

# INTRODUCTION.

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## DESCRIPTION OF THE PLATES.

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### VIGNETTE ON TITLE PAGE

Is a view of the Khandagiri hill at Cuttack, which is only separated by a narrow ravine from the Udyagiri hill, on which the principal Buddhist caves are situated. The principal cave, in the centre of the view, is the Jaina one mentioned page 13 as the largest on this hill; several others are seen on various parts of it, but the greater number are hid by the brushwood and trees. On the top of the hill is seen the Jaina temple, built by the Maharattas.

### PLATE I.

The upper view is one of the two-storied caves of which several exist here, but in the present instance the upper story does not appear ever to have possessed a verandah, though protected by the projecting ledge of rock, and the doors open directly to the cells; as will be observed, however, they are built up by the Fakeers, who now inhabit them, and are very unwilling to admit strangers to examine their dark abodes.

The lower view represents the interior of the verandah of the Gunesa Gumpha\*, with the doors leading to the cell. The two may be considered as fair average specimens, both as to size and style, of the generality of the old Buddhist caves in Cuttack.

\* The sketch, plan of the cave Plate No. 1., contains an unpardonable mistake, inasmuch as there were originally five pillars in front of the verandah, but the one next the spectator having fallen away, it should be omitted. The remaining four have been placed equidistant, which of course they should not be.

## PLATE II.

A general view of the latest caves at Ajunta, showing their position and size relatively to the rock in which they are cut; in which respect these caves have a decided advantage over all others I am acquainted with, and on the plate they appear of even more importance than in reality. They are also those situated highest in the rock. The series of caves slopes, on the right hand of the drawing, almost to the bed of the stream.

## PLATE III.

Page 17.

The oldest Chaitya cave at Ajunta, and, excepting perhaps the one at Karli, perhaps in India. The wood work of the roof has entirely disappeared, leaving only the marks on the plaster where it has been, but the stone ribbing in the side aisles shows its form and disposition.

It is difficult to understand how the broad belt over the pillars has been ornamented, as no trace of plaster remains on it, though it is still tolerably entire both in the pillars below, and roof above this part: so that it probably was either covered with tapestry or wood work, as probably also was the dagopa, which shows the same denuded, unfinished appearance, except the tee on the summit.

## PLATES IV. AND V.,

Page 19,

Represent the interiors of the two finest Vihara or monastery caves at Ajunta, Nos. 16 and 17. The first view is taken from the doorway, the second within the first colonnade, immediately behind the pillar represented in Plate 6 of this volume, in both instances looking inwards towards the sanctuary. Taken together they may serve to give a very tolerable idea of the architecture of these two beautiful caves, but my drawings were not sufficiently detailed to admit of my attempting to do justice to the frescoes, which owing to the imperfection of the light cannot easily be sketched from the same spot, but must have been drawn separately and afterwards transferred to the drawing; the position of one, however, is seen in the left-hand corner of Plate V., as distinctly as the light would allow me to draw it with the camera lucida.

## PLATES VI. AND VII.,

Page 21, AND PLAN 3,

Taken together, will, I trust, serve to illustrate the form and disposition of one of the most perfect, though far from being one of the most splendid, Chaitya caves in India: in this instance every detail is cut in the solid rock, and there does not appear to have been a single wooden ornament on any part, either external or internal, so that we now see the cave nearly as it was left when first excavated. The dagopa in particular is the most perfect I know of, and the only one that has the tee with the three umbrellas in stone\*; and enables us to supply several deficiencies not only in other caves, but in the great structural dagopas, which generally are shorn of this appendage, which however existed in all, and is the origin of the three and nine-storied towers of China, as I shall show elsewhere.

## PLATE VIII.

Page 21.

An exterior view of cave No. 7. Externally one of the most elegant Viharas at Ajunta; it has, however, no internal hall, in which respect it differs considerably from most of those in this place, and looks more like the Brahmanical caves at Ellora, than a Buddhist Vihara. Its architecture is interesting, as the pillars have the same cushion capitals as are found at Elephanta, at Ellora (see Plate IX. of this vol.), at Salsette (see Plate XVI. of folio volume), and though something like them is found in the buildings of the south of India, nothing of the sort exists, that I am aware of, in any structural building to the north of the Nerbudda.

## PLATE IX.

Page 23. PLAN 2,

Represents the verandah of one of the most modern caves at Ajunta, and compared with the verandah, Plate I., offers a comparison between one of the oldest and one of the most modern specimens of Buddhist cave architecture in India; the comparison however is scarcely fair to the Cuttack example, which is small and without much pretension, while this belongs to a cave of considerable pretension and richness; and lithographed by an artist who was not acquainted with the minute peculiarities of style, the

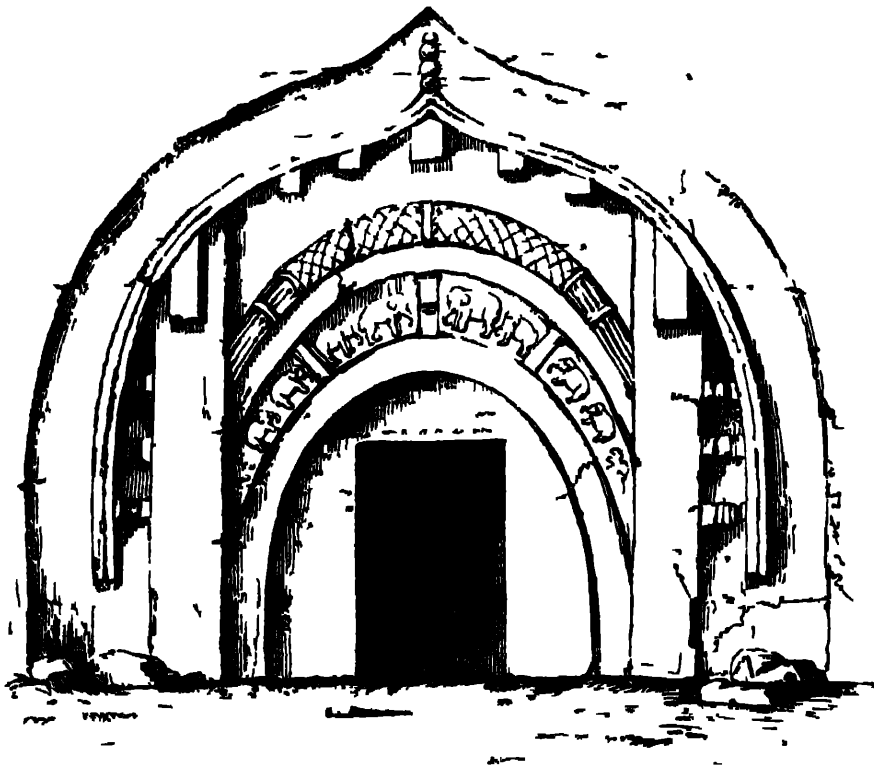
\* Above the tee a cross is represented on the roof, which is not, however, a symbolical cross, as it at first sight appears, but merely a part of the construction at the junction of the lateral ribs with the centre one; but not being understood, it has been made too prominent by the artist, and was not perceived till too late to alter.

modern example looks better than it should do in comparison with the ancient one, which has scarcely had like justice done to it.

PLATE X.

Page 27.

An exterior view of the great cave at Karli, which I have described so fully in the text, that I need not repeat the description here. It is the only view in this volume that is not copied from a sketch of my own, made with the camera lucida, and I cannot therefore quite answer for the correctness of the proportion; but Mr. Salt's large plate, from which it is taken, is so unusually correct, as to supply all the details that are required for comparison. When at Kaili I had this view in my possession, and finding it so perfect, I contented myself with making a few notes and corrections, as, owing to the great crowd at the fair, and the noise and confusion, it would have been by no means an easy task to make a detailed drawing myself. The cave is, however, so essential to the elucidation of the subject, that I have not hesitated to introduce it here, and with the annexed wood cut\* of



\* As I mentioned in the text, I have never personally visited the Behar cave, and the annexed cut is taken from a drawing in the Buchanan collection at the India House, collated with one in the Mackenzie collection at the same place and is, I believe, tolerably correct

the Lomas Rishi cave in Behar, will, I trust, throw some new light on the subject, as taken together I think they prove most distinctly the *wooden* origin of almost every member of this singular architecture; and if I am correct in conjecturing the Behar example (in spite of its inscription) to be the earliest façade of the sort, we see how little the first copiers deviated from their original, as every part of it is merely a repetition, in stone, of the wooden edifices attached to the great dagopas in Siam\* and Burmah at the present day, making allowance for the difference of detail, arising from the different age and different country in which they are executed.

Karli is a step in advance of this, several parts being evidently either copied from masonry, or adapted to the material in which it was executed; and in subsequent examples, such as that shown Plate VI., the wooden origin is still further departed from; and as in the Vishwacarma at Ellora, all the parts which retain the wooden form are repeated in stone. In this early example at Karli, however, the framing in the great arch, the ribs of the roof, and the galleries on the screen were all in wood, and many parts of them still remain.

## PLATES XI. AND XII.,

Page 36,

AND SMALL PLATE VIII. of this Volume.

The exterior view of the great Chaitya cave at Kannari, does not present the same means of comparison as that of Karli, for as all the ornaments of its front were in wood, and not one architectural detail executed in the rock, we have only the form of the coring by which to judge of their similarity. Plate XI., however, representing three pillars in each cave, furnishes more certain means of comparing the one with the other, and shows clearly the inferiority of design and execution displayed in the latter I insisted on in the text, and which induced me to assert that one was merely a bad copy of the other; an opinion I have since seen no reason to retract. These three plates, with the sketch, plan and section at the end of this volume, will, I trust, render the plan and design of these two caves as distinct as the nature of this work will admit of.

## PLATES XIII. AND XIV.

Pages 38, 39.

The first of these is the Durbar cave, which though the finest Vihara at Kannari, is low in the principal story, and poor in its decoration, when

\* CRAWFURD'S *Embassy to Siam*, p. 110.

compared with the great examples at Ajunta and elsewhere. The second is a small Vihara higher up on the hill, and interesting as a type of all that series, and also as a means of comparison with those at Ajunta, Elephanta, and elsewhere, as I mentioned when describing Plate VIII., when alluding to those possessing the cushion-shaped capitals.

#### PLATE XV.

Page 49.

As the caves of Ellora have been so often drawn, this and the following are the only examples of this interesting series I have thought it necessary to introduce in these Illustrations. As the present view was carefully taken with the camera lucida, it will I believe be found more correct than any hitherto published, and it is so interesting an example, that the illustrations would not be complete without it, though its whole interest cannot be appreciated without the contemporary examples from the north and south of India, being placed in juxtaposition with it, so as to show the difference of style from those around it, as well as its striking similarity with the great temples of the Carnatic.

#### PLATE XVI.

Page 53.

I have introduced this plate not only that I might include a specimen of a Hindoo cave, but because it has been singularly overlooked by those who have published illustrations of Ellora, though its architecture is as fine as that of any similar cave of the series.

The difference between this example and a Buddhist Vihara, will be seen in the pillars standing all over the floor\*, at equidistant, or at least similar, distances from one another, not round a hall as in the others; in their being almost all dissimilar, and in the details being boldly sculptured, and not trusting to painting for their decoration, as at Ajunta, besides the other peculiarities mentioned in the text†.

#### PLATE XVII.,

Page 56,

Will serve as a type of all the excavated caves at Mahavellipore. The leanness of the pillars shows how completely the spirit of cave architecture

\* See Plan No. 4.

† There is an error in this plate in the floor on the right hand being cut back to the principal pillars, instead of extending to the outer range; it arose from my having accidentally rubbed out the line, in drawing the part of the Kylas seen in the view, and the artist having followed me too literally.

had degenerated into a copy of structural buildings, and the addition of the structural vimana on the top of the rock, adds another incongruity to its appearance; its pillars, however, show that remnant of the Elephanta cushion-form, which is still found in the Carnatic. It is altogether, however, an interesting example of the decline of the style which these plates are meant to illustrate.

PLATE XVIII.

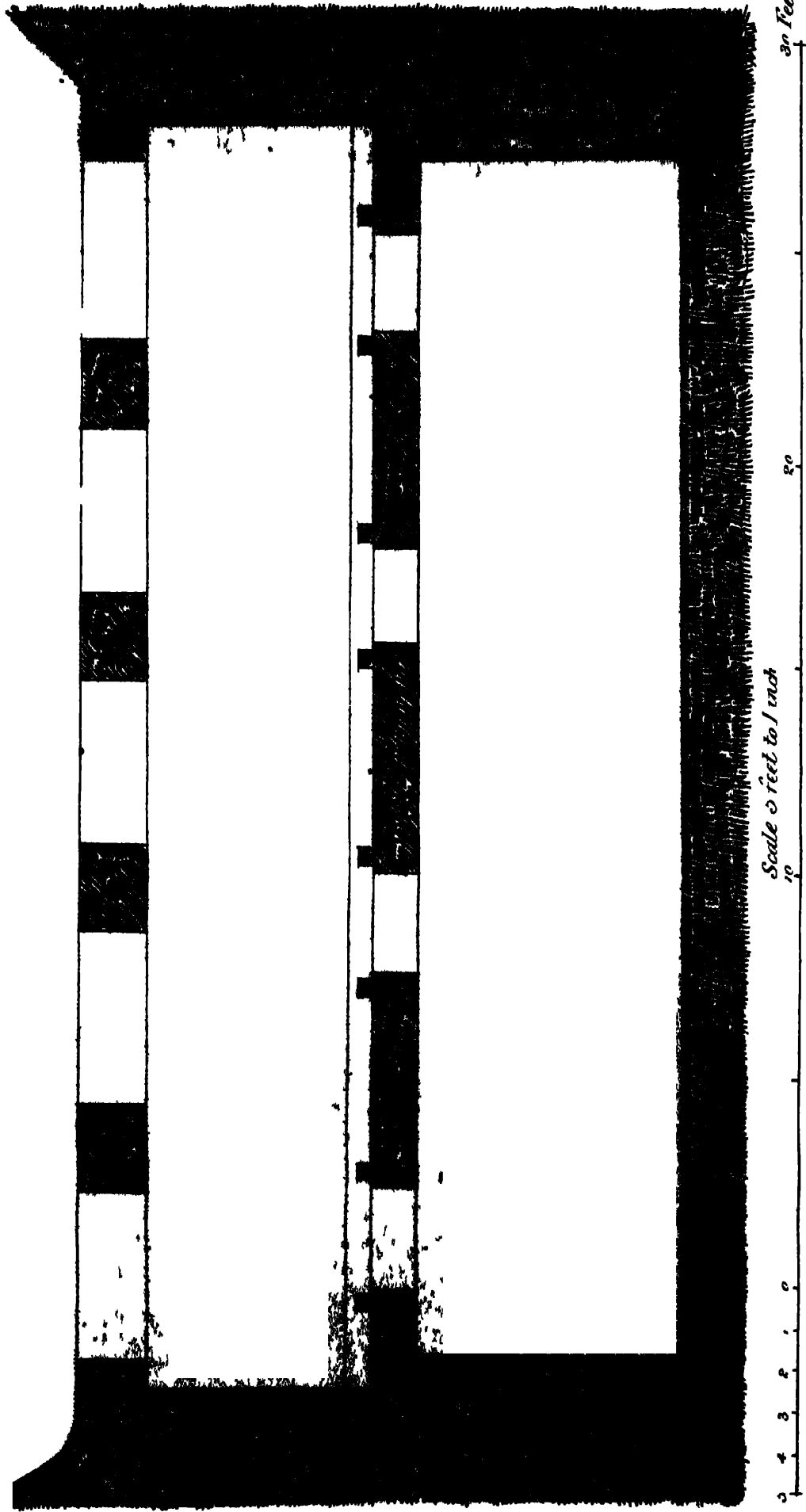
Page 57.

The celebrated five Rathas, each of which is sculptured out of a single block of granite protruding from the sand on the sea shore. In style they belong entirely to the southern type, and it will be observed that they (the second and last particularly) present many points of similarity with the Kylas at Ellora; to be aware, however, of the value of this comparison I should be able to prove the dissimilarity from other buildings, of which unfortunately, this series affords no examples.

The view is taken looking towards the sea, from which the full moon is rising, while the setting sun still tinges the buildings.



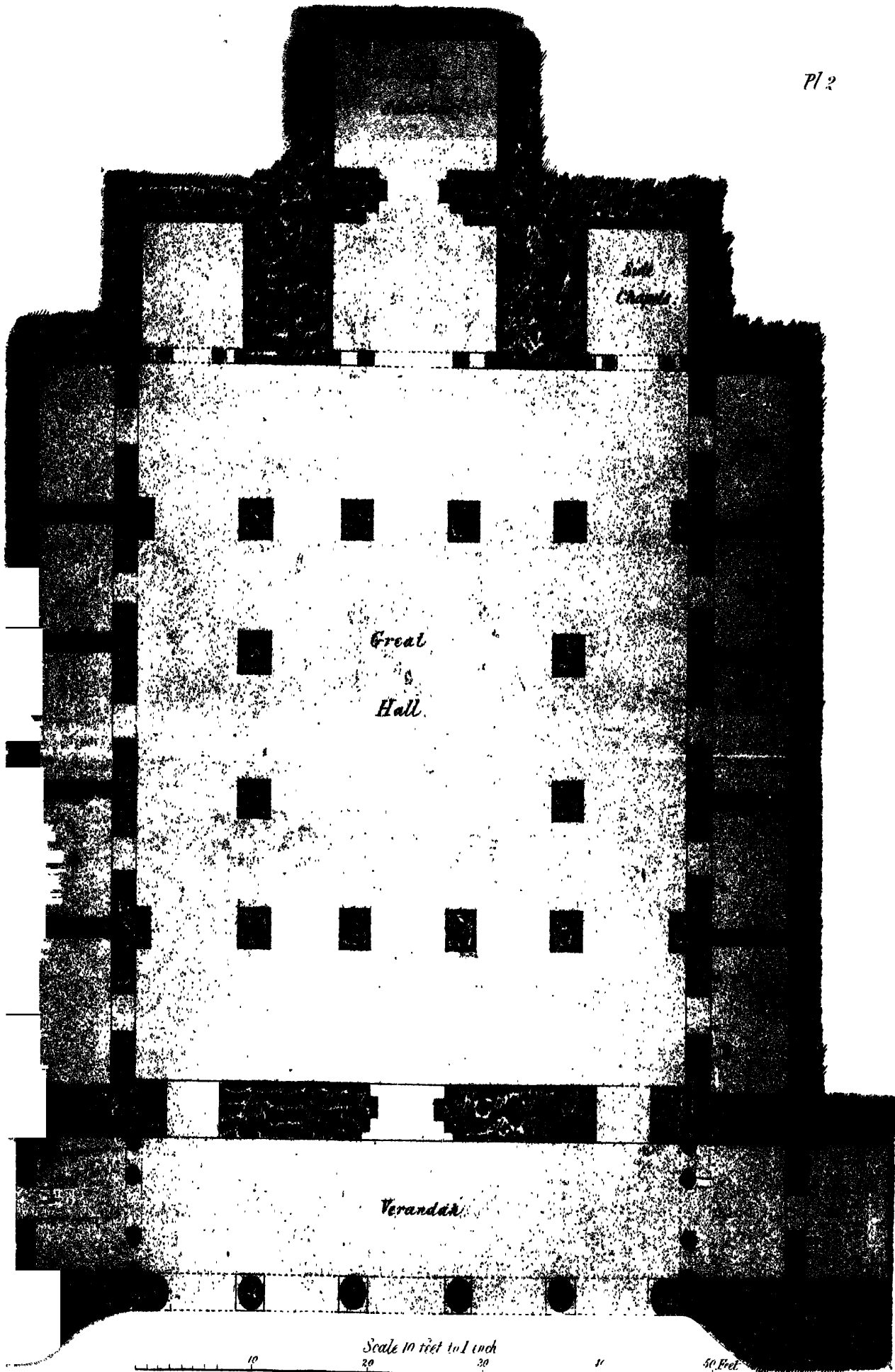




GANESA GUMPHA OR GURBHA UDYAGIRI

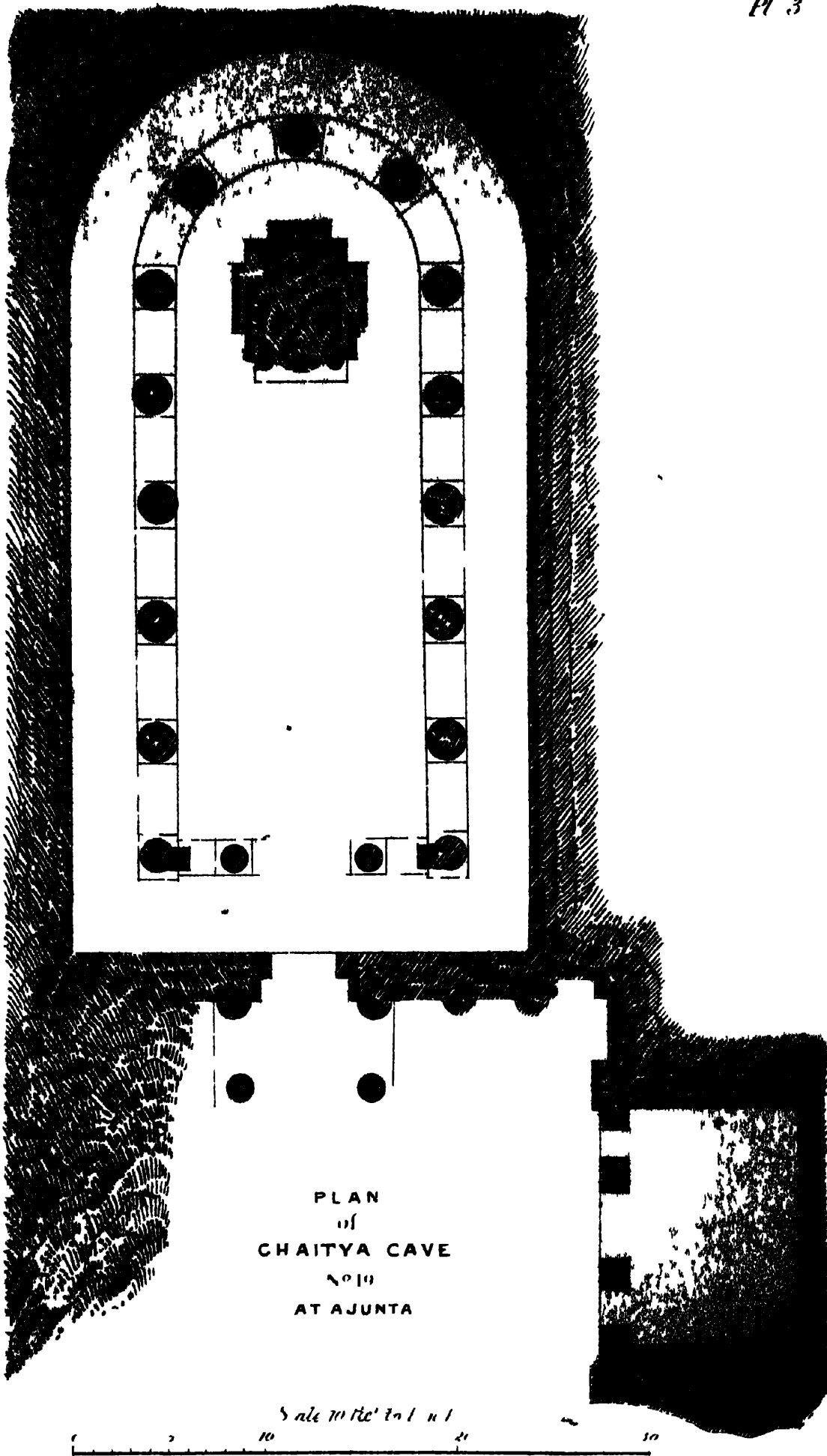






PLAN OF VIHARA CAVE NO. 2 AJAJUNTA





PLAN  
of  
CHAITYA CAVE  
No 10  
AT AJUNTA

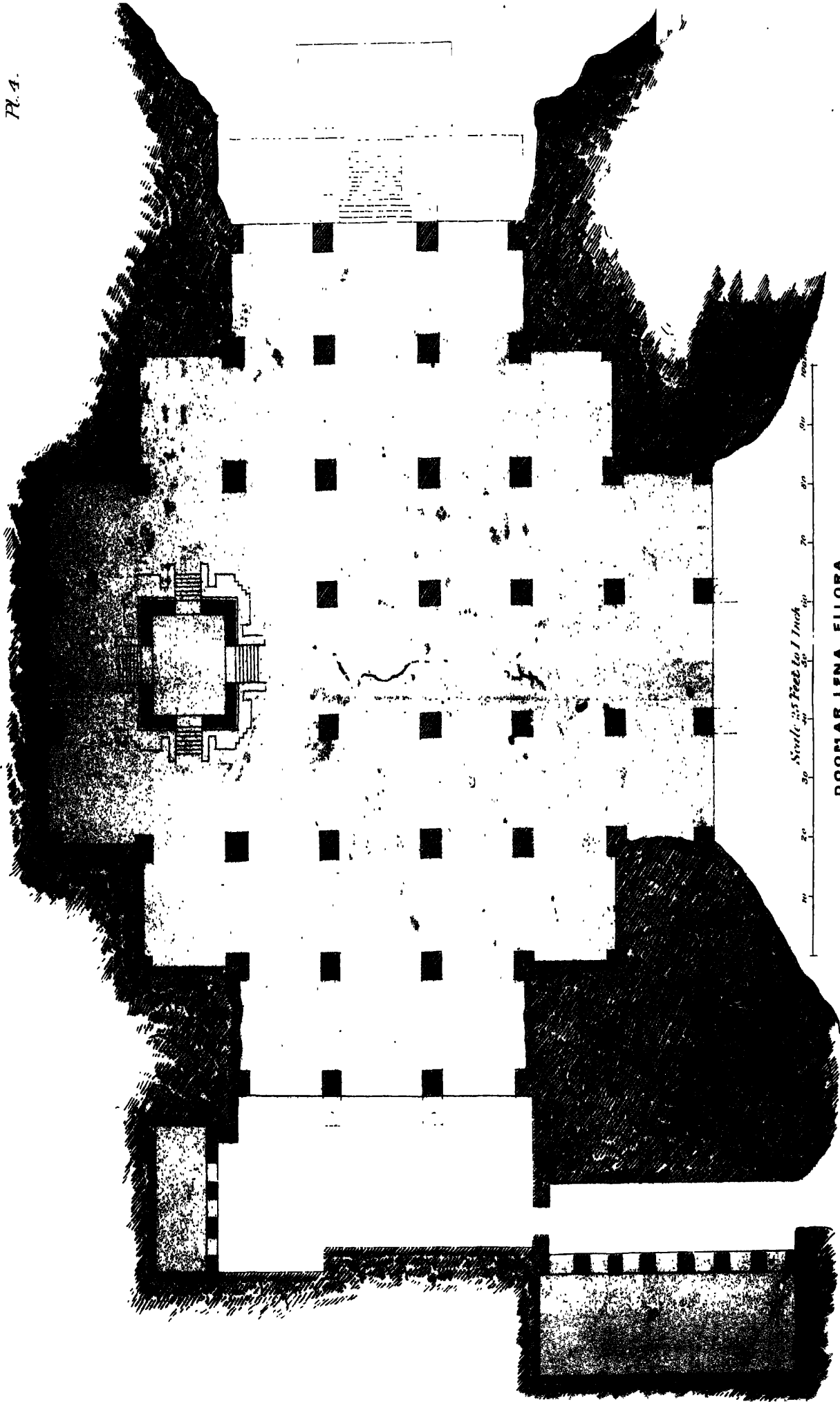
Scale 10 feet to 1 in







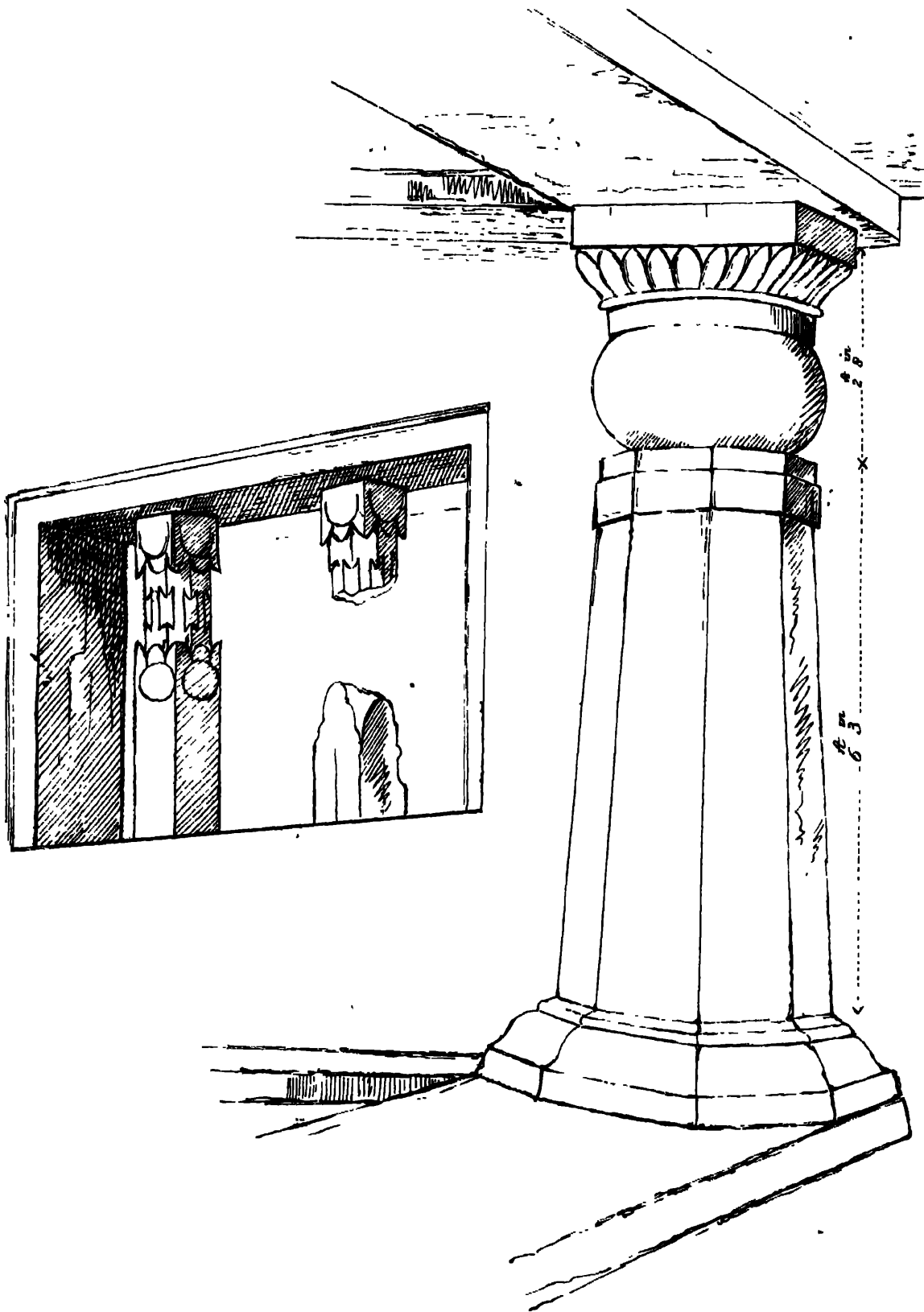




Scale 1/4 inch = 10 feet

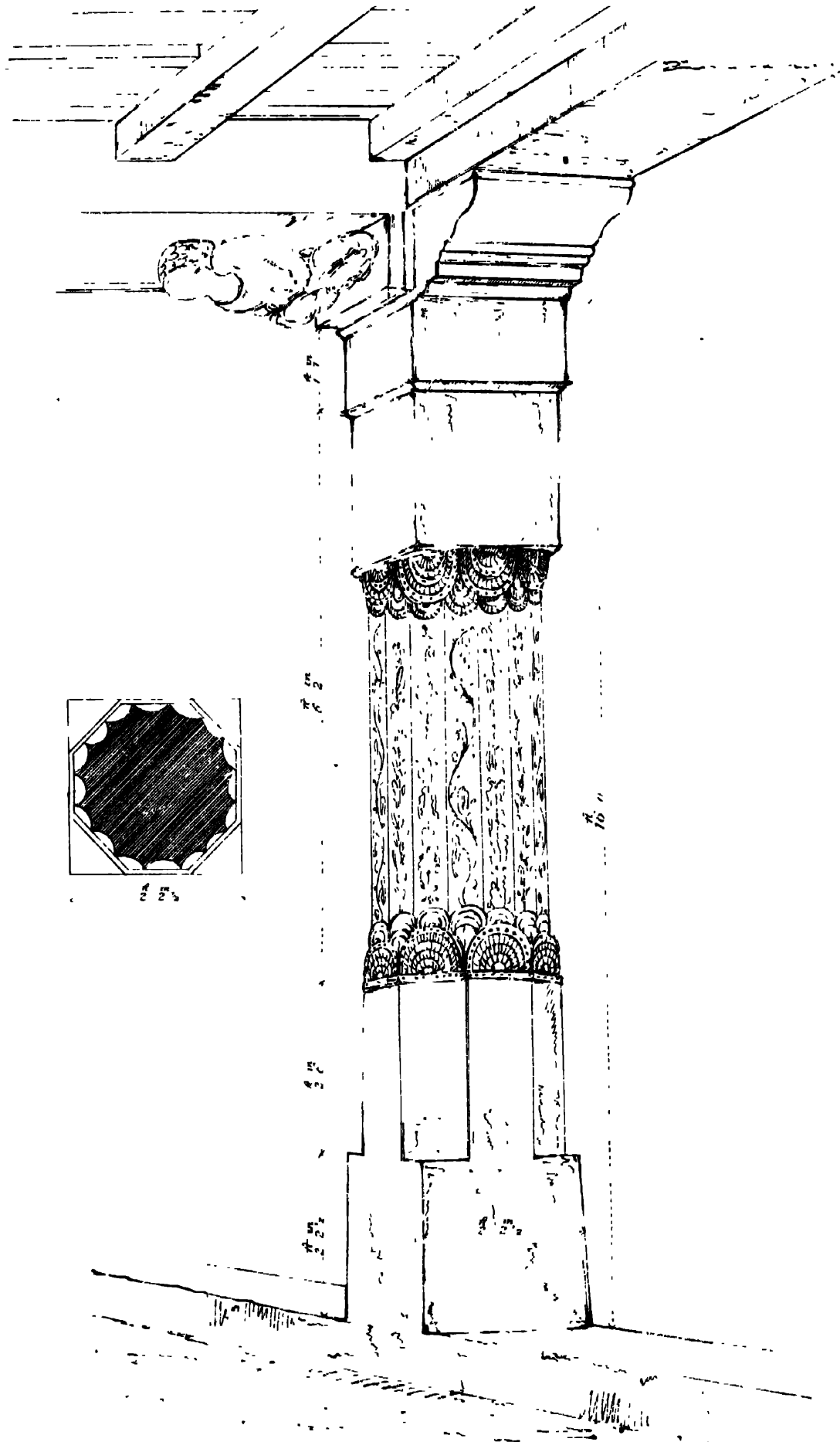
DOOMAR LENA, ELLORA





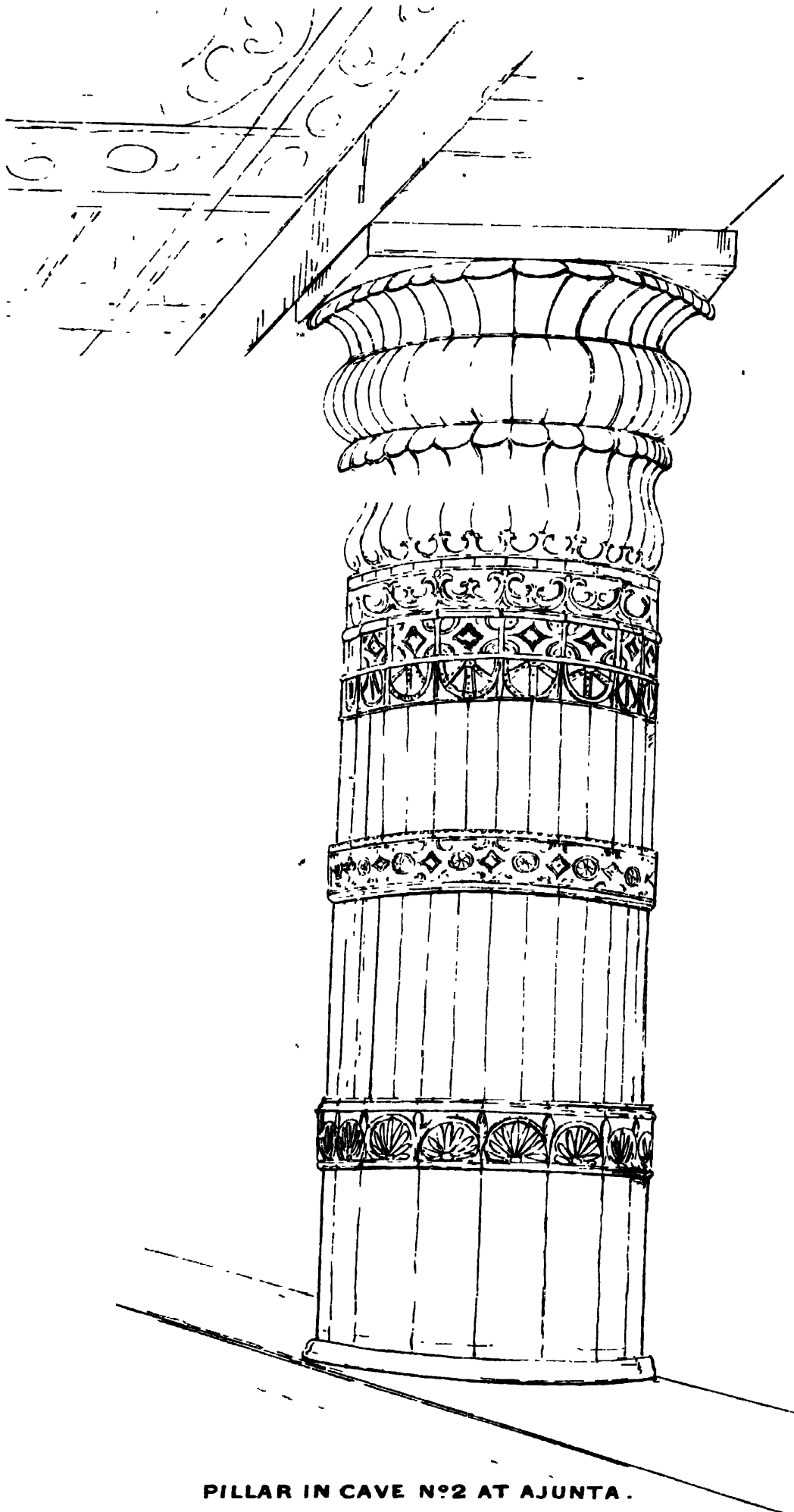
PILLAR AND WINDOW IN CAVE N° 11. AT AJUNTA.





PILLAR IN CAVE N° 17. AT AJUNTA.



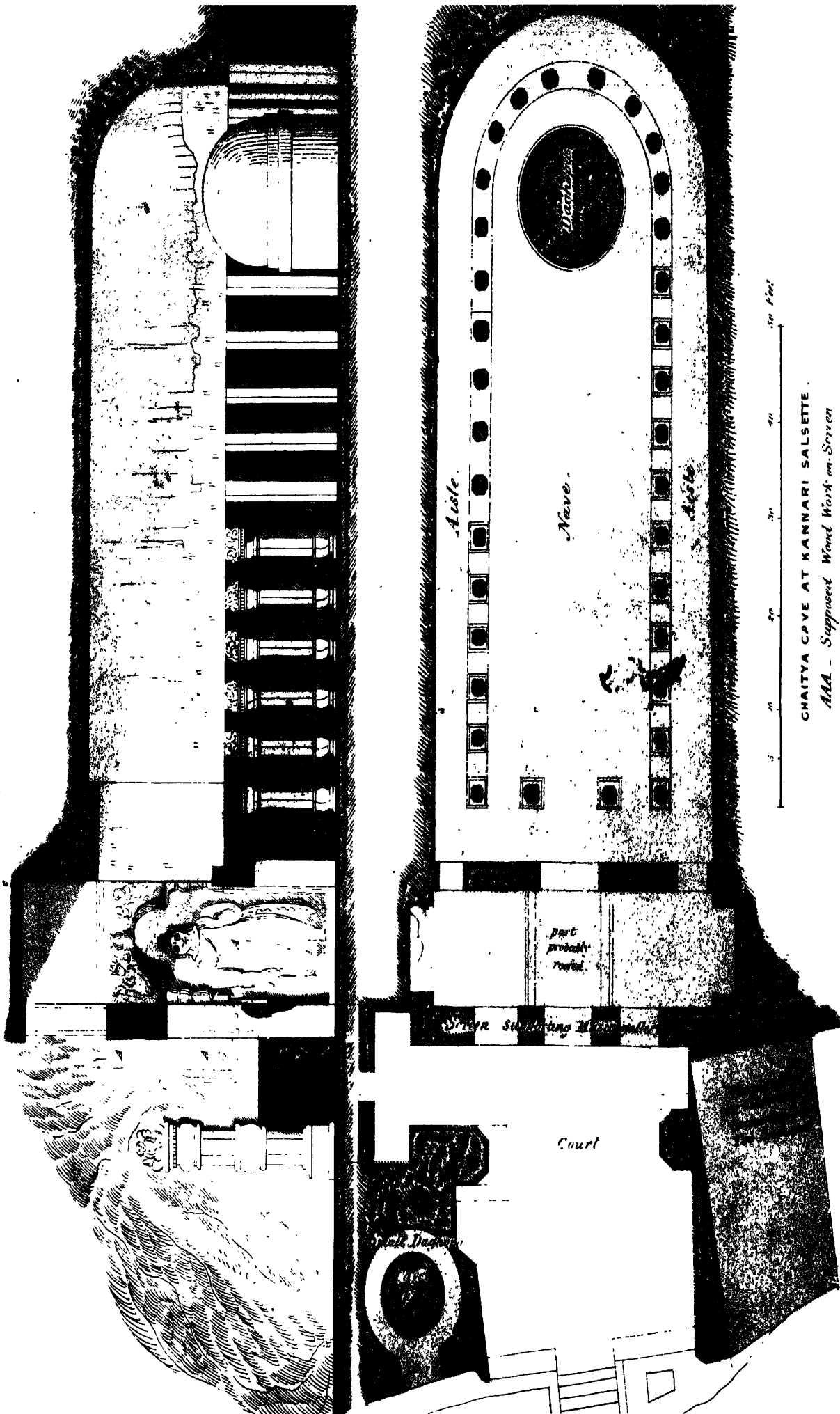


PILLAR IN CAVE N°2 AT AJUNTA .



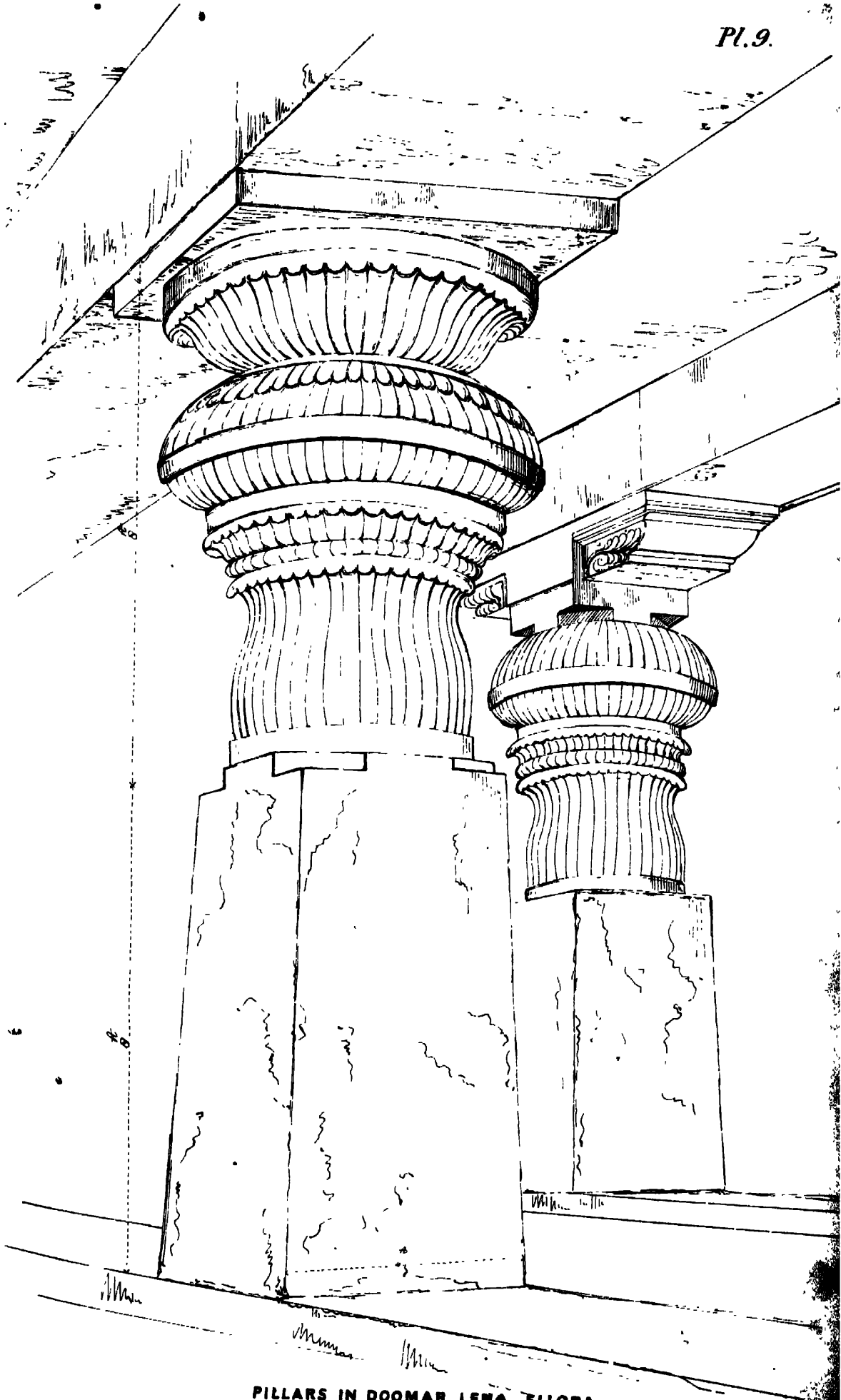






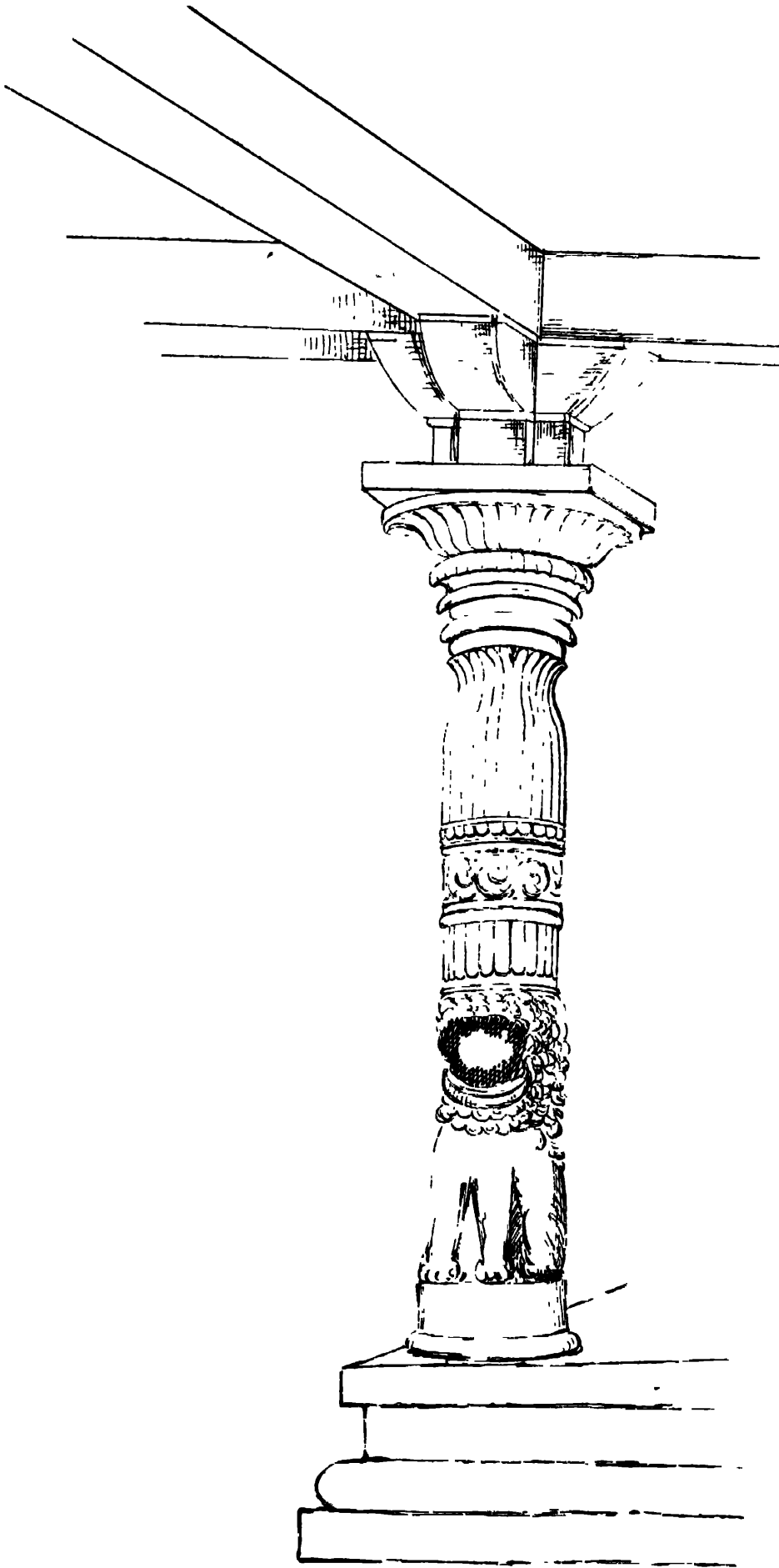
CHAITYA CAVE AT KANNARI SALSETTE.  
 AAA - Supposed Wound Work on Surface





PILLARS IN DOOMAR LENA, ELLORA.





**PILLAR IN CAVE AT MAHAVELLIPORE.**

