The Ajanta Caves: the art of cave excavation reaches its highest point. For, while no attempt has been made to rival the surprising tour de force of carving it out into the clear, the monolithic temple of the Karissa, the cave idea proper has been treated, as to general design and sculptured and painted decoration, with an architectonic propriety, unity of purpose and completeness of finish that are unrivalled elsewhere.

In addition to the selection of a rock suitable for excavation, the Buddhists, like the monks of the West, seem to have been influenced in the choice of a site not only by such practical considerations as accessibility, the presence of a good water supply, and proximity to trade routes, but also by a keen appreciation of natural beauty. All the caves, and especially those at Kanher, Karle, Kuda and Nasik, are superbly placed, with an obvious selection of noble outlook; but the natural beauty and perfect seclusion from the world Ajanta surpasses them all. Seclusion from the world and the active business of life was obviously the first essential of the sanctity of Buddhism, as of all ascetic forms of religion.

Ajanta paintings have been highly esteemed and revered by the renowned scholars and art critics of the world. They ranked the work so accomplished in execution, so consistent in convention, so various and varied in design, and full of such evident delight in beautiful forms and colour, that they could not help rank it with some of that early Art which the world has agreed to praise in Italy.

The Ajanta workmanship is admirable; the subtle curves are drawn with great precision in a line of unrivalling thickness in one sweep of the brush; both on the local surface of the walls and on the difficult plane of the manual dexterity. The touch is often bold and vigorous, the handling broad, and, in some cases, the impasto is as solid as in the Pompeian work.

For a very long time once again the life and vivacity of the Ajanta Art and their plastic decorative beauties have been produced through the medium of two toned off-set colour-printing, which can give any adequate idea of their plastic qualities.
THE PAINTINGS
IN THE
BUDDHIST CAVE-TEMPLES
OF
AJANTA
KHANDESH, INDIA

70914

BY
JOHN GRIFFITHS
Late Principal of the Sir Jumsheddji Jijibhai School of Art, Bombay; Fellow of the University of Bombay; Member of the Bombay Branch of the Royal Asiatic Society.

VOL. II
(Decorative Details)

CAXTON
CAXTON PUBLICATIONS
DELHI
1983
First Indian Print 1983

Published by
GAXTON PUBLICATIONS
B-3/53, ASHOK VIHAR,
PHASE II, DELHI-110092.

Printed at
SURINDRA & KAPOOR OFFSET PRINTERS
1169, EAST ROHTAS NAGAR,
SHAHDARA, DELHI-110002.

Bound by
P. L. BINDERS
4694, GALI BANSI COALEWALI,
AJMERI GATE, DELHI-110006.
CONTENTS

IV. DECORATIVE DETAILS.

Ceiling of Cave I.—General arrangement—Square panels with Persian scenes—Long, and small square
panels—Frets—Two bulls fighting—Ceiling of Cave II.—Detailed description—Cave VI.—
Ceiling of Cave IX.—Cave XVII.—Ceiling—Ornament on pillars—Figures of Buddha in Cave
XIX.—Ceiling—Group of elephants—Cave XXI. ... ... ... ... ... ... ... ... ... ... ... ... 41—44

Appendix ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... 45—46
List of Page Plates.

VOL. II.

VIHARA CAVE I.

92 Interior view of Cave, from an oil-painting by J.G.
93 Plan of ceiling.
94 Large square panels from ceiling, from a water-colour drawing.
95 Do. do. do.
96 Long panels from ceiling, from a water-colour drawing.
97 do. do.
98 do. do.
99 do. do.
100 do. do.
101 do. do.
102 Small square panels from ceiling.
103 do. do.
104 do. do.
105 do. do.
106 do. do.
107 do. do.
108 do. do.
109 do. do.
110 do. do.
111 do. do.
112 do. do.
113 Sispandris from central panel of ceiling.
114 Two bulls fighting, from bracket capital.

VIHARA CAVE II.

115 View through doorway, showing Caves beyond, from an oil-painting by J.G.
116 Plan of ceiling.
117 Half panel from verandah ceiling, from a water-colour drawing.
118 Half panels from hall ceiling, from a water-colour drawing.
119 do. do.
120 Panel from ceiling of shrine-chamber.
121 Quarter panel from ceiling of ante-chamber.
122 Long panels from ceiling, from a water-colour drawing.
123 do. do. do.
124 do. do. do.
125 do. do. do.
126 do. do. do.
127 do. do. do.
128 do. do. do.
129 do. do. do.
130 do. do. do.

131 Panels from verandah ceiling, from a water-colour drawing.
132 Long panels from verandah ceiling.

VIHARA CAVE VI.

133 Plans.
134 Full-sized details of portion of dress of large figure, left of sanctuary door, from a water-colour drawing.
135 do. do.

CHAITYA CAVE IX.

136 Plans.
137 Decorative detail of ceiling, from a water-colour drawing.

VIHARA CAVE XVI.

138 View through doorway, showing the promontory on which the monks descended from the upper country, from an oil-painting by J.G.

VIHARA CAVE XVII.

139 Plan.
140 Panels from ceiling, from a water-colour drawing.
141 do. do.
142 do. do.
143 Decorative details from ceiling (g), and pillar (h), from water-colour drawings.
144 Panels from pillar (i) in hall, from a water-colour drawing.
145 do. (j) do. do.
146 do. (k) do. do.
147 do. (l) do. do.
148 do. (m) do. do.
149 do. (n) do. do.

CHAITYA CAVE XIX.

150 Plans showing wall and ceiling surfaces.
151 Painted figure of Buddha, from a water-colour drawing.
152 Panels from ceiling in aisi, do.
153 A group of elephants, from ceiling in front aisi, from a water-colour drawing.

VIHARA CAVE XXI.

154 Fragments of figures from wall-painting, from a water-colour drawing.
155 A group of figures from wall-painting, from a water-colour drawing.
156 Plan of ceiling.
157 Half panel from verandah ceiling (A).
158 Portion of verandah ceiling (B).

159 Carved ornament from column in verandah, Cave XXVI.
# List of Text Illustrations

<table>
<thead>
<tr>
<th>FIG.</th>
<th>Page</th>
<th>FIG.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>77</td>
<td>41</td>
<td>83</td>
<td>43</td>
</tr>
<tr>
<td>78</td>
<td>41</td>
<td>84</td>
<td>43</td>
</tr>
<tr>
<td>79</td>
<td>41</td>
<td>85</td>
<td>43</td>
</tr>
<tr>
<td>80</td>
<td>41</td>
<td>86</td>
<td>43</td>
</tr>
<tr>
<td>81</td>
<td>42</td>
<td>87</td>
<td>44</td>
</tr>
<tr>
<td>82</td>
<td>43</td>
<td>88</td>
<td>44</td>
</tr>
</tbody>
</table>

- Fig. 77: Plan of part of ceiling, Cave I.
- Fig. 78: Ceiling of front aisle, Cave VI.
- Fig. 79: Ceiling of front aisle, Cave XVI.
- Fig. 80: Double-frame flooring.
- Fig. 81: Frets.
- Fig. 82: Frets.
- Fig. 83: Frets.
- Fig. 84: Frets.
- Fig. 85: Band from column, Cave I., Ajaná.
- Fig. 86: Bracket capital in Cave I.
- Fig. 87: From Wall-painting in the Mahal-i-Khas, Fatehpur Sikri.
- Fig. 88: Carved details from Kailasa, Elurá.
DECORATIVE DETAILS

This volume illustrates the Ornamental Art of the Caves, which will be found as interesting and instructive as the Historical Subjects already dealt with in the first volume. The Buddhist love of variety is very characteristic of all their work, as may be seen in these Caves. For example, the twenty columns in the hall of Cave I, although similar in general effect, ten are different in detail—the difference being obtained by the flutings running vertically in one and obliquely in another; by the ornament in the bands being different; and by little dwarfs being used in the corners of the plinths, while conventional dragons with foliated tails are introduced in others. A Greek would have been satisfied with one design repeated twenty times. The variety in the designs of the panels from the ceilings of Caves I and II, and the ornamental bands from the columns in Cave XVI, appear to be infinite. Look where we will, change and variety pervade everything, while repetition rarely occurs. The artists' love of variety and change is carried into the smallest detail. Their work is full of play and fancy; they never seem at a loss for ideas. They pressed the simplest objects of nature into service, and converted them into pleasing and effective ornament. As an example, I would mention the couch shell, which is met with again and again, both carved and painted, carved as in the terminal angle of the outer curve of the horse-shoe arch of the Chaitiya caves, and the ornamental discs of the pilasters; and painted as in several panels on ceilings, and in the small dividing bands of the same. In the latter it is used singly and quadrupled within a square.

CEILING OF THE VIHARA, CAVE I.

The greater part of this ceiling is destroyed, but enough remains to show the general arrangement (Plate 93). With an appearance of complexity, the design is, in reality, simple, and based on the wood construction that furnished a model for most of the decorative arrangements at Ajantâ. An unit of the ceiling, reduced to its elements, is shown in fig. 77, where a, b, c, d, e stand for four columns. Between these are girders, or beams, b, b, b, b. The space in the middle is bridged by smaller joists, c, c, c, c, d, d, d, d, d, d, d, at right angles. The space is thus divided into panels, which can be varied in shape; and invite decorative filling. This arrangement is carried out in the painted ceilings of all the Vihâras or monastery caves, excepting in No. XVI, where circles, in place of square and oblong panels, are introduced. In some caves the scheme is varied, as in Cave VI (fig. 78), and in the aisle of Cave XVI (fig. 79). This ancient system of flooring is used at the present day in a double-framed floor, with its girders, binders, and bridging joists (fig. 80). The ceiling having been divided into a number of panels, as described above, with a circle for variety, in the central division (Plate 93), they were filled with ornament of unsurpassed beauty, showing fertility in design, delicate colouring, flow of line, and filling of space, in which naturalism and conventionalism are combined as to produce a pleasing and harmonious effect. And, although every panel has been thought out, and not a touch in one carelessly given; yet the whole work bears the impression of having been done with the greatest ease and free-

Fig. 77. — Plan of part of ceiling, cave I.

Fig. 78. — Ceilings of front aisle, cave XVI.

Fig. 79. — Double framed process.

Fig. 80. — Double framed process.

PLATE 94. — These three panels—the fourth is destroyed—represent, to judge from the dresses, Persian domestic scenes; and, from similarity in composition, are, probably, three versions of the same story. (Plate 93, Nos. 4, 20, and 63). In the first (No. 20) a chief sits cross-legged on a couch, with his wife beside him. He has both a beard and a moustache; his hair is long, and his head-dress is similar to that worn by Persians, and some Parsees, at the present day. He is

1 Plate 5.
dressed in a tunic, trimmed with embroidery, reaching half-way to his knee, and striped stockings. He holds a cup in his left hand. On the floor is a covered tray. His wife is dressed in similar costume, with a longer tunic, and a skull-cap. She is looking up into his face with a sweet expression, and, by the action of her right hand, she appears to be relating something interesting. To his right, in the same scene, sits a waiting-maid. On her head is a skull-cap, from beneath which flow long black tresses. She is in the act of replenishing her master’s cup. Behind the wife is a second maid, with a covered vessel in her hand.

In the second version (No. 67) the chief occupies much the same position. But here he holds the cup in the right hand, a straight sword in his left, and a richly-worked belt is round his waist. The embroidery on his coat is more pronounced than in the other picture. He is beardless, but has a moustache, and his face is gross and coarse, with a heavy jowl. His wife, with her right hand on his shoulder, looks wistfully into his face. The dress and the action of the two maidens are nearly the same as in the first version, only the vessels which they hold are better drawn. The dress of the servant on the right is ornamented with a powdered pillion. A third servant is introduced, seated on the floor, offering, probably, edibles on a tray.

The third version is further elaborated (No. 4). The chief sits in much the same posture as in the other two; and the lady has, instead of a cap, a fillet round her head, with an aglette in front. She rests her right hand on the chief’s shoulder, and, with her left raised, expresses by her action great solicitude to please him. Both have, as well as the maid on the right, bands or ribbons floating from behind their shoulders. The maid to the right is here shown to be in front of the couch. She bends forward, and holds with both hands a handsome bulbous, long-necked vase. Seated on the floor are two bearded, thick-lined servants, who are serving dishes from the covered tray. The curtain behind is covered with a floral pattern.

Dr. Rajendralala Mitra thinks that the figures are Baktrians; but the streamers at the back of the shoulders show, according to Mr. Ferguson, that they are Persians; and taking these pictures in connection with the Embassy picture (Plate 45), it is possible that these panels may represent Khorus II. and his beautiful wife Shiri. Mr. Ferguson says of them that “though all the three paintings at Ajanta are certainly intended to represent the same persons, they can hardly be recognised by their likenesses. The best and finest is certainly No. 4, which we probably may assume to be the nearest approach to the Persian original they (the artists) had to copy. No. 20 is certainly by an inferior artist, and No. 64 is still further removed from the perfection of the first. In Shiri’s face and neck are represented as black, not the black of the complexions of other figures in the same cave, but a cold grey black, as if the artist had been using a dark ground, or had employed some preparation of lead which had turned black. The features and dress are the same as in the ornament-paintings, and it evidently had been entrusted to an inferior artist, to copy from the original design.”

Turning to the other panels of the ceiling, the larger ones are filled with scenes of great beauty; some of the character of arabesques, composed of the lotus flower, both the large and small, and fruit of various kinds, combined with birds with foliated tails, and playful imish-looking little figures; some are filled with ornament formed of the head and fore-quarters of the buffalo and boar, terminating in conventional foliage; and others with interlaced strap work.

The smaller panels are ornamented with designs, as varied and graceful as they are fanciful. Some with grotesque little figures, rich in humour and quaintly dressed in Persian turbans, coats and striped stockings; gambolling amid fruit and flowers, dancing, drinking, playing upon instruments, or chattering together, with some with animals combined with the lotus, drawn with remarkable fidelity and

action; as the elephant, the humped bull, the monkey, parrots, geese, and conventional birds, singly and in pairs, with foliated crests, and tails convoluted like heraldic lambrequins, showing the upper and under surface of the ornament. Some contain the large pink lotus, full-blown, half-blown and in bud, as well as the smaller red and white; some with the mango (Mangifera indica), custard apple (Anona squamosa), a round fruit, which may be the mel (Engle marmelote) or the lime,ium, another that looks like the brinjal or subgering (Solanum melongena), and many others.

The ornament in these panels is painted alternately on a black and red ground. The ground colour was first laid all over the panel, and then the ornament painted boldly upon this in white. It was further developed by thin transparent colours over the white. The long, narrow panels (No. 39) are painted with frets of great variety of design, and the small bands dividing the square panels (No. 39) contain a wealth of simple, effective patterns.

---

8 Plate 102, no. 21; pl. 104, no. 88; pl. 105, no. 112; pl. 106, no. 178; pl. 109, no. 48; pl. 111, no. 47.
9 Plate 106, no. 172; pl. 112, no. 72.
10 Plate 103, no. 68.
11 Plate 103, no. 62; pl. 105, no. 15.
12 Plate 104, no. 85; pl. 108, nos. 30 and 33.
13 Plate 102, no. 13; pl. 103, nos. 30 and 39; pl. 105, no. 14; pl. 109, nos. 41, 42 and 45; pl. 110, nos. 576, 577 and 578.
14 Plate 103, no. 20; pl. 104, no. 84; pl. 105, no. 152; pl. 109, no. 40.
15 Plate 102, nos. 14 and 27; pl. 109, nos. 404, 406, 408, 445, 454 and 455; pl. 110, nos. 576, 577 and 578.
16 Plate 103, nos. 1 and 15; pl. 106, no. 13.
17 Plate 102, nos. 12 and 2; pl. 104, nos. 84 and 57; pl. 110, nos. 576, 577 and 578.
18 Plate 104, nos. 82 and 61; pl. 105, nos. 170 and 171; pl. 108, nos. 306, 361 and 362; pl. 112, nos. 632 and 652.
19 Plate 105, nos. 54 and 39; pl. 110, nos. 576, 577 and 578.
20 Plate 103, no. 24; pl. 104, nos. 68 and 84.
21 Plate 107.
22 Plate 108. See the bands between 301 and 302; 301 and 302; 312 and 318; 332 and 338; 332 and 338; 332 and 338. The last shows what an effective piece of ornament is produced with the couch or shell.
23 See Plates 131, 147, 148, 153 and 158.
PLATE 114.—The subjects in all the panels of the bracket capitals facing the aisles, except those of the entrance aisle, are painted; whereas, those in the panels facing the hall are carved. The artists appear to have been accustomed in this matter by the principle of decorating, by carving, a surface that received light, and by painting when it was in shade. In one of these panels (fig. 86) is painted an excellent representation of two bulls, with large humps, fighting (Plate 114). Two bulls, engaged in combat, are also represented in bas-relief in a Vihara cave at Bhiij. A similar motive, treated almost precisely in the same manner as at Ajanta, is shown in fig. 87, from a drawing by Mr. E. W. Smith of a painting in the Mahal-I-Khas, Fathipur Sikri, near Agra. This is a singular coincidence, for there is nothing to suggest that the one was copied from the other, as there must be, at least, a thousand years between their dates.

In the Louvre are fragments of sculpture from a Doric temple at Assos in the Troad, erected in the 5th or 6th century B.C., in which are shown two bulls, engaged in fighting, similar to the painting at Ajanta.

CEILING OF THE VIHARA CAVE II.

The design of the ceiling of this cave, both in the verandah and in the cave itself, is, as regards its general arrangement into panels, similar to that of Cave I; but the ornament, with which these panels are filled, is different. The colour of the verandah ceiling is in a very good state of preservation, as may be seen from the very beautiful panels in Plates 123 and 124; but that of the ceiling in the interior is defaced by a black, vitreous layer, the result of smoke. A portion of the ground has fallen off, exposing the blocking-out of another design underneath, with which the artist appears to have been dissatisfied, and so covered it over with another layer of plaster, upon which the present design is painted.

PLATE 117.—This is half of the central compartment of the ceiling in the verandah (Plate 116, 1). One spandril is filled with two flying figures, a man and a woman; the other with two men wrestling, terminating from the waist in foliated scroll-work. Half the spandril is drawn in red, and appears to have been left unfinished, although the opposite spandril is treated in a similar manner, half green and half grey. The outer band is filled with partly natural, and partly conventional treatment of the large and small lotus, followed by two bands of purely conventional ornament, and another of lotus flowers, with a large full-blown lotus in the centre.

PLATES 118 & 119.—These examples are similar in their general arrangement to that in Plate 117, but the details are different in design. The flying figures which occur in the spandrils of the drawings in Plate 118 may be intended to represent Indra and his consort, Shachi, or Vishnu with Lakshmi on his lap. This group of figures appears to have been a favourite subject with the Buddhist artists, as it is repeatedly painted and sculptured in the Caves.

PLATE 120.—This is another very beautiful design of the same character, but not given in colour. It is from the ceiling in the sanctuary (Plate 116, No. 13). As the ceiling is in total darkness, the painting must have been executed by means of artificial light. On covering the sanctuary with a light, the impression which the design produces is that of extreme richness, the flying figures in the spandrils standing out with startling effect. These figures appear to be bringing their gifts of flowers to present to the colossal statue of Buddha below. The wreath of flowers is admirably painted, and the band of varied simple ornament, in black and white, is a most happy idea; giving
additional value to the rest of the design, as the eye would be satisfied with colour were it not for the relief derived from the interposition of this band.

In fig. 30 (Vol. i, p. 143) is shown a fourth of the design of the ceiling in the small chapel to the left of the shrine (Plate 116, No. 23), in which a band is introduced, showing a procession of geese, with the interspaces filled with floral work; where the varied characteristic movements of each bird are very truthfully rendered. The spandrels, designed and drawn with great skill, is composed of a dragon attacked by another fabulous animal; their bodies, partly covered with scales, terminate in intricate foliated work.

No description can do justice to the beauty and variety of the designs in the long panels; which are composed of parrots, conventional birds, blue and white lotuses, and other flowers and fruit. Examples of these are given in Plates 129, 132, 134, et seq. In Plate 132, No. 9, the custard apple and pomegranate are most truthfully painted.

The small panels (Plate 134), like those in Cave 1, are divided by bands of frets, and filled with quaint, dull little figures, dancing or talking (17); many in Persian dress show a love for drinking (18). Others are filled with wreaths of flowers (14), with groups of flowers and fruit (85 and 68); or with conventional figures, composed of human and animal heads and bodies, terminating in foliated work. Figures ending in conventional foliage occur also at the Elifra Caves (fig. 88).

THE VIHARA CAVE VI.

This is a large two-storied cave, which was richly painted; and, though little now is left, enough remains to show that the art, both in technique and motive, had attained its highest development. The cave has been painted twice. The architecture in the paintings is drawn with remarkable skill and precision; as are also some of the details of jewelry, bands, and borders to the robes of the large figures on the right and left of the doorway to the shrine; on the ground floor (Plates 134 and 135). These two drawings have been made to show the thoroughness and skill with which these old artists executed even the smallest detail.

CEILING OF THE CHAITYA CAVE IX.

PLATE 137 is a portion of the decoration of the ceiling in the aisle (Plate 136, b and b'). The ceiling is flat, and divided into square panels by painted beams, like purlins, which are grained in imitation of wood. The panels are decorated with large painted rosettes of various designs and colour, similar to work of the Roman period.

The whole surface of the vault over the nave has been treated in the same manner; but now hardly a vestige of the painting is left.

THE VIHARA CAVE XVII.

Much of the ornamental detail in this cave is in a fairly good state of preservation. The design of the ceiling, although a good deal blackened by smoke, shows it to have been a skilful piece of work; well conceived, and large in treatment. The general arrangement of the design is shown in Plate 139 and details are given in Plates 140, 141, 142, and 143 b.

PLATE 142.—In these panels are represented a combination of religious emblems with subjects conceived in a light and playful mood. In the upper panels (c) two cocks, and two rams are represented fighting; attended by men who urge them on. Next to the cocks are two antelopes couchant before the emblem of the wheel set edgewise; and next, a dark man seated under a tree is talking to a child. On the left of the lower drawing (d) are represented two antelopes couchant before a dagoba; and next, another antelope, before which sits a rat, and a cobra with its head erect. In the next compartment a female figure with a horse's head (the Kinnara proper) appears to be engaged in rubbing the back of a green figure; and next are two fabulous creatures composed of the fore-part of the Brahminy bull and the hind-part of the horse.

PLATES 143 TO 149.—The hall is separated from the aisles by twenty pillars, sixteen being octagonal (Plate 139). The flat surfaces of the octagonal shafts are painted with designs of great variety and beauty, of which specimens are given in Plates 143 to 149. The drawings speak for themselves. Any attempt at a description of these would fail to do them justice. The letter on each plate refers to the position of the pillar in the plan, Plate 139. Each set of designs is repeated on the corresponding pillar on the opposite side of the hall.

PLATE 151.—This is a specimen of one of the painted figures of Buddha, with which the wall of the Chaitya Cave XIX was, at one time, diaphragged. (Plate 150, B). Reference to this subject has already been made in the description of Plate 89.

PLATE 152.—These are examples of conventional running ornament combined with the Brahminy bull, birds, and sporting cherubs, with which the ceiling of the aisle in Cave XIX is decorated (Plate 152 a, b, and c).

PLATE 153.—This panel, enclosed by bands of the fret and ribbon pattern, is from the ceiling of the aisle in Cave XIX (Plate 152, d), and represents a group of five elephants, of whom a white and a fawn-coloured one are engaged in combat. The action of all is very spirited and correctly rendered.

PLATES 154 & 155.—These two specimens of portions of the painting in Cave XXI are given as illustrations of colour and method of execution.

PLATES 157 & 158 are of the decorative details of the ceiling in the verandah of Cave XXI (Plate 156, A and B).
**APPENDIX.**

*A list of facsimile Copies of Paintings from the Ajanta Caves, executed between 1872 and 1885. The copies, as they were completed, were forwarded to the Secretary of State for India, and deposited in the India Museum.*

* Paintings illustrated in the present work.

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0 // 29 0</td>
</tr>
</tbody>
</table>

**Cave II.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Copy of painting on verandah</td>
<td>ft. in. in.</td>
<td>9 9 4 3</td>
</tr>
<tr>
<td>530</td>
<td>Copy of painting on base of column</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>560</td>
<td>Copy of painting on base of column</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>570</td>
<td>Copy of painting on base of column</td>
<td>ft. in. in.</td>
<td>3 4</td>
</tr>
<tr>
<td>580</td>
<td>Copy of painting on base of column</td>
<td>ft. in. in.</td>
<td>2 8 2 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 5 4 3</td>
</tr>
<tr>
<td>104</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>11 0 3 5</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

**Cave III.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

**Cave IV.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

**Cave VI.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

**Cave IX.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

**Cave X.**

<table>
<thead>
<tr>
<th>Mark on Painting and on Plan</th>
<th>Description</th>
<th>Unit</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>190</td>
<td>Copy of painting on left wall</td>
<td>ft. in. in.</td>
<td>19 0 7 0</td>
</tr>
<tr>
<td>350</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>5 3 4 0</td>
</tr>
<tr>
<td>360</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>4 0 3 5</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 6 4 7</td>
</tr>
<tr>
<td>720</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>1 7 2 0</td>
</tr>
<tr>
<td>630</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>9 4 5 1</td>
</tr>
<tr>
<td>810</td>
<td>Copy of painting on right wall</td>
<td>ft. in. in.</td>
<td>10 0 3 5</td>
</tr>
<tr>
<td>103</td>
<td>Copy of figure on the soffit of brackets</td>
<td>each ft. square</td>
<td>varying from 18' 9' to 40' by 2'</td>
</tr>
<tr>
<td>104</td>
<td>Copy of panel from bracket capital</td>
<td>each ft. square</td>
<td>136 were destroyed by fire.</td>
</tr>
<tr>
<td>29</td>
<td>131 small panels from ceiling</td>
<td>each ft. square</td>
<td>29 0</td>
</tr>
</tbody>
</table>

* Paintings illustrated in the present work.
<table>
<thead>
<tr>
<th>Mark on Painting</th>
<th>Description</th>
<th>Height (ft.)</th>
<th>Length (ft.)</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>J</td>
<td>Copy of painting on wall of left aisle</td>
<td>1</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>K</td>
<td>do.</td>
<td>8</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>L</td>
<td>do.</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>a</td>
<td>Copy of Buddha on the 5th column on right of entrance</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>c</td>
<td>Copy of Buddha on the 6th column on right of entrance</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>d</td>
<td>Copy of Buddha on the 7th column on right of entrance</td>
<td>1</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>e</td>
<td>Copy of Buddha on the 10th column on right of entrance</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>f</td>
<td>Copy of Buddha on the 18th column on left of entrance</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Cave XI.**

A Copy of upper portion to left of doorway in verandah | 4 | 1 | 4 |

**Cave XVI.**

A Copy of a piece of wall-painting | 4 | 11 | 4 |
B Copy of painting on left side wall, left aisle | 10 | 3 | 15 |
B Copy of painting on right side wall, lower portion | 5 | 3 | 6 |
B Copy of painting on right side wall, right aisle, to right side of 2nd cell doorway | 4 | 6 | 2 |
B Copy of painting on right side wall, right aisle, above and 2nd cell doorways | 4 | 6 | 1 |
B Copy of painting on right side wall, right aisle, from middle of 3rd cell door | 12 | 9 | 20 |
D Copy of painting on left end wall | 8 | 3 | 6 |
G Copy of painting on right end wall, front aisle | 4 | 2 | 3 |
H Copy of painting below J | 4 | 1 | 3 |
I Copy of painting on left wall above L | 3 | 0 | 5 |
J Copy of painting on left wall, front aisle | 7 | 6 | 0 |
K Copy of painting above pillars in verandah | 4 | 6 | 3 |
L Copy of painting on left side front wall in verandah | 6 | 3 | 7 |

**Cave XVII.**

A Copy of painting on wall in verandah | 13 | 7 | 5 |
C Copy of painting above small doorway and window on left front wall in verandah | 16 | 4 | 4 |
D Do. on front wall in verandah to left of large entrance door and is a continuation of C | 6 | 5 | 3 |
E & F Copy of painting on wall in verandah | 10 | 5 | 4 |
G Copy of painting on right of central doorway in verandah | 6 | 0 | 8 |
H Do. | 16 | 6 |
K Do. | 2 | 6 |
J Copy of a figure of Buddha on jamb of end window to right of entrance | 12 | 2 | 3 |
L Copy of painting on right wall of back aisle to centre of first cell door | 16 | 8 | 13 |
M Copy of painting on upper portion of right wall of back aisle | 5 | 11 | 5 |
N Copy of painting on left side wall of ante-chamber | 8 | 11 |
O Copy of painting on right side wall of ante-chamber | 2 | 0 |
P Copy of painting on lower portion of right end wall of back aisle, left cell door | 3 | 7 |
Q Copy of painting above cell-door on right end wall of back aisle | 10 | 5 | 4 |
R Copy of painting in ante-chamber, left of sanctuary door | 9 | 1 |
S Copy of painting on right side wall of right aisle | 8 | 2 |
T Copy of painting on right wall, right aisle, above 1st & 2nd cell doorways | 6 | 8 | 14 |
U Copy of painting on right wall of right aisle | 3 | 4 |
V Copy of painting on right end of right aisle | 3 | 4 |
W Copy of painting on left doorway, right end wall of front aisle | 3 | 8 |
X Copy of painting on left of front aisle | 3 | 4 |
Y Copy of painting on left side wall, left aisle | 12 | 7 |
Z Copy of painting on left end wall, front aisle | 11 | 0 |

With the exception of h, l, m, these are copies of panels from the pilasters of columns. A, B, C, M, are copies of panels on plasters.

**Cave XIX.**

A Copy of portion of wall-painting of seated Buddhas on left wall | 5 | 6 | 4 |

**Cave XXI.**

A Copy of painting of portion of ceiling above entrance door | 4 | 0 | 7 |
B Copy of 13 panels on ceiling | 3 | 9 | 4 |

**Cave XXII.**

A Copy of painting of small Buddhas on right wall of sanctuary, with portion of ceiling | 3 | 9 | 5 |
92. INTERIOR VIEW OF CAVE.

FROM AN OIL-PAINTING BY J.G.
AJANTÂ.
CAVE I.

93. PLAN OF CEILING.
AJANTÁ.
CAVE I.

95. LARGE SQUARE PANELS FROM CEILING.
96. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
AJANTÁ.
CAVE I.

97. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
AJANTÁ
CAVE I.

LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
AJANTÂ.
CAVE I.

99. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
102. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
103. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
104. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
105. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
106. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
108. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
109. SMALL SQUARE PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
110. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
111. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
112. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
113. SPANDRILS FROM CENTRAL PANEL OF CEILING.
AJANTÁ.
CAVE I.

114. TWO BULLS FIGHTING FROM BRACKET CAPITAL.
115. VIEW THROUGH DOORWAY, SHOWING CAVES BEYOND.
FROM AN OIL-PAINTING BY J.G.
118. HALF PANELS FROM HALL CEILING.
FROM A WATER-COLOUR DRAWING.
119. HALF PANELS FROM HALL CEILING.
FROM A WATER-COLOUR DRAWING.
AJANTĀ.
CAVE II.

120. PANEL FROM CEILING OF SHRINE-CHAMBER.
121. QUARTER PANEL FROM CEILING OF ANTE-CHAMBER.
122. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
AJANTÀ.
CAVE II.

125. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.

53
54
55
56
57
58
59
127. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
128. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
130. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.
AJANTÁ.
CAVE II.

122. LONG PANELS FROM VERANDAH CEILING.
134. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE,
LEFT OF SANCTUARY DOOR.
FROM A WATER-COLOUR DRAWING.
135. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE, RIGHT OF SANCTUARY DOOR.
FROM A WATER-COLOUR DRAWING.
137. DECORATIVE DETAIL OF CEILING.

FROM A WATER-COLOUR DRAWING.
138. VIEW THROUGH DOORWAY, SHOWING THE PROMONTORY BY WHICH THE MONKS DESCENDED FROM THE UPPER COUNTRY.

FROM AN OIL-PAINTING BY J.O.
AJANTÅ.
CAVE XVII.

Scale at 61 inches = 1 foot.
AJANTÁ.
CAVE II.
AJANTÁ.
CAVE XVII.

142. PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.
143. DECORATIVE DETAILS FROM CEILING (g) AND PILLAR (h).
FROM A WATER-COLOUR DRAWING.
144. PANELS FROM PILLAR (i) IN HALL.

FROM A WATER-COLOUR DRAWING.
AJANTƏ.
CAVE II.

145. PANELS FROM PILLAR (j) IN HALL.
FROM A WATER-COLOUR DRAWING.
AJANTÁ.
CAVE XIX.

150. PLANS, SHOWING WALL AND CEILING SURFACES.
151. PAINTED FIGURES OF BUDDHA
FROM A WATER-COLOUR DRAWING.
154. FRAGMENTS OF FIGURES, FROM WALL-PAINTING,

FROM A WATER-COLOUR DRAWING.
155. A GROUP OF FIGURES FROM WALL-PAINTING

FROM A WATER-COLOUR DRAWING.
AJANTÁ.
CAVE XXI.

167. HALF PANEL FROM VERANDAH CEILING.
AJANTA.
CAVE XXI.

B
158. PORTION OF VERANDAH CEILING.
159. CARVED ORNAMENT FROM COLUMN IN VERANDAH.
Mural Paintings — Ajanta
Ajanta — Mural Paintings