

The great Chaitya cave is one of the most interesting here, and there can be little doubt that, originally, the only sculptures on the inner façade were those in the two panels between the doors. Each of these panels contains a group of four persons, two men and two women, whose clothing, and especially their head-dresses, correspond in design very closely with those of the early figures on the Kârlé façade, with the figures in Cave VI. at Kuḍā, with the Yaksha figures beside the doors in Caves III. and XIII. at Nâsik, and with the early painted figures in Cave X. at Ajaṅṭā, though the style of execution is very different, and shows nothing of that largeness of conception and breadth of execution which characterise the earlier examples. The peculiar capitals of the pilasters on each side the panels with animals over them, and the inscription on one of the pillars of the front screen mentioning Gautamîputra Śātakarṇi, confirm the opinion that this cave belongs to a period not later than that of Cave III. at Nâsik. Why so much labour was bestowed on these two panels and on the capitals of seventeen of the columns inside, while not the slightest attempt was made to ornament any other part of the inner façade, is not quite apparent. Not even the fronton round the arch of the window has been traced out, while in other instances this was the first feature that was marked out and appropriately chiselled. In later times numerous figures of Buddha in different *mudrās*, one of Padmapāṇi on the extreme left, and another Bodhisatwa above the right-hand sculptured panel, were inserted. Under one of the smaller sitting Buddhas, on the right side of the central door, is a Sanskrit inscription¹ in one line, in characters of about the fifth or sixth century, beginning with the symbol for "Om," and recording the dedication of the figure by a Bauddha mendicant. There are also mortice-holes under the level of the window-sill, in which rafters have been inserted for a roof over the lower portion of the verandah.

On each side of the entrance to the verandah, on the two pillars of the outer screen, are inscriptions,² but both have been much injured by the cutting out of large portions of the stone, apparently to provide rests for the beams of some wooden erection in front. That on the right-hand side is the longer of the two, and commences with the same syllables as another in No. 81, where we read in full the name of Râja Gautamîputra Svâmi Śriyajña Śātakarṇi. The one on the right side mentions certain endowments in Sopâraka, Kalyâna, and Paithâna. On the inside of the screen, in the left end of the verandah, is a standing figure of Buddha, and under it a Sanskrit inscription of three lines, in letters of about the sixth century,³ stating that the image was dedicated by Buddhagoshā, a mendicant and disciple of Dharmavatsa, a teacher of the *Tripitaka*.

On a small dâgoba in bas-relief, on the right hand side wall of the court, near the *stambha* or great pillar, is a short inscription in letters of about the fifth century, and consisting of the beginning of the Mahâyâna creed.⁴ Again, in the small chamber in the left of the court, on a pilaster on the right-hand side of a standing image of Buddha, is another Sanskrit inscription in nine lines of about three characters each, recording a gift by a teacher (*âchârya*) named Buddharakshita.

The great sculptures of Buddha, over 21 feet high, in each end of the verandah, are evidently of much later date than the cave itself, and may belong to the fifth or sixth

¹ No. 7 of West's, and 18 of Brett's copies. It has been found impracticable to prepare all the Kanheri inscriptions for publication in this volume. They will be given in the next.

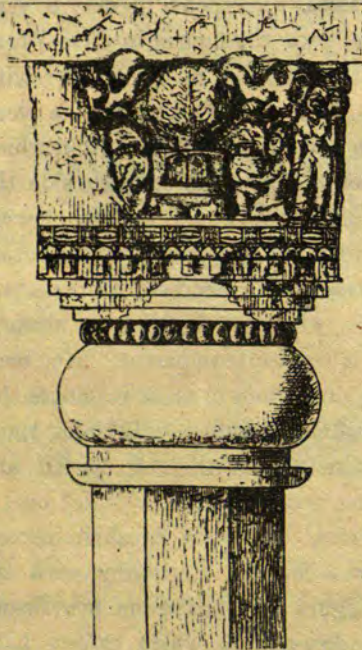
² Nos. 4 and 5 of West's copies; Nos. 4 and 19 of Brett's, and 12 and 13 of Stevenson's versions.

³ West's No. 6, Brett's No. 2, and Stevenson's No. 1.

⁴ West's No. 8, and Brett's No. 5.

century; so also with the sculptures on the inner side of the front screen, and those in the small shrine in the left side of the court.

Of the pillars of the nave, eleven on the left side have been finished with bases and capitals. One of the capitals is represented in the accom-



No. 21.—Capital of a Pillar from the Chaitya Cave, Kanheri.

panying woodcut (No. 21).¹ It is considerably damaged, but when compared with some of the sculptures from Amarāvati, in Mr. Fergusson's work,² it will be seen that it represents the worship of the *pāduka* or sacred footprints on the *Vajrāsana* or throne of Buddha under the Bodi tree, where he attained to supreme knowledge, or rather the honouring of the *Bodhi* tree over the throne, by elephants pouring water upon it.

Six other of these capitals are represented on pl. xli, among which it will be observed that fig. 2 represents the worship of the stūpa or dāgoḇa—also a favourite subject in the Amarāvati and Bharhut sculptures; and here also the worship is performed by elephants pouring water upon it,³ which, as in the example given in the woodcut, is supplied by figures with Nāga hoods,—thus substituting the dagobâ and the tree in place of Lakshmi, in a group of frequent occurrence, especially at Sānchi.

On the end or jamb of the low screen wall in front of the court is a water-jar with flowers, which also finds its counterpart among the Amarāvati marbles.⁴

The care bestowed on the figures in the panels on each side the entrance door, which have a finish scarcely anywhere else displayed, suggests that they were meant to be portrait-statues of the excavators of the cave and their wives (see pl. xl, figs. 2-4).

It ought to be noted also that the pillars at least, and probably the verandah of this cave, have been covered with painting, as at Ajantâ. Little of it is now traceable, but there is a pretty distinct outline of a female in the right end of the verandah by the leg of the large standing figure of Buddha. The Buddhas themselves, and the ornamental sculptures over their heads, have been painted, and on the pillars of the nave, especially on the left side, numbers of faces can be traced.

The external appearance of this cave, as seen from outside, may be best gathered from the accompanying autotype plate (No. iv). There it will be seen that it possesses what no other cave in India does, a stone rail enclosing the outer courtyard. This is of a rather late and elaborate character, resembling in design that at Amarāvati. Inside this are two Simha Stambhas attached to the rock on either hand, and beyond these inwards, the outer screen, which, as at Kârlê, is rough-hewn only, but meant to be covered with woodwork. In this instance it is quite complete as far as the stonework goes; at Kârlê the right half

¹ From *Cave Temples*, p. 350.

² *Tree and Serpent Worship*, pl. lxiv, fig. 1; lxxviii, 2; xciii; xciv; xcvi, 2. In the Bharhut sculptures the worship of the tree and throne is represented, but the *pāduka* are not represented; Cunningham's *Bharhut Stūpa*, pl. xiii-xvii, xix, xxix, xxx, and xxxi, 3.

³ This may have a reference to the Rāmagrāma stūpa: see Beal's *Travels of Fah-lian*, p. 91; Julien's *Mém. sur l'Art. Occid.*, tom. i., pp. 326-328.

⁴ Fergusson's *Tree and Serpent Worship*, pl. xciii, and xcvi, fig. 4.