



Cave Architecture

Hello everybody and welcome to today's episode. This episode will cover a wide chronological range, from the earliest primitive caves of Buddhist monks, to the later development of splendid and long lasting cave architectures in the different regions of India. Here we will study about two important structures chaitya and viharas which forms the cave architecture. The Subject expert is Ms. Shilpi shankar

INTRODUCTION:-

One of the most ancient and primal forms of architecture which are found in many places in India are cave architectures. Cave architecture occupies a



very important place in the history of Indian Architecture. Cave architecture had a long tradition in Egypt, Anatolia and Patra, so to some extent it is believed that the techniques were most likely brought to India through Persia, particularly during the reign of Asoka.

It is believed that the cave architecture in India probably have begun in the 3rd century BC. More than a thousand caves were exhumed in different parts of India dating from about 2nd century B-C to the 10th century AD. Buddhism and Jainism were the two main religions which played important role in the formation of cave architecture but few of them also belong to Hindu religion. According to the basic nature of early Buddhism and Jainism, both the religion gave



emphasis to living a life away from the cities, in natural caves to lead an ordinary life.

Cave architecture in India is generally religious in nature. In India, caves have long been considered as sacred place. These caves were formed in groups. The main motive of these caves was to provide accommodation for the monks mainly during the unfavorable weather. These caves consisted of two types of forms: chaitya halls and viharas.

CHAITYAS AND VIHARAS:-

Chaityas and Viharas are those architectural constructions that were shaped out for Buddhist and Jain monks. Chaityas were spaces of worship for the monks and Viharas were dwelling of monks.



The stupas were not only the architectural structures that developed in Buddhism. Chaityas were another form of Buddhist architecture which contributed to the heritage of Indian art. Probably the space around the stupa was inappropriate to congregate during unfavorable climate which resulted into creation of chaitya hall.

Another important and basic part of the cave architecture is Viharas. Vihara is actually the Pali word which means Buddhist monastery. In ancient India, Viharas were constructed in order to provide resting spaces for the itinerant and wandering Buddhist monks. The viharas ordinarily consisted of cells cut into the walls around three sides of a hall. One enduring features of these caves is the arched entrances and vaulted interiors. Viharas were



generally endowed with a pillared portal leading to a courtyard which was surrounded by monastic cells.

THE CHRONOLOGICAL DEVELOPMENT OF CAVE

ARCHITECTURE IN INDIA:-

Now we will concentrate on the chronological development of cave architectures in the different regions of India.

Barabar and Nagarjuni caves:

The Mauryan period saw the firm establishment of one of the most important and distinguishing art traditions of India known as cave architecture. The pillars were not the simply inventive accomplishment of Ashoka's reign. Caves were constructed out of solid, long lasting rock and were used as congregation halls on religious occasions. It is believed that these caves were used extensively by monks belonging to the



Ajivika sect. The Ajivikas were famous during the time of Asoka, but it seems that they never had wide following and were gradually overshadowed by the Jains and the Buddhists. The epoch was noticed by mature use of stone and construction of masterpieces.

The caves carved during the reign of Ashoka and that of his grandson Dasaratha Maurya erected for the habitation of monks are, wonderful specimens of Indian art. The four cave shelter on the Barabar hills and three on Nagarjuni hills near Gaya, Bihar are the existing relics of cave architecture of the Mauryan era. These seven sanctuaries are among the most primitive instances of cave architecture in India.

Barabar caves are the earliest instances of cave architecture in India built in the 3rd century BCE and are credited to Mauryan Emperor Ashoka. Of the four



caves here, three were dedicated by Asoka, who is identified in the inscription as 'Priyadarshan' which means beloved of the Gods. It is situated about 31km north of Gaya in Bihar. These indicate an adoption of wooden prototypes. There are four caves that form the Barabar caves named as Lomas Rishi, Sudama, Karan Chaupar and Vishwa Zopri.

The Sudama cave has arches similar to a bow and has a circular chamber with a mandap or dome. The Karan Chaupar cave is a single room with exquisitely polished inner walls with inscriptions that date back to 245 BC. The Vishwa Zopri cave has two rooms of rectangle shape that can be reached by the rock cut stairs.

There are analogous caves in the Nagarjuni Hills which are sited less than two km away from Barabar Caves which are also considered as an extension of



Barabar Caves. The caves have huge arches and all have two halls those have been carved entirely out of granite. Nagarjuni hills, in the granite has three caves, each bearing an inscription of the Mauryan king Dasaratha.

The two caves are very small consisting of a simple rectangular cell each entering from the end and having a barrel-vaulted roof. The largest one is locally known as Gopi cave which is a rectangular hall with a barrel-vaulted roof and with circular ends. One can go into it through a doorway situated in the south. The Gopi cave was excavated in the reign of Dasaratha and these caves are virtuous in style and their interior is polished like mirror. The pillars inside these caves appear to be surplus to requirements and are inheritance of wooden architecture.



Caves in the Deccan region:

Bhaja:-

The tradition of cave architecture such as earlier seen in caves of Barabar and Nagarjuni hills extended and developed over the centuries. It gradually was becoming very elaborate and complex in concept and execution with time. A numeral of Buddhist cave complexes were excavated of the second and first centuries BC in the Western Ghats. These Buddhist settlements in general incorporated at least one worship hall, chaitya enclosing a stupa, the core object of worship, as well as many other unearthed chambers that consisted of the living residence for the monks, i.e. viharas.



During the rule of the Sungas the ascendancy of Buddhism as the majestic religious conviction slipped, but the Buddhism was not absolutely eclipsed. By this time many followers of Dharma were converted to Brahmanism and its emergence was clearly seen in art present in these caves. The most excellent testaments of the Sunga period are indeed Buddhist formations.

Definitely one of the most remarkable monuments left behind from the Sunga period is the Buddhist chaityas at Bhaja, dating about the middle of the second century BC architecture in Deccan region. As it is characteristic for early Buddhism, the religious art of caves is characterized with symbolic representation of Buddha. Usually the foremost element of these chaitya halls is the façade with an enormous



horseshoe-shaped window, prevailed by a peak, which perforate the stone wall on top of the entrance and the chief source of the daylight for the hall is provided from here. This distinct feature developed from the stylized outlook of the ending of a barrel-vault which was firstly seen in Lomas Rishi.

Bhaja Caves are renowned for their ornate facades. Stone carvings in Bhaja caves are not very deeply carved and its style is alike as one of the molded terracotta. The Cave No 12 is most impressive and the largest which consists of a chaitya. This cave is known for its excellent art and architecture. The sculptures that are crafted in the right side of the caves are ascetically beautiful. There is also a sculpture of a dancing man and woman which is adorable. Facade replicate fine woodwork as the



pillars inclines inwards and it is decorated with human figures.

Most of caves in Bhaja are viharas. The viharas are positioned both to the east and west of the chaitya hall. Here on a vihara's portico there are several low-reliefs representing non-Buddhist subjects.

The Buddhist Cave 18 at Bhaja dating back to 2nd century B.C. has a rectangular hall with a front pillared verandah. This vihara contains two cells among which one is at the back and one is at the right side. Verandah of this cave is surrounded with some of the most interesting sculptural groups with images of the Hindu deities. It can be made out, that God Indra is shown mounted on his elephant Airavat, flourishing a tree in his trunk which has been pulled



up from the landscape depicted below. On the lower part few attendants are shown worshipping the holy tree. The relief on the left is identified as Surya, escorted by an attendant with an umbrella and a fly-whisk is shown. He is shown on a chariot pulled by four horses.

Another fascinating and a bit mysterious feature of Bhaja Caves is a semi open cave full of Stupas. The Stupas can be found around 30 meter from the Chaityagriha which contains a group of rock-cut stupas. Among these stupas 5 are located inside a chamber and 9 are placed outside. Perhaps these are serving as graveyard but this type of Buddhist cemetery is not so common in the other Buddhist caves.



Karla:-

Karla Caves stand for the highest achievement of cave architecture of India. They are one of the earliest examples of highly wrought and richly decorated cave architecture. These caves are exemplified by large horseshoe shaped windows lighting the interiors and arched interiors. The light coming in through the huge window plays an important role. Here the alleviated sunlight adds special essence to delicate sculptures and architectural details.

Opposite to some other cave chaityas, the ceiling in Karla Cave No. 12 has wooden ribs and not stone ribs. At the inner end there is an impressive stupa with a wooden umbrella on the top. Here the woodwork is



unique and probably the wood has been cut 2,000 years ago and yet it has been well preserved. There is a huge horse shoe archway at the outer end of the opening of the cave.

The frontage of chaitya is magnificently decorated with beautiful numerous sculptures on both elevation of the central doorway. These richly elaborated artwork and structural elements in the interior are often imitating the woodwork. The stone carvings depict human figures, lions and elephants. It is assumed in the central hall the sculptures of elephants originally had tusks of real ivory. Commonly continual element here is women and man in pairs generally known as Mithuna. Walls initially were covered and full with murals. Sculptures of Karla mark new trend in Indian art with more plasticity.



Sculptures are refined and superior depicted with folds of clothing, earrings etc.

The chaitya is divided in three parts with the rows of pillars. Pillars have beautiful capital decorated with sculptures depicting man and women riding elephants and bending to Buddha. Representations of Buddha have been added circa 7th century AD during Mahayana phase.

Bedsa:-

Bedsa caves were also built around 1st Century B.C. and are as old as Karla. There are two main caves. The main cave which is the Chaitya contains a beautiful Stupa. The caves are facing eastwards and the caves covered with some carvings also.



The Bedsa caves are to a great extent similar to Karla in structure, with the chaitya hall and the adjoining viharas. But one noticeable difference is that the Karla caves have Hindu deities and mythological themes engraved on the outer walls, while the Bedsa adhere to its Buddhist style. Maybe the Hindu influence on the Karla caves came later. Another interesting factor about Bedsa is that its chaitya hall has 2 front doors.

The caves of Bedsa are famous for their pillars that are ornamented with the figure of lions. The adornment on the façade is made up of diminutive rails and repetition of window frontage. Bedsa also have sculptures of couples wearing ornaments accomplished in various poses on horses and elephants. The horses and elephants are shown in



kneel down posture with their feet projecting out of the capital giving an impression of stand alone sculptures rather than part of the pillar. The capital is placed on an inverted lotus flower shape and this lotus feature reminds us of exactly as the one in the capital of the Ashoka pillar.

Kondivite caves:-

The Kondivite caves, also known as the Mahakali caves are sited at Andheri in Maharashtra. There are total 19 caves among which fifteen are on southeast face of the hill and four are on the northwest face. These caves were built between 1st century BCE and 6th century CE. A large number of caves here are viharas, but Cave 9 of south-eastern group is chaitya. Caves are carved out of a solid igneous rock named black basalt rock.



The most attractive cave at Kondivite is the cave no. 9, which has an irregular layout. It is one of the oldest and largest in the group. The cave has seven depictions of the Buddha and figures from Buddhist mythology but all are defaced. The inner shrine and stupa are enclosed in a curved wall which is very distinctive and very unusual in other chaitya caves.

Junnar :-

Junnar was a Buddhist midpoint during the Satavahana and Kshatrapa periods between the 2nd BC and the 3rd BC. The Junnar hills are situated at Junnar in Maharashtra which abodes a group of ancient Buddhist caves. It has the biggest number of



excavations figuring approximately over 200 quarries and stretched over the four hills.

The most important is Cave 3 which has a spherical dome ceiling in the Chaitya Hall in the midst of 12 tall octagonal pillars. Cave 40 is the largest and its facade is very well preserved. The Lenyadri or Ganesh lena group is the most important group here. There are nearly 40 caves in this group of which the main cluster of 30 caves are positioned in a line and extended from east to west.

There are huge numbers of chamber and viharas in small groups which are inaccessible and some of them are incomplete. These Buddhist caves have mixture of viharas and chaityas and provide a whole variety of



juncture of development of Buddhist architecture in the Western India.

Caves during the middle ages:

Ajanta:-

The Ajanta caves are celebrated masterwork for their unique architecture and have the possessions of sculptures and paintings. The caves of Ajanta were made in two phases. The first was made around the 2nd century B.C. The first phase was during the Hinayana period of Buddhism and was under the rule of the Satavahana kings.

The second phase of Ajanta was during the Mahayana period dating between the 4th and the 6th centuries



A.D. The majority and striking activity at Ajanta belongs to the empire of the Vakatakas who worshipped Hindu deities and were the contemporaries of majestic Guptas of north India.

These magnificent caves contain carvings and paintings depicting the life of Buddha and the carvings and sculptures here are considered to be the beginning of classical Indian art. The sophistication of the decoration, the sense of balance of the compositions and the amazing beauty of the feminine figures position the paintings of Ajanta among the foremost attainment of Indian art.

There are about 30 caves among which Cave 9, 10, 19, 26 and 29 are Chaitya-grihas and the rest are viharas. The chaitya-grihas are the most ancient



monuments in Ajanta and are typified by horse-shoe shaped bay above the doorway and central nave which is divided from side aisles with colonnade. The chaitya number 19 is most amazing as the façade of the chaitya is adorned with sculptured images. Inside there are two Buddha figures standing in a relaxed pose. At the far end, there is an impressive stupa containing the standing image of Buddha. The paintings on the walls and ceilings of Ajanta are known for their artistic values. The themes of the paintings are drawn from the Jataka tales.

At Ajanta the viharas are of different sizes. There is a pillared verandah in front, from which doors and windows go ahead into the main hall. The side walls of the hall have petite doors for the monks to enter these cells. Cave 1 is a marvelously painted Vihara



which is filled with wall murals, sculptures that date back to the 5th century. In the beginning, Cave 1 also had a covered entrance which led to the main hall but it has since distorted. The main hall of Cave 1 is square in plan containing aisles along all four sides. Adjacent to these aisles are doorways towards the fourteen small chambers. The walls were originally covered with paintings, but today there are only nine surviving images among which the most famous is the Bodhisattva Padmapani.

Bagh :-

Bagh caves are sited at the bank of a seasonal river named Baghani. Bagh Caves consisting of nine amazing caves is built out of rock cutting and they are dating between 400 and 700 AD. These caves contain



many Buddhist structures like viharas, stupa and sculpture of Bodhisattvas. The most incredible thing in these caves is the murals made in tempera method which is very analogous to the murals of Ajanta Caves. In the words of John Marshall "Of the whole vast galaxy of monuments that antiquity has bequeathed to India, none are more remarkable or more interesting to the archeologists than her rock-hewn shrines and monasteries".

All these caves belong to the intermediary period flanked by the Hinayana and Mahayana. Stupas are set up at the back ends of few viharas and in one of them a Buddha like figure with a Bodhisattva on either side is made. Among the nine caves only six have continued to exist till this time. Cave 2 is named as Pandava cave which is the largest and it is the best



conserved one. The hall of the cave has 24 massive pillars with copper plates bearing inscriptions. Cave 3 is named as Hathyakana embraces the leftovers of murals. Cave 4 is known as Rang mahal and is the outstanding among others. Cave 5 was previously reserved as a meeting room for Buddhist monks and this cave was later joined with cave 6.

The architectural graph of Buddhist monastic complexes can be best understood by comparing contemporary caves of Bagh and Ajanta. Monastic complexes at both the sites are different significantly not only in the design but also in their composition. At Ajanta example of Chaitya, Viharas and combination of both can be observed, but in Bagh all the caves are of chaitya-cum-vihara category. Bagh



caves are identical in style but cave 6 at Ajanta is with double storey and cave 7 has two small porticos which go ahead to verandah at rear side. This kind of arrangement is not seen in any of the Bagh caves.

Caves at Ajanta are apsidal in design on the other hand caves at Bagh are rectangle or square in shape. Looking at the plan at Bagh, it seems that all the caves were excavated at the same time, with less addition later on. Except for cave 5 and 6, all the caves are planned as residential cum worship place. Cave 5 and 6 are the only caves in the whole group which are connected via a small passage. Cave 2 and 4 follow more or less uniform plan. This includes a large pillared hall, almost square, with cells on three sides. The wall facing the entrance has an antechamber housing the stupa. Cave numbers 11, 7,



6 and 15 to 20 of Ajanta are contemporaneous to Bagh caves.

Kanheri :-

Kanheri caves are the biggest Buddhist site in India due to the number of caves made in a single hill. History of these caves extends from as early as 3rd Century BC to as late as 11th Century AD. This site has gone through the rise and decline of Buddhism in India which makes it unique. The earliest cells cut in the caves avoided use of images or any other adornment, as they dated back to the Hinayana phase. In contrast the cells and Viharas with Buddha's images and other designs belong to the Mahayana cult.



The most significant of all these caves is cave number 3 dating back to the 6th century CE, which consist of a columnar hall with 34 pillars and two life size standing figures of the Buddha.

Similarly, cave 11 named as the Durbar hall or the Assembly hall contains a statuette of the Buddha occupying the central place among the Hindu and other Buddhist monks. Cave number 34 is a dark cell comprises the Buddha's paintings on its ceilings. An image of 11-headed Avalokiteshvara, is depicted in the large cell of Cave 41. The huge cell of Cave 67 consists of the figure of Avalokiteswara shown as a savior sided by two female figures in the verandah.

Aurangabad caves :-

Aurangabad caves, carved out of the hillside are a few kilometers away from the famous tombstone known



as Bibi Ka Maqbara. These Buddhist Caves were carved out of the hillside in the 6th or 7th century AD. All caves belong to the Buddhist faith.

Total number of caves in Aurangabad is twelve and most of the caves are Viharas. Cave number 1 to 5 is placed in the western group and caves from 6 to 10 are in the eastern group. Cave number 6 showcases a huge Buddha figure and an idol of Ganesha.

Among these cave number Cave number 7 is considered to be the most interesting as it has the figures of women. These figures inadequately dressed and lavishly ornamented are pinpointing of the rise of tantric art during the period of Buddhism.



The third group is left unfinished and moreover appears like natural caves and is difficult to get to.

Ellora:-

The final stage of the development of cave architecture in western India was marked by the magnificent caves at Ellora near Aurangabad. There are caves of three beliefs here, of overlying periods which shows the simultaneous patronage of monuments of more than one faith of the time. These caves are made up of twelve Buddhist, seventeen Hindu, and five Jain cave structures, excavated out of the Charanandri hills. The Buddhist caves date from the mid-6th century to the mid-8th century A.D. The Hindu caves date from the 7th to the 9th century and the Jaina caves date from the 9th to the end-10th century.



Similar to the Barabar and Ajanta caves, the Ellora caves contain many wall murals, reliefs and shrines which include the carvings of Buddha, bodhisattvas, and saints. This was a time when Buddhism was diminishing and Hinduism was growing as a strong religion here. During the reign of the Chalukya dynasty Hinduism came to surface again. According to the evidences, the kings of the Rashtrakuta and the Chalukya administered the work at these caves and temples.

The Hindu caves are the most eye-catching because of their elaborate design and layout of the construction. The most remarkable is Cave 16, which was constructed in the 8th century. The carvings here are monolithic and have four levels. The structure comprises windows, stairs and doorway. The huge



structure of elephants and Nandi bull are very attention-grabbing. Other figures here are also attractively made with great skill. Among the Jain caves, Cave 32 is very prominent as it comprises fine lotus-flower carvings. The Buddhist caves include the monasteries. A famous Buddhist cave is Cave 10, which has a huge Buddha statue, in a seated pose. It is also called as the Vishwakarma Cave.

There are also other caves existing in other regions of India. These caves are Elephanta, Udaygiri, Jogeshwari, Kondana etc which are in addition to the heritage of Indian cave architecture. With the coming of the Gupta dynasty and the building of more and more splendid Hindu temples in the region, Buddhism declined further. We have looked at



various specimen of cave architecture in ancient India. Thus we have seen that cave architecture dwelled in a very significant place in the history of Indian Architecture and how it differs from conventional buildings in various ways.



1- Giant Cave Monastery of Cairo, Egypt



2- Ajanta caves in hills seen from distance



3-Chaitya hall, Karle caves, Maharashtra, 100 AD



3- Karle caves, Maharashtra, 100 AD





5 -Nagarjuni hills, Mauryan period



6-Ruins of Nalanda Buddhist University



7-Ruins of Nalanda Buddhist University



8-One of the entrance of Barabar Caves, Bihar, Mauryan period, mid third century BC



9-Interior of Lomas Rishi cave, Barabar hills, Bihar, Mauryan period, mid third century BC





10- High polish and fine chisselling in the interior of Barbara caves,Bihar, Mauryan period, mid third century BC



11- Interior showing door to inner sanctum Sudama cave,Barabar hills,Bihar, Mauryan period, mid third century BC



12-Entrance of Lomas Rishi caves,Barabar hills,Bihar, Mauryan period, mid third century BC



13-Entrance of Lomas Rishi caves,Barabar hills,Bihar, Mauryan period, mid third century BC



14-Entrance to one of the Barabar Hill Caves,Barabar hills,Bihar, Mauryan period, mid third century BC



15-Way to Nagarjuni hills, Mauryan period



16-Gopi Cave in Nagarjuni hills, Mauryan period



17-Entrance passage to the Karan Chopar cave, Barabar hills, Bihar, Mauryan period, mid third century BC



18-Vaidantik Cave or Viswa Zopri, Barabar hills, Bihar, Mauryan period, mid third century BC



**19-The Bhaja caves seen from afar,
Maharashtra, 100-70 BC**



20- Bhaja caves, Maharashtra, 100-70 BC



21- Facade of caves, Bhaja caves, Maharashtra, 100-70 BC



22- Entrance to the chaitya hall at Bhaja, Maharashtra, 100-70 BC



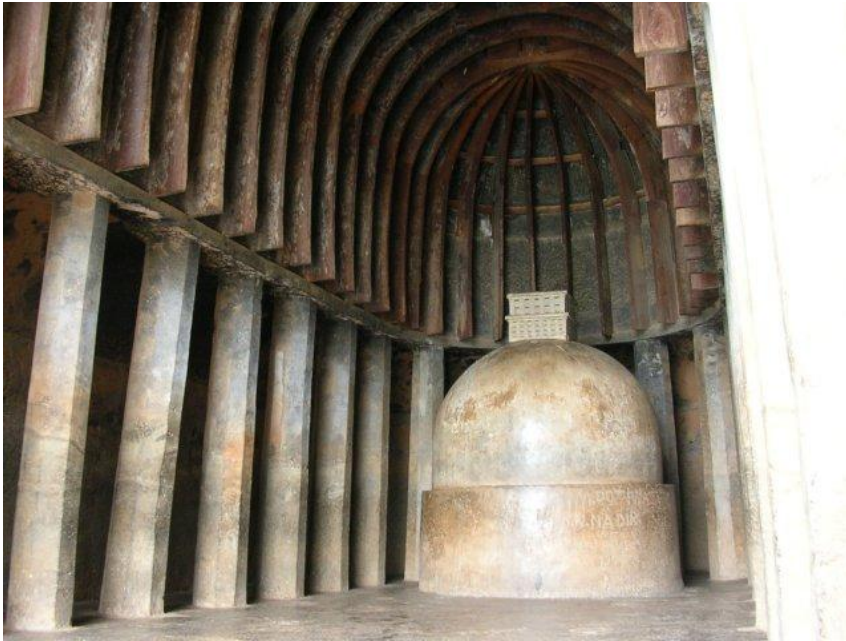
23-Arches, Bhaja caves, Maharashtra, 100-70 BC



24-Details of entrance to the chaitya hall at Bhaja, Maharashtra, 100-70 BC



25- The chaitya hall at Bhaja, Maharashtra, 100-70 BC



26- The chaitya hall at Bhaja(a closer look)Maharashtra, 100-70 BC

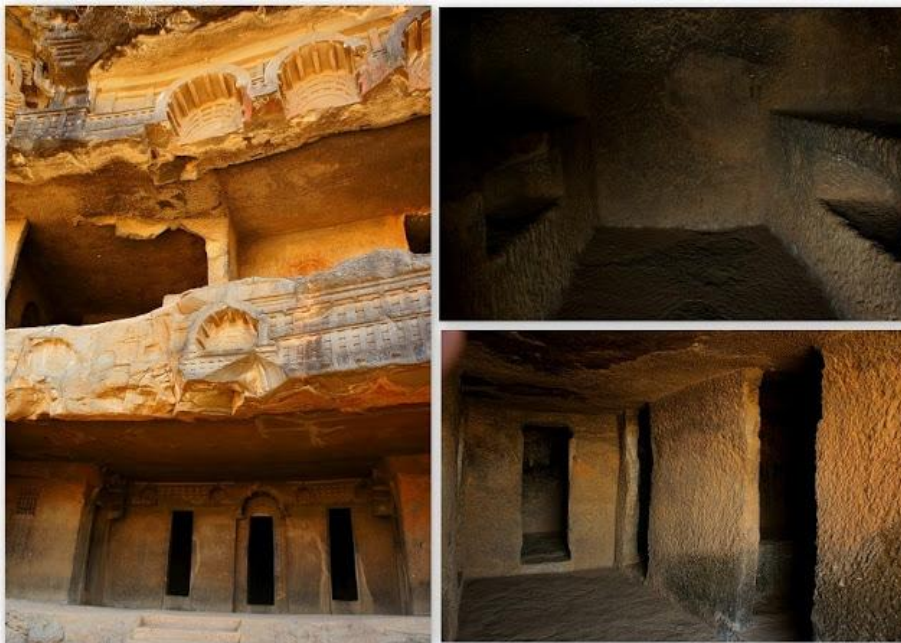




27- Roof of verandah showing the carved rafters that imitate wooden beam construction, Cave 19, 19, Bhaja, Maharashtra, 100-70 BC



28-Facade of vihara 19, Bhaja, Maharashtra, 100-70 BC





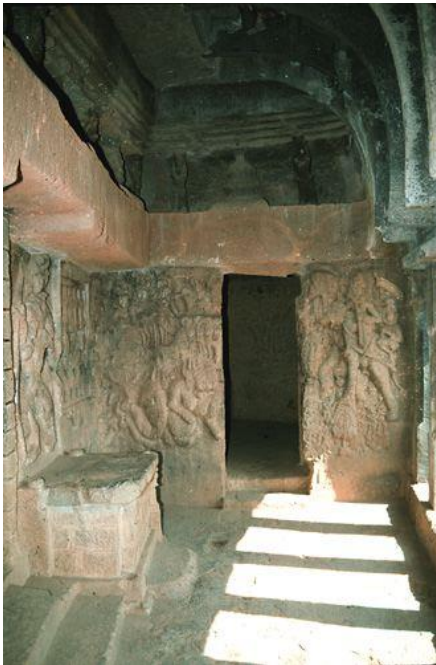
29- Small chambers inside the viharas, Bhaja, Maharashtra, 100-70 BC



30-Wall of inner chamber showing niches, Cave 19, Bhaja, Maharashtra, 100-70 BC



31-An individual sleeping room with rock-cut bed, Bhaja, Maharashtra, 100-70 BC



32-View toward entrance to cell at the right end of Cave 19, Bhaja, Maharashtra, 100-70 BC



33-Inscriptions on the pillars inside Bhaja Caves, Maharashtra, 100-70 BC



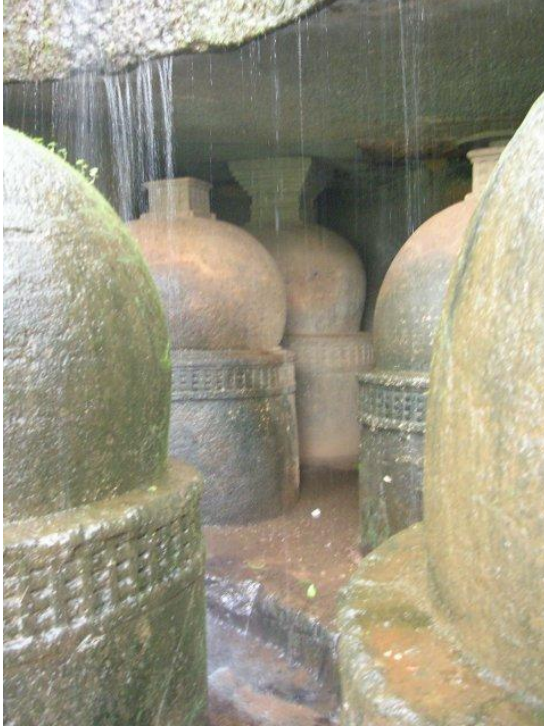
34- Shiva at bhaja caves, Maharashtra, 100-70 BC



35- A group of stupas, Bhaja, Maharashtra, 100-70 BC



36- A group of stupas, Bhaja, Maharashtra, 100-70 BC



**37-A group of stupas in the rain,
Bhaja, Maharashtra, 100-70 BC**





38- The wall showing the setting of the Surya and Indra bas-reliefs from Cave 19, Bhaja, Maharashtra, 100-70 BC



39-Carving on the outer wall of cave 19, probably showing the God Surya, Bhaja, Maharashtra, 100-70 BC



40-Carving on the outer wall of cave 19, probably showing the God Indra, Bhaja, Maharashtra, 100-70 BC



41 -Karle caves, Maharashtra, 120 AD



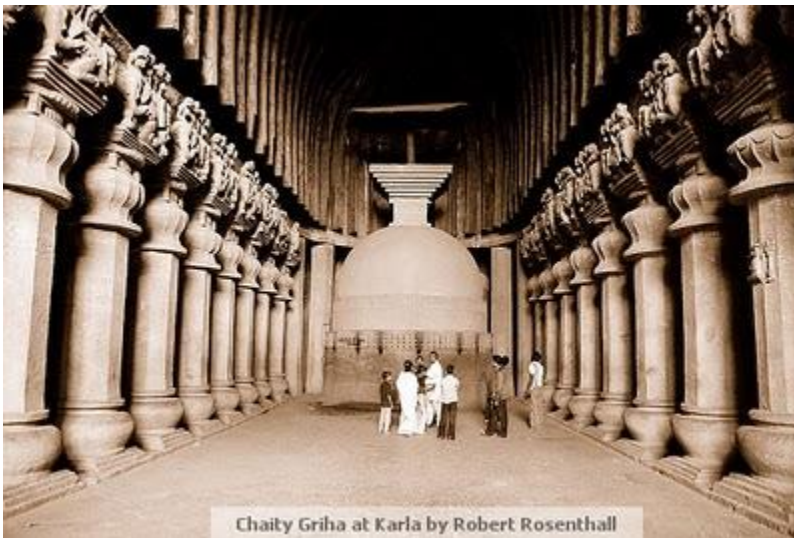
42-One of the pillars with four lions at the top, Karla Caves, Maharashtra, 120 AD



43-Lion Pillar and Entryway to the primary chaityagrha, Karla Caves, Maharashtra, 120 AD



**44-Verandah and entrance wall to the chaitya,
Karla Caves, Maharashtra, 120 AD**



Chaity Griha at Karla by Robert Rosenthal

45- Chaityagriha at Karla, Maharashtra, 120 AD



46- Light coming from the arch made above the doorway of the hall, Karla Caves, Maharashtra, 120 AD



47-Details of the arch above the doorway, Karla Caves, Maharashtra, 120 AD



48- End wall of verandah, chaitya hall, Karla Caves, Maharashtra, 120 AD



49- Details of the facade, Karla Caves, Maharashtra, 120 AD



50- End wall of verandah with carvings, chaitya hall, Karla Caves, Maharashtra, 120 AD





51-Carving outside Vihara, Karla Caves, Maharashtra, 120 AD



52- Buddha image, Karla Caves, Maharashtra, 120 AD



53- Mithuna couple on the right of the main entrance doorway to the chaitya, Karla Caves, Maharashtra, 120 AD



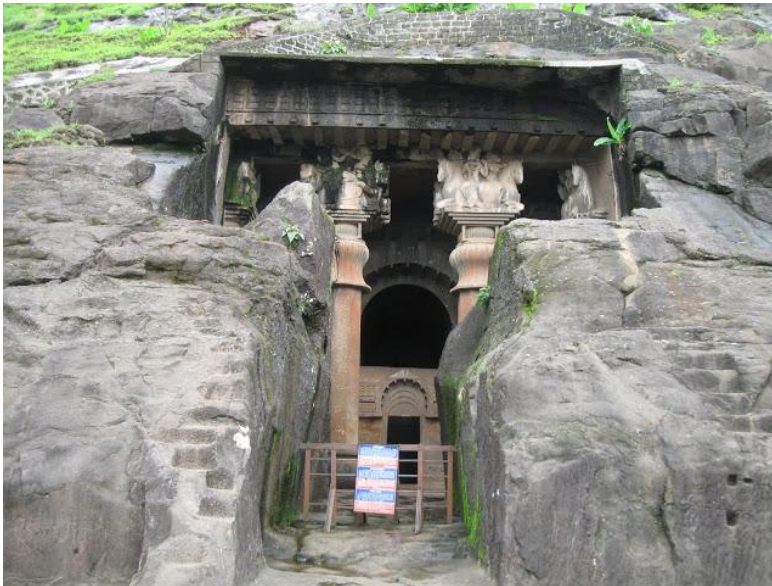
54-Mithuna couple, on the wall of verandah leading to the chaitya, Karla Caves, Maharashtra, 120 AD



55-Stairs towards Bedsa caves, Maharashtra, Second-third decade of first century AD.



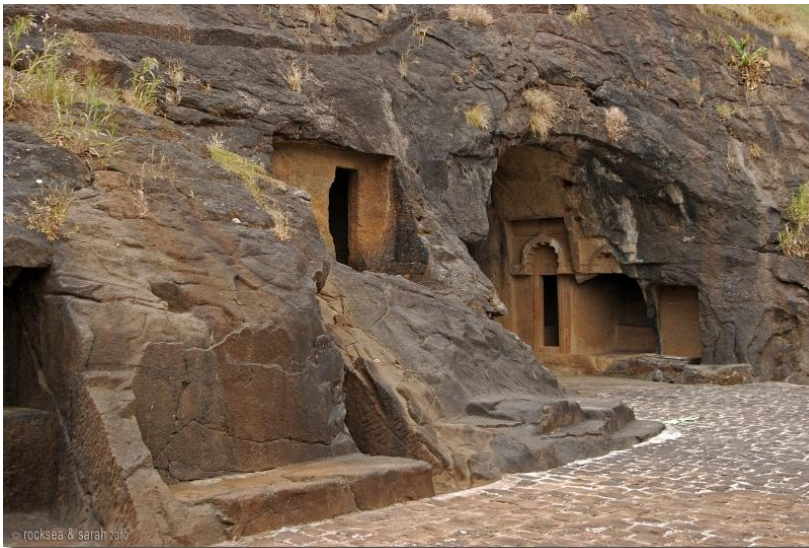
56- Bedsa caves, Maharashtra, Second-third decade of first century AD.



57 -Exterior of chaitya hall, Bedsa ,Maharashtra, Second-third decade of first century AD.



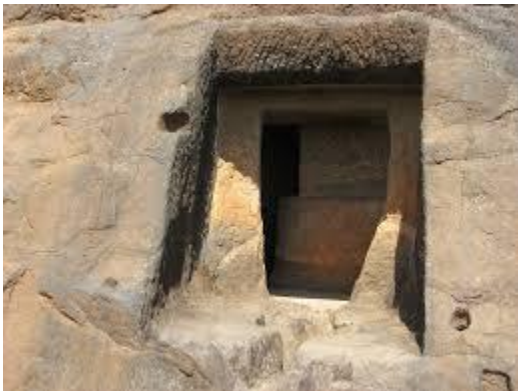
58 Stupa at Bedsa caves, Maharashtra, Second-third decade of first century AD.



59-Stupas and entrance at Bedsa caves, Maharashtra, Second-third decade of first century AD.



60-Wall of vihara, Bedsa ,Maharashtra, Second-third decade of first century AD.



61- Vihara cell,Bedsa caves,Maharashtra, Second-third decade of first century AD.



62- Details of exterior of chaitya hall, Bedse ,Maharashtra, Second-third decade of first century AD.





63- Lotus engravings on the pillars, Bedsa ,Maharashtra, Second-third decade of first century AD.



64- Close up of details of exterior of chaitya hall, Bedsa ,Maharashtra, Second-third decade of first century AD.





65- Bedsa caves, Maharashtra, Second-third decade of first century AD.



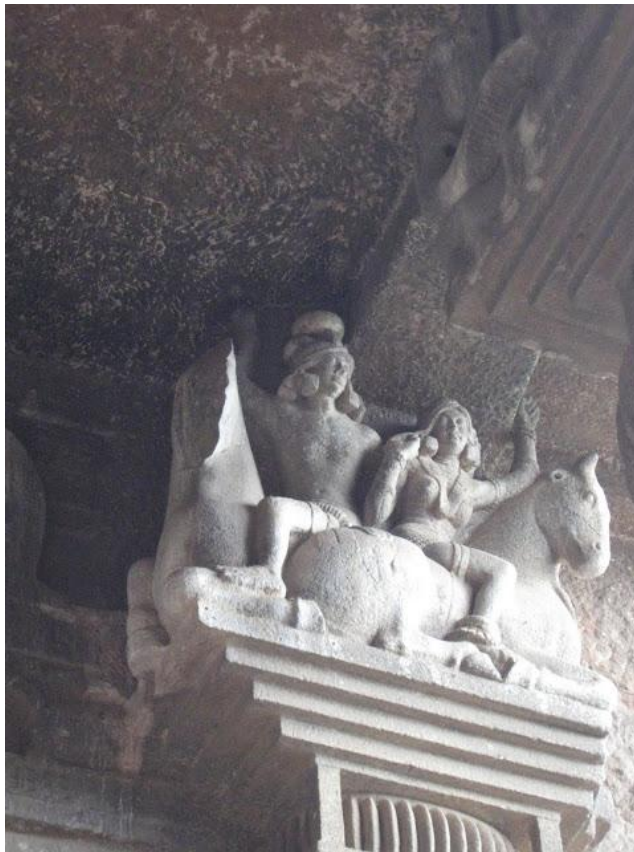
66- Interior of chaitya hall, Bedsa ,Maharashtra, Second-third decade of first century AD.



**67-Interior of chaitya hall, Bedsa ,Maharashtra,
Second-third decade of first century AD.**



68- Sculptures made at the head ends of the pillars at verandah of chaitya hall, Bedsa Caves, Maharashtra, Second-third decade of first century AD.





69- Details of the pillar capital in verandah of chaitya hall, Bedsa Caves, Maharashtra, Second-third decade of first century AD.

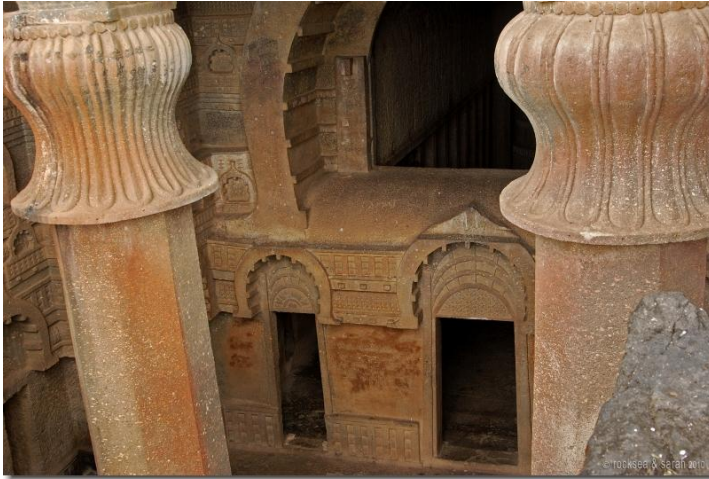


70-Details of the pillar capital in verandah of chaitya hall, Bedsa Caves, Maharashtra, Second-third decade of first century AD.





71- Details of the pillar capital in verandah of chaitya hall, Bedsa Caves, Maharashtra, Second-third decade of first century AD.



72- Lotus engravings on the pillars, Bedsa ,Maharashtra, Second-third decade of first century AD.





**73-Lotus engravings on the pillars, Bedsa
,Maharashtra, Second-third decade of first
century AD.**



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**74-Carvings on side walls of verandah,Bedsa
,Maharashtra, Second-third decade of first
century AD.**



75-Carvings on side walls of verandah,Bedsa ,Maharashtra, Second-third decade of first century AD.



76-A view of all the main caves of Mahakali caves (Kondivite caves),Maharashtra, 100 BC



77-Cave 1, 2 & 3, Kondivite caves, Maharashtra, 100 BC



78- Cave 12, Kondivite, Maharashtra, 100 BC



79-Viharas, Kondivite caves, Maharashtra, 100 BC



80- Interior of Cave no 8 or Vihara Cave, Kondivite, Maharashtra, 100 BC



81-Vihara Cave Hall, Kondivite, Maharashtra, 100 BC



**82 Interior of Cave 13, Kondivite, Maharashtra,
100 BC**





83-Stupa Etchings,Kondivite, Maharashtra, 100 BC



84- Right wall- central panel of the Chaitya at Kondivite showing Buddha figures of the 5th. Century A.D.



85 View of stupa chamber in chaitya hall, Kondivite, Maharashtra, 100 BC



the JUNNAR CAVES

The Junnar Caves are a collection of seven caves located in Junnar, near Mumbai.

The caves were used between the 1st century BC and the 1st century CE as temples for Buddhist monks.

These diagrams show the architectural differences of the Junnar Caves as depicted in "A History of Indian Architecture." By Francis D. D. D. D.

These cave shrines were referred to as "Chaityas," which is Sanskrit for "place of worship." They were used by the Buddhist monks as "stupas" or "receptacles" for relics.

Each shrine ranges from elongated walls to perfect domes.

86- Plan of junnar caves





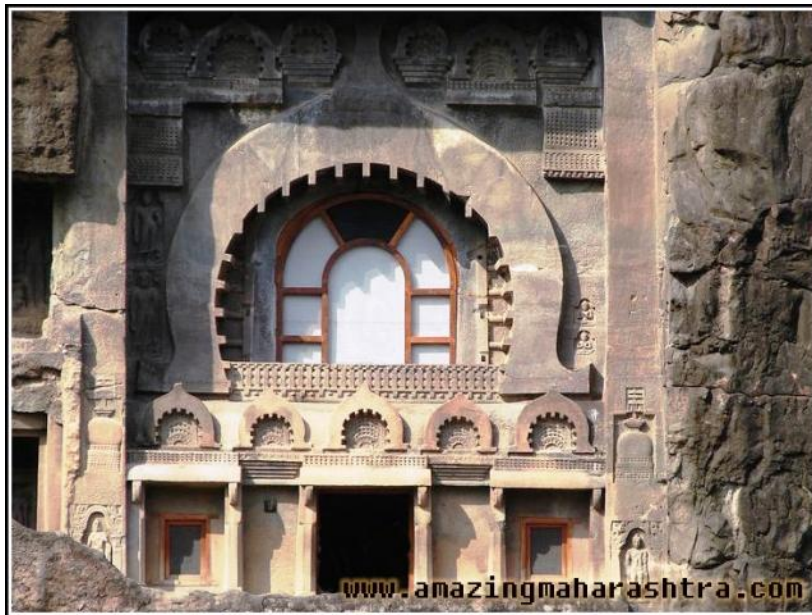
87-Lenyadri Caves, Junnar



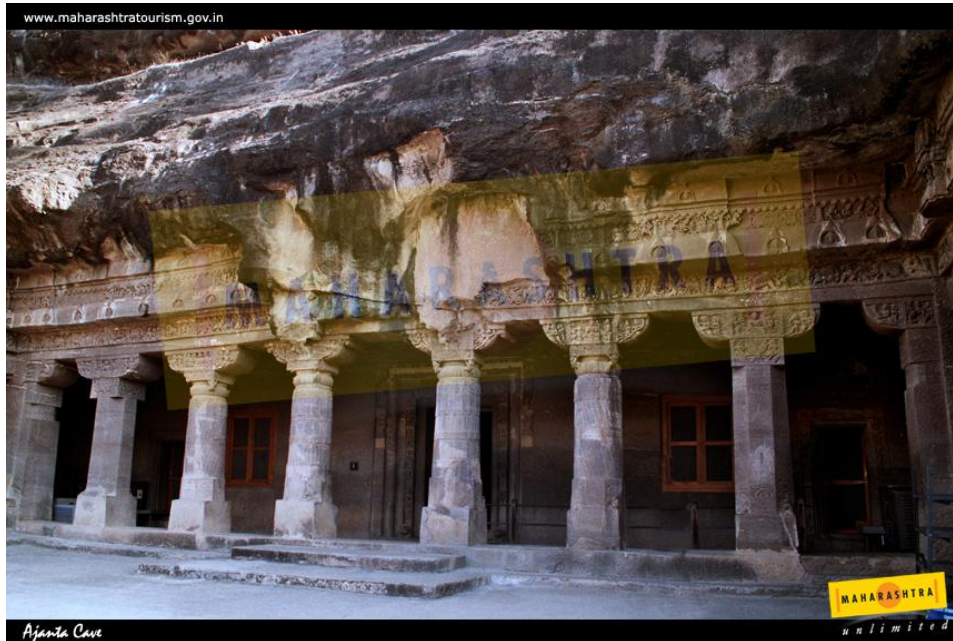
88- Stupa in Buddhist Chaitya hall cave in Lenyadri or Ganesh lena group



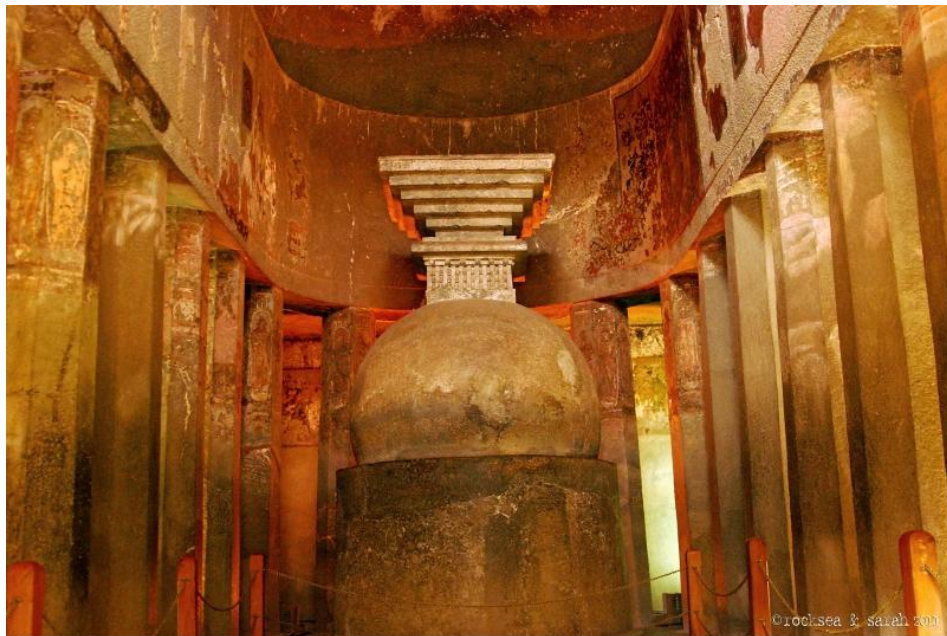
89-Chaitya hall at junnar



**90- Facade of Cave 4, Ajanta,
Maharashtra, Vakataka period, late fifth century.**



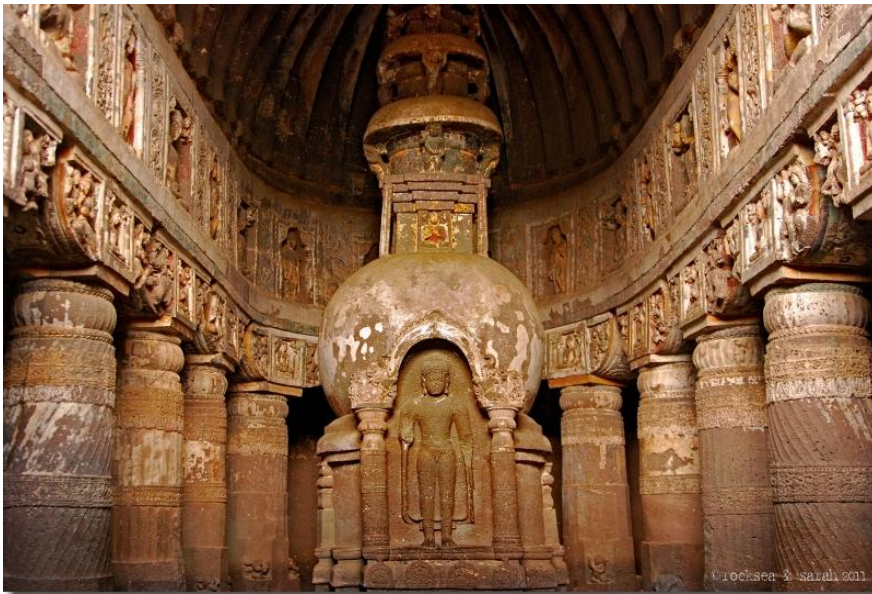
**91- Front View Of Ajanta Caves ,Maharastra,
Vakataka period,late fifth century.**



**92- Chaitya hall, Cave 9,Ajanta Caves
,Maharastra, Vakataka period,late fifth century.**



93-Facade detail left to the entrance, Ajanta, Maharashtra, Vakataka period,late fifth century.



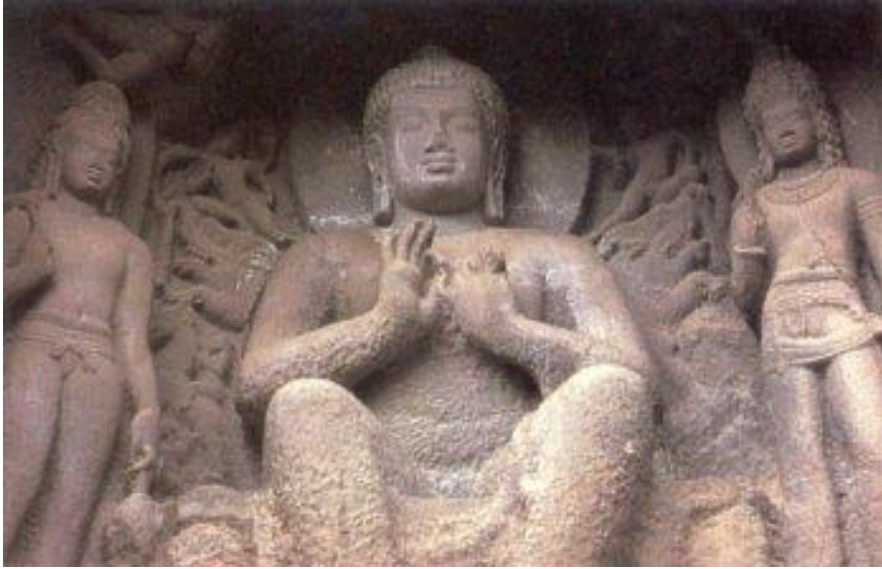
94- Chaitya hall, Cave 19, Ajanta Caves, Maharashtra, Vakataka period,late fifth century.



95- Facade of Cave 19, Ajanta, Maharashtra, Vakataka period, late fifth century.



96- Porch of a cave, Ajanta, Maharashtra, late fifth century.



97- Statue of Buddha from a Cave in Ajanta, Maharashtra, Vakataka period, late fifth century.



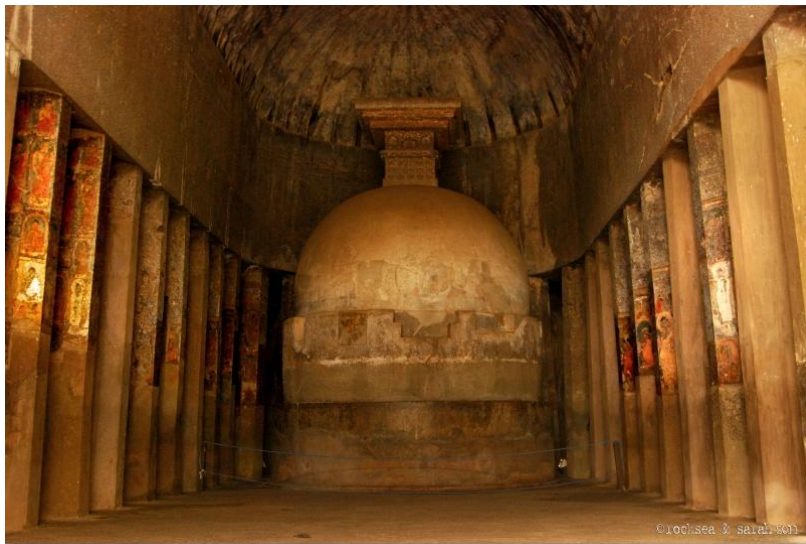
98 Interior walls decorated with engravings, Caves 04, Maharashtra, Vakataka period, late fifth century.



99- Intricately carved columns in the interior, Cave 21, Ajanta Caves, Maharashtra, Vakataka period, late fifth century.



100- Ceiling outside cave 17, Ajanta, Ajanta Caves, Maharashtra, Vakataka period, late fifth century.



101- Chaitya hall, Cave 10, Ajanta Caves, Maharashtra, late fifth century.



**102 Reclining buddha Cave 26,Ajanta,
Maharashtra, Vakataka period,late fifth century.**



**103 Reclining buddha cave 26,Ajanta,
Maharashtra, Vakataka period,late fifth century.**



104 The temptation of Mara, cave 26, Ajanta, Maharashtra, Vakataka period, late fifth century.





**105- Interior of Cave 26,Ajanta, Maharashtra,
Vakataka period,late fifth century.**



**106 Interior of Cave 26 with the pillars and
sculptures,Ajanta, Maharashtra, Vakataka
period,late fifth century.**



107 The Buddha in the shrine room, Ajanta, Maharashtra, Vakataka period, late fifth century.



108-The Buddha in the shrine room, Ajanta, Maharashtra, Vakataka period, late fifth century.



109 Exterior wall of Cave 4, Ajanta, Maharashtra, Vakataka period, late fifth century.





**110- Miracle of Sarasvati,Cave 7,Ajanta,
Maharastra, Vakataka period,late fifth
century.**

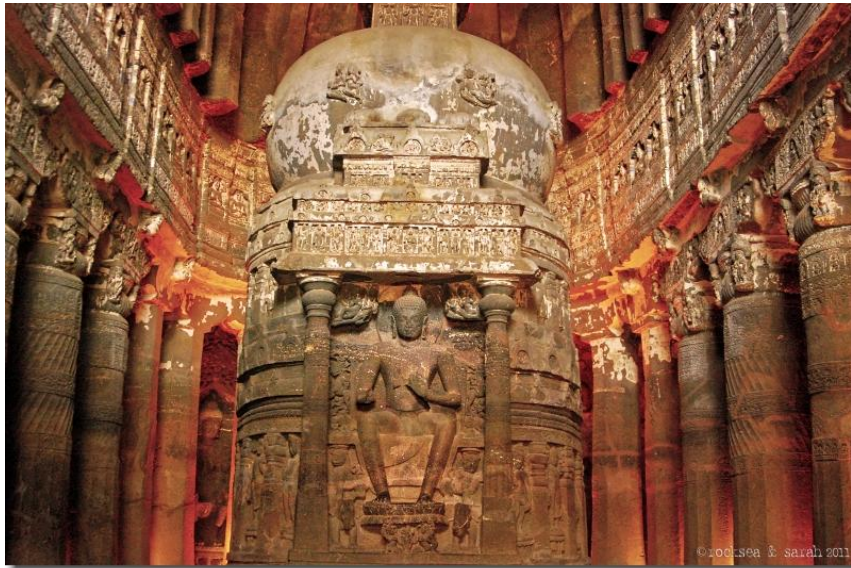


**111-Details of exterior of Cave 19,Ajanta,
Maharastra, Vakataka period,late fifth century.**





**112 Monk's bedchambers, cave 13,Ajanta,
Maharashtra, Vakataka period,late fifth century.**



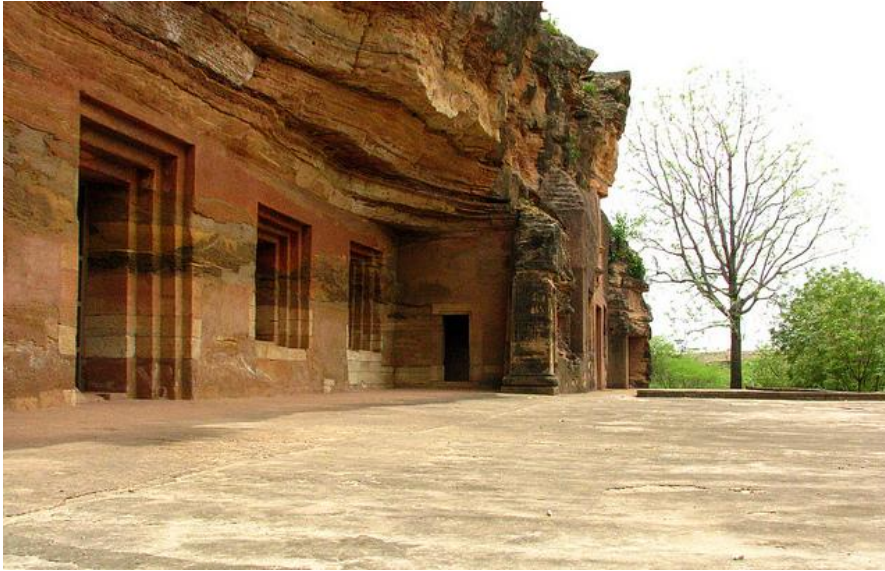
**113-Chaitya Hall with Buddha seated with his
feet down, Cave 26,Ajanta, Maharashtra,
Vakataka period,late fifth century.**



114 Bridge to Bagh Caves, Madhya Pradesh, late fifth century



115 Bagh Caves, Madhya Pradesh, late fifth century



116 Bagh Caves, Madhya Pradesh, late fifth century



117 Bagh Caves, Madhya Pradesh, late fifth century



118 Bagh Caves, Madhya Pradesh, late fifth century

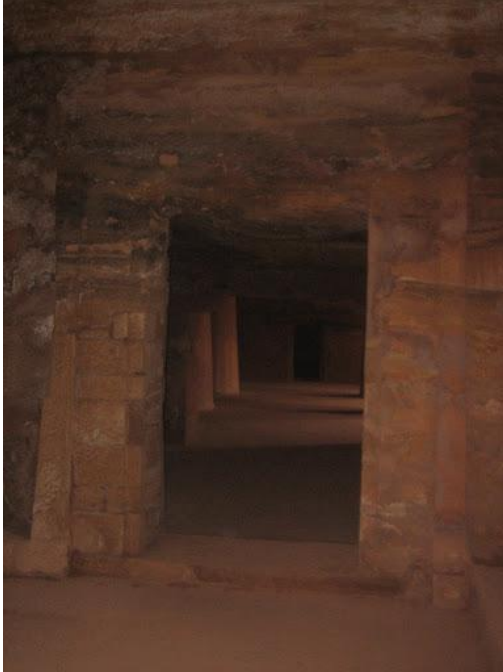




119-Interior of cave 2, Bagh Caves, Madhya Pradesh, late fifth century



120 Buddha image is carved in a relief at the end of verandah, Bagh Caves, Madhya Pradesh, late fifth century



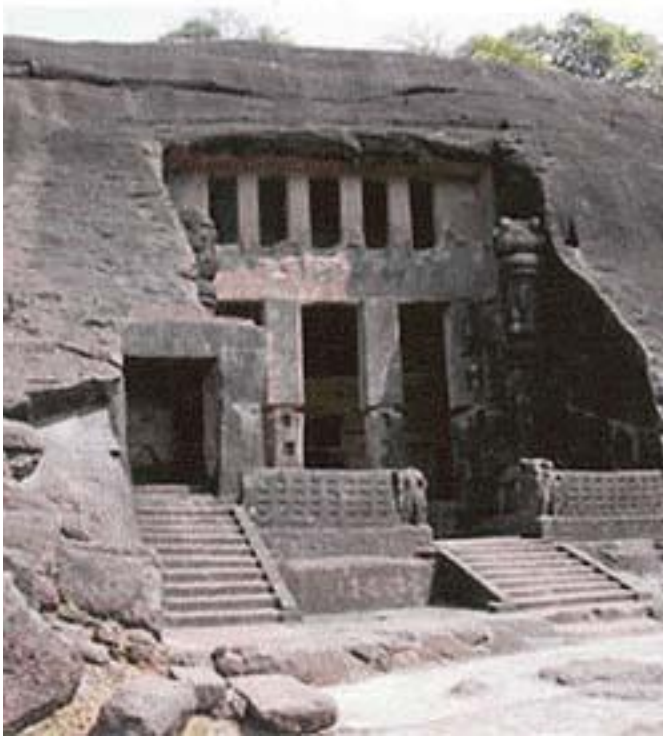
121 Passage to Cave 6 from Cave 5, Bagh Caves, Madhya Pradesh, late fifth century



122 Paintings on the walls, Bagh Caves, Madhya Pradesh, late fifth century



123 Stupa Chamber, Bagh Caves, Madhya Pradesh, late fifth century



124A view of the Kanheri caves, Maharashtra, late fifth century





**125 The Vihara, Cave 90, Kanheri,
Maharashtra, early to mid sixth century**



**126 Cave 11 which is also known as 'Darbar
Hall', about Kanheri, Maharashtra, late fifth
century**



**127 Interior of the chaitya hall, Kanheri,
Maharashtra, early to mid sixth century**



**128 Hall from Inside, Cave 11, Kanheri,
Maharashtra, late fifth century**





**129 Buddha image carved on the stupa,
Kanheri, Maharashtra, late fifth century**



**130 Stupa, Kanheri, Maharashtra, late fifth
century**



**131 Buddha mandala on left wall, Cave 90,
Kanheri, Maharashtra, early to mid sixth
century**





132 Colossal Buddha at the right end of the verandah, Cave 3, Kanheri, Maharashtra, late fifth century



133 Colossal Buddha at the left end of the verandah, Cave 3, Kanheri, Maharashtra, late fifth century



134 Eleven-headed Avalokiteshvara, Cave 41, Kanheri, Maharashtra, late fifth century



135 Earliest Buddha Image, Kanheri, Maharashtra, late fifth century



**136 Top Part of Litany of Avalokiteshvara,
Kanheri, Maharashtra, late fifth century**



**137 Façade of the hall pierced by three doors
with two groups of two couples, Kanheri,
Maharashtra, late fifth century**



138 Aurangabad caves, Maharashtra, mid sixth century



139 Carvings on the walls, Aurangabad Caves, Maharashtra, mid sixth century



**140 Facade of Aurangabad Caves,
Maharashtra, mid sixth century**





141 A sculpture of Buddha just outside the Buddhist temples of the Aurangabad caves, Maharashtra, mid sixth century



142 Ganesha statue, Aurangabad caves, Maharashtra, mid sixth century.



143 Female figures at Cave 7, Aurangabad Caves, Maharashtra, mid sixth century.



144 Female figures at Aurangabad Caves, Maharashtra, mid sixth century.



145 Female figures at Cave 7, Aurangabad Caves, Maharashtra, mid sixth century.



146 Carvings on the interiors of Aurangabad Caves, Maharashtra, mid sixth century.



147 Interior of Cave 10, Ellora, Maharashtra, late seventh or early eighth century



148 Entrance of Ellora cave 32, Maharashtra, late seventh or early eighth century



149 Cave 12 at Ellora, Maharashtra, late seventh or early eighth century



150 Jain Carving, Cave 32, Ellora, Maharashtra, late seventh or early eighth century



151 Carvings at Ellora cave 32, Maharashtra, late seventh or early eighth century



152 Main Entrance Cave 10, Ellora Caves, Maharashtra, late seventh or early eighth century



**153 Goddess Laxmi, Cave No 16, Ellora,
Maharashtra, late seventh or early eighth
century**



**154 Cave 32 (Jain Caves), Ellora,
Maharashtra, late seventh or early eighth
century**





155 Engravings in Ellora, Maharashtra, late seventh or early eighth century



156 Holding the Chariot are elephant backs. Cave No 16, resembles a Chariot, Ellora, Maharashtra, late seventh or early eighth century





**157 Matanga, The god of wealth from Cave
32, Maharashtra, late seventh or early eighth
century**



**158 Stone columns of Cave 32,
Ellora, Maharashtra, late seventh or early eighth
century**



159 Siddhayika at Cave 32, Ellora, Maharashtra, late seventh or early eighth century



160 Image of Lord Mahavira, Cave 32, Ellora Caves, Maharashtra, late seventh or early eighth century



161 Three Storeyed Vihara named as 'Teen Thal', Facade of Cave 12, Ellora, Maharashtra, late seventh or early eighth century