

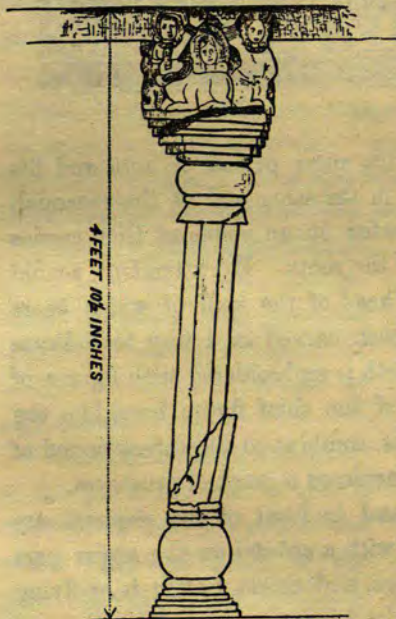
The third figure, to the left of the second door, or at the extreme left of the back wall of the verandah, is even more richly dressed than the other two; his head-dress is larger and more complicated, his bracelets and armlets are also larger, and have been finished with all the minuteness of carving that the stone would allow of; from the third of his ample necklaces hangs a pendant in the shape of an oblong jewel in a setting; he grasps the handle of his knife with his right hand, and with the left two spears, while two objects like bags hang from a knot on his girdle.¹

The head-dresses of these and of all the other larger figures of this cave not only differ from all the sculptures in late caves, such as those of Ajañtâ and Elurâ, of from the fifth to the seventh century, but even from the much older ones of Kârlê, Nâsik, the paintings in Cave X. at Ajañtâ, and the sculptures of Amarâvati, and apparently belong to an earlier age.

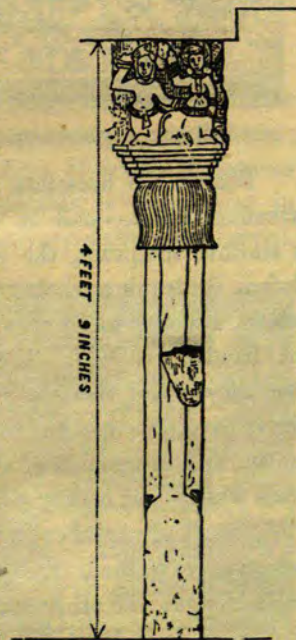
The winged horse in the small sculpture in the left end of the verandah may be compared with those on the capitals in the Pitalkhorâ vihâra,²—also one of the very early caves. Such winged figures are exceedingly rare in Bauddha sculptures, and belong only to the earliest period.

The sphinx-like figures on the capitals of the pillar and pilaster in the recess at the

left end of the verandah are also peculiar, and appear more archaic than those in Cave VIII. at Nâsik,³ though related to them and to other similar figures found at Nâsik. These sphinx figures over the capitals, as shown in the annexed woodcuts (Nos. 2 and 3), have the bodies of bullocks with male and female busts. Their headdresses are very elaborate, with heavy earrings and armlets and jewelled necklaces; the females have also a beaded girdle. On the capital of the pillar a third head appears from behind the body of the front figure. The capitals themselves have a close re-



No. 2.—Pillar in the Verandah of Early Vihâra at Bhâjâ.



No. 3.—Pilaster in the Verandah of the Early Vihâra at Bhâjâ.

semblance to those of Pitalkhorâ;⁴ and, as remarked by Mr. Fergusson, the whole pillar bears a marked family likeness to those represented on a portion of a gate-pillar at Buddha Gayâ.⁵

Curiously enough, too, on that fragment we also meet with the nearest approach to the style of the male head-dresses in the sculptures in this cave; and still further, as

¹ For these figures see *Cave Temples*, pl. xevi. fig. 5, and pls. xvii. and xviii.

² *Cave Temples*, pl. xevi. fig. 4, and pl. xvi. Also the horses and steps on the coping of the Buddha Gayâ railing. Cunningham's *Reports*, vol. iii. pl. xxviii.; *Bharhut*, pl. xxxvii. fig. 3.

³ *Cave Temples*, pl. xxiii. fig. 3.

⁴ *Cave Temples*, pl. xvi. figs. 1, 5, 6.

⁵ Figured in Râjendralâla Mitra's *Buddha Gayâ*, pl. 1, and Cunningham's *Reports*, vol. iii. pl. xxvii. fig. 1

Mr. Fergusson too has noticed the principal figure in the sculpture here (pl. vi. fig. 1), like Sūrya and his two wives on the Gayâ sculpture, is a male, seated between two women royally dressed, in a chariot drawn by four plumed horses, who are trampling down Rākshasas. Who these are, or the accompanying pair of horsemen, it is not easy to say. Mr. Fergusson also pointed out the resemblance of this sculpture to the carving on the brass lotâ represented in the accompanying woodcuts (Nos. 4 and 5), found in 1857, near Gundlâ in Kâlû, and now in the Kensington Museum.¹ It has no Rākshasas, but introduces three Bacchantes dancing and playing in front of the chariot, and two horsemen behind, carrying spears, and both with stirrups. Two horsemen also attend the chariot in the cave sculpture.



No. 4.—Ancient Brass Lotâ from Lahaul.



No. 5.—Engraving on the Ancient Brass Lotâ.

Behind the horsemen on the lotâ is an elephant with some person of note and his attendant on it,—and on the right side of the cell-door in the same end of the verandah is another sculpture, the principal figure on which is seated on an elephant that carries aloft in its trunk a whole tree, wrenched up apparently by the roots. His attendant, seated behind, appears to carry two spears and a pennant, the head of the staff of which bears the Buddha *trisûla*. The ropes of the housings have been carved in a way to indicate that they are of richer sort than usual, and the saddle-cloth is embroidered with figures of birds, &c. The turban, earrings, necklace, and garland of the chief figure here, like the dresses and ornaments of all the others in these sculptures, combine to indicate a period of great wealth and luxury when the display of riches was considered a mark of greatness.

The large number of small figures about the feet and in front of the elephant are not easily explained. Two Bo or Bodhi trees appear, one with a *chhatri* on the upper part of its foliage; the other with three people among the foliage, and others beside it or flying above; while in front is a man with turban and a long garland hanging from his neck, very like the rider on the elephant, seated on a *bhadrasana* or cane seat, with a *chhatri* held over his head, and waited on by two females, one with a *châmarâ*, the other with a vessel in each hand—one of them shaped like a kettle; below, or in front of him, are three females dancing and playing, one on the same harp-shaped instrument as the second figure on the Lahaul lotâ above noticed. To the right of these is the other Bodhi tree, and to the right of it, below the elephant, are two figures—a Kiunnari or female with a horse's head² apparently striking at the shoulder or neck of a man who has a short sword in his right hand: below, behind, and beyond these are figures of monsters.

¹ *Jour. R. A. Soc.*, N.S., vol. v. (1871), pp. 367 f. These two woodcuts are from Dr. Birdwood's *Industrial Arts of India*, p. 154, and have been kindly lent by the author and Sir P. Cunliffe Owen.

² A similar figure appears on one of the pillars of the Buddhist rail at Buddha Gâya. See Cunningham's *Archæol. Surv. of India*, vol. i. pl. x.