upper šadurams of these pillars and pilasters contain the carving of lotus medallions, pūrṇaghaṭas, makaras etc. The innermost maṇḍapa side should have had originally the adhārhāna renovated now, upon which there are two side niches provided with two dvārapālas resting their inner hands upon a gadā and outer hands upon kaṭṭi. The shrine inside is a small narrow square chamber 1.22 m. wide, whose rear half is occupied by 1.2 m platform within which at the centre is a slightly shallow socket enclosing another deeper socket back to back with the wall and partially cut vertically in the back wall itself, up to about 61 cms high apparently intended to receive a statuary of the stele type which would be fixed into it. The cella contains a vājana running over the shrine wall and has a door frame which is 56 cms wide and 1.12 m high. On the western wall of the ardhamaṇḍapa is found a panel figure of a group of four people of which two figures who are seated close to each other with their feet almost touching, should be taken as Śiva and Pārvatī in sukhāsana posture, with the legs dangling. The other figures themselves seated with one leg dangling and the other leg flexed up would have been attendants. On the face of the pedestal is shown a gaṇa and figures of some pairs. It is not clear if this represents the figure of Kārttikeya with two consorts. The figure at the left extremity being one of the consorts. If this be the case, the figure of the part immediately below the central male figure would be a peacock.

Immediately outside this shrine on the western end is found an alpa-vimāna with a very plain adhārhāna whose mouldings had not been completed with a saṃuchatursara layout well worked out in the two cantonning pilasters of the side in the chamber shown with the central door frame cut in plain fashion with flanking dvārapālas two armed, the outer arms resting on the gadā, the inner arms in viṣmayahasta. The shrine door frame is provided with a vājana which is found on the uttira running over the cantonning pilasters, followed by the flexed kaṭpota. The prastara on the kaṭpota shows a kaṇṭha in between the
lower *kampa* and the outer heavier *kampa* is provided within the projecting rafter ends corresponding to transverse rafter shown also at the corners. This upper *kampa* is surmounted by another *kantha* upon which what would have been the *piṅgā-phaḷaka* or *piṅgā* slab rests followed by another *kantha* which would be the *grīva* and separated by pilastered recess. On these, a *samakramāsra*, low, *nāgara-sikhara* of a simple single unit is seen which has been badly damaged. This is one of the few interesting full *vimāna* models that are available here.

Access to the second storey is given by a flight of steps between the western end and the second shrine. The second shrine is itself a full *maṇḍapa* type of shrine, which however has its main cella disposed at the eastern end on the eastern wall with the *maṇḍapa* lowered out from east to west. The *maṇḍapa* is four bays deep and seven bays wide including the screen pilaster which is provided in the second row of pillars from the front at the top of the flight of steps at either end, the one to the east carrying a *dvārapāla*, two armed, the outer arm in *kaṭi*, the inner arm holding a *nāga* resting on the club, while the western one shows a similar *dvārapāla* two armed with the left arm also resting upon the top of the *gadā* and the right arm resting on it and catching a curling *nāga* with its hood dropping downwards and tail end in the *dvārapāla's* arm. These *dvārapālas* are almost in *tribhanga* and are facing frontally. At the western wall, swooped at a later period, is the figure of a Hanūmān in *samabhanga* posed in *aṅgali-hasta*, apparently intended to fall in consonance with the figure of Nandi. There are six large panels carved on the western end wall actuating the entire features here. The main shrine cell at the eastern end is an incomplete 25 cms square. The *maṇḍapas* are conspicuous for the carvings in the square panels cut into the upper and lower *śadurams* of the pillars which otherwise are similar to the other pillars in the rest of the monuments. Of these, starting from the east from the second row, the figure is of Gajendra-moksha in the upper *śaduram*. The next pillar contains the figure of a standing lady with only a loin cloth and two flowers in her left arm followed by two attendants more richly attired and having a pot in one of their arms. The lower *śaduram* shows a standing lion in lateral aspect with tail curled up. The next figure is again a similar standing lady with a sportive parrot in her hand. One of the attendants is carrying the figure of *liṅga* on a square *piṭha*. The lower *śaduram* shows a corresponding tiger facing the other figure in the eastern wall and its tail curled up.

The next figure is that of standing Vishṇu resting his hand upon Garuda as *āyudhapuruṣa* who is standing by and giving his shoulder for Vishṇu's hand to rest on. The four armed figure of Vishnu has in the arms *sāṅkha-chakra*, the chakra being held in the left arm as different from the normal practice of holding it in the right arm. This is the *garudāntika* Vishṇu form. The figure below in the lower *śaduram* is that of an elephant.

The third row starting from the west: The figure of the lower *śaduram* is that of a standing *gana* in *ūrdhvāṇḍava* posture with left hand in *kaṭi-hasta*. The upper *śaduram* shows the figure of two wrestlers, one leaning upon the other and about to give a blow.

The next pillar upper figure shows that of Trivikrama with the attendant figures showing a *gana* to the right in *vismaya-hasta*, Namuchi held up in the air and the figure
below is Bali taken aback to the proper left below view. The figure in the lower šaduram shows a female attendant partly kneeling with hand raised high.

The next pillar lower šaduram shows a male attendant in a partly dancing pose of pārvajānu; right arm held high in vismaya-hasta, left arm in lamba-hasta. The upper figure shows Vāmana motif, the first part of the sequence in the Trivikramāvatāra which is depicted in the composition here, the Vāmana-dwarf winning three steps from Bali who is being dissuaded by Śukra not to give, the figure shown in between Vāmana and Bali being Śukra.

The next pillar, lower šaduram—a gaṇa dancing; upper šaduram Narasimhāvatāra with Hiraṇyakṣipu placed on Narasimha’s lap and his entrails being torn. Here again the figure has šankha in the right arm and chakra in the left arm as in the other noted earlier.

The next pillar in the lower and upper šadurams show the figure of Varāhāvatara; Bhūdevī kept on the left lap of Varāha and gracefully embraced by the hand of Varāha-Vishṇu. The snout which is at the level of Bhūdevi’s head is shown without touching the figure, the figure of Varāha itself is shown with left leg flexed inwards, right leg flexed downwards.

The innermost row, starting from the east, shows the figure of Hanūmān meeting Sitā in the Asoka-vana; Hanūmān shown to the proper left in aṇjali-hasta apparently after having given Sitā the ring of Rāma which Sitā is holding in her hand. Sitā is attended by two Rakṣhasīs, one above and one below in the lower šaduram here.

The next figure is that of Liṅgodbhava in the form of a liṅga-like pillar, whose upper end merges with the top of shaft and is not shown the curvature; erected on a square pīṭha of the simple maṅcha type with the figures of four-handed Brahmā and Vishṇu on either side—Brahmā to the proper right and Vishṇu to the proper left, both in aṇjali-hasta without any other laṅchana, namely, that of boar or haṁsa, shown in the composition. The šaduram shows a lion with curled-up tail.

The next figure shows the first part of the liṅgodbhava by the side by which Brahmā soars high and Vishṇu descends down. These two persons have been shown in rising and inverted posture respectively; the liṅga on a pīṭha is shown more or less in the same type as in the other sculptures. The lower šaduram shows a tiger with fore-paw raised and with tail curled exactly similar to the one in the opposite pillar and facing it. The last pillar figure is that of Govardhanadhēri Krishṇa; four armed; one of the lower arms supporting the upper part of the pillar representing Govardhanagiri with chakra shown separately above this end, while the šankha is held in the right upper hand. Cowherds along with their cattle are shown to the proper left in a huddle, while a small dwarf attendant is shown to the proper right seated and in great surprise. The lower šaduram shows the figure of an elephant.

The back wall of this maṇḍape complex shows a series of small and oblong niches in which are carved relief figures of fourteen figures in addition to a central figure of Vaikunṭhanātha Vishṇu flanked by Śrī devī and Bhūdevī. These fourteen figures have been taken as the figures of twelve Vaishṇava saints (Ālvār) and that of Vishvakṣaena and Vedāntadēśika; the last person is depicted by a figure of a bell or ghanṭa which he is carrying in his hands, as he has been held as Vishṇu-ghanṭāvatāra. These have been
apparently carved at a later period when Vaishnava affiliation of this temple had been well established by prescription and endowments to the shrine had taken place.

The innermost row of pillars give access to an Anantaśāyi panel. The outer pillar has in the upper śaduram the figure of a drummer, while the lower śaduram has a dwarf seated. In the next row the figure itself is that of Kṛṣṇa trailing Dhenuka who came in the form of a young bull. The lower śaduram does not have any figure. The Anantaśāyi panel is a fairly elaborate representation of its kind with Viṣṇu reclining on the coiled bed of Ananta, the lower coil shown frontally in adjacent rows, of which there are eight rising in seven hoods above the head of the god, who is lying with the right hand placed acutely flexed on the fore-arm and got near his ears and left hand raised high unlike the normal prescription of the right hand in prasārita or extended aspect beyond the head; although the left hand is as prescribed, near the hip of god and raised vertically. There are representative figures shown on the different parts of the wall of which near the head at the proper left are shown the figure of Mārkandēya mahaśrī at the bottom side of panel while above him is shown gāruḍa flying in the air. The next are shown from the nābhi of Viṣṇu the figure of Brahmā seated on the padma or nābbhikamala flanked by two figures, together with three more who are shown further beyond and would be five āyudhaś of Viṣṇu namely, śankha, chakra, Śāṅkha, Kaumādaki and Nandaka sword. Of these, Kaumādaki who is a female is shown as flanking immediately to the left of Brahmā, while Pāñchajanya śankha being derived from the Pāñchajanya is shown as dwarfish next to Kaumādaki. Beyond the Pāñchajanyaśudhās are shown two large sized figures of Madhu and Kaiṭabha with gadā and dagger in their hands ready to attack Mahāvishnu, while he is in bhogaśayyā. However, the fact that they have been themselves arrested in their attack is indicated by their postures. There is another figure seated at the end of the reared leg of Viṣṇu in the form of a Rishi and similarly there is another who is fondling a peacock (or makara?) got in his left and with his right hand having a rosary depicted, next to Kaiṭabha at the extreme proper left flank. These two figures are not identifiable, although omissions in this panel would be that of Bhuḍevi who is invariably shown and the figure of Varuṇa.

There is a small niche at the outer court on the western face flanked by two pilasters depicting the whole pillar scheme including a shaft in a plain mālāsthāna borne, a blocked out kalaśa, a feeble tāḍi, kumbha, padma, phalaka and plain laterally projecting corbel arms followed by an uttira. On the uttira supported by a kaṇṭha with pilasters, and rafter projections is depicted a toraṇa, which is restricted to the upper part alone and which does not droop down.

The topmost storey is incomplete and comprises a projecting wall face divided into a series of sections by pilasters and provided with two shrine cells one at the west end and the other to the east, in a rather irregular arrangement. The side walls, however, continue the pilastered arrangement. The facade shows the kapota and a well backed prastara merging with the slope of the main hill above.

(c) Undavalli : Western unit (Fig. 55). The immediate east end shrine on the northern tip of the front court is depicting a māṇḍapa type of shrine which has been provided with two square sectioned plain pillars and two pilasters, whose interior has also been cut partially in the second row of pillars. There is a plain uttira running over
these pillars and an indifferently reproduced kapota. On the kapota, however, which is partially damaged on the eastern half, the prastāra part shows a high kāṇṭha borne by a series of pilasters which reproduce all the aspects of a pillar scheme up to the phalaka and which within the pilasters show in the three spaces, the figures of elephants, facing west in the end spaces and two lions facing away from each other with fore-paw raised and with tails curled up with their pāda in the central spaces. The potikā which is resting over these pilasters is itself relieved by a wall space being pushed backwards and plain on its top to a depth of about nearly 76 cms. At this depth the wall space again vertically goes up with a central shrine apparently formed by a small niche with two flanking niche frames of which, however, only one to the west has been completed, showing a dvārapāla who, although reclining on his gada, his two upper hands giving out his affection by holding in them sankha and chakra. The figure in the central niche, however, is not apparent.

51. UNDAVALI, SIX RELIEFS OF MODELS OF TEMPLES
(pl. CXXII ; Fig. 56)

These are in three groups of two each. The grouping appears deliberate, and in each group one is smaller than the other. All of them are of the same model being alpa vimānas showing a schematic upāna and jagati, the pāda, uttira, kapota, vyālavari, and grihaṇiṇī followed by a grīva and sikhara. In all the cases, while the kapota is continuous, the details above show a basic triratha delineation. The sikhara is somewhat bulged in the middle set, and they all conspicuously lack the edge flanges.

The innermost group, close to main Undavalli caves, shows the minute details of nāsikā on the sikhara, and is further different from the other group in depicting a socket for liṅga placement in the larger model, and what would seem to be a very badly worn out figure relief in the smaller. The middle pair (pl. CXXI-A) is without any socket hole or other features within the shrine cells. The end pair (pl. CXXI-B) shows a relieved liṅga with its square pitha in both the shrines, the one in the larger model further having its pitha spread across one side to the other. Both these recall the models popular at Bhairavakonda. Compared to the vyālavari, the grīva part is either equal or less in all the models.

The innermost grouping shows, particularly, the plinth details in full, having a levelled up upāna projection, jagati, tripaṭṭa kumuda, kāṇṭha with kampa above and below and paṭṭika, followed by a high prāti. It shows also the side return of the mouldings from plinth to sikhara very clearly.

GANESHA NICHE : This is located just beyond the above reliefs. This shows the figure of Gaṇeśa in a niche about 56 cms high and 48 cms wide, showing the elements of a jamb lintel and slightly projecting cornice. The figure itself is cut well within the niche, and is seated with left leg horizontally flexed, and right vertically, with a low kirīṭa and with ears spread laterally. It is too damaged for further individual details of decoration. The figure is, however, cut on a pitha.

52. VIJAYAWADA, AKKANNA-MADANNA CAVE TEMPLES, (3) LOWER GROUP
(pls. CXXII—CXXIII; Fig. 57)

This comprises a set of three cave units having some kind of interconnection
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UNDAVALLI
MINIATURE SHRINE RELIEFS

GANESHA SHRINE MODEL
WESTERN PAIR SECTION: D-D
MIDDLE PAIR
SECTION: C-C
GENERAL LAYOUT PLAN
EASTERN PAIR
SECTION: A-A

SCALE OF FEET
2 0 2
SCALE OF METRES
1 0 1

Fig. 56

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among one another. Of these, the northernmost is the least well-preserved and the southernmost the best-preserved. In all the caves, however, the unit is that of a flight of steps approaching the mahāmandapa which is two bays deep and three bays wide in all the cases. This mahāmandapa is leading into an ardhamandapa of a single transverse bay and from this bay and from this ardhamandapa access is given to the shrine proper by a transept having the same width as the shrine itself and provided with a wider entrance frame with flanking pilasters, while the shrine cell proper has a narrow entrance without any door frame proper. All the three caves have been provided with a common continuous front wall for the mahāmandapa which above a plain plinth have been originally decorated with dvārapālas and other pairs carved all along from one end to the other excluding the approach point. While the entrances to the westerly cave units are simple sopānas, the southernmost cave has a lateral approach for its wider entrance frame. The pillars in all the units of the mahāmandapa are simple square-sectioned shafts from top to bottom, of a massive character. Owing to the bad quality of the rock which is a Khondalite gneiss a great perfection in exterior polish could not be achieved, and for the same reason they had disintegrated differentially in all the parts of the shrine. The pilasters are also of plain character and comparatively thin. Over the pillars and pilasters a massive uttira more than a foot high rises followed by a vajana, over which the ceiling is cut. The inner side of the ardhamandapa, however, is provided with a regular adhishthāna which from the extant remains could be considered as a kenāha moulding which is continued along the lateral flanks although towards the side pilasters of the ardhamandapa. On these lateral wall faces facing each other are depicted dvārapālas with heavy gadās, upon which they are resting, either keeping the gada in between the legs or to one side as in the case of the southern and the northern ones respectively. They have a very massive jaṭābāha. Only the side cusps in the form of a horn could be noticed on the head. On the outer side of the dvārapālas are shown a tall dhwaja-like shaft complete with shaft part, kalāśā, tāḍi, kumbha, padma and phalaka on top of which the actual figure depicted is not identifiable (but looks like a bull). The dvārapālas are rather tall, and slender and have in the northern specimen a bold yajñopavita running from the left shoulder down to the waist where it is completely broken further. The back walls of the ardhamandapa have two niches one on either side facing east, the figures inside which have been completely worn-out, although the one to the northern side by the emphasis on the hips and chest part would be considered to be a female figure. Like the dvārapālas they are two armed and they are in samabhanga. Over these niches and flanking them could be seen the remnants of a makara toraṇa of the stambha-toraṇa type, the top of which rests immediately below the valabhi zone.

The main pilasters of the central part of the ardhamandapa which is slightly projecting from the side parts has on its lower part the details of a pillar shaft shown on the phalaka on which is found reated a figure which is a entirely worn-out. This figure is actually resting against the corbel part of the pilaster which had been shown in the inward projecting pilaster arm of a plain potikā type. On these two potikās, exactly one of which is extant is to be placed the uttira which is rather thin, immediately followed by the valabhi zone all around of the homsa-valabhi type protected by the rectangular kapota which rises above
Fig. 57
and beyond it. Over the kapota the last prastara is marked out by a series of vyālas in lateral aspects in pairs, while only the side face immediately above the dvārapālas shows the figure work depicting a group of three figures all seated in different sukhāsana postures, whose exact character is not apparent owing to the wear and tear. On these vyālas, the kānṭha of the prastara ends in the form of a thin kampa over which the ceiling is cut. The ardhamanḍapa is of plain narrow wall with no features excepting for a vājana immediately under the ceiling part. The entrance to the door shrine has a slightly projecting pilaster in which a groove has been cut from top to bottom with a deeper socket on top and at the bottom for the operation of the door leaf. Within this slight inward projection the actual cella wall projects inwards for nearly 84 cms beyond which it is cut back on the sides to 0.6m depth. The width of the door frame is 84 cms inches, thus together with the depth on this side the width of the cella is 2.36 m. The other side of the cella is also 2.36 m thus making it a perfect square. The height of the cella is also equal to the width and is having vājana below its inner ceiling. The centre of the cella has a rectangular depression, within which is a square socket about 46 cms wide leading down to about 61 cms depth. Immediately to the north of this socket at a distance of a foot and cut along the sides of the wall is a rectangular socket. The central socket is apparently intended to receive a liṅga shaft. There is, however, no indication as to whether the pīṭha was fixed, and, if so, of what type. But the disposition of rectangular socket on the northern side presupposes the liṅga pīṭha, the water from the top of which would have been collected in this socket.

The mahāmanḍapa has on the southern wall the figure of a Valampuri Gaṇeśa (pl. CXXII-B), four-armed with the lower right arm holding a modaka and supporting a twisted trunk resting on it. While the lower left arm is flexed up with the finger part damaged but apparently holding another modaka. The two upper hands carry ankuśa which is clearly shown on the proper left, and perhaps pāśa on the right hand side. The ears are prominently shown to the sides facing forward, and the mastaka without any kiriṭamakuta. The posture of Gaṇeśa is in the form of one leg over the other but not crossed over properly. The figure of Gaṇeśa is shown over a platform on top of which is a simple pāṭikā-like moulding is shown. The actual dimensions of the niche enclosing Gaṇeśa are also much less than the remaining total height of the pilaster on either side, although the uttira on top is shown as well projecting forward in line with the other uttiras which would show that the uttira and the wall were cut first and then the figure of Gaṇeśa shown had been scooped in, probably as a continuous operation.

The middle cave again shows in the dvārapālas horned cusps, but the dvārapālas here have a regular jatāmamakuta of a tapering character and with tresses of hair apparently curled falling on either side of the face behind the shoulders. The makara-torana on the side niches flanking the ardhamanḍapa centre has been shown as drooping fairly deep almost down to the middle part of the shaft of the niche containing the female figures which in this case appear to have been in ābhanga. The other details are similar to those of the southernmost cave.

The cella which is let into the anitarālu by a narrow passage about 99 cms deep and 76 cms wide again is square whose sides are equal to its height and measure 1.90 m
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

In the centre of the cella is shown a low square pītha hardly 5 cms high and 1.14 m wide having a square socket in the centre of 38 cms sides. The square pindī shows that it was intended to receive the liṅga since the square socket goes fairly deep and would have included more than the Brahmabhāga. Immediately to the north of this pītha cut between this and the side walls is an oblong socket intended to receive the abhīsheka-jala. But there is no indication of the nāla on this pindī thereby leading one to assume that a pītha might have block come on a separate also not part of the same rock.

The northernmost cave is of interest, apart from its being cut almost similar to the others and being of much narrower mahāmaṇḍapa, ardhamāṇḍapa, in the nāśikā-kūḍā that it shows on the kapota above valabhi zone, which contains human faces. Its antarāla and shrine cell have completely disappeared, and its upper part has been filled up since then in the cella part. The front wall of this triple unit shows on the flanks of the door frame above the sopāna, the figures of standing or squatting lions,\(^1\) while the remaining part of the wall is decorated with human sculpture.

To the extreme south of this group and integral with it is a simple shrine cell well recessed within the outer limit of this main group and having a front court. There are no architectural details worth mentioning about this, except that it was intended as a shrine, with a very narrow ardhamāṇḍapa and open court. It has also been left incomplete and on that score was perhaps of a period subsequent to the main excavation here.

The pillars of the above group of three shrines are all plain square section immediately surmounted by lintels. These are all conforming to pillars in the two smaller sized cave temples at Penamaka. The projecting character of the ardhamāṇḍapa of the central shrine recalls a similar projecting feature in the largest-sized cave temple in the village of Undavalli, where however, it is a triple shrine unit and the central shrine lacks an ardhamāṇḍapa.

This lower cave is an unusual excavation. It combines the traditional methods of cave temple excavation with the cutting-out techniques of a monolithic style. It is thus much more than a cave temple, a factor which should influence its place in the scheme of Eastern Chālukyan rock-cut architecture. Its uniqueness consists of the roof of the cave, having itself been deliberately prepared and the rock mass concerned pushed back in such a way as to provide material for carving out in free-standing style—the superstructural model of the temple concept. It is very unfortunate that this monolithic roof structure is extensively mutilated and fragmented, but it should at least be possible with whatever is remaining to make an approximation regarding the superstructural scheme. As it exists, this scheme comprises the hāra parapet above the kapota, and delineated from the upper member of the entablature framework of the ground tala. Over it is shown a maṅcha-bandha with a kaṇṭha represented with a series of four pilasters in each unit, paired in twos and enclosing figures of mithunas in the outer ones, and dvārapāla in the inner ones. The

\(^1\)The depiction of such lions, in more than one cave, with curved tails, may show that this motif which was common in Vishnukundī coins, has been adopted by the artisans in the subsequent stages also, as a local idiom.
pilasters of the kaṇṭha are provided with a doucine curved corbel of which the corner pilasters have intersecting corbel arms surmounted by a miniature uttīra beam. This kaṇṭha is followed by a heavy kapota. The kapota itself is decorated with two nāsikās each, in the karna as well as bhādra parts, and is obviously including the ardhamāṇḍapa with the roof of the shrine proper. The superstructure above the kapota shows a vyālavari wherein the lions and elephants, laterally placed in full form, are seen in a row, and are to correspond to the terminii of transverse beams of the framework bearing each tala, and here forming the prastara of the ground tala. The nāsikās show heads of divinities in various hair styles. Above this vyālavari there is a further recession of the entire frame work, leading to the grihapāṇḍi or roof slab which should apparently have continued up carrying the griva and the sikhara piece of the composition. But it is not extant. The grihapāṇḍi level (pl. CXXIII), although an irregular rock core, occurs above it.

The lay-out of the superstructure above the sanctum and the ardhamāṇḍapa will together form a square shape comprising a kūṭa on the corners, a sālā in the middle, and also with nāṣikās in the recessions forming the hāra unit of the first tala, though without sālā or kaṇṭha sikhara in miniature, as these are not prescribed for an ekatāla temple. Thus only when the roof is including the ardhamāṇḍapa, the whole superstructure lay-out forms a square, constituted of an aggregate of eight square units, three visible on any side. This would make the formula of the superstructure a sama-chaturasra and perhaps would not have risen to more than one tala as shown by the low character of the disintegrated debris core. It is thus seen that an ekatāla alpa-vimāna of considerable proportions is attempted in rock over a cave temple proper. In so far as its ground tala is concerned, this would also mean that the dimensions include the thickness of the walls and pillars constituting the shrine cells and ardhamāṇḍapa. In constituting the cella and ardhamāṇḍapa organically, on the roof level, the model obviously is divergent from the Dravidian practice where the superstructure is to rest directly on the cella and the ardhamāṇḍapa is clearly in front and unconnected with it. The practice followed here is nearer to the Chāḷukya usage noticed for Nāgara rekhā temples of Alampur where the sikhara encompasses the cella as well as the ardhamāṇḍapa (or what can perhaps be termed there as the antarāla). This is a revealing feature.

The adjoining cave temple in the same group continues with the first. The superstructure had been attempted and indicated as hāra parapet over the prastara plainly as a block of rock, on which a kaṇṭha is carved, and the hāra parapet itself is provided with hāra-antaras, both having nāṣikās. The method of decoration thus is slightly more abridged in the shrine roof, although its lay-out is also square and covers the sanctum and the ardhamāṇḍapa below. It is very much more demaged than the roof remnant of the southeeastmost shrine. On the northeeastmost shrine, the roof does not appear to have been carved owing to paucity of rock mass above it.

This experimentation is very unique and involves the following deductions:

1. The cave temple concerned is of a time when structural temples in perishable medium, as well as monolithic temples were well-known;
2. It is, however, only an alpa vimāna type that is indicated here and not a multiple-
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storeyed unit. Small alpa-rimāṇa reliefs have been carved on the hill face at Undavalli;

3. the ardhamaṇḍapa is also included in the square scheme and the question of a juka-nāsa or mahānasikā for this temple roof does not exist. This is in tune with the Eastern Chālukyan structural architectural vogue of the later day;

4. since the superstructure does not normally rest on the ardhamaṇḍapa itself, this example either to be taken as an inchoate combination of the northern and southern lineaments or merely displaying a disarticulation of superstructural feature with ground tala lay-out owing to the exigencies of rock mass available above, or it deliberately indicates a regional stage when the tower was constructed covering the sanctum as well as ardhamaṇḍapa thereby indicating a sāndhāra layout.

Thus the age of this superstructural carving should be relatively later to the age of the formative stage of the Eastern Chālukyan cave temple style and this is particularly suggested by the characters of mithunas which reflect poses known in this region, when structural temples at Bājaccula and elsewhere were constructed. Since the ground tala and first tala have been harmonised to some extent, this monolithic architecture roof should have closely followed the cave architecture stage, and together it is placeable in the last quarter of the eighth century A.D. Such a formulation of monolithic superstructural feature is already noticeable in the top scarp of the large cave example in the village of Undavalli, and together with the insistant practice of clearing the rock face above for superstructural experimentation noted in Eastern Chālukyan caves at Vijayawada, would form the monolithic phase of the Eastern Chālukyan art and thus should be carefully taken note of.

The intermediate unfinished example between Lower group and the Upper (Akkanna-Madanna) caves at the foot of the steps leading to the latter, though of featureless architecture is technically important on two counts: (i) by the fact that the chamber proper had been carved inside but the door openings to them are from the rear and not the front; (ii) it is also a shrine wherein a sanctum has a narrow ardhamaṇḍapa. The whole scheme has, however, been cut from west towards east, and only tends to suggest the rock in which it was cut, was an outlier, not integral with the hill. The excavation was, further, intended as a sāndhāra structure, since provision for a rock out passage around its main unit is available at large. Thus, it displays a mode not normally available in the Eastern Chālukyan group and would thus have to be relegated to a reasonably later stage.

53. THE GROUP OF CAVES IN THE UNDAVALLI VILLAGE, KRISHNA DISTRICT, ANDHRA PRADESH
(pls. CXXIV—CXXV-A ; Fig. 58-59)

(i) The Smaller Caves.—This comprises a set of three compositions, the innermost being the largest and two others close to each other, of which again, one is barely a rectangular open rock excavation apparently intended to relieve the other which is finished to same degree. These are shown in a front court got out of the pushing of the rock back and with the shrine face showing a rectangular entrance cutting, a thin upāna and a fairly well
delineated kapota followed by a simple kanta-like entablature, above which the vertically dressed rock has not been further completed. Within this entrance, the hall is squarish and within this again is excavated a squarish wall recess slightly smaller than the outer opening and forming the shrine cell, of width a foot more than the width of the door opening and not having any details to identify its affiliations. Weak reliefs of two nagas have been engraved on either side of the entrance door. These could be late additions.

The Large Cave—The biggest cave (Fig. 58) unit is indeed an outstanding composition of its type showing advanced features of structural architecture and rather unconventional applications of these in rock architecture. It would seem that the rock had suffered considerable spoliation due to its oblique lamination and fissures, resulting in a part of its front mandapa having completely collapsed and disappeared by rock fall, after it had been originally carved in full. The scheme of excavation is that of a fairly large sized square front court with separate sub-shrines one on each side of the court and almost fully executed. The main rear composition is approached by a short flight of steps with balustrade. The inner floor of the composition is reached thus at a slightly higher level and should have been originally provided with at least four free-standing pillars, if not three, on a side, apart from two pilasters on the side walls very close to them. Within this first bay is provided another set of four free-standing pillars and two pilasters, dividing the main shrine and ardhamandapa from its front bay. The pillars are of rather plain square cross section with an octagonal katta and with typical bosses on the cut corners of the saduram, recalling parallels elsewhere in this zone and in Tamil country. Over the upper saduram occurs a simple and massive ducoine corbel having a tendency to come close to its counterpart across, and integrated with the uttira above it. A vajana cut on it is seen projecting 15 cms forward, followed by a well dressed ceiling. The interior face of the ardhamandapa shows a well projected central shrine and recessed side shrines (one on each side) forming a set of three continuous vertical profiles ending with entablature mouldings above the massive kapota. They should have had apparently plinth mouldings as well, perhaps of an upana, a padma and a patika probably with vyalavari, but nothing indeed could be made out clearly because of both large scale damage as well as large scale renovation with earth and cowdung, since the cave itself has been converted into a regular habitation by a number of families.

The exterior wall of the central projecting shrine is very elaborately provided with almost completely relieved corner cantoning pilasters. This projecting shrine front is divided into three parts, the central part forming the shrine chamber, with a makara-torana door frame, while the side faces have a niche each, for the dvapalas. Over this are shown the uttira and vajana of equal dimensions and the main kapota, smoothened horizontally on the under side, and well finished externally with a set of nasikas set wide apart. The nasikas themselves carry all the elements including the shovel finial, and their kudus show miniature busts or faces of divinities. Above the cornice, the entablature is a frame work showing a narrow kanta with elephants and lions with lateral profile boldly relieved representing the terminal of the cross beams of the vyalavari over which the ceiling is finished. This kapota scheme abruptly ends (or disappears into the wall) on the side walls which show
their own mouldings representing a vājana and a heavy vṛatta kumuda-like beam followed by a another vājana and this scheme is shown all around ardhamandapa and is thus not harmonised with the mouldings of the shrine wall. This would only indicate that these side walls are shown in perspective and are well detached from the limit of the central shrine thus apparently constituting a circumambulatory arrangement around the shrine. The side wall faces are plain. The side shrines also have a door opening formed by two pilasters and a makara-torana but do not have dvārapāla niches. Their kapota has also two nāsikās. The makara-torana is characterised by a horizontal projection and an abrupt ending of the makara tail representing rather a makara head also in reverse, unlike cases elsewhere. They carry riders on them. In the section comprising the door frame, the uttira above the makara-torana projects forward.

The dvārapālas in the central niche are not only four-armed but also are vigorous and square in their stance with the body slightly turned inward. Their faces and features are damaged, but in one case a cobra can be made out on the left upper arm, and the hand below can be seen resting on the mace. The shrine chamber is square and in the present condition is well paved with earth and cowdung preventing any scope for detection of its original features although a central socket-hole probably for a liṅga exists. Similar is the case with its side sub-shrines as well.

The pilasters of the ardhamandapa, as indeed of the front base wall, are well projecting almost equal of the dimensions of the pillar and are almost equivalent to screen walls. The subshrines on the sides of the front court, of which the one to the proper left is well preserved shows provision for a front maṇḍapa, apparently having a pair of facade pillars, within which the cela occurs. The one to the proper right shows a variation in depicting the upāna and prastara over the door opening itself leading immediately to the shrine cell, and does not have its front maṇḍapa at all.

A unique feature of the cave is that, on the very top of the rock roof above the maṇḍapa, and well aligned vertically with the middle shrine proper is found the depiction of a hāra miniature, comprising two kūṭas, nāsikās and a śālā, the corner ones bearing typical chaturasra-kūṭas. These are perhaps to be taken as hāras of the topmost tala of the vertical elevation of the central shrine proper. The blocking out of the rocks above with two equal vertical parts, progressively recessed reaching up to the hāra mentioned above would also likewise show that a dvitāla shrine was intended. Such an indication of monolithic ideas on cave temple roofs has been more concretely displayed on the roof of the lower Vijayawada cave group.

(ii) Upper cave nearer the Village, Undavalli.—This cave (pl. CXXIV and fig. 59) overlooking the canal from the middle height of the hill and approached by a rock-cut pathway is similar in disposition to the Vijayawada caves. The cave is just beyond and below the main Undavalli group. It is excavated into the face of the rock scarp with an adequate front court, facade pillars, two free-standing and two of the pilaster type—rather flattish and with curved corbels resting over plain square pillar with octagonal kaṭṭu. The front faces of the śadurams and the side face of the pilasters are decorated with floral and figure work, including lotus medallion and pūrṇa ghajñas. One of the two pillars is almost completely
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

UNDAVALLI: UPPER CAVE NEAR VILLAGE

SCALE OF 1 2 3 METRES
SCALE OF 3 0 3 6 9 12 FEET

FRONT ELEVATION

PLAN

SECTION A-A

Fig. 59

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gone, and the cross corbel arm of the extant one has an inscription, three-lined in seventheighth century characters. Over this is a thin vājana, and a kapota fairly well undercut and externally relieved, carrying a set of three nāṣikās of which the central one shows the head of a gaja. Over this is a recession carrying the vyālāvari framework, showing elephants in side profile in full, above which the superstructure has not been cut further. Within the porch, the hall is divided again by another pair of free-standing pillars and a couple of pilasters, having the same features as the outer ones. The inner face of the hall shows corner cantoning pilasters forming the front wall of the cella, along with the plinth mouldings below and uttira on top. No plinth mouldings are shown for the porch. This back wall of inner maṇḍapa carried three makara-torana niches, one for the shrine proper, and one each on the lateral sections. The makara-torana composition is exactly similar to the scheme found elsewhere in this area, the floriated tail, however, not drooping much, but carried up to the level of the padma of the pilasters along the proper left side. One of the niches is fairly well preserved and shows within it a standing female figure, with body turned inward and with female attendant also. It occupies only the upper two thirds width of the niche space, the lower one third being uncut. The moulding of the plinth shows a upāna, and a vṛtta kumuda (or which could as well be a heavy pāṭṭika over an aṃtari) followed by a prati. The shrine cell has a socket receptacle close to the back wall for the insertion of an image.

The back wall is partially scraped within the limits of the image intended. No image is extant now. The front court has an entrance flight of steps and the flank escarpment carries small niche cells, one to the proper right and two to the left, one of the latter having been attempted for being converted into an alpa vimāna. On the side walls of the rock face itself are cut sub-shrines, of which the one adjoining the cave to the right forms an integral part of the front court, and shows an abbreviated plinth and cornice of its own. The other to the left is a rectangular niche composition with a cell in the centre, and shows only a Gaṇeṣa relief to its right extreme (outside the cell) and no other figure work. The Gaṇeṣa is seated, trunk turned to the right, two-armed, with side spread ears and low crown. Owing to the rectangular character of the niche, it might be presumed that the figure intended to be carved as originally planned could have been probably a Siva liṅga form in the centre, in the cella proper, with Gaṇeṣa, Durgā, Sūrya, Vishṇu, Brahmā and Kārttikeya added on to the two flanks, of which Gaṇeṣa alone is seen completed. If this supposition is true, it would give a parallel to the attempt to be seen in the Durgā cave at Mogalrajapuram and elsewhere at Ellora in the Gaṇeṣalena group wherein the shrine is of rectangular composition in which the six divinities are carved.

There are some inscriptions on the wall faces of this shrine, in Telegu characters, probably of the mediaeval times.

The central niche shows a deep depression within the outer floor limit of the excavation, apparently an attempt of the later times.

(iii) Other excavations close to the village, Undavalli.—Close to the village and at a fairly low level of the hill-face are three minor compositions comprising respectively from the western end (a) a deep niche with a frame carrying a dvārapāla (pls. CXXV-A and CXLV), four-armed,within the niche. One of the right arms is resting on a
mace, two arms holding cobra, and the remaining arm on the hip. The figure has typical bun-like side-locks and spearhead headgear, and the stance is cross-legged and rather squattish. The *kativastra* is shown in two prominent free ends on the left side; (b) a relief of an elephant tearing apart probably a banana plant (pl. CXXV-A). As a study in animal relief, it is, though not very notable, recalling the animal study at Mahabalipuram. It is apparently in bold relief, and the way in which it is placed, it would be seen that it has been carved after the temple composition further to the east have been carved. This composition is rather an ill-planned shrine on the rock scarp, cut deeply into the rock mass here and carrying the features of *uttira*, *kapota* and recession on the entablature and the vertical dressings of the scarp above this. The shrine cell is not centrally placed but to one side and is intended to carry a *stèle* image, probably as a *liṅga* shrine, since it has a narrow and vertical slit on the back wall of the cella. On the other part of the front face of the rock and within a pair of pilasters is shown a standing female with a heavy coiffure, her body frontally stanced, but face somewhat turned to the proper right. She holds a *chāmara* in her right arm and her left arm hangs down. From the character of the pilaster and image, it might be said this could be much later to the main group of Undavalli, and probably of the niche shrine in this very composition. On the whole, the three above compositions are in the order of the cutting from east to the west starting from the shrine and ending with the *dvārapāla*. The rock on this part has been cut backward roughly in the form of a terrace, apparently to provide for the cutting of this composition. The rock is obliquely laminated and cracked and is chipped across of the cave in many places.

54. PENAMAKA, CAVE TEMPLES.
(pl. CXXV—B; Figs. 60-61)

(i) Close to the village of Penamaka (Fig. 60) is a small cave shrine comprised of an *ardhamanḍapa* and a *mahamanḍapa*, both of pillars with simple square section which are immediately surmounted by a heavy *uttira* and a *vājana* on top. It may be recalled that the lower cave group of Vijayawada shows such a feature of square pillars immediately surmounted by heavy beams eliminating the corbel. The shrine proper is a small chamber cut into the back wall, and with interior width not much broader than the width of its door itself. The shrine door has simple massive pilasters which support a cross beam on the top, whose corners, however, are shown projecting beyond the pilaster limit and well returned at the side ends. This is probably standing for a horizontal *makara-torana* type elsewhere, when finished. The *ardhamanḍapa* roof has collapsed partially due to cleavage of the rock and is exposed to the sky in parts. The indications are that the cave belongs to a late stage of cave art when rock excavations have been somewhat slowed down. It is cut almost at the very base of the hillock and has a simplified scheme. Its facade does not have any cornice, although the underside of the scarp above the *vājana* over the pillars is deliberately well finished.

(ii) CAVE TEMPLES (PICCHIGUDLU), PENAMAKA (Fig. 61).—Midway between Penamaka and Undavalli close to the road and just above the talus limit is found a cave shrine (pl. CXXV-B) broadly similar to the cave at Penamaka proper, having simple rock-cut
escarpment, part of which has fallen, including even one of its facade pillars. The interior has been divided into two bays standing perhaps for an ardhamandapa and mahamandapa. The back wall of the ardhamandapa shows three shallow square depressions formed by the delineation of four plain pilasters, two belonging to the shrine chamber door and two more at the corners. These pilasters also support continuing uttira beam and within their square spaces are found, one on each side and not centrally faced, rectangular niches about 45 cms wide and about 10 cms high, showing within, two standing figures. The one to the proper left is seen resting his hand on a mace, while one to the proper right is shown holding either a shield and sword or a bow and arrow, by his left and right hands. They are both in samabhanga and the latter figure apparently has a pratarkundala. The former figure is damaged than the latter which is, however, partially damaged by a crack in the rock traversing through it. Stylistically, they seem to be the creations of later periods. The shrine cell whose floor is at a level higher than that of ardhamandapa, is rather small, and has on its back wall a shallow rectangular niche probably for the fixation of the relief slab, together with its socket depression on the floor. The shrine door shows also a patti and kanta as its basal moldings.

To the proper left of the cave is another sub-shrine almost similar, but without front mandapa. The interior is a closed hall and is more spacious than the sanctum of the main cave, and further has deep niche like recessed chamber on its back wall. It is possible that this chamber was to be the sanctum, and the front hall was its mandapa. The wall face shows four pilasters carrying uttira and vajana.

G. PROVINCIAL (EASTERN CHALUKYA)
(pl. CXXVI-A, Fig. 62)

A group of four caves at Advisomanapalli is located picturesquely overlooking the wide and swift-flowing Maneru running at a dry-season depth of 9.14 m from the upper ledge, upon which the caves are situated. The rocky escarpment which has the tendency to slope down here towards the north has been allowed to project forward in the topmost level in the form of a thin cornice rugged and natural without any uniform thickness but having a laminated horizontal undersurface within which the back of the rock has been given a northward slope, so that it has the necessary strength and endurance against the weather, protecting the caves below as well. This would appear to be deliberate as it is done in both of the important caves of the group forming the second and the fourth from the north. There are also three small subsidiary excavations, not bigger than the niche and providing for lingas, cut in three-fourth relief in all of them, and in full relief in the third and the largest, nearest to the second cave from the north. This is in addition to the two niches in between the second and the third caves containing the figures of dvārapāla and Ganesa respectively which are all of the 'cut-in' technique as indeed are the niches. In one case, viz., the northern most of the smaller niches, in addition to the linga niche, the back surface of the niche is picked out rather hesitantly and in poor relief into the figure of a Virabhadra showing a peculiar feature apart from the drum and trisula in the upper
hands and dagger in the lower right, the lower left being placed upon the head of a dwarf attendant to the proper left; there is a single-hooded serpent rising over the head of the god. It is clear that this carving had come at a time much later to the original excavation of this niche which reasonably enough, could have been more or less contemporary with the other main cave.

As detailed in the description of individual caves that follows, an outstanding feature of this cave series is the lack of any nāla arrangement of a projecting kind for any of the liṅgas of the shrines. Only the cutting of the prati, on the centre of the northern side allows water on the top of the pīṭha is flown out. There is also no consistent arrangement for the collection of water on the floor in socket depression etc. as found in the Western Chālukyan and Pandyan series. Further, the mouldings of the liṅga pīṭha show consistently a vṛtta kumuda and paṭṭikā and prati among them instead of tripaṭṭa kumuda and kapota. Now these two aspects suggest various alternative probabilities in respect of the ritual context of these cave shrines. This would also have a bearing on the age of the caves themselves. The presence of the Durgā cave type with socket-depression pīṭha for insertion of the statue has also its links elsewhere. Coming to the character of the cutting of the prati for water discharge, one is forced to recall the injunctions of the Āgamas like Mayāmata, Isānāśivagurudeva-paddhati etc. regarding the arrangement of nālas and pranālas. They specify that prati should never be cut for the discharge of water. If prati is cut, it results in wholesale catastrophe. The exception, however, where prati can be cut is in the cases of pāda-bandha class. The pāda-bandha class is one where the kumuda moulding is of the vṛtta type which usually has a kapota at the top. Since here it is a case of vṛtta type, the pīṭha is of the padabandha class. Here the prati can, optionally be cut. Since however it has been cut, we may draw two conclusions, either that the builders knew well the Āgama injunctions, or that the cutting has been done after the original excavation of the cave shrines at a later period because unlike a padabandha class, it has a prati on top. In either case, we see that the caves should be bridging the transition between the pre-Āgamic and the Āgamic times, i.e., at least prior to early or mid Eighth century A.D. One might compare it with what obtained in the Pallava context in the early structural temples of the Pallavas at Mamallapuram, Kanchi etc., in early seventh century A.D. The plinth mouldings here were invariably of the prati-bandha type, with tripaṭṭa kumuda. The prati in many of these cases was cut for allowing water in the garbhagriha to flow out. Since they had already been cut perhaps just when the Āgamas had not yet become a mandate, the mandate when came included them as exceptions in order to sustain the rule. But at Advismanapalli since the pīṭha of the liṅga pertains to the padabandha class, the prati could have been cut without exception. Thus we might perhaps conclude that the caves might belong to period just after the writ of the Āgama becoming mandatory and since the monument is in an out of the way place, it took a little more time for Āgamic fixations to be implicitly adhered to there in respect of a kapota and prati being required on the top. The caves then would be datable around 700-750 A.D or after.
55. ADVISOMANAPALLI, CAVE IV
(pls. CXXVI-B—CXXVII)

Cave IV (pl. CXXVI-B) is the most important of the group inasmuch as it has many
differences. It shows immediately within its mukhamandapa ledge supported by the uttira
which in turn is resting on two free-standing pillars and two pilasters, an almost square
ardhamandapa of plain walls. The pillars and pilasters are more perfectly finished than in
the other cases and show a padma-pitha at the base, above which there is a high
lower saduram, an octagonal kaṭṭu, a rather narrow upper saduram equal to the kaṭṭu in height
followed by double armed corbels of a smooth curve and not well projected. In the case of
the pilasters these corbels also have two arms and project towards the front and towards
the back and extend slightly beyond the width of the uttira beam in both directions. The
rocky ledge in the front has itself been cut in such a way that it is thicker on the sides and
horizontally and thinner in the main parts.

The ceiling of the ardhmandapa shows over the plastering, which is of a reasonably
fine composition and smooth surface, painted scenes (pl. CXXVII-A) contemporary to the
cave or not very much later to it, showing themes of which one to the north west corner
depicts Tripurasamhāra wherein the chariot, the prancing horses, Śiva seated on the
chariot which is driven by a person, and the arrows flying in all directions towards and
way from Śiva are all shown. There is also an upper panel showing some other scenes.
The middle part of the ceiling would seem to have had lotus medallion like sections
in which in concentric bands miniature figure-works have been shown. These are getting
equally deteriorated and in some other parts of the ceiling have completely gone,
apart from the fact that much of the plaster from the ceiling has already fallen. Tripur-
āntaka theme is a favourite of the Rāṣṭrakūṭas at Ellora.

On the southern wall of the mandapa are engraved in two different places at a height
of about 46 cms from the base in large characters, a number of label inscriptions represent-
ing the prevailing letter forms, particularly in respect of ‘ya’, ‘ma’ and ‘sa’ of the 8th century.
The inner wall of the ardhmandapa shows in the centre a door frame with
three successively recessed overdoor sākhā, with recessions between the innermost and the
next prominently cut. They would seem to form the patraśākhā, the rūpamastha or the
pilaster sākhā and the outermost padma sākhā. The door frame is 66 cms wide and 62”
high, while the door sill itself is nearly 25.4 cms in the outer part and rising in two more
steps in the innermost sākhā.

From the ardhmahandapa, access is given to the garbhagriha (pl. CXXVII-B) which shows
a linga-pitha which again is similar to Cave II in the fact that it does not have the projecting
water chute and has a pitha which shows its paṭṭika and prati cut out square without
interruption. It, however, has a narrow open short channel interrupting the prati at the middle
of the northern side and cutting slightly even deeper than the inner top surface of the pitha,
thus cutting partly into the paṭṭika also. The mouldings of the pitha show over the upāna,
a jāgati, a vṛtta kumuda, with pilastered kaṇṭha, with kampa above and below, their pilasters
shown only in the front case and four in number, followed by a paṭṭika and prati.
In the centre of the pitha top is a circular hole in which the linga of cylindrical shaft rests and curved at the top. The pitha is 1.22 m wide on one side, and 1.17 m wide on the other side and rises to a height of 74 cms. From the base the height of the linga shaft is 49.5 cms, while its girth is about 38 cms. The linga is made of same type of sandstone as the pitha is made. There is a circular though rather restricted socket depression immediately below the northern side of the pitha on the floor and related to the cutting of the prati, from which a channel goes northwards and turns westwards through the wall of the shrine on the proper right side and merges outside, along the north wall of the ardhamanaḍapa and beyond the cave premises proper.

There is a narrow thin rectangular socket hole immediately within the door sill and correspondingly two holes are found on the ceiling. This rectangular socket depression on the floor recalls identical one found in each of the four door frames of the cave cella at Elephanta. The garbhagriha of this cave has not been finished on its side walls which show a curvature. Its height also is much less than its width. The linga pitha would seem to be approximately one-third of the maximum width of the cella and is reasonably well centred, although its rear space is slightly less than its front space either of which is less than the sideward stretch towards the side walls. These make the cella rather rectangular.

There is a nandi of the same type of sandstone available in the locality placed on its own pitha, which is found placed in a loose manner in the ardhamanaḍapa. This might not be original. On the whole, the caves would seem to have a striking similarity to the Chālukyan group of the eastern school alike in its pillar forms, as also in its linga niches which recall thus those at Bhairavakonda. They, however, lack stele sockets found on the rear end of the pithas in the case of Bhairavakonda, and in many of the caves at Vijayavada, Mogalrajapuram etc. At the same time, they would appear to show a paṭṭikā instead of a kapotā as the top moulding of the monolithic pitha which, however, is less of Western Chālukya and more of Eastern Chālukyan or Rāṣṭrakūṭa feature, and indeed a southern feature. The provision of both the monolithic as well as loose linga is again a variation, but the fact that the linga shaft is of even thickness and the socket hole is circular would seem to show that they are slightly later in the series. The inscriptions themselves would seem to facilitate the dating of the caves, which should be placed in the Eastern Chālukyan milieus, but comparatively earlier to Bhairavakonda and influenced by the trends available in the Upper Deccan at Ellora etc., under the later stage of the Western Chālukyans. The lack of the water chute projection is indeed a feature which perhaps gives it a local colour, and the fact that the sandstone hill has been chosen suggests prevailing lower Deccani enterprises. The caves would, thus, be amenable to being placed somewhere between 725-775 A.D. of the late Chālukyan group of the early Rāṣṭrakūṭa class, and of the Eastern Chālukyan milieus. This is particularly shown by the nature of the pillars which display the saduram, and kaiṭu, not to mention the elaborate padma-pitha, which is characterised of the structural temples already in the middle part of the eighth century A.D.

Beyond Cave IV the wall surface had been prepared and levelled and pushed back to 61 cms apparently to start another cave which, however, has not been fulfilled.
56. ADVISOMANAPALLI, CAVE II
(pl. CXXVIII-A)

Cave II (pl. CXXVIII-A) is interesting for many reasons. It has a mukhamanaḍapā porch formed of a horizontal ledge about a foot beyond the façade pillars and well finished and taken down on the sides also, though tapering towards the bottom owing to the prevailing curvature of an escarpment face in its semi-finished condition. There are two free-standing pillars and two pilasters, the pillars being wider set than the latter sections, thus giving a better aspect of the liṅga which is cut out of the rock inside the chamber. As a result of this wider set pillar, the outer single corbels of the pilasters are within the niches of the middle double-armed corbels, while these double armed-corbels themselves are nearly a foot apart from each other in the central bay. The pillar shows apparently a kind of preparation of its base, but which is not preserved for us, showing a fairly well finished square sectioned lower saduram rising to nearly 1.22 m high and then intervened by an octagonal kaṭṭu hardly 23 cms high, and an upper saduram of about a foot in width and height. This is followed by the double-armed corbels provided with their own vājanas, the corbels themselves raised a little than the width of the pillar proper on either side. Over the corbels and vājanas comes the uttira beam of about 15 cms high and projecting well beyond the vājana. The inner face of the façade also shows the projection of the uttira. The chamber inside is a plain square with fairly well finished walls and with height less than its width, with a monolithic liṅga and piṭha, cut in the centre of the chamber, the piṭha is 1.27 m would have risen to 76 cm in its prati, rising over the paṭṭikā which has been damaged. The mouldings of the piṭha show a jagati, a vṛttā kumuda, a fairly bold kaṇṭha, with a kampa above and below and a paṭṭikā and a prati. The liṅga itself is a shaft of 38 cms diameter rising to a maximum height of 23 cms where it ends, the end stub having been broken there. The most interesting feature of the liṅga, however, is the fact that it does not have any provision for a water chute projection and shows a fairly well finished paṭṭikā edge. However, there is a rectangular open channel cut into the prati upto the paṭṭikā level from the inner limit of the prati and a small receptacle depression on the floor immediately below, almost adjoining the piṭha from which a channel has been cut towards the outside. The manner in which the water channel on the piṭha is cut in an unconventional form digging almost into the inner surface of the piṭha top and the inadequate character of the receptable depression on the floor below would all suggest that this had been probably a later modification. It is, however, relevant that this has been done on the northern side. The wall shows remnants of plastering on the stone and might have carried some simple painted designs as well, of which only the ochre borderings and panel divisions are seen on some parts of the wall.

Between this cave and the third cave are found two small niches of which the one to the north shows a Gaṇeśa cut in and hardly 10 cms deep, two armed with left arm resting on the vertically flexed left leg and broken right arm resting on the horizontally flexed right leg. The ears of Gaṇeśa are shown as horizontally projecting sideward and facing frontally. What little is available of the trunk would seem to suggest that it was turned to the left.

The adjoining and shallower niche shows a very crude standing figure of Viṣṇu, four-armed, the two vertically lifted stumpy upper arms carrying at the hands chakra
and śankha and of the two lower arms, the left one showing a vertically held gadā, the right one almost touching a standing figure nearby which is apparently Garuḍa. This figure has been given a peculiar harpoon like face with projecting lower ends of the makuja as well as the ears and with a pinched face. The head-gear is, however, rising high in a taper. The way in which it had been cut would suggest that it has been a much later addition to the cave.

57. ADVISOMANAPALLI, CAVE III,  
(pls. CXXVIII-B and C)

This (pl. CXXVIII-B) and Cave IV form a type, although a slightly different variation wherein there is a clear-cut ardhamāṇḍapa and shrine cella with a front porch formed of a very brief ledge projection beyond the side pilasters and the transverse uttīra beam, there being no free-standing pillars in the case of Cave III. Above this entrance frame in this cave and partially extending to the sides between Cave III and IV are found inscriptions in Chālukyan Telugu-Karnāḍa script probably of the early part of the eighth century A.D., running into eight lines of which the first two are broader set and the next four packed together. The inscription purports to mention the setting up of an image of Bhagavati the (Durgā) by a certain person named Ekkāla Mahāmuni, apparently in one of the cave shrines here.

The ardhamāṇḍapa shows a projecting side pilaster screen on its inner face in addition to the additional pilaster in the centre of its thickness showing a high square-sectioned shaft and an octagonal kāṭu of about 12.7 cms the rest of it being again an upper ṣāduram. On this is borne the uttīra. Over this the projection of the rock ledge is taken backwards also and is resting on the pilaster screen on the sides.

The ardhamāṇḍapa is a rectangular chamber in which in the centre is set a door frame with a sill a foot high and with a plain triśākhā overdoor set at a level of 80 cms above the door sill apparently intended to provide for dvārapāla, Gaṅgā-Yamunā blocks in the basal parts of the jambs. The door frame itself is 66 cms wide and 1.62 m high.

Inside is found a shrine chamber square in lay-out with the height greater than the width and almost of the same height as the ardhamāṇḍapa, but with a pīṭha platform cut integrally out of the back wall of the simple maṇḍapa type with lower and upper pāṭṭikās, the latter apparently having been worn-out and broken. On either side are ledges kept at different levels and of differing frontal projections for purposes of placing ritual articles. The top of the pīṭha ridge shows a rectangular socket hole in the middle, within which is found placed a broken stele figure of Durgā (pl. CXXVIII-C) with the back surface absolutely flat and with the relief showing Durgā with the right leg planted vertically and left leg running upon the buffalo face of the demon, who is shown in an animal form entirely, the lower right arm twisting the tail of the demon, while the upper is thrusting the dagger into his neck, aided by the upper right arm which thrusts the triśūla into the neck of the demon, the upper left arm being broken. The body shows the decorations of a kaṇṭhi, a graiveyaka hāre, a yajñopavita, which runs in between the breasts which

1Indian Archaeology 1960-61—A Review, p. 41 (II Epigraphy item No. 4). Also see A. R. S. I. E. B.25 of 1960-61; for other inscriptions here of the later and mediaeval times, see A.R. S. I. E. B. 7 of 1958-59.
could not have been provided with a kucha-bandha, with bangles on the arms in successive rows and with a pādasara on the leg. There is a fairly low waist line tied with a loose kaṭiṇastra hanging in loops on the left leg and in between the legs respectively, while the rest of the drapery is shown minutely in concentric mark right up to the shin. The right leg is placed inwards. The ears both show patrakūṇḍalas while the makuṭa which is of the jaṭāmakuṭa type shows a series of basal loops, from which tassels are hanging. The face is rendered almost in smooth oval contour and the body has been given a becoming frontward tilt. The buffalo demon himself has been carved fairly realistically and it might not be unreasonable to take this very carving as a sculpture mentioned in the inscription as belonging to this cave. There are circular socket holes immediately within the door sill and on the ceiling above for door leaves to move on, while the walls show at the rear end at a slightly lower level and at the front end at the top level rectangular socket hole to receive beams, which might probably have provided a vihāra or false ceiling above the deity, thus suggesting that this might have been a later introduction.

58. ADVISOMANAPALLI CAVE I, (FROM THE NORTH END),

This is an unfinished and indeed featureless cave depicting two square-sectioned pillars which had become worn-out, but had necessarily been cut broader at the base and at the top to provide for the piṭha as well as the corbels and two pilasters, one each at the ends which show the projection only on the inner face. This pillared facade is provided about 90 cms beyond the very edge of the basal rock. Within this the rectangular corridor-like chamber apparently formed the ardhamandapa and was to have been provided with a shrine niche in the centre unless it was desired that the whole inner chamber itself was to be pushed back further to form a regular single chambered shrine. This was perhaps the intention as could be seen by a partial excavation of the back wall on the southern end at a level of 76 cms from the base, the idea perhaps being to continue this ledge towards the centre in order that the liṅga piṭha could be cut out of it flawlessly. This would thus be a guiding ledge for the location of the liṅga piṭha. The central free-standing pillars show on the inner side partially cut out corbels of a simple curved kind not even finished. The rock at this end had been very badly pitted and in addition to its own texture shows a severe cross bedding with lenses of very friable sandy particles here and there, with the result that this cave even in its incomplete condition gives a very unattractive appearance. The three small niches mentioned above come next between Cave I and II and of these, the first one from the north shows an excavation up to a maximum depth of about 30 cms with the curvature of the back wall and with the liṅga in three fourth relief cut out at the base rising in its extant condition 15 cms to 30 cms in a laminated block. It is where the top level of this liṅga is available from which a Bhairava relief mentioned already, had been picked out.

The next niche which is hardly 38 cms square and 95 cms deep shows a damaged remnant of a liṅga cut in bas-relief and probably extending not higher than a few centimetres since the back wall above this is well finished. The third and the largest of the niches is
1.22×91 m with a maximum depth of more than 66 cms again with a curvature of the back wall surface transversely as well as from top to bottom. It has what would seem to be a liṅga cut almost in full relief and placed upon a pītha which latter is seen rising about 7.6 cms above the level of its own base. The liṅga is preserved only about 7.6 cms or 10 cms above its bottom in a rugged and worn-out stem. It is interesting to note that from the backside of the liṅga pītha a thin channel is cut and taken towards the northern side where it ends in a circular depression and flows out from it towards the west out of the niche. This would indicate that the liṅga pītha itself did not have water chute channel cut in its proper place in this example.

59. BHAIROWNKONDA, BHAIROWNKONDA CAVES
(pl. CXXIX and Figs. 63-66)

The rock-cut caves at Bhairownkonda occupy mainly the side face at the head of a deep narrow ravine that winds its way into the Bhairownkonda hill and opens out near Kottapalli. The main group is, however, to one side and comprises six caves, all facing east and cut into the rock at two different levels. Besides these, there is one shallow panel sculpture at the bottommost level. On the opposite side, namely, the eastern side there are only shallow panel niches at the lowest level, since the rock itself is very low here. Resting on the top of this eastern flank is a modern shrine which has been partially enlarged out of a natural sloping cavern. The rock out of which the caves have been cut is not the quartzitic sandstone of which the main hill is made, but an intrusive dyke of greenish grey schist which cleaves into almost vertical laminations. The caves, even the largest among them are of moderate size both in width and height as well as depth and seem to follow the pattern of cave architecture which is common to the Pallavas earlier and the Pandyans later. Each unit comprises an open front courtyard indicated by side wall faces or thin isolated walls cut into the bare rock and approaching an ardhamanḍapa within a pillared facade, the ardhamanḍapa wall itself being in one plane from end to end excepting for the large niche sculptures including those of the dvārapālas occupying the side walls. From this, access is given to the main shrine which is shallow in depth and which shows fully or partially rock-cut liṅga and pītha against the back wall. The pillars are generally of two types, one showing a seated lion at the base and the other without it. The former shows above the seated lion base a continuing octagonal kāṭu followed by a mālāsthāna surmounted upon by a padmabandha, a square-sectioned schematic kalasa, tāḍi, kumbha, also square-sectioned and with the underside flatter and the upper side smoothly curved with sharp junction, the whole scheme lain over by the pōṭikā which shows only the lateral projections and has been cut jointly out of it and out of the succeeding uttira and vājana, into the figures of squatting lions in relief. The vājana is succeeded by a haṁsa-valabhi drooping over which has a kapota fairly quadrantal in its external profile and relieved by a series of nāśīka kūḍus, the kūḍus in each case, being fairly deep and provided with nāga hooded heads. The pratāra at least in two cases has been fairly well indicated and comprises a kaṇṭha and a pratikapota against which frame work are found a series of bird and facing lions with mouths gaping open, tails twisted, a pair occurring between each pair of kūḍus. The reason
why in the other caves also this prastara feature could not be shown would seem to be the lack of suitable vertical rock face rather than anything else. The other type of pillar has a fairly high lower ṣaduram, a median octagonal kaṭṭu, with ardha and edho-padina petal bosses at the triangular angles followed by plain mālāsthāna block and surmounted by the continuing upper ṣaduram which together with the mālāsthāna is almost equal to the median kaṭṭu and is surmounted by the laterally facing potikā, uttira, valabhi and kapota. Partially relieved out of the front face of the terminal of the upper ṣaduram and succeeding the potikā is a squatting lion, rather weakly cut out. A variant of this pillar also shows over the mālāsthāna block a kalaśa, with weak nāśikās cut out on all the four faces followed by a tādi, kumbha, potikā, uttira, vājana, valabhi, kapota and prastara. This does not have the squatting lion device either in the base of the pillar or in the capital portion. This variant is also similar to the side pilasters of the lion pillar type caves which do not contain the lions either at the lower part or at the upper part and do not have ornate mālāsthāna. The open front court yard in at least two cases contains a monolithic nandi aligned to the central shrine. The side walls of the courtyard have niches with “cut-in” figures apparently included at a secondary stage. The entire appearance of the cave not only from the point of view of the devices utilised in the pillar forms but also in the entire facade and entablatures recalls strongly the Pallava caves at Mamallapuram on the one hand and the Mogalrajapurm caves on the other. In showing a fully formed kapota and prastara it is definitely later to the Mahendra and Mamalla periods among the Pallavas and earlier to the Pandyan specimens. At the same time, the device of a monolithic liṅga and piṭha in the cela would suggest a tradition other than those of the Pallavas. It would, thus, be quite appropriate to class the entire group as belonging to those of the eastern Chālukyas which view-point the details of the cave features and sculptures also equally well bear out.

Cave I (fig. 63) : This cave has been cut back from the sloping rock face to a depth of about 1.5 m to get a vertical wall against which the facade could be carved out. The cave has a narrow ardhamanḍapa, three bays wide, the width from pillar to pillar at the kaṭṭu level being 1.06 m. The depth of the ardhamanḍapa itself is about 53 cms and the width of the door frame is 76 cms the height being 1.60 m. The ardhamanḍapa back wall shows the figure of dvārapālas one on each side occupying almost the entire space from top to bottom at the inner end excluding a plain pilaster accompanying which on the outer part of the niche are Vishṇu and Brahmā on either side carved in smaller stature, their base rising more than a foot high and the wall space remaining nearly a foot above their heads. The dvāra-pāla is cut right up to a narrow border for the niches, the vājana followed by an almost equally narrow uttira beam running from end to end and not turning forward at the ends. The dvārapāla is two handed, legs crossed backwards, his outer arm resting on his mace vertically kept upside down at the inner hand and the right arm holding the left arm above raised for supporting itself. The chest is quite wide, the shoulders rounded off and the face has been relieved in relation to the heavy jatābhāra on either side with a bow-knot at the top, the central part of the bow being an uṣṇīśa like projection. The forehead is short with well rounded eyes slightly bulging, the nose aquiline and the lips slightly protruding and the chin firmly resting over the neck; the neck is not very profusely
decorated and has only two kaṇṭhis, a pair of patraṃḍalas, keśūras, kankaṇas, kaṭībandha, and another mekhala. The vastra appears to have been tied in kachchha fashion fairly high on the thigh, its rim being shown in relief. The other two figures of Brahmā and Vishnu are four handed, the former having three visible heads, nakraṃḍalas, kaṇṭhis, vajyopavīta, running behind the hip without coming over the hand, standing in samabhanga holding akṣamala and kuṇḍikā in the upper arms, having the lower in abhayā and kaṭī. The modelling of the figures appear to be almost similar to those of the dvāraṇālas, although it shows a slight degeneration. The figure of Vishnu has a kriṣṭāmukta, of karandaṅgakaḷa type with flat top, the upper arms holding chakra and śankha, the lower resting on the gada and in kaṭī. The lower vastra is running down up to the shin where the two hems are looped and run up to the waist. There is a kaṭīvastra in addition to the kaṭībandha which is tied slightly lower down and whose ends are hanging down on either side.

The interior of the cella shows a well recessing of the door frame (which is about 23 cms. thick) to a depth equal to that and is otherwise essentially a square of about 1.29 m wide with the height slightly greater than the width which again is a feature noted at Mogalrajapuram and Vijayawada. The central liṅga appears to be a loose piece which has been fixed into the square pīṭha, whose mouldings have the prominently projecting upāna, having been cut out, whose top is shown cut within into a shallow receptacle with a projection on the northern side for discharge of water and which is continued haphazardly in the form of a drain, apparently at a later time. The rock has not been completely cut all round the liṅga pīṭha and is also not scooped out on the northern side under the water chute up to the wall. The liṅga is of a cylindrical type, the cylindrical part having a height of 30 cms, while the height of the pīṭha is 41 cms and width 63 cms. The fact that the socket into which the pīṭha is resting is itself square shows that it continues in square section below the visible part right up to its vase and is thus in tune with the Chāḷukyan tradition. The ceiling has not been plain horizontally, but is slightly sloping outward, in order to avoid breakage while cutting. The method of chiselling follows the nature of the laminations. The nandi is having both the front legs bent backwards and the head raised in such a way that the short horns are also projecting horizontally backwards. Its paw is raised slightly to its left. The height of the nandi is about 2.35 m. from the floor. Of the façade details it may be mentioned that the valabhi part is almost like a vertical kaṇṭha and has bhūtaganas supporting the underside of the kapota. The side walls show Gāṇeṣa to the south and Chaṇḍeṣa to the north. The figure of Gāṇeṣa is two-handed with the right hand holding the broken tusk and the left hand a pāṣa, with the head sporting a makuṭa and with a trunk fairly long and turned to the right. The left leg is flexed sidewards and the right leg vertically a little space being left between the two feet. The forehead and the eyes and the ears are realistically rendered.

The figure of Chaṇḍeṣa is also seated in the same fashion. His left hand is resting vertically on the left thigh and the right hand holding an axe. The figure has a graiveyakaḷa, patraṃḍalas and jataḥkaha, heavily falling on either side in short tresses. Both the figures have been “cut-in” and the fact that we do not seem to have Chaṇḍeṣa till about
the middle of the ninth century A.D. would suggest that this might have been introduced at a later time.

CAVE II (pl. CXXX and fig. 63): The scheme of cutting here is similar to that of Cave I not only in facade details but also in pillar forms, plain paṭṭikā, squatting lion, kaṇṭha-like valabhi and prastara. The difference however is that in the centre of the valabhi zone aligned to the main shrine is found the replica of a small liṅga upon a piṭha surrounded by a garland semicircular in the form of padmadalas to which the obeisance being offered by two devotees standing one on either side. The nāsikā-kūṭas show a fairly well evolved sinhalalatā, the sinha with its bulging eyes, forehead, eye-brows and very wide grinning mouth is approximately to the vyālamukhas on the prabhāvalis of the later period. The side walls show as in Cave I Ganeśa and Chaṇḍesā, the Ganeśa being carved here with four hand and with legs flexed forward both, as in padmāsana, although it is placed one above the other. Chaṇḍesā is, however, shown with two hands similar to the other sculpture with jaṭābhāra being heavier and resting on the shoulders and similar to those of the dvārapālas. Both are “cut-in”. The columnation of the pillar shows a width of 1.19 m to 1.22 m at the kalasā level, while the door frame is of the width of 86 cms and the height 1.68 m and thickness 30 cms. The dvārapālas show dissimilar headgears, the one to the proper left having a pair of horns and his forehead also showing a furrowed axe mark in a wavy line across it. He also has rudrakshas around his neck. The other dvārapāla (pl. CXXXI-A) to the proper right has a turban like jaṭā piled in coils one above the other and tied together by a vertical strand raised against the forehead. The kuṇḍalas are shown again in dissimilar postures; the one to the right resting almost horizontally, while to the left is standing vertically on its edge. Both the dvārapālas are, however, two-handed and consistent with the dimensions of the cave, which is slightly larger than Cave No. I and are also slightly more massive than the dvārapālas of Cave I. Correspondingly the figures of Brahmā and Viṣṇu are also slightly larger, although they have a pedestal under each and wall space over the head of each. They are four-handed and carry mudrās and āyudhas similar to that found in Cave I.

The interior of the cells shows a recessing of the side wall to a depth of 36 cms, a central monolithic liṅga piṭha showing the mouldings of upāna, jagati, tripaṭṭa kumuda, very bold kaṇṭha with kampa on either side followed by paṭṭikā, the total height from the floor being 51 cms, and the width being 71 cms. The cylindrical liṅga of the same schistose stone, but is resting loose in a circular socket cut on the top of the piṭha unlike a square socket hole in Cave No. I. The height of the liṅga is 46 cms and its girth is 23 cms. It has got Brahma- and Pārśva-sūtra marks on the front face. Here again the liṅga piṭha has not been isolated from the back wall, but a pedestal is cut out of the lower part of the back wall to the same level as that of the liṅga piṭha, but slightly separated by a furrow like cutting at the top level from the bottom of the liṅga piṭha. The liṅga piṭha has a projection on the northern side for water chute and has correspondingly an irregularly cut receptacle at the bottom where the floor itself is cut plain but allowed to rest at a higher level and in continuation of this irregular receptacle is a channel running along the northern wall towards the front with only cut inner bank and water from which is being led from the side wall under the dvārapāla for 2.44 m, and along the ardhamandapa walls to the northern flanks of
cave court. Here again the ceiling and the side walls are plain and smooth. But the ceiling is gently sloping forward. The seated lions of the pillars are different from those of the Pallavas in all respects by their put out tongues, by the rigid front legs and clawed feet, by the manes, running into the projection between the feet at the upper level and above all by the curling of the tails similar to those found in Mogalrajapuram and repeated only in one case in a Pallava cave, namely, that at Siyamangalam, probably towards the very end of the reign of Mahendravarman. The octagonal kāṭṭu further shows corner angles shorter than the side faces and the former showing a cavity. The kalaśa part on the front face is inscribed in both the cases by label inscriptions. The Nandi which unlike that in Cave I is reared upon its own low plain pedestal block about 5 cms high, itself rising to a height of 51 cms. It also has a backward projecting short rounded horns and tail coming across the rear hind leg.

Cave III (fig. 64) : This is at a lower level, its kapota being about 91 cms above the floor level of the common court of Cave I & II. Between Cave II and Cave III in a small narrow block of stone left out above the front proper right is found a niche shrine with līṅga resting upon a pīṭha cut in relief against the back wall, the pīṭha being rectangular and the līṅga cylindrical. Cave III is similar in dimensions to Cave I but has a variant plain pillar mentioned at the outset, having simple lower and upper sādurams, the upper divided into a plain mālāsthāna block and a terminal sāduram and having on the lateral weakly carved reliefs of scooping lions with the front leg placed between the hind legs, themselves raised vertically on the sides, almost in the position of a frog. Here again the valabhi zone shows within a semicircular padma-kośa a līṅga relief mounted on a square pīṭha. The front courtyard does not have a nandi, but the side walls show figures of Gaṇeśa and Chaṇḍeśa, the former four armed as in Cave II with the trunk to the left and with feet in padmāsana, while Chaṇḍeśa is two armed with the right arm holding an axe in prayōga position. The figures of dvārāpālas are different from those of the other caves in that one of them (to the proper right) has sarpa in the left hand. This dvārāpāla has a simple jatañjñāvara hanging in heavy coils on either side. The other one who has a similar posture to those of Caves I & II has two horned projections on the central uṣhnīśa boss on the head, but is otherwise having the same type of hair-do in both the cases as in Caves I & II. The eyebrow is continued from end to end. The figures of Viṣṇu and Brahmā are similar to those of the other caves excepting that they are more degenerate, the legs being stumpy and the vastras, strands, and hems coming right up to the ankle and the head gear in the case of Brahmā is heavier than in the other case, and in the case of Viṣṇu a high square-sectioned kirti with flat top. The columnation of the facade pillars at mālāsthāna level is 91 cms at the sides 1.06 m in the centre, while that of the lower frame is 85 cms wide and 1.67 cms high and is having only the side pilasters running from bottom to top and a door sill common to the back wall of the ardhamanḍapa as well as the central bay.

The shrine proper has a wall thickness of 23 cms, the backward projection of 33 cms and is otherwise a square of 41 cms, the height being slightly more than the width. The arrangement of the square sectioned līṅgāpīṭha and circular līṅga with a circular socket hole compares well with that of Cave II as indeed the back side pedestal of the wall running over
from end to end integral with the rock cut piṭha and at its level. The piṭha has only an upāna and a vertical wall space and a shallow receptacle at the top within the paṭṭikā. The total height is 43 cms for the piṭha and 46 cms for the līṅga, while the width of the piṭha is 94 cms. The water chute projection is 15 cms beyond the paṭṭikā on the northern side and has a shallow circular receptacle on the floor from which is cut a drain running along the walls and the pilasters of the door frame and being led along the northern side of the outer court into the ravine below.

Below the open court of this cave, which is actually just above the water level of the ravine, is shown a niche shrine which has been divided into a series of pilastered spaces having six such on its main face and one each on the side faces with a common, uttira, vājana, valabhi and kapota schematically rendered. The pilasters are plain and they do not carry any figures, although the way in which they have been cut deeper than the front surface level of the rock shows that a stele might have been inserted into them.

Cave IV (fig. 64): Cave IV is at the same level as at Cave Nos I and II and has these common features with the other caves, viz., the dvārapālas similar to Caves I and II, the one to the proper left showing a horned projection for the head-gear with a central boss like triṣūla. Gaṇeśa and Chaṇḍesā are shown at the side court, a nandi aligned to the central bay, a rectangular līṅga piṭha with a cylindrical līṅga on top. The dissimilar features, however, are that the pillars are different from all the others in having a piṭha with the mouldings of jagati, tripaṭṭa, kumuda, an antari, paṭṭikā, a prati followed by a lower ādura, a central triratha narrow shaft part followed by a mālāsthāna in plain block, a schematic kalaśa, tāḍi, kumbha, veṅkaṇṭha, potikā, thin uttira, thinner vājana, and oblique valabhi zone of bhūtagaṇas followed by a kapota. The door sill is comparatively much higher than the ardhamañḍapa floor. The facade pillars and pilasters are all similar and have a pediment running under them from end to end. The Brahmā and Viṣṇu figures are cut into separate niches by the side of the dvārapālas (pl. CXXXI-B) at the same level as the feet of the dvārapāla with the limits of the niche, however, coming up to the upper arm of the dvārapālas. Both Brahmā and Viṣṇu have nimbus behind their backs and show one of their lower hands in abhaya-hasta, but placed in such a way that it is almost that of vismayahasta. The figures of dvānapālas themselves are the best carved ones at this side with facial expressions, prominently moulded piṭha and feet well-executed. The chakra of Viṣṇu is a prayoga chakra. The lower garment of Brahmā and Viṣṇu are shown in fine lines of drapery with the hems boldly relieved just above the calf, the lower part of the shin and coming up to the waist in one strand. The kaṭivāstra is hanging on either side in two prominent loops coming right up to the limits of the hem. All these indicate that it is of an evolved character, slightly later to those of the other caves. The columniation between the pillars at mālāsthāna level is 1.24 m for the central bay, 1.17 m for the outer bay. The door frame is itself 91 cms wide and 1.60 m high, has a backward recession of about 38 cms and is otherwise a square of 1.60 m, the height being almost equal to the width. The līṅga piṭha is over a bold upāna, and vertical jagati of the plain maṅcha type with a hollow kaṇṭha and heavy paṭṭikā, the height of the hollow being 53 cms, while the height of the cylindrical līṅga itself is 45.7 cms. The līṅga only in this case is an integral monolithic piece with the piṭha again showing a variant Chālukyan tradition. The
width of the pitha is exactly a square, one side being 75 cms and the other side being 68.5 cms. The joint of the shallow receptacle top of the pitha and the cylindrical linga is itself provided in the form of a circular stepped moulding all around. The pedestal again the back wall which joins the integral part with that of the linga pitha is, however, rising much higher almost to the height of the linga, but having the same type of mouldings as the linga pitha excepting for the pilastered division of the kma and the provision of prati upon the patikā. On the prati are a series of four shallow depressions intended for placement of pots for abhisheka etc. There is a projection on the northern side for water chute about 10 cms long with a corresponding roughly square and shallow receptacle connected by a drain running through the northern door jamb outside and led along the northern side of the court to the ravine below. The height of the court itself has been divided into a wider inner part and a narrower outer part by leaving two blocks of rock on either side on the front, and showing Ganesa and Chañēsa carved on the inner face of these two blocks. The nandi is placed aligned to Ganesa and Chañēsa. This makes this shrine divisible into a slender ardhamandapa, mahamandapa and mukhamandapa schematically and would thus itself be a sign of its developed character.

Ganesa is four armed, the trunk turned to the right with the hair-do similar to that of Cave I with the legs flexed laterally on the left side and vertically on the right side and made massive.

Chañēsa is two armed and is almost similar to that of Cave I. There are a number of label inscriptions not only on the mālāshāna part of the pillars, but also on the central face of the potikā, on the uttīra etc. The height of the nandi, which is erected on a very low plain pedestal is 43 cms.

Cave V & VI (figs. 64 and 65) : which are at the lowest level, although the latter is slightly higher than the former are similar inasmuch as they do not have pillared façade, but only shrine chamber with the front rock face showing dvārapālas and other attendant figures in niches. These niches themselves either having been deeply scooped into with sockets provided against the back wall and on the back wall face for the resting of cella figures or with sculptures cut in relief as in other caves here.

Cave No V. has on its cella a square linga pitha plain face 28 cms 62 cms wide on one, side on another side 63.5 cms with a slight projection on the northern side. It did not have have a monolithic linga, but perhaps a cylindrical loose linga of schist rock fitted into it with square socket hole section, but which apparently at a later period had been replaced by a thinner linga with its octagonal Vishnu-bhāga slightly bordering and which is fixed into the socket hole which is wider than its own dimensions and packed with jellies and cement-mortar. This linga is 28 cms. The pedestal on the back wall in plain form is cut integral with the linga pitha and to a height slightly lesser than the top of the linga pitha. The back wall shows in rather shallow relief the figure of Mahēsa (pl. CXXXII) with the right side face with its canines and bulging eyes showing that of Aghūra, holding a dagger by one of its hands, while the proper left side face is that of a female Vāmadeva holding a mirror against the face, while the centre with its trimētra is that of Tatpurusha whose jatāmakuṭa has a kapāla clasp on the part of the jatā. This cave would recall the caves found in the Ganeśa
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

Lena group at Ellora which have similar Mahēśa relief in the back wall in addition to the liṅga. The shrine is low-ceilinged 1.32 m square, the height lesser than the width being only 1.09 m. It has got a deep recession from the door jamb which is behind it and has a socket also for the operation of door leaves, both in the floor as well as on the underside of the lintel. In front of the shrine there was a provision of a single stepped balustrade and chandrasīlā, which has flaked subsequently further to the front of the chandrasīlā, which also has been partially carved; and the figure of nandi with one of the forelegs put forward and the other bent backwards. Its entire body has completely got slid away from the parent block by laminations and exfoliations, leaving only the two forelegs. The wall face shows a door jamb surmounted by a plain lintel an uttira, a curved valabhi, a smoothly flexed kapota and a partially shown vertical prastara on the shrine part, while the shrine of the side walls show dvārāpālas on either side of the shrine similar to the others, but in poor relief and in poor workmanship followed by one shallow niche to the proper right and two niches to the proper left and two more niches on either side of the side walls. All these niches, as already mentioned, have provision for a socket on the back wall and on the wall faces also have a set of stele carvings; one such carving is Ganaśa extant in its proper place, the Ganaśa being four handed in padmāśāna, trunk to the left. The rest of the niches are all empty.

Cave VI : Cave VI (fig. 65) being similar to Cave V differs in that the reliefs of Ganaśa and Chaṇḍeśa are carved in niches in live rock instead of being inserted. Apart from these, the dvārāpālas here are more massively and better depicted in bold relief, though similar in general to the other dvārāpālas here, and the main court on the front has in a lower floor socket at water edge a nandi cut out, placed sideways with his body north-south, tail lying outside, the body tilted backwards and face almost towards the south. The figure of Ganaśa is four-handed, while that of Chaṇḍeśa is shown two-handed with the right elbow resting upon the right knee. The front wall outside this shrine has place only for the dvārāpālas and the prastara is also not indicated nor even the uttira and kapota. However, on the vertical face of the rock above the lintel is a small label inscription having four letters.

The interior of the cella contains a square liṅga pīṭha 68.5 cms wide 30 cms within which is inserted a sandstone liṅga of cylindrical size, apparently not the original, because it shows the octagonal Vishnu-bhāga, while the rock-cut liṅga pīṭha has a square socket hole. The pedestal on the back side integral with the liṅga pīṭha has a broader projection on the southern side and a narrower one on the northern side, but is otherwise almost on the level of the pīṭha, which was slightly less.

The cella is a square about 1.55 m wide, the height being almost equal to the width. The door frame is 86 cms wide and 1.57 m high and has provisions for sockets for insertion of door leaves.

Below Cave VI (fig. 66) : (with inscriptions 'Sri Brahmisvara Vishnu' etc.) The central shrine niche with socket for the liṅga is apsidal in plan as well as in rear elevation, although the ceiling is flat, thus the authors of these caves have indicated their awareness of the apsidal form also by the carving of the shrine which is apsidal, though in relief. It is interesting to note that this particular shrine has Ganaśa two-handed as in Cave I.
INDIVIDUAL DESCRIPTION OF THE CAVE TEMPLES

Cave VII and VIII: Cave VII and VIII (Fig. 65) are again of the same class and V and VI, although Cave VII is larger and at a level approximating to Cave No. IV and having a front court complete with relief cut in niches of Ganesha and Chañdeśa, of Nandi slightly aligned to the main shrines, although not aligned to Ganesha and Chañdeśa, but in line with the Ganesha (four-armed) who is cut slightly outside the line of Chañdeśa. The dvārapālās are rather in poor relief, though of dimensions almost similar to that of Cave VI, but badly damaged at the head part in the case of the left side one. It, however, shows a door jamb a lintel, beam running from end to end followed by a vajana and a well flexed kapota and partially prepared prastara abruptly end because of lack of suitable rock face. The cella has a rectangular liṅga pitha 76 cms high and 48 cms wide with the cylindrical liṅga in a cylindrical socket, itself being 41 cms high. The pedestal rock block behind the pitha is higher than the pitha, but plain from top to bottom. The door frame is 66 cms wide and 1.29 m high. The nandi is almost gone with on part of its face and side of the body available.

Cave VIII is a simple deep cell niche showing a liṅga pitha of mouldings of upāna, tripaṭṭa kumuda, kaṇṭha, heavy paṭṭikā and prati with square socket inside the shallow receptacle within the paṭṭikā. The pitha is back to back almost with the wall, but with the rock scooped out well all around.

Outside the front door jamb are shown in a shallow relief in niches the figures of Brahmā and Vishṇu, which though summarily executed, show a fairly sensitive facial modelling. In front of the liṅga pitha has been cut a socket axially oblong about 10 cms deep apparently intended to receive the figure of a nandi.

Below Cave VIII on the edge of water front are found a series of niche shrines sometimes solitarily with a pitha and monolithic liṅga above cut on the same rock, the pitha showing a jagati, kaṇṭha, paṭṭikā and prati, or in other cases showing three niche depressions with socket holes in each of them rectangular for the side niches or circular for the central niche to receive the sculptures of Brahmā, Vishṇu and liṅga respectively. The projecting side walls of the court show Ganesha and Chañdeśa, while above the three niches is an oblong socket at prastara level, apparently carrying some inscriptions or to receive a sculpture. At the base of these three socketed niche shrines is a long inscription which has already been copied. The other shrines are mere liṅga steles showing liṅga and pitha inside the niche; sometimes with dvārapālas on the front faces.

Cave IX: (pl. CXXXIII and Fig. 65) is similar to Cave I, II and III in dimensions to V and VI, in lay-out without any façade pillar, with dvārapālas carved on the outer wall in vertical niches, the one to the proper right carrying a flower in his left hand and also a club like mace, while the one to the left is in śuci-hasta. The figures of Brahmā and Vishṇu on either side have a high pedestal and are more carefully executed specimens, particularly in the case of Vishṇu here. But that they are very late is indicated by the fact that the akṣamālā of Brahmā is almost like a long garland, while the pāśa is running very high even taller than the head of Brahmā.

The side walls show Ganesha and Chañdeśa, Ganesha four-armed with akṣamālā similar to that of Brahmā, while on the front floor of the court is a square socket, in the centre of which is carved a monolithic nandi, the whole thing being "cut-in". The nandi
BHAIRAVAKONDA: CAVES IX-X

SCALE OF METRES

SCALE OF FEET

FRONT ELEVATION

IX PLAN

SECTION-AA

PLAN

SECTION-AA

Fig. 66

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figure is not coming higher than the limit of the floor, thereby suggesting that it has been cut without prior planning. On the inner side of the Gaṇeśa on the eastern wall is shown a niche with provision for a linga pīṭha, the monolithic linga, of which is broken, which shows on the upper wall surface here above a niche an alpavimāna with a linga inside similar to the alpavimānas of Undavalli, Mahabalipuram etc. The shrine does not show any feature above the uttīra and vājana. The shrine is facing south.

On the eastern face of the ravine above the water edge are cut a series of seven niche shrines of which the central four are empty, square, and deep, while the southern shrine unit has got three niches, the central one showing a socket hole for insertion of sculptures, except for the northern to show the figure of a dancing Naṭeśa, the linga has a pīṭha, the outer shrine showing Brahmā and Viṣṇu.

On the northern niche eight-armed Naṭeśa, (pl. CXXXIII) the arms carrying parasu, śūla, abhaya and damarū on the right hands, kaṭaka, khaṭvāṅga, danḍā-hasta and nāga on the left hands. The figure is in chatura pose with tribhanga body right leg somewhat straight and the left leg bent with the toes touching the ground, the heel raised up.

The end figure is that of Harihara, the right side showing śūla, khaṭvāṅga, abhaya and akshamāla, while the left side shows śankha, chakra, kaṭi and gada. The figure is standing in samabhanga.

The figure sculpture as well as the lay-out of the caves at Bhairavakonda, indicate that they are basically Chālukyan in character in the nature of the carving of the linga pīṭha and the linga, while the introduction of Gaṇeśa, Chaṇḍeśa, Mahēśa etc. show certain evolved features more contemporary with and restricted to Tamil Nadu and Rāṣṭrakūṭa evolutions. Aside of this, the practice of provision of socket insertions in the cella, as in diminutive shrines here recalls similar devices at Vijayawada, Mogalrajapuram, Undavalli and even at Bhokardan, thus falling in line with the eastern Chālukyan practice. They should thus be placed in the latter end of the eastern Chālukyan series, spilling into eighth and ninth centuries in its evolutionary stages.

The development of monolithic nandi is also of the evolved stage. The pillar form is definitely unlike that of the Pallava and with a variant of the Chālukyan type. The inscriptions, such as are available, are themselves placeable essentially in the seventh century A.D., while some of them would pertain to the next. The figure sculpture again shows developments which are noticed elsewhere in Tamil Nadu the post-Pallava stage, while the carving of the dvārapālas despite its clarity of modelling and expression in some cases, essentially lacks the liveliness of the earlier specimens. The Bhairavakonda craftsmen thus would have freely borrowed from the Western Chālukyan, Rāṣṭrakūṭa, Pallava and local Eastern Chālukyan agencies and combined them all. The range of sculpture depicted is restrictive and thus would show the limitations of cult placed upon the artistes working here. This perhaps would make it a kind of local school, borrowing from others, but not having wide contacts. The provision of the facade and the superstructural elevational features clearly show that they are in tune with the eastern Chālukyan development on the one hand and Pallava influence of the post-Mamalla period on the other. An interesting ritual diversity of this group of caves from others of the eastern Chālukyan, Pallava and other
miliu as pairing of Gaṇēśa and Chaṇḍēśa instead of Gaṇēśa and Durgā or Kātyāyinī is found invariably in most other instances. This might argue in favour of a relatively later date for the entire series, since normally Chaṇḍēśa is not so well known in the Deccan earlier than the end of the eighth century A.D., if not, slightly later and gets depicted in Chola sculpture in early Chola-Pandya times from early to mid-ninth century A.D. There is no doubt that the Śīlpiś of Bhairavakonda were strongly favouring Gaṇēśa-Chaṇḍēśa equation, although in most cases it could be argued that these are not cut out and therefore might not pertain to the age of the main cave. But the fact remains that together with the monolithic nandi and the stationing of Gaṇēśa and Chaṇḍēśa respectively in south and north as obtaining later in the structural temples themselves, the Bhairavakonda group should be placed in the close of the second half of the eighth century A.D. and would perhaps be the only group of caves where Durgā had been completely eliminated, thus suggesting a deliberate-ritual implication of a non-Śākta Paśupata type. It is also interesting that the early Āgamas like Mayamata and Itānaśivagurudeva-paddhati mention in the āvaraṇa devatās, Chaṇḍēśa perhaps forming their earliest context. These texts are relatively later than the Kāraṇa and Kāmikāgama. It is just possible that the date of the text and the date of the Bhairavakonda caves would be inter-dependent, the latter closely preceding the former and spread over nearly half a century from mid-late eighth century A.D. to early ninth century A.D. They have a decided Chālukya-Rāshtrakūṭa bias in iconography as in the Malēśa fixation and a liaison with Pallava architectural modulations. The presence of Nellore area on the high way of the Andhras, as mentioned in later Tamil inscriptions was perhaps an adventitious aid to such a two-way traffic in art, whose outstanding outpost Bhairavakonda happens to be.
APPENDIX A

(i) PILLAR TYPES (Fig. 67-77)

The Chalukyan cave temples show pillar forms which have two basic variants. One of them which may perhaps be designated as the local, represents the high fluted shafts resting over a square sectioned lower part and both the parts are quite massive in character consistent with the cave architecture itself. The fluted upper part shows what is functionally the kalaśa, tādi, kumbha, padma, and phalaka, over which the corbel would rest. Of these the kalaśa is of the largest size, the tādi narrowing on its top in two courses, the kumbha essentially flattish and with a median equatorial band (together called the 'cushion capital' in some works) followed by an expanding fluted padma and thin phalaka.

The variant shows what could perhaps be called the 'Gupta derived' inasmuch as it shows essentially the 'ghaṭa-pallava' type, with the lower part of the pillar square-sectioned, rising to the ghaṭa-pallava and followed by a rather heavy capital member over which the corbels if available would further rest; otherwise the beam overlies these capitals. The 'ghaṭa' is found often fluted while the 'pallava' assumes the form of overflowing lotus petals touching corresponding uprising lotus petals of a padmakosā below, at the corners of the pillar. The ghaṭa is rather styled to an extent which hides its form and is sometimes repeated twice in the same pillar, and makes it merely a short fluted column hidden within overflowing foliage.

Apart from these, however, we have other shape: for the pillars which are not necessarily derived from the above, but are more elementary and to that extent degenerate or simplified successors to original plain pillars of rock architecture. Of these we have both the Chalukyan and Rāṣṭrakūṭa variants. The latter is consistently of the same type with a plain square-sectioned shaft surmounted by the corbels which are not of the toranage or volute type, but a simple roll corbel with the upper end curving out. The Rāṣṭrakūṭa pillar, however, does have its own lineal successor to the Chalukyan ornate and complete pillar 'order', and this is seen only as a 'type' as erected in the courtyard of the great Kailāsa monolith; and in some cases of Gangeśa lena and other caves in the excavated temples themselves, the pillars continue to be o. the simple variety mentioned above with the only difference that the separate pīṭha or uṇa for the pillars at their base is essentially a Rāṣṭrakūṭa innovation and does not seem to occur earlier in the caves. Thus it could be taken for granted that as a rock-cut pillar form, the evolution has, by and large, become degenerate in the Rāṣṭrakūṭa period, although in the structural temples of the Chalukyas themselves, we see that the earlier Chālukya cave archtype, in its developed component elements, is not found employed.

It is interesting to note that the type of pillar that is carved on the maṇḍapas of the caves are different from the types of pilasters that are carved on the door frames of shrines of maṇḍapa-separation. This holds good for both the Chalukya as well as Rāṣṭrakūṭa efforts, and what is more significant, is more or less linear in its affinity. This pilaster 'śākhā' of the door frame shows square, octagonal and multifluted sections surmounted by a mālāsthāna, or maṇḍapa, a padmabandha, a kalaśa, a tādi, kumbha, padma, phalaka and capped by a corbel. Thus it is primarily a pillar 'order' of the Southern class. Further a basic difference between Chalukya and Rāṣṭrakūṭa pillars as well as miniature pilasters of the door frame, is that the latter never shows a circular cross-section particularly for its kalaśa and kumbha and is invariably square. It is thus following a visibly more stable type of pillar, although functionally the circular section does not affect the strength of the pillar, and indeed is more adaptive to stress than the square section.

Thus, we may sum up, that notwithstanding the employment of the ghaṭa-pallava type for the pillar, following the Gupta and post-Gupta practices, the main types of Chalukyan and Rāṣṭrakūṭa pillar are clearly distinctive from the Gupta archtype and, further, in their door frame pilaster forms come very close to, if not entirely representative of, the southern class of structural elements in architecture, thus suggesting that the architectural norms followed by the Chalukyan and Rāṣṭrakūṭa craftsmen flowed from the common pool of Southern or Dravidā type of architecture.
BADAMI—CHALUKYA PILLAR TYPES

(CAVE I)

BADAMI

(CAVE II)

(CAVE III)

(CAVE III)

(CAVE II)

Fig. 67

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APPENDIX A

BADAMI-CHALUKYA PILLAR TYPES

(NOT TO SCALE)

BADAMI

CAVE I

CAVE III

CAVE III

CAVE IV

CAVE -IV

Fig. 68
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AIHOLI—CHALUKYA PILLAR TYPES

(NOT TO SCALE)

AIHOLI

DOUBLE STOREYED CAVE

DOUBLE STOREYED CAVE

RAVULAPHADI CAVE

RAVULAPHADI CAVE

RAVULAPHADI CAVE

LARGE JAIN CAVE

LARGE JAIN CAVE

Fig. 69

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EARLY CHALUKYA PILLAR TYPES

(MOT TO SCALE)

Mandapesvar (Bombay) (Pilaster)
Elephanta (Bombay)
Elephanta (Bombay)
Jogesvari (Bombay)
Mandapesvar (Bombay)
Jogesvari (Bombay)

Fig. 70

317
EARLY CHALUKYA PILLAR TYPES

(NO TO SCALE)

JOGESVARI (BOMBAY)

JOGESVARI (BOMBAY)

MANDAPESVAR (BOMBAY) (PILASTER)

MANDAPESVAR (BOMBAY)

ELEPHANTA (BOMBAY) WEST ANNEXE

MANDAPESVAR (BOMBAY)

FIG. 71

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APPENDIX A

ELLORA: CHALUKYA PILLAR TYPES
(NOT TO SCALE)

CAVE XVII

CAVE XXI

CAVE XVII

CAVE XXI

Fig. 72

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ELLORA: CHALUKYA PILLAR TYPES
(NOT TO SCALE)

CAVE XIV

CAVE XIV

CAVE XXVI

CAVE XVIII

CAVE XXI

Fig. 73

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APPENDIX A

ELLORA: CHALUKYA PILLAR TYPES

(NOT TO SCALE)

CAVE XX

CAVE XIX

CAVE XIX

CAVE XXVI

CAVE XIX

Fig. 74

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ELLORA: RĀŚTRAKUṬA PILLAR TYPES

(Not to scale)
APPENDIX A

EASTERN CHALUKYA PILLAR TYPES
( NOT TO SCALE )

VIJAYAWADA

MOGALRAJAPURAM (PILASTER)

MOGALRAJAPURAM

MOGALRAJAPURAM

UNDAVALLI

MOGALRAJAPURAM

FIG. 76

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EASTERN CHALUKYA PILLAR TYPES
(NOT TO SCALE)

BHAIRAVAKONDA

BHAIRAVAKONDA

ADVISOMANAPALLI

UNDAVALLI

UNDAVALLI

PENAMAKA

Fig. 77

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APPENDIX A

(ii) LIŃGA FORMS

We have noted that the Chālukyan caves themselves display three different forms of liṅgas. The achalā-liṅga of monolithic piṭha as well as central shaft and invariably square in the former and cylindrical in the latter; the chala type wherein, the piṭha is square or cubical, and the liṅga is having only two components, the lower square-sectioned part and the upper circular-sectioned part, unlike the usual three-fold division of the liṅga as adumbrated by the Āgamas. Even among examples of this type, we have a variant which shows either a narrowing lower part for the cylindrical shaft and a bulging end part, or a thicker lower part and tapering upper part. This last mentioned is a third type called ‘śarha liṅga’ in the Āgamas which might well mean that they are the most archaic of the chala-liṅga types. They are found in most of the Chālukyan caves at Ellora, Elephanta etc. in the former variety and at Arvalem triple shrine (central cella) in the latter variety. The monolithic liṅgas are, generally, relatively later than the detachable liṅgas. The liṅga-piṭha is usually cubical and have square shaft socket in the centre. The mouldings of the liṅga piṭha are generally: a padma followed by a kantha, a sūtra kumuda, a bolder kantha and a kapota followed by a prati. There is invariably a slightly projecting water-chute channel on one side of the piṭha top. This is generally on the northern side, but where the caves themselves are facing north, it is found to the left of the piṭha, i.e., to the west. In the case of the Rāṣṭrakūṭa, there is a clear change occurring in two ways. Where a monolithic liṅga is conceived, it shows mostly a circular liṅga-piṭha and a relatively longer water chute projection usually on the northern side. Where it is portable liṅga it shows a liṅga in three parts, with square, octagonal and circular sections successively, and the shaft socket is also generally circular in outline. While mouldings of the liṅga-piṭha more or less continue in the same way as before, there is sometimes the use of pattiṅkā as the top moulding in place of the kapota. Square liṅga-piṭha is not entirely uncommon at this stage, but was perhaps of the transitional phase. Generally, there is no object of worship other than the liṅga in the sanctum, but in the case of the Gaṇeśa lena group of temples as also in Lankēvara cave, in a number of instances, the use of a relief panel on the rear wall of the sanctum behind the liṅga, carrying the figure of Maheśa, is noticed. The difference between this Maheśa and that of Elephanta is that here in many cases, the Vāmadeva part is to the proper left and the Aghora face is to the proper right, owing to the west-facing character of most of Ellora caves and thus the central face is seemingly of Sadyojatā and not Tatpurusha. The use of such a figure, alongside the liṅga in the sanctum is unconventional to a degree, and is perhaps to emphasize the identity of the nirguna liṅga form by a saṅga bhaṭa. This usage is repeated in the eastern Chālukyan cave group at Bhairavakonda, in one instance, and occurs in the structural temple of the same dynasty at Sangameswar (Kurnool District).

The earliest cave temples at Bādami show generally a reasonably small sized liṅga and piṭha, but the cella chamber itself is rather small in such cases. In Ellora and other examples the cella is quite a spacious chamber, and consequently the liṅga-piṭha and liṅga also assume very large proportions. The generation ratio is that the width of the piṭha is one-third of the width of the cella, and equal to the width of the door frame. Alternatively, the piṭha is half the width of the cella, and is thus well spread out beyond the ken of the onlooker, on either side of the door frame opening. The height of the liṅga is generally equal to the height of the piṭha, and almost always less than the width of the piṭha. There are no instances of nukha-liṅga in the Chālukya-Rāṣṭrakūṭa group, nor is the use of dhāra-liṅgas with the employment of facets divided into eight, sixteen and thirty-two parts from bottom or in continuous series of facets known in the Chālukya-Rāṣṭrakūṭa series. The dhāra-liṅga occurs only in the Pallava series probably from the time of Rājasimha and it generally obviates the piṭha and stands on the bare floor with a very weak pinda ridge cut on the floor. Thus, we may take it that the use of the liṅga shows three main stages, firstly, when liṅgas with only the square and cylindrical parts of the shaft are available and with ‘śarha type’, also among them, found side by side with monolithic liṅgas on square piṭhas, then square and circular liṅgas with Maheśa also on the back wall in relief as an additional iconographic entity, and finally the entirely circular liṅga piṭhas with circular liṅga shaft and either monolithic or detachable liṅgas, in the latter of which there is always a triple division of the shaft with square, octagonal and circular parts. This is the developed Rāṣṭrakūṭa stage and the complete consolidation of the liṅga form in ritual context and the age of the compilation of the earliest
(iii) CEILING DESIGNS

The Châlukyan cave shrines, alone among the Brahmanical caves in the Deccan1, show the utilisation of the ceiling for decorative as well as sculptural purposes. In this it is to be noted that they could not have been copying what obtained in structural models because, we do not have convincing structural models of the late sixth century A.D. yet extant and whatever few could be placed in that period, as the Makutesvar temple at Mahakut, do not show ceiling design of earliest context. Thus the ceiling ornamentation in the Châlukyan caves of Bâdâmi, Ellora etc. are to be construed as pioneer efforts to use the ceiling space to specific purpose. The common ceiling decoration is that of a lotus medallion either entirely circular and made up of concentric petals or with a nâga entwining around in coils with head of human form in the centre, or medallion of a series of spoke-like fish forms or lotus medallions encased in square frame work with auxiliary decoration on the corners. Apart from this, we have the use of the Dikpâlas, Kârtityeya, Trinity, etc., shown in the centre of the different bays of the central nave. That the inner face of the cornice should be utilised to carve a large-sized Garuda, oriented to the Vishnu originally enshrined in the cella of Bâdâmi, goes to show that the Vishnu temple with Garuda-khejra oriented to the cella had already become in vogue in structural form. Aside of these, we have the arrangement of vidyâdhara, nágas etc., on the ceilings of the front mantâpa transversely. This is the nearest approach to the vihâra of the evolved northern and later Châlukyan temples. In at least two cases, as at Aihole, in the Ravulapadi cave, and the large Jaina cave on the rear face of Meguti hill we have the full-spread decorative ornamentation on the entire ceiling of the front mantâpa as well as the central mantâpa of these trikuṭâchala types. These decorative schemes comprise, pure ornamental forms of scroll work, diamonds, rosettes, foliage, double fish (which is an auspicious symbol repeated in the Bâdâmi caves and later in many of the structural temples of the Châlukyas on the gavâksha windows, ceilings etc.), within which are harmonised figures of vidyâdhara couple, gánas etc. Undoubtedly, there had been no systematisation of the type of decoration or sculptural figure that should occupy a particular ceiling. But, it is seen that only the central nave and front mantâpas carry the decoration in the earliest caves and at Ellora, Elephanta etc., this ceiling decoration is practically absent, although it is revived in the Râshrakûta phase where medallions etc. start again filling the bayed ceilings. On the whole, it is to be noted that the range of ceiling patterns found in the cave phase, continue to occur in the structural phases also, and are of certain restricted forms and features and are not seen developing into regular vihâras until the time of the Kâlyâni Châlukyas. Thus, the essentially southern character of early Châlukyan architecture is well sustained by the lack of profuse decoration of the inner ceilings of the mantâpas, unlike what obtains in Gujarat, Rajasthan etc. In the eastern Châlukyan series, there is a practical absence of ceiling patterns and there the influence is apparently from the neighboring Pallava art, in which ceiling patterns are not to be found.

IV. SUPERSTRUCTURAL MODELS AND MOTIFS

From the earliest stage, the Châlukyan and later the Râshrakûta cave art starts showing the uttarânga over the door frame in a coherent fashion, suggesting that structural temples with finite forms, though apparently in single storeyed models were in vogue at the time the caves were excavated. These take the form of a hâra of kûta units on the corners and sâlā in the centre, or kûtas and sâlas alternating.

In view of the fact that they show a transverse row of such on the uttarânga of the door frame, we have to presume that they represent the parapet of the front mantâpa of the shrine, with single or more storeyed

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1 It may be mentioned that executing painted designs on the ceilings is, however, noticeable in a number of cases—Châlukya, Râshrakûta etc. in South India, and this is to be considered as a stylisation from the vogue seen in coeval structural temples, probably of brick and stucco.
APPENDIX A

superstructure. It is to be noted that in the late Mahāyāna Buddhist caves at Ajanta also śala and śukanāsā units are shown on the upper part of the door frame but no kūṭas are to be found. These are, however, seen in the Brahmanical cave temples of the Chālukyas. The harāntaras between each kūṭa and śala in such cases, also show small nāśikās. It is also interesting that these units are to be seen only in the cella door frame, and not on the door frames of the outer mandapas, which assume the forms of stambha-toranaś or makara-toranaś. This would indicate that the shrine and an immediate adjoining ardhamandapa alone would have been the unit forming the main temple which would carry a parapet of kūṭas and śalās all around prastara, griva and a śikhara on the top of the cella; while the front mandapaś would be detached adjuncts serving their own specific purposes. We do indeed have architectural relief forms of alpa-vimānas at Bādāmi on the face of the rock which is located to the south of Bhutanātha group of temples, on the tank fringe. These show an aṣṭāśra or chatuṣṭāśra śikhara, and a single or at best double storeyed temple elevation. We have such hāras of kūṭas and śalās employed in the Jaina caves as well, thus indicating that architectural patterns were common to Brāhmanical and Jaina religion. The kūṭas and śalās show a bold nāśika projection on the cardinal points, typical of the Chālukyan art and the mahānāśikā or śukanāsā of the śalās is often emphatically delineated.

In the eastern Chālukyan series we have many instances of alpa-vimāna reliefs as found between Penamaka and Undavalli. These perhaps take their inspiration from the Pallava monoliths from Mamallapuram, or those shown on the boulders fringing the tank at Bādāmi, but invariably show a linga on a pīṭha in the sanctum chamber designation on the relief, unlike the lack of any symbolic form of god established in the early Pallava cave sanctum.

In the Rāṣṭrakūta phase, the hāra of the uttarāṅga continues but has become more ornate and of a greater number of units by that time and even double storeyed hāra units are common, representing dvārota and higher structures. These motifs and miniatures are the only visible evidences of even an ekatala vimāna of the earliest cave phase, and thus notwithstanding their seemingly stereo-typed character, are of special importance in the reconstruction of the temple form of the period. They show the complete series of elevational components from the pilasters up to the śikhara showing the cornice, prastara, griva and śikhara fully decorated with minute carvings of ornamentation as well as figures of deities at the respective koshtas etc. Further, this depiction of the uttarāṅga with kūṭas and śalās is not generally found in all the structural temples of Tamilnadu and are the special features of the Chālukyan temple shrines of the Bādāmi and Kalyani periods and also of the Rāṣṭrakūta temples. Thus, they are typical diagnostic elements of the architecture of the region. They represent the parapet of miniature units over the cornice of these temples. In Tamilnadu, the cella door frame is practically of a simple type without any overdoors or śakhās, but only with large sized dvārapalas on either side and with makara-toranaś sometimes, and often without even a lalītabimba.

Quite apart from the southern type of kūṭas and śalās, we have also the representation of the nāśikās and the rekha-śikharas on the uttarāṅga of Chālukyan temples, but these are generally not to be seen in the cave phase. This is again indicative of the fact that the Chālukyan temple is basically southern in its nexus, and it evolved the rekha-nāgara form within its fold by early contacts, and experimentations. In the early structural temples of the Chālukyas of the seventh-eight centuries A.D., however, the nāgara-rekha-prāśāda unit is ubiquitous on the uttarāṅga of the door frame, and assumes many variant forms, which are actually reflected in the śikhara types of the extant shrines themselves.
### Appendix B

**Dimensions of liṅga, its pitṛha and door frame**

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Name of the monument</th>
<th>Liṅga</th>
<th>Pithṛha</th>
<th>Door frame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serial No.</td>
<td>Name of the monument</td>
<td>Shape</td>
<td>Dimensions h/d in metres</td>
<td>Shape</td>
</tr>
<tr>
<td>1 Cave temple at Arcales, (Goa)—Cave I(i) small shrine chamber at south end</td>
<td>cylindrical tapering to top (ārsha)</td>
<td>h = 0.31</td>
<td>Rectangular</td>
<td>2.77 × 0.61 × 1.14</td>
</tr>
<tr>
<td>2 <strong>Triple shrine</strong> (ii) Northern most shrine</td>
<td>spearhead shape</td>
<td>w = 0.18</td>
<td>h = 0.81</td>
<td>square</td>
</tr>
<tr>
<td>3 (iii) central shrine</td>
<td>cylindrical tapering to top (ārsha)</td>
<td>h = 0.55</td>
<td>square</td>
<td>1.06 × 1.06 × 0.69</td>
</tr>
<tr>
<td>4(iv) southern most shrine</td>
<td>flat shaft with Solar disc top</td>
<td>h = 0.61</td>
<td>—</td>
<td>1.39 × 1.37 × 0.72</td>
</tr>
<tr>
<td>5 Cave No. II</td>
<td>cylindrical tapering to top (ārsha)</td>
<td>h = 0.36</td>
<td>—</td>
<td>1.17 × 1.14 × 0.57</td>
</tr>
<tr>
<td>6 <strong>Badami—Cave No. II</strong></td>
<td>square base and cylindrical upper section (from socket remains)</td>
<td>height not known</td>
<td>squarish</td>
<td>1.37 × 1.29 × 0.51</td>
</tr>
<tr>
<td>7 <strong>Badami</strong>: cave I</td>
<td>monolithic, cylindrical shaft</td>
<td>d = 0.46</td>
<td>—</td>
<td>0.61 × 2.59 × 1.93</td>
</tr>
<tr>
<td>8 <strong>Badami</strong>: cave III</td>
<td>should have carried a Viṣṇu image</td>
<td>height not known</td>
<td>—</td>
<td>1.65 × 1.3 × 0.66</td>
</tr>
<tr>
<td>9 <strong>Badami</strong>: cave IV (Jain)</td>
<td>Mahāvīra figure</td>
<td>d = 0.72</td>
<td>—</td>
<td>1.17 × 0.57 × 0.69</td>
</tr>
<tr>
<td>10 Rāmeśvara, Ellora (cave XXI)</td>
<td>'Ārsha' type of liṅga</td>
<td>h = 0.72</td>
<td>square</td>
<td>2.59 × 2.51 × 1.02</td>
</tr>
<tr>
<td>11 Nilakaṇṭha Ellora (cave XXII)</td>
<td>Cylindrical</td>
<td>h = 0.68</td>
<td>d = 0.61</td>
<td>circular</td>
</tr>
<tr>
<td>No.</td>
<td>Label</td>
<td>Description</td>
<td>Height (m)</td>
<td>Diameter (m)</td>
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<tr>
<td>-----</td>
<td>--------------------------------</td>
<td>-------------------------------------------</td>
<td>------------</td>
<td>--------------</td>
</tr>
<tr>
<td>26</td>
<td>No. 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>No. 4</td>
<td>square shaft (No. 5)</td>
<td>h = 0.33</td>
<td>d = 0.33</td>
</tr>
<tr>
<td></td>
<td>&amp; 5</td>
<td>linga</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td>28</td>
<td>No. 6</td>
<td></td>
<td>h = 0.63</td>
<td>d = 0.47</td>
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<tr>
<td>12</td>
<td>Elephanta</td>
<td>(linga missing)</td>
<td>h = 1.03</td>
<td>d = 0.91</td>
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<tr>
<td></td>
<td>(a) Main cave</td>
<td>square base</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b) other caves (facing north as subsidiary temple)</td>
<td>cylindrical upper part</td>
<td>h = 1.04 (front)</td>
<td>d = 0.88 (back)</td>
</tr>
<tr>
<td>14</td>
<td>Aihole : Ravulaphadi cave</td>
<td>cylindrical</td>
<td>h = 0.64</td>
<td>d = 0.33</td>
</tr>
<tr>
<td>15</td>
<td>Ellora-cave XIV</td>
<td>Stele image</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Ellora cave XXIX Dhumarlena</td>
<td>square base and cylindrical upper part</td>
<td>h = 1.1</td>
<td>d = 1.07</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>17</td>
<td>Ellora-cave XXVI</td>
<td>square base and cylindrical upper part</td>
<td>h = 0.69</td>
<td>d = 0.69</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Ellora-cave XXVII</td>
<td>Stele image</td>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Ellora-cave XIX</td>
<td>'Ārsha' linga</td>
<td>h = 0.52</td>
<td>d = 0.51</td>
</tr>
<tr>
<td>20</td>
<td>Ellora-cave XVII</td>
<td>square base and cylindrical upper part</td>
<td>h = 0.69</td>
<td>d = 0.69</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>21</td>
<td>Ellora-cave XVIII</td>
<td>cylindrical</td>
<td>h = 0.66</td>
<td>d = 0.68</td>
</tr>
<tr>
<td>22</td>
<td>Ellora cave XV</td>
<td>cylindrical</td>
<td>h = 0.68</td>
<td>d = 0.7</td>
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<tr>
<td></td>
<td>Daśavatāra</td>
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<tr>
<td>23</td>
<td>Ellora-cave XVI (Lankēvara)</td>
<td>loose linga shaft</td>
<td>h = 0.4</td>
<td>d = 0.4</td>
</tr>
<tr>
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<td></td>
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<tr>
<td>24</td>
<td>Ellora-Gaṇeśa lena group (i)</td>
<td>No. 1</td>
<td>cylindrical</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>h = 0.74</td>
<td>d = 1.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(socket)</td>
<td>h = 0.68</td>
<td>d = 1.19</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>No linga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Name of the monument</td>
<td>Shape</td>
<td>Dimensions h/d in metres</td>
<td>Shape</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------</td>
<td>-------</td>
<td>--------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>29</td>
<td>&quot; shrine adjoining the niche</td>
<td>—</td>
<td>h = 0.35</td>
<td>circular</td>
</tr>
<tr>
<td>30</td>
<td>Ellora-Gaṇeśa lena group (i) No. 7</td>
<td>square and cylindrical</td>
<td>h = 0.42</td>
<td>circular</td>
</tr>
<tr>
<td>31</td>
<td>&quot; No. 8</td>
<td>No linga</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>32</td>
<td>Vijayavada-Akkanna-Madanna lower group 1. Middle cave</td>
<td>Linga missing</td>
<td>—</td>
<td>square</td>
</tr>
<tr>
<td>33</td>
<td>&quot; Northern most cave</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>34</td>
<td>Mogalrajapuam cave III</td>
<td>Linga missing</td>
<td>—</td>
<td>square</td>
</tr>
<tr>
<td>35</td>
<td>Advishanapallī cave IV</td>
<td>cylindrical shaft</td>
<td>h = 0.48</td>
<td>square</td>
</tr>
<tr>
<td>36</td>
<td>Bhairavakonda cave I</td>
<td>cylindrical</td>
<td>h = 0.3</td>
<td>square</td>
</tr>
<tr>
<td>37</td>
<td>&quot; cave III</td>
<td>circular</td>
<td>h = 0.45</td>
<td>square</td>
</tr>
<tr>
<td>38</td>
<td>&quot; cave IV</td>
<td>cylindrical</td>
<td>h = 0.45</td>
<td>rectangular</td>
</tr>
<tr>
<td>39</td>
<td>&quot; cave V</td>
<td>cylindrical</td>
<td>h = 0.27</td>
<td>square</td>
</tr>
<tr>
<td>40</td>
<td>&quot; cave VI</td>
<td>cylindrical</td>
<td>—</td>
<td>square</td>
</tr>
<tr>
<td>41</td>
<td>Bhairavakonda cave VII</td>
<td>cylindrical</td>
<td>0.4</td>
<td>rectangular</td>
</tr>
</tbody>
</table>

h = height;  l = length;  b or w = breadth or width;  d = diameter
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GLOSSARY OF TECHNICAL TERMS

Adhishāṭaṇa: Plinth part, below the wall part, in a Southern temple context.

Alīndra: A deliberately left perambulatory space between the double walls of the sanctum; both the walls usually carrying elevational features on their respective exterior. It has a relationship to the thickness of the cella width.

Ālingapatti: A bracket course usually on the upper section of a plinth or on the entablature above the cornice.

Alpadvimaṇa: This implies, according to texts, a temple-model which has only one tala and one hāra. There are representations of such at Mahabalipuram in Arjuna's penance bas-relief, as also at Penamaka, near Undavalli (Krishna District) of a similar kind.

Anarpita: See ārpaṇa.

Ardhamaṇḍapa: The antechamber immediately adjoining the garbha-grīha essentially forming the entrance framework for the main shrine; known as antarāla in the north, especially in sāndhāra temples; generally rectangular transversely and leading immediately to the mahāmaṇḍapa in the 'Southern' temple. In early forms however, both in the North and in the South, the temple unit contains only cella and ardhamaṇḍapa which in such cases would be called the mahāmaṇḍapa, or when very narrow, a prāṇgriśa.

Ārpaṇa: Signifies in a 'Southern' temple, the hāra units over each tala and prastara, not of free-standing nature forming regular parapets for the pradakṣiṇa passage of successive talas, but rather applied to the next following tala. Its counterpart is anarpita which is generally an earlier form, indicating rudimentary provision for pradakṣiṇa at each tala level. The passage involved is actually the alīndra of the 'Southern' architectonics.

Ārṣha liṅga—See Appendix A under liṅga types.

Ayātāra: Rectangular in plan.

Bhadra: Essentially means the cardinal opening or projection. In 'Northern' or 'Southern' temple plan represents the cardinal ratha, and signifies a temple, open on all the four sides, when used as a suraṇabhadra. In South, such projection is also called Mukhabhadra.

Bhīti: Represents the wall part of a temple and corresponds to pāda of the southern usage, jangha of the northern usage; is found in this form in the earliest northern texts.

Bhūmi: Literally, a vertical division of the superstructure, but essentially employed in non-functional steyer forms as in the Nāgara rekha śikhara, where it roughly stands for each of the nodes of the vertical profiles, delimiting a karnaṃalaka.

Biruda: The titles assumed by a king, e.g. Pulakesi had the biruda of 'Satyasraya'. Pallava kings had several titles.

Brahmasūtra: The vertical double line engraved on liṅga along with hyperbolic curves from their tops on either side coming down to the front and base of the liṅga. The former is called the madyamādi and the latter the pāraśvaṃśtras.

Chandrasāla: The semi-circular moonstone slab on the outside of the flight of steps of the door sill of the sanctum in both cave art and structural stages.

Chhaṇḍa: A term used in relation to other terms like jati, vikalpa and abhaṣa and generally meaning certain gradations of the superstructural units, and probably also divisible in the form of free-standing temples, fully relieved temples, partially relieved niche models, and painted specimens respectively.

Chaturāṣra: Square in plan, representing one of the three major fundamental architectural plans of temples: the other two being aṣṭaṇa (octagonal), and viṇṇa (circular). There are also ayatāṣra or rectangular and essentially pertaining to the northern temple. Aṣṭaṇa (octagonal) plan relates to a Dravida temple in its pure form, but relates mainly to the form of its śikhara and grīva.

Dandika: The paired short vertical struts which support the barge board of a dormer arch of the roof.
GLOSSARY OF TECHNICAL TERMS

Devakoshtha: stands for the niches containing shrines of divinities in stipulated forms and directions, as enjoined in the texts.

Dikpala—The guardians of the quarters, originally they were four namely Indra, Yama, Varuna and Kubera on the east, south, west, and north respectively; but later for the oblique directions (nadiks) also and comprising additionally Agni, Nirṛti, Vayu and Iśana—respectively in the south-east, south-west, north-west and north-east angles of the wall of the sanctum. In cave art and in structural temples, they are often seen also depicted in a grid panel on the ceiling.

Dravidā: One of the three major divisions of temple styles often used in Śilpa texts; the other two being Nāgara and Veṣara. It is essentially restricted in texts to designate the octagonal diagnostic śikhara feature, but has considerably more component features, for identifying a temple as Dravidā in a clinching way.

Dvāra: Means gateway, and is divided into many forms in early texts, such as dvāraśāla, dvārasabha, etc., and contains the geoms for latter day gopuravadhās. One of the earliest dvāras in south India will be seen at the Kailasanāthā shrine at Kanchi and the Shore Temple, Mahabalipuram facing east;

Dvārapālasa: These are the door keepers or praththāras as known in ‘Northern’ usage and could sometimes be dvārapālikas as for Durgā, corresponding to praththāra. They are generally found on the door frame of the cella in Deccan and North where they are also accompanied by Gaṅgā and Yamunā along side on their respective mounts, namely, the makara and the karṇa. In the South, they are generally placed outside the main temple unit, be it ardhamanḍapa or mahāmanḍapa in its most original layout and, as a result, serve to indicate the original limit of the temple, by their location. They wear āyudhās reflecting and personifying the Śivaite or Vaishnavite main deity.

Dvayastra: A term used apparently to denote a rectangle ending with an apse. It could thus be well called Vritālaya, although the latter could equally mean the elliptical form. It is a prevalent view that dvayastra has become ‘vesara’ in the terminological jargon.

Gajamūḍa—Facial front part of a kneeling elephant shown on the base of wall sections, or the vedī parapets of halls on the inner or outer or both sides.

Gavaksha: Pierced window-openings for ventilation and light.

Ghanadvāra: This represents a large grill-window or a pilastered niche provided on the cardinal points of the main shrine on its outer walls. It implies essentially a false door. It is flanked on the outside by two freestanding pillars. Such types are generally seen in the Nāgara prasadas of the North and the Deccan.

Ghata-pallava—The ‘pot and foliage’ section of a ‘pillar order. Generally part of ‘Northern’ temples or in cave art in the Deccan and north only.

Griha: The neck of the superstructure below the śikhara, in a Southern Vimāna.

gūḍhamanḍapa—the closed walled outer wall of the ante-chamber usually in ‘Northern’ temples with two rectangular grill window openings. In ‘Southern’ temples, all the manḍapas of the axial line are of the closed kind.

Hāra: A string, literally, and connotes the string of the shrine miniatures that run over the parapet of each talā (generally excluding the last, except in early contexts) and comprising kūṭas at the corners and śālās in between. Sometimes pañjara units are also displayed in the hāra. See under pañjara.

Hārāntara: The recession between kūṭa and śālā in the ‘Southern’ context and the bhadra, anuratha and karṇa in the ‘Northern’, where it is also called the salilantara, since it facilitates storm water drainage.

Iṣtal—A scalloped or petalled edge of the padma part of a pillar section. This can be used in the plinth sections also.

Jagati: See under padma: It is a recurrent from in ‘Southern’ temples at the base of the adhisṭhāna above the upāśa is plain vertical right angular; is different from the jagati of the ‘Northern’ temples where it signifies a spacious structural terrace, upon which the main temple is erected.

Jayantikā—See also upāśa. They are the tranverse rafters of a basal and entablature frame work levels of temple, the projecting frontal rafter terminals which they brace being called upāśa.

Kakṣhāsana—A reclining parapet all around the angles of the Śabhāmaṇḍapa or Rangamaṇḍapa hall for people to sit. Dwarf pillars punctuate it and bear the beams above carrying the roof load.
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Kalaśa: The most important and topmost part of a temple structure showing a properly consecrated pot-shaped usually enced base in copper metal. No temple is fit for or deemed as in active worship without its being in position.

Kampā—A thin bracing course for inter-leavenings.

Kapotabandha: An adhishṭhāna form whose top member in a kapota; unlike that of pādabandha and pratibandha, which have a paṭṭika. A kapotabandha further should normally have a urita-kumuda, but occasionally tripaṭṭa; typical of Chālukyan region and used early only once in the south, in the Dharmarāja Ratha.

Karnā: Signifies the corner unit of the plinth and wall carrying its own superstructural elements in harmony with the main temple style.

Kattu: See Śoduran

Kōṭungai—A Tamil architectural term representing the massive cornice of the mandapas, particularly for porches or for Kalyānamandapa etc., with flat reeler-like battens fastening the inner faces and decorated with creeper and nail head motifs.

Kōdikkarukku—the patra-lātā or creeper with leaves motifs engraved on the various parts of a massive cornice or on the pillar shafts also. In the former, their zones represent original prototypes of the copper sheet fastenings camouflaged with engraved designs, around the wooden joints of the cornice.

Kūyaṭambha: The pillars which additionally support a pāda and are placed at regular intervals on the exterior of the wall over the plinth.

Kumuda: An important moulding of the adhishṭhāna; see under paṭṭika. It has two classes, the vṛtița kumuda and the tripaṭṭa kumuda, which are self-explanatory. In Chālukyan country, we have a multi-faceted kumuda also, in early usage, as at Aiho, Nagaral, etc.

Kūta: A śikharā unit in the ‘Southern’ style, which has a square plan and is basically capping an alpavimāna or single storeyed unit, but stands for miniature or kṣudra alpavimāna part of the multistoreyed temple. In these, it occupies the corner (karnaṭika) of the parapet, above the entablatures, of each storey or tala.

Lalāṭabimba: This represents a small carved cult tablet located in the centre of the lintel of the cella door. It is popularly taken as a cognizance of the religious affiliation of the deity within, but could indeed be a merely auspicious common motif, employed, more on a regional pattern than anything else. The usual lalāṭabimba devatas are Gajalakshmi, Gaṇapati, Garudā, Lakulīśa, Anantaśayi, etc.

Līṅga: Originally meaning a mere symbol or a formal criterion having the same sense as chinna; later appropriated to Śivaite usage and taking the form of a vertical shaft of stone either plain or faced. It is also relieved with figure work in the earliest instances. In such a case, it is called a vinaḥga and may have a single mukha or five mukhas. These are mounted directly on the square bases and thus vertically support the originally iconic character of Śiva turned into the symbolic pillar form subsequently.

Lipās: see jayantikās

Madhyakanda—A decorative band tying the sections of a corbel on its arched under side. Derived from original carpentered parts where it would be of a metal-sheet fastener.

Madhyantarī—See Brahmasūtra

Malāsthāna—See pillar order.

Mandabandha: An adhishṭhāna type of the simplest kind in the form of a high kāṇṭha with an upāna below and a paṭṭika or kapota above. A very popular Chālukyan usage, where it has a kapota top.

Mānasūtra: The vertical plumb-line delimiting the projections of the kapota or cornice and essentially coalescing with the projection of the upāna or the lowest of the plinth in ‘Southern’ temples, but not necessarily so, in the ‘Northern’ temples. In ‘Northern’ temples particularly in early medieval stages, the plinth flares out much wider off than the drip-line of the cornice.

Mālābhera: The main deity, usually of stone (śilā), brick and stucco or in wood (dānu) or in paint (ābhāsa), and both in iconic and aniconic forms.

Mukhopatī: Horse-shoe shaped or trefoil barge-board of sukanāsa or even smaller nasikās. These are decorated in the former with side cusps bearing nāgas and with rosette series along the border, representing nail-heads.
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Nāgara: Generally taken to mean 'Northern' temples owing to their sharp divergence from southern or Drāvida; stands for a square-sectioned temples whose śikhara is of the rekha type surrounded by an āmalakasiḻai sometimes. It is, more obscurely, taken to represent any temple in early Tamil literature.

Nāṣikā: Representing small dormer windows on kapotas, prastaras and śikhara roofs; shaped essentially in the form of the original Buddhist chaitya dormer. Owing to their peculiar projection forward, they are known as such. In the most significant and larger-sized projection at the base of the śikhara on the main direction of orientation of the temple, or all the four cardinal directions, they are called śukanāsā (or parrot-beak) or mahanāsika respectively.

nidhis: The two auspicious guardians of prosperity shown in seated human form in a temple, respectively, the Śāṅkha nidhi and Padma nidhi, shown on the outer front faces of entrance, in both cave and structural temples.

Nirandhāra: As opposed to sāndhāra, this has a single wall for its main temple cella and the pradakṣhiṇa is to be made around it on the open court or terrace. Generally a characteristic of 'Southern' temples.

Oma: A term used for the basal block or pitha employed for pillars and pilasters, generally of a period after mid 8th century A.D. in the Stambha—'Order'.

Pāda: Wall part, above the adhisthāna or plinth and below the cornice, in 'Southern' context.

Pādabandha: One of the adhisthāna types of early 'Southern' temples, differing from the other important form, namely, pratiibandha in two features, namely, having a śrīta kumuda and often not having a prati.

Padma: Standing for the cyma-recta of western usage and usually found in the 'Northern' or Deccani usage and in the later 'Southern' temples. In the earlier ones its place is assumed by a plain jagati or rectangular high moulding.

pañcharatha—A base plan of temple or pillar of five offsets on each face; correspondingly a three offset plan is triratha, a seven offset type is Saptaratha and so on. This is not seen south of Deccan either for temple plan (which almost always has a straight vinyassyātra) for pillar sections.

Pañjara: meaning a cage and representing a nāsika, supported on a pilastered framework at the lower levels of the tala and generally located in the recessions or the kārāṇiara or salilāntara portions of the wall face. Where it has a regular śikhara miniature, as sometimes in evolved pre-medieval Deccan usage, it is called śikhara-pañjara. Where it has at the base of the pilaster a large kumbha and overflowing foliage on the top, as in the medieval 'Southern' usage, it is called a kumbha-pañjara, and so on.

Purvāradhavai: A subsidiary deity, which is subordinate to and attendant upon the main deity or niśalabhera of a temple, in a given sectarian context.

Pārsasūtra—See Brahmasūtra.

Pattikā: Heavy oblong-sectioned, topmost moulding of the adhisthāna in the 'Southern' temples, the other parts being kaṇṭha, kumuda, padma or jagati and upāna. It projects over the kaṇṭha. In Tamil texts called 'agrapatiyil'.

pillar 'order'—Comprising, according to the 'Northern' or 'Southern' temples or in cave art or structural temples variously the pitha (basal block) where found; the shaft; the nālāśhāna (which is a band decorated by wavy festoons of pearly strands) within which figure carving in miniature also attempted often; it corresponds to the garland-bearing atlantes of the western art of the classical and post classical times; the podmahandha which has upturned and downturned petal series fastened at their constricted middle; Kalasha (the pot-like section); tādi; its flaring lid; Kumbha, often decorated with an equatorial band; padma, a full blown lotus; phalaka, a flat square or polypetal lotus section; ghatapallava, pot and foliage; and virakṣāja which is a recessed tenon-like part, pinning the phalaka below and uttira beam above effectively. The portion below the phalaka is called also mandi. The pillars could be of square or polygonal or circular section. See also Appendix A.

Piṇḍi or Grihapiṇḍi: The coping slab, single usually, that seals the superstructure below the griva level; also stands for the base immediately below the main deity in the cella. (See piṇḍika).

Piṇḍikā: This is essentially the support or platform or pedestal upon which either the linga or the image is placed. In the former case, it could be called a pitha where it rises fairly high, and where it is kept very low-almost close to the floor-and often in a single slab, it may be called piṇḍika or simply piṇḍi.
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Poṭikai—Tamil version of bodhika or corbel.

Pradaksina—The circumambulatory open court or covered passage in a temple.

Pṛāgriva: Represents an incipient mukhamandapa or antarāla terminating the temple unit, the only other part being the cela. Not used in the south.

Prākāra: The wall erected around the main temple unit, leaving open space around for perambulation of the festive deity as well as for the devotees. It is intended as a measure of protection as mentioned in the text and employed mainly in the South.

Pranāla: This signifies the provision architecturally made for discharge of abhisheka water from within the garbhagriha to the prākāra, both for drainage as well as for ritual utilisation by the devotees. The earliest temples in the South up to the time of the early Cholas generally do not have pranāla projections. In these instances, it is just a water channel (where found) essentially cut on the topmost member of the adhishṭhāna. In the Deccan, however, there is a mixed usage of pranālas as well plain, slab-cut water channels or nālas, running at the level of the inner sāndhāra prāśāda and provided with a reception opening within the cela. The pranālas, according to text, should be cut in the form of simhakakra (lion-face) and should be ridden over by nandī or gajas. The terminal is either in the form of a makara or yṣṭalā or an elephant trunk in the evolved cases. The pranāla is essentially different from vārinārga or ambumārga channel.

Prāśāda: A term generally employed to signify a palace in civic architecture in early times, but coming to mean temples subsequently, of the ‘Northern’ type more commonly, as a nāgara prāśāda. The ‘Southern’ usage prefers the word vimāna, although prāśāda is also used.

Prastara: Entablature, namely, the parts above the pāḍa of wall part and below the griva or the neck part in the southern context.

Prati: The topmost course, cut or placed on the paṭṭikā or kapota, as the case may be, of the adhishṭhāna; signifies the level of the garbhagriha floor and is a basic level for computation of elevation portions. It is from this word that the Tamil word paṭṭi for step is derived.

Prattibandha: An adhishṭhāna type of the ‘Southern’ temple, generally having a tripattā kumuda and a boid prati; usually older in provenance than the pāḍabandha type.

prathāra—Door keeper, also called dvārarpāla.

Ratha: Graduated projections of a temple plan in the ‘Northern’ usage, where it could be triratha, paṇcharatha or saptaratha, according to the evolution of the style. Each of the projections in such cases is also called rathika.

ḥadurum: The massive cubical features of a pillar shaft; the intervening octagonal section of the shaft being called Ṛṣṭu. Both are Tamil terms of architecture.

sakhas: The over-door courses overlappingly with one another, classifiable as triple, five fold or even more, according to the importance of the temple; unknown in the ‘Southern’ temples, south of north Pennar river.

saṅktīḍhāvāja—the projecting spade-like crest of a Chaitya dormer arch, which is capped by a Simhatalāṭa or yṣṭalā.

Śāla: Similar in import and usage to kuṭa and is found in multi-storied shrines along with the kuṭa and alternatingly with them. It always occurs in the middle section in such cases, and never on the corners for the obvious reason of its being rectangular in plan.

Salilāntara: Also known as jalantarā. It largely stands for the hāḍantara recess of the ‘Southern’ usage. Its purpose is for the drainage of water from the superstructure-roof directly and through nālas, kept above the cornice in this recess, making them unobtrusive.

Samataḷa: A viṇā or ceiling type of a ‘Northern’ temple mandapā, of almost level horizontal ceiling design.

Sāndhāra: A shrine which has a closed perambulatory circuit between the inner garbhagriha wall and the surrounding exterior wall. Essentially a feature associated with ‘Northern’ temples but rarely and not regularly found in the ‘Southern’ types.

Sarvatobhādra—A sanctum which opens out on the four sides leading into the sandhāra passage on the outside. Seen at the earliest cave art (e.g. Elephant’s main cave cela) to later structural stages of a temple.

Śikhara: In the ‘Southern’ style denotes only the topmost major component of the temple elevation, above the griva or neck and below the stūpi. In the ‘Northern’ usage, it stands for the whole of the superstructure above the cornice level.
GLOSSARY OF TECHNICAL TERMS

Simhalalāṭa: See mukhapattī.

Stūpi: The topmost ritual part of a temple elevation. Includes generally the kalaśa and the finial proper.

Śukanāsa: Also called mahānāsika. This shows the integral projection of the basal part of the superstructure forming the roof of the antarāśa (or ardhamayyapa). It is of two varieties, depending upon whether the structure is a nāgara prādāna or a 'Southern' vimāna. In the former, it is in the form of the mammoth trefoil nāsikā complete with the mukhapattī, saktidwaja, and simhalalāṭa. In the 'Southern' where occurring, as in the Deccan, it takes essentially the form of a front-on śāla, reared upon a pāda. The śukanāsas are practically unknown in the temples south of and including Andhradesa, but are a diagnostic feature of the western Chāluvar yan genre.

Tala: Storey and generally involving a plinth, a pāda, prastara, a griha, over which in a series occurs a sikhara, as in the 'Southern' style.

tarānga—When used for a corbel represents the wavy sections of the corbel. A favourite feature of Chāluvar, Pallava, Pandya and Chola temples, but not generally seen in Rashtrakuta temple pillars.

Trikalāghaḷa—A temple which has triple shrine chambers either in a row or on three sides with a common vestibule maṇḍapa.

Udgama: The jalaka type of chaitya form, triangular pediment relief, occurring over wall niches in the ‘Northern’ style starting from the 7th century A.D. as if the niche are shrines and this pediment is its sukanāsa.

Upāna: The lowest and plain moulding of the adhishthāna forming a basal preparational moulding of the temple plinth.

Upaṭhā: The basal additional and optional functional part of the plinth, below the adhishθāna proper in a ‘Southern’ temple; often consists of a simple maṇḍhabanda; generally employed only in evolved temples or in special contexts, where the shrine does not have sufficiently elevated position.

Utsavabhāra: The subsidiary to the image in the sanctum, and the main ritual image subjected to movement and abhisheka during festivals, and which is usually made of bronze and prevalent mainly in south India. It is placed either in front of the mulabhera in the sanctum, or in the maṇḍapa on a portable maṇḍa or table.

uttara—Also termed in Tamil as uttira, representing the roof beams of the temple at all stages.

uttarāṅga—The elements that come over the door-frame of the cella, carrying miniature, sculptured panels and crested usually by miniature sikhara unit as well. More seen in ‘Northern’ Temple style usage or in cave art stages, but not seen in the lower southern Indian examples.

vājana: A bracing course, usually added in various parts either of the plinth or the beam and entablatures lion, crocodile, elephant etc., or as kiritumukha-which is usually on the crest of a prabhavali or of a dormer arch on the top roof, forming the sukanāsa.

Valabhi: This is the zone located under the cornice known as the kapota. It is essentially an overriding course connecting the uttra with the prastara and tying the cornice (kapota) as a cantilever. It is usually decorated either with a row of bhūtas or gaṇas in which case it is called a bhūtavārī; or it is embellished with hamsa or goose. Usually in evolved contexts the valabhi is either having a simple padmadala motif or is left plain with mild curvature. Rarely it is also of the bevel type. Etymologically, the valabhi would represent turreted roof and it is probably in this context that this term is employed in the ‘Northern’ texts like Vishvudharmottara as one of the early oblong temple roof-forms.

Vārimārga: This is a channel provided partially within the grabhargīka and projecting into the thickness of the wall meeting the pranāśa for the discharge of abhisheka water. Early temples show essentially a vārimārga, but no specific pranāśa. By reference to a ban on the cutting of the top moulding of adhishθāna for a vārimārga, the texts imply their provenance earlier. Early Pallava temples have, one and all of them, only vārimārgas cut on the plinth top. In the southern tradition during the circumambulation of the cella either in sūndhāra types or in open prākāra type a vārimārga, is crossed to reach the front of the temple. In the evolved northern tradition, however, the vārimārga particularly in Śiva shrines is not to be crossed, but the devotee is to retrace his step backwards to the nandi maṇḍapa. Usages as well as textual references uphold this.
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Vedi: Represents a parapeting, mainly divided into a series of pilasters and intended to provide an outer walling over the plinth. In the North, it additionally serves the purpose of having a kakshāsana and a chaushiki borne over dwarf pillars forming open balconies in the sahāmanḍapā of the temples.

Veṣāra: Notwithstanding the differences about its suggested connotation and covering the circular cross-section also, the term probably stands for apsidal structures of gaṇapriṣṭhakriti in elevation and having a chaitya pent-house front for its superstructure, the area of its largest and prime incidence is the zone between the Narmada and the Krishna rivers and adopted only by Pallavas in Tamilnadu.

Vimāna: The full minimal shrine unit, covering from plinth to the spire (upānādi stūpi paryāntam). The term is used mainly to refer to a Drāvida or 'Southern' temple type, as different from the world prāśāda, which is used in the 'Northern' context. (see under prāśāda). It is used only in religious and never in a secular context.

Vimāna-Devata: Figures of divinities placed in koshṭhas on the cardinal points and sometimes on the vedika also on the superstructure of the vimāna at successive talas. The texts prescribe a specific vyūha for such vimānadevatas, appurtenant to Saiva or Vaishnava usage.

Vinyāsasūtra: An axial thread-line indicating the norm of the plinth layout, the nature of the projections and recessions of the madhyasaṅga, karnaṅkūta and the hārāntaras at plinth level. The vinyāsasūtra line is generally dead straight in most of the 'Southern' temples, while in the 'Northern' temples the projections of the central (bhodra) part beyond the lateral parts in various ratha off-sets in ratha-form becoming the norm.

Vitāna: Literally a ceiling, either with free-standing pillars and canopy or part of the main structure or maṇḍapa itself. Vitanas are generally severely plain in 'Southern' temples. They are found with a navagraha grid and a central panel of god-head in the Deccan, as in Chalukhan temples. But in the north, particularly, in Gujarat, they are provided with infinite variations of patterns and are divisible into samata and nabhishchanda types. These, in turn, have themselves many varieties of the kṣipta type or Kṣiptotkṣipta type, employing gajatāḷu or cusped teeth or moulds and pendentives in the centre. They are expansively used in medieval Deccan and in Hoysala temples.

Vyāla—The leoglyph or mythical motif shown on the side of the steps or on the crest of arches or in rearing poses in the recessions of the wall section. See also as jhasha, which can be a combination.

Vyālauṛi: Literally the griffon course, and is a conventional structural blocking-course of rafters, running both longitudinally and transversely, and forming a framework, upon which the pāda of each tala including its cornice is sustained. Usually in early specimens, it is embellished by showing the projecting rafter end as vyālamukhas only or as vyālas in lateral full aspects, the corresponding crossrafters which tie them being shown as having makara terminals. The vyālauṛi in usually but not always found below the top most member (paṭṭika or kapota) of the adhisṭhāna and correspondingly is the subsequent talas as the upper member of the prastara below the vedi and griiva of the hāra. In evolved architectural stages, the vyālauṛi tends to follow strictly the original-wood techniques, and displays only plain rafter-ends and terminals.
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<td>N. Balasubramania</td>
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