



# Time Travel with Abhishek



# Art and Culture

*Abhishek Srivastava*

The logo for 'TIME TRAVEL' is set within a circular clock face. The words 'TIME' and 'TRAVEL' are stacked vertically in a bold, white, sans-serif font. The clock face has Roman numerals and a white arrow pointing to the 12 o'clock position. The background of the logo is dark blue with a subtle grid pattern.

**TIME  
TRAVEL**



## **Abhishek Srivastava**

- Sr. Academic Advisory, Unacademy
- Ex-Director [UPSC CSE], Unacademy
- Teaching Exp. - 7 Year +
- *Join Time Travel Batches for complete History preparation*
- *Telegram Channel for free content - <https://t.me/abhishekunacademy>*

# Complete Indian History by Abhishek Srivastava



Course on Ancient Indian History through Timeline & Maps

[Click here](#)



Complete Course on Medieval India through Timelines & Maps

[Click here](#)



Modern Indian History : Exhaustive Coverage (PCM Batch 2020)

[Click here](#)

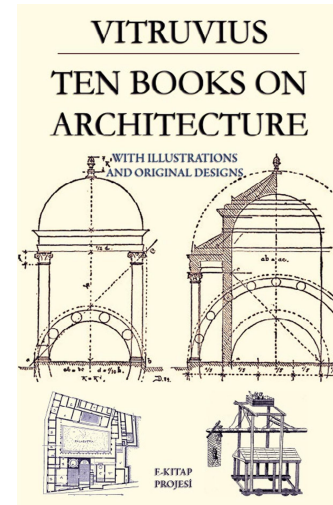
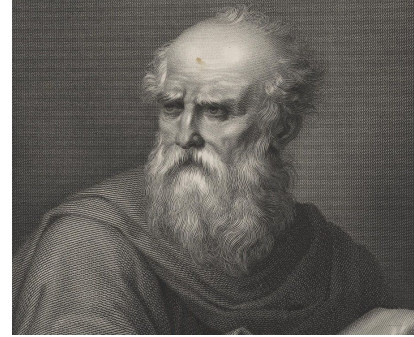
Dial

**“TT100”**

## Architecture

- A general term to describe buildings and other physical structures.
- The art and science of designing buildings and (some) nonbuilding structures.
- The style of design and method of construction of buildings and other physical structures.
- A unifying or coherent form or structure.
- Knowledge of art, science, technology, and humanity.
- **The design activity of the architect, from the macro-level (urban design, landscape architecture) to the micro-level (construction details and furniture).** The practice of the architect, where architecture means offering or rendering professional services in connection with the design and construction of buildings, or built environments.

The earliest surviving text on architectural theory is the 1st century CE treatise *De architectura* by the Roman architect **Vitruvius**, according to whom a good building embodies firmitas, utilitas, and venustas (durability, utility, and beauty).



**Durability**

*a building should stand up robustly and remain in good condition*

**Utility**

*it should be suitable for the purposes for which it is used*

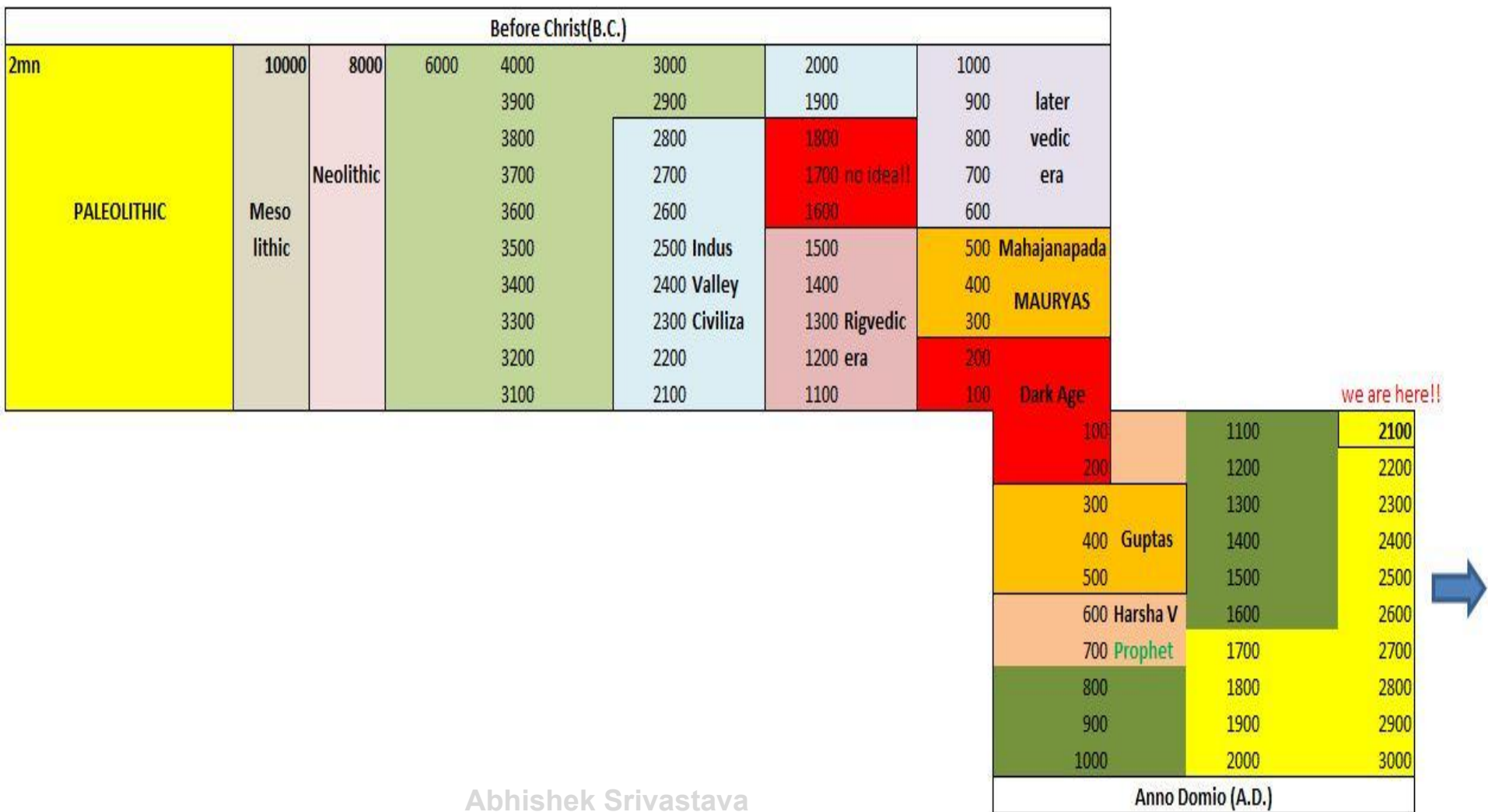
**Beauty**

*it should be aesthetically pleasing*

Visual Art	Performing Art	Culture
<b>Architecture</b>	Music & Dance	Literature
<i>Forts/Palaces</i>	Theatre & puppetry	Religion
<i>Caves</i>	Circus	Philosophy
<i>Stupas</i>	Martial Arts	Jainism & Buddhism
<i>Pillars</i>		Bhakti & Sufi
<i>Temple Architecture</i>		Science & Tech
<i>Temple Architecture Annexure</i>		Cinema
<i>Indo Islamic Architecture</i>		Calendar
<i>INDO-SARACENIC ARCHITECTURE</i>		Festivals
<i>Sculpture</i>		
Paintings & WHS		
Pottery		
Handicrafts		

A photograph of ancient rock-cut architecture. In the foreground, a row of four large elephant sculptures supports a structure. The elephants are carved in a naturalistic style, with visible tusks and detailed skin. Above them, a series of stone steps lead up to a more ornate structure with intricate carvings and a central archway. The background shows more of the complex, with various pillars and carvings. The overall scene is bathed in warm, golden light, suggesting a sunset or sunrise. The text "Caves / Rock Cut Architecture" is overlaid in the center in a bold, black font.

# Caves / Rock Cut Architecture



Abhishek Srivastava

we are here!!



## Caves / Rock cut Architecture

Indian rock-cut architecture is diverse and found in greater abundance than any other form of rock-cut architecture around the world.

Rock-cut architecture is the practice of creating a structure by carving it out of the solid natural rock. Rock that is not part of the structure is removed until the only rock left is the architectural elements of the excavated interior.

Indian rock-cut architecture is mostly **religious** in nature. They were the **residence** of the monks.

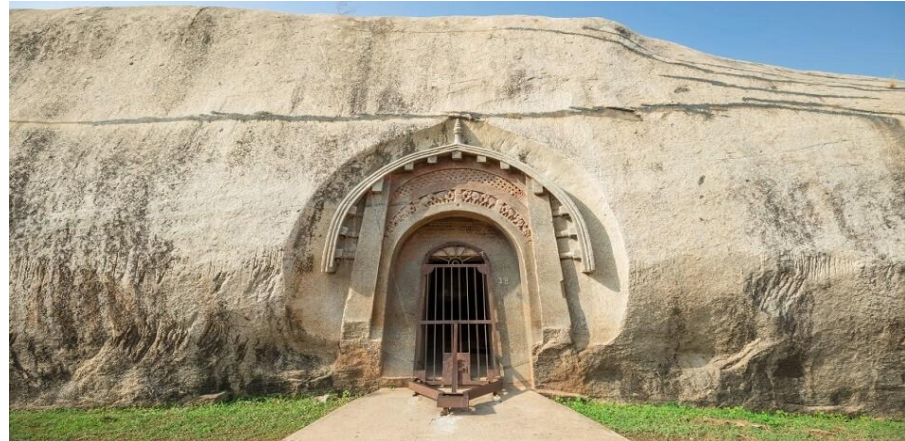
There are more than 1,500 known rock cut structures in India.

The oldest rock-cut architecture is found in the **Barabar caves**, Bihar built around the 3rd century BC.

Other early cave temples are found in the western **Deccan**, mostly Buddhist shrines and monasteries, dating between 100 BC and 170 AD. Originally, they were probably accompanied by wooden structures, which would have deteriorated over time.

Historically, rock-cut temples have retained a **wood-like theme** in adornment; skilled craftsmen learned to **mimic timber texture**, grain, and structure.

Relics found in these caves suggest a connection between the religious and the commercial, as Buddhist missionaries often accompanied traders on the busy **international trading routes** through India.



Barabar Caves

## EARLY CAVES

Natural caves were the earliest caves used by local inhabitants. The natives used such caves for different purposes like places of worship and shelters.

The **Mesolithic period (6000 BC)** saw the first use and modifications of the early caves, a fact manifested by archaeological evidence. The overhanging rocks embellished with **petroglyphs** or rock-cut designs that were created by carving, chiselling and abrading part of rock surfaces forms the early instances of such rock caves.

### Bhimbetka Caves

- found by **V S Wakankar** in 1957.
- The Bhimbetka rock shelters are an archaeological site in central India that spans the prehistoric Paleolithic and Mesolithic periods, as well as the historic period
- exhibits the earliest traces of human life in India and evidence of Stone Age
- declared as **UNESCO World Heritage Site in 2003**, and it consists of seven hills and over 750 rock shelters distributed over 10 km.

- Located in Raisen District between Hoshangabad and Bhopal in Madhya Pradesh. It is about 40 kilometres south-east of Bhopal in the foothills of the Vindhya Mountains.





# Bhimbetka rock-paintings

1957

VS Wakanker,  
Vikram University,  
Ujjain



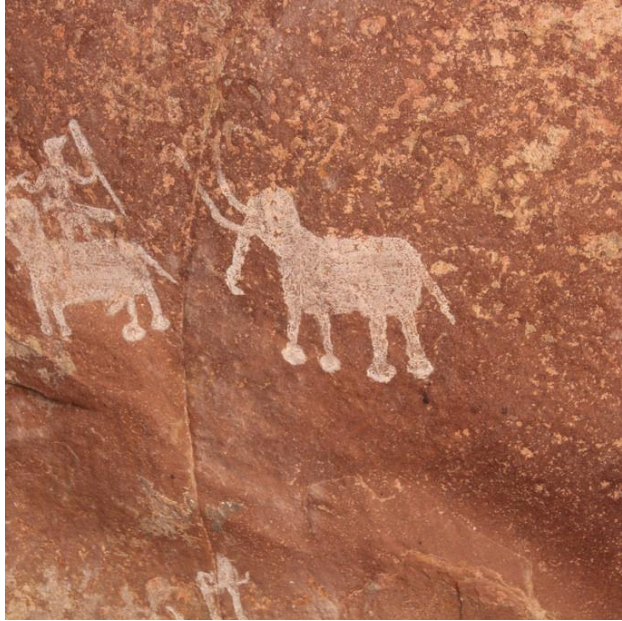
People of both Paleolithic and mesolithic age practiced paintings.

The paintings at Bhimbetka are most striking. They are found on the walls, ceiling and hollows in the shelters. They are made in **red and white colours** and less commonly in green, yellow and black colours derived from minerals in the rocks and earth.

The paintings can be divided into two chronological stages: prehistoric and historic. The chief subjects of the prehistoric paintings are scenes of wild animals, hunting, trapping and fishing. Less common are depictions of daily life, dancing, singing, playing musical instruments, celebrating birth, and grieving sickness and death. The scenes in historic paintings comprise processions of caparisoned elephants and horses and fighting with swords, shields, spears, and bows and arrows.

*Time Travel with Abhishek*





## **Why these paintings were made?**

Most probably, these were created as a means of escape from suffering and as devotion to supernatural entity since there are red, green, and white colours in all hues and varieties used to decorate the dead.

Some paintings appear made with finger, some with brushes of feathers, wood and peacock feather stems or porcupines needles as per the style and the texture.

With full freedom of expression the prehistoric man expressed life in a simplified way, drawing the animals and birds in just two or three strokes, and then using symbols; some are single line sketches whereas some are finished with a fair stroke.

# Saptaparni Cave

- Buddhist cave near Rajgir, Bihar, India.
- site in which Buddha spent some time before his death
- first Buddhist council 483 BC was held by **Ajatshatru** after Buddha died (paranirvana).
  - council of few hundred monks decided to appoint Ananda, Buddha's cousin, and Upali, who had accompanied the Buddha when he gave sermons in north India, to compose Buddha's teachings for the future generations.
  - This was of special importance because the Buddha never wrote down his teachings.
    - Ananda created an oral tradition of Buddha's teaching from his memory - Suta Pitaka
    - Upali is credited with reciting the Vinaya (discipline), or "rules for the Bhikshus" - Vinaya Pitaka
- Depicted at Bharhut



# MAURYAN ERA CAVES

## Barabar and Nagarjuni Caves

Jehanabad distt., Bihar



- oldest surviving rock-cut caves in India, mostly dating from the Mauryan Empire (322–185 BCE), some with Ashokan inscriptions,
- These caves are situated in the twin hills of Barabar and Nagarjuni
- Caves of Nagarjuni Hill sometimes are singled out as Nagarjuni Caves.
- These rock-cut chambers date back to the 3rd century BC, Mauryan period, of Ashoka (273-232 BCE) and his son Dasaratha Maurya.

○ Barabar Hills - Ashoka - 4 caves

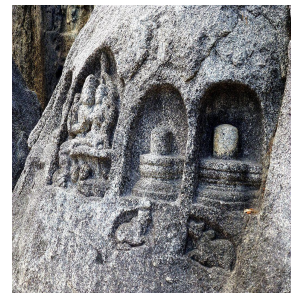
○ Nagarjuni Hills - Dasaratha - 3 caves

The caves were used by ascetics from the **Ajivika sect**, founded by Makkali Gosala, a contemporary of Gautama Buddha and Mahavira.

Also present at the site are several rock-cut Buddhist and Hindu sculptures.

*Though Buddhists themselves, they allowed various Jain sects to flourish under a policy of religious tolerance.*

- There are 4 caves in **Barabar Hills**
  - Lomas Rishi Cave
  - Sudama Cave
  - Karna Chaupar Cave
  - Vishwakarma Cave



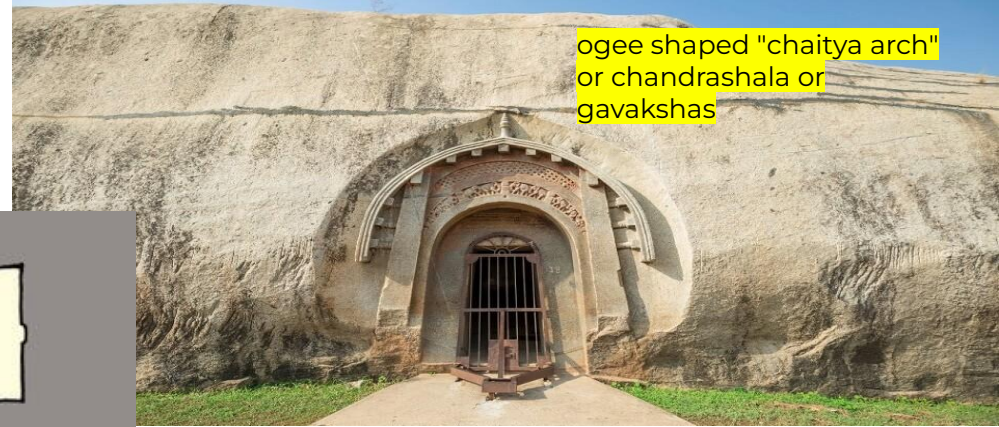
- The caves located in Nagarjuni Hill are
  - Gopi Cave
  - Vadithi Cave
  - Vapiya Cave

These caves were popularized by the English author **E.M. Forster** in his book **A Passage to India (1924)**.

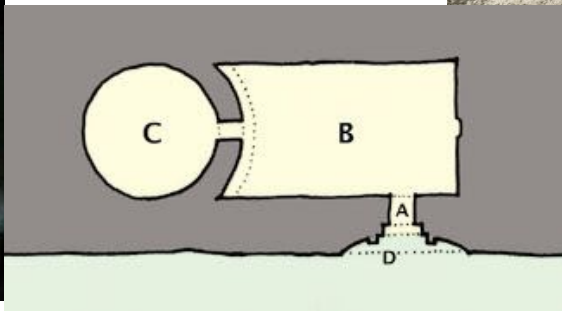
*Time Travel with Abhishek*

## Features of these Caves

- These caves are simple **rectangular halls** cut into the hill.
- Level of **ornamentation is very low.**
- **Walls of caves have glossy polish similar to Ashokan pillars.**
- These **caves are divided into two halls.**
  - The front hall was used for the gathering of **worshippers.**
  - Inner chamber was used by **monks** for their **residence** as well as worship. *May be there was stupa as well.*
- Carvings etc. found on facade indicates that they were exact replica of earlier existing **wood and thatched structures**



ogee shaped "chaitya arch" or chandrashala or gavakshas



**Lomash Rishi Cave**

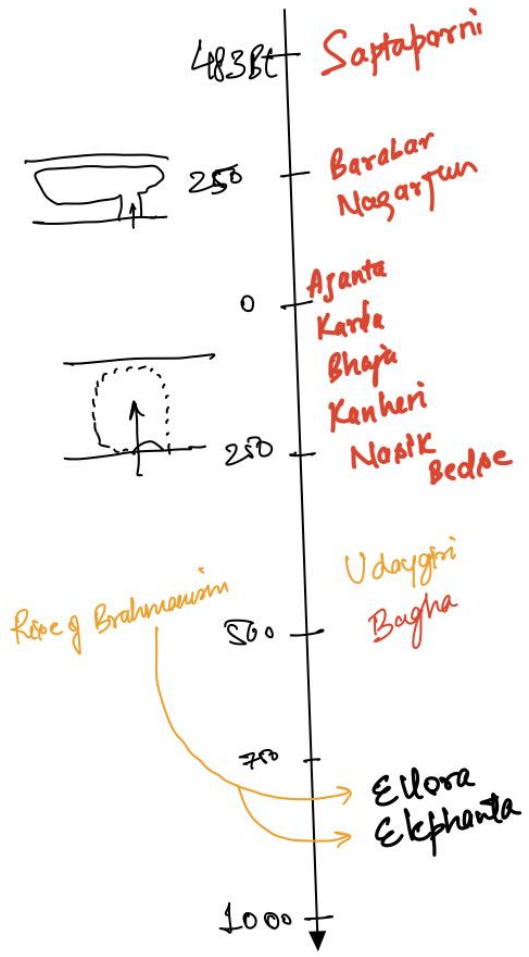


ogee shaped "chaitya arch"  
or chandrashala or  
gavakshas

## Lomash Rishi Cave

*Circular or horseshoe arch that decorates many Indian rock-cut architecture and later Indian structural temples and other buildings.*

# Evolution of cave Architecture



Buddha = symbol

located @ trade routes

Ajanta

Hinayana

Mahayana

Buddhism

- Buddha Personified
- Buddha image in Viharas + Rock cut cave temples

Time zone [Century]	Patronage/Era	Name	#	Buddh	Jain	Aj.	Brahma	misc.
3rd BCE	Mauryan Period	Barabar Caves	4			Yes		Ashok
3rd BCE	Mauryan Period	Nagurjaini Hills	3			Yes		Dashrath
2 - 1 cent BCE	Satavahana	Naneghat	-				Yes	Naganika Queen
1 -3rd BCE	Satavahana & Kshaharatas	Nashik - Pandavleni caves	24	Yes				[Hinayana]
1st CE to the 10th CE	Satavahana ++	Kanheri Caves	109	Yes				
2nd BC	Satavahana ++	Bhaja Caves	22	Yes				[Hinayana]   Wooden constrn
2nd BCE to the 5th CE	Satavahana ++	Karle Cave	4	Yes				1 chaitya
200 BCE - 0		Guntupalli chaitya cave, Andhra	-	Yes				
		Anakapalli, Andhra	-	Yes				
193 BC - 170 BC	Kharavela	Udaygiri-Khandagiri Hills, Odisha	18+15		Yes			
250-410 CE	Gupta Period	Udayagiri (MP)	20		1		19	Varaha Mahishasur Mardini
6th A.D	Late Buddhism	Bagha (MP)	9	Yes				Mural Paintings
		Mandargiri (Bihar)			Yes			
200 B.C. to 650 A.D	Satavahana + Vakatakas	Ajanta (Maharashtra) - by Vakatakas	29	29				4 chaityas   Hina -> Maha
1st BC to 10th AD		Sittanayasal Caves			Yes			Pudukottai district of Tamil Nadu
	Post Gupta - Chalukyas	Aihole	3	1	1		1	
	Post Gupta - Chalukyas	Badami	4		1		3	
	Post Gupta - Pallavas	Mahabalipuram			Yes		Yes	
600 AD- 1000 AD	Rahtrakutas	Ellora	34	12	5		17	
5th - 8th	Rahtrakutas	Elephanta	7	2			5	

**Mercantile Age  
200 BCE - 300 CE**



## POST MAURYAN CAVES

From the second century BCE onwards, various rulers established their control over the vast Mauryan Empire: **the Shungas, Kanvas, Kushanas and Guptas** in the north and parts of central India; **the Satvahanas, Ikshavakus, Abhiras, Vakatakas** in southern and western India. Incidentally, the period of the second century BCE also marked the **rise of the main Brahmanical sects such as the Vaishnavas and the Shaivas**. There are numerous sites dating back to the second century BCE in India. The construction of rock caves continued as in Mauryan period. However, this period saw major developments in **Chaitya** and **Viharas**.

### (A) Western India

During the Satavahanas reign, the buddhist sangha flourished with the support of traders. The viharas and chaityas proliferated to a larger extent. Apart from the stupa, monasteries are the most impressive remains in the living rock. The Western Ghats became the centre of rock-cut activities due to the routes for the potential followers and patrons linked with **Sopara** and **Arabian seaports**. As a result of this, more than a thousand excavations came into being. Among these most famous are: Bhaja, Nasik, Junnar, Bedsa, **Karle, Kanheri**, Kondane, Pitalkhora, Aurangabad, **Ellora and Ajanta**. Each of these sites has at least one chaitya-griha and several viharas.

### Mains Theme of Caves:

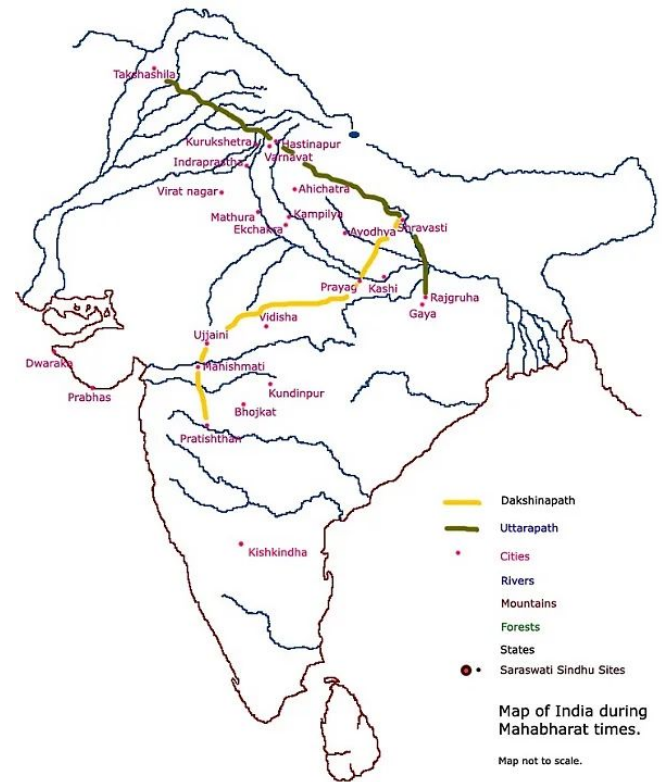
- A large number of Buddhist caves were cut out in western India during post-Mauryan age.
- These caves are in the form of **Chaityas and Viharas**.

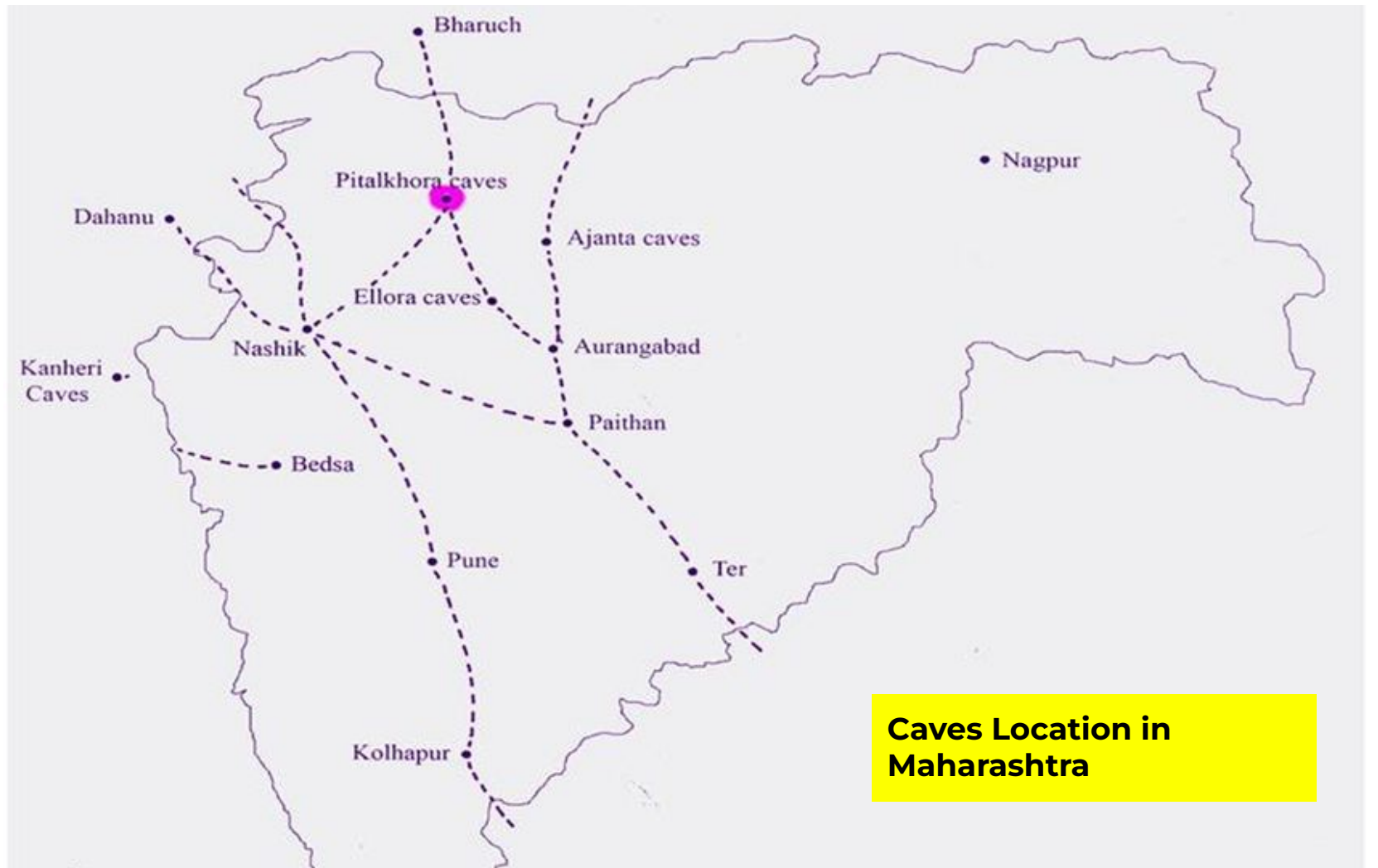
## Who were the Patrons?

- They were cut under the patronage of **local rulers and merchants (along with Kings and gahapatis (landlords)) and carvers as well**
- Ports located on west coast of India were actively involved in Indo-Roman trade.
- Indian merchants from north India used to carry their goods to these ports which were in turn exported to the Roman world.
- During the course of their journey, these merchants **used to halt in hills** where these caves are located at present.
- They patronized craftsmen involved in cutting these caves for generations. At some places such as Ajanta, cave-cutting activities continued for more than one thousand years.

In **western India mainly three architectural types were executed -**

- (i) **apsidal vault roof chaitya halls** (found at Ajanta, Pitalkhora, Bhaja)
- (ii) **apsidal vault-roof pillarless hall** (found at Thana-Nadsur)
- (iii) **flat-roofed quadrangular hall with a circular chamber at the back** (found at Kondivite).





**Caves Location in Maharashtra**

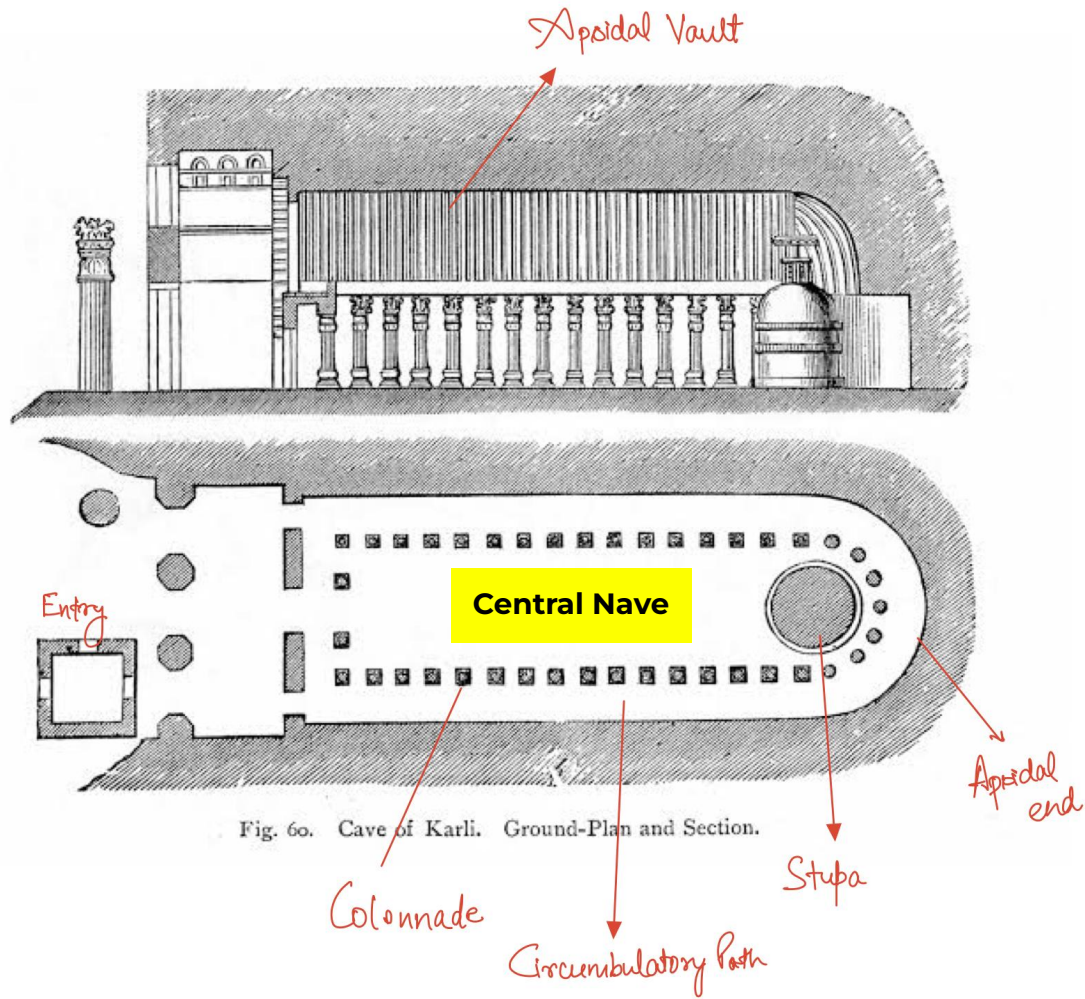


Fig. 60. Cave of Karli. Ground-Plan and Section.

# Cave Architectural Types

**apsidal vault roof  
chaitya halls**  
(found at Ajanta,  
Pitalkhora, Bhaja)



**apsidal vault-roof  
pillarless hall**  
(found at  
Thana-Nadsur)

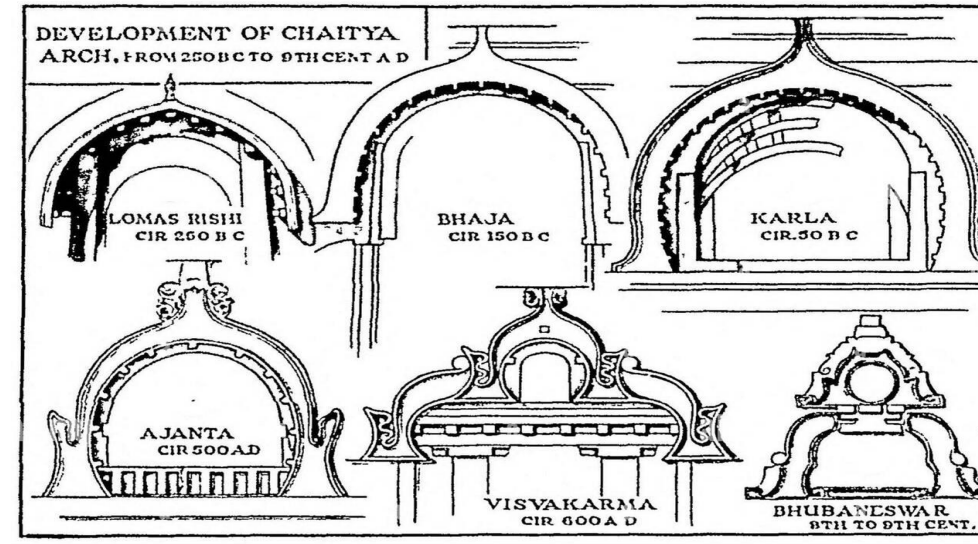
**flat-roofed  
quadrangular hall  
with a circular  
chamber at the back**  
(found at Kondivite)



Kondivite - Mahakali Caves  
Now in ruins  
Mumbai  
200BC - 600 AD

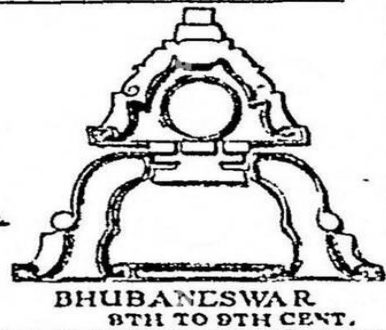
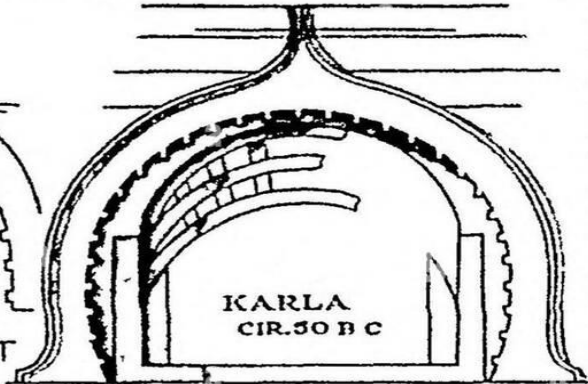
- front of the chaitya hall is dominated by the motif of a semi-circular chaitya arch with an open front which has a wooden facade
- in some cases, there is no dominating chaitya arch window such as found at Kondivite.
- In all the chaitya caves a stupa at the back is common.

In the first century BCE, some modifications were made to the standard plan of the **apsidal vault-roof variety** where the **hall becomes rectangular**. Many cave sites have the standard first type of chaitya halls in the subsequent period. **In Karla, the biggest rock-cut chaitya** hall was excavated. The viharas are excavated in all the cave sites. The plan of the viharas consists of a veranda, a hall and cells around the walls of the hall. Many of the early vihara caves are carved with interior decorative motifs like chaitya arches and the vedica designs over the cell doors of the cave.



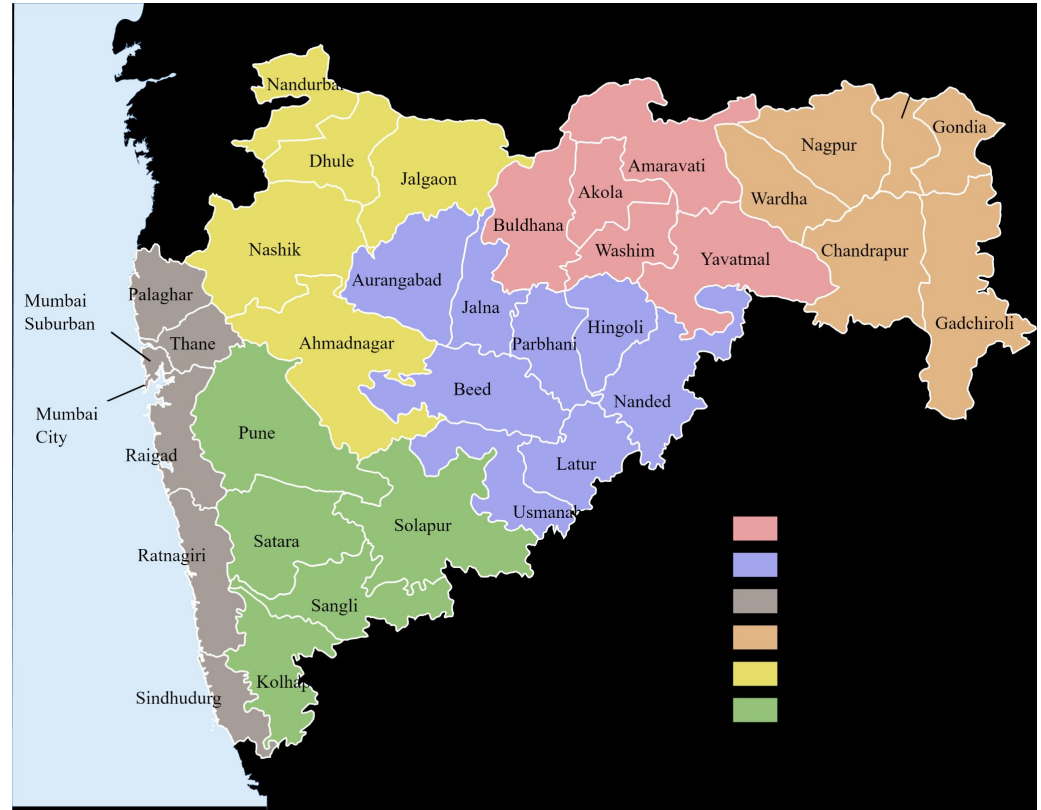
**Karla - Biggest Chaitya hall**  
**Kanheri - 2nd**

DEVELOPMENT OF CHAITYA  
ARCH, FROM 250 B C TO 9TH CENT A D



## Some Prominent Caves:

- In Aurangabad district
  - Ajanta
- Khandesh
  - Pitalkhora
- In Pune district
  - Junnar
  - Karle
  - Kondana
- Other Places
  - Nasik,
  - Bedsa and Bhaja [Pune]
  - Kanheri (near Mumbai)
- Junagadh (Gujrat)



***Bedsa and Kondana*** exhibit transition from Wooden to stone architecture. Pillars here tapers from bottom to top.

## Pitalkhora Caves

Located in the Western Ghats - Satmala range - 14 caves

- referred as *Petangalya* in the buddhist text Mahamayuri
- One of the oldest - 3rd cent BCE

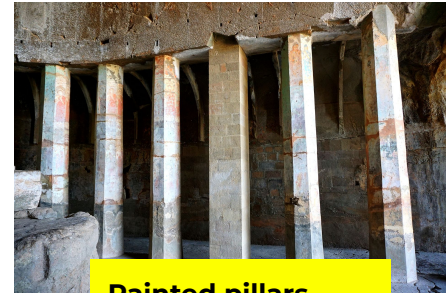
The site shows statues of elephants, two soldiers of which one is intact, a damaged Gaja Lakshmi icon, and an ancient rainwater harvesting system



**Mahayana  
Period paintings**



**broken  
sculptures of  
elephants**



**Painted pillars**

**Naneghat Caves:** Located in the Western Ghats | Buddhist Tradition

Founded by William Sykes in 1828

these are famous for Sanskrit inscriptions in Brahmi script and attributed to the **Satavahana dynasty** era.

The inscription mentions both Balarama (Samkarshana) and Krishna (Vasudeva), along with the Vedic deities of Indra, Surya, Chandra, Yama, Varuna and Kubera. **This provides the link between Vedic tradition and the Vaishnava-Hinduism tradition.**

**Nane = coins**

**Naganika w/o King Satakarni**

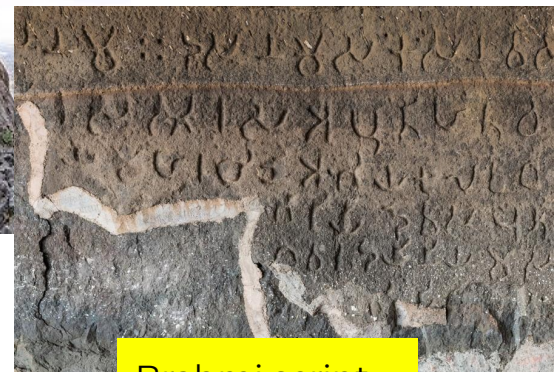
**Kondana Caves:**

inscription in Brahmi characters which reads: Made by Balakena, the pupil of Kanha

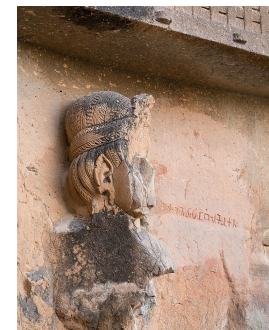
- Wooden pattern

40 rock paintings were discovered in the Kondane caves in Raigarh district in Maharashtra.

A hunter stands poised with a bow and arrow. A barasingha (swamp deer) stands nearby. Then there are footprints, palm impressions and some trees.



Brahmi script



ENVIRONMENT

Kondane cave art depicts myth and daily life



T. S. Subramanian

CHENNAI, MARCH 03, 2016 03:40 IST  
UPDATED: MARCH 03, 2016 12:40 IST

<https://www.thehindu.com/sci-tech/energy-and-environment/kondane-cave-art-depicts-myth-and-daily-life/article8306081.ece>

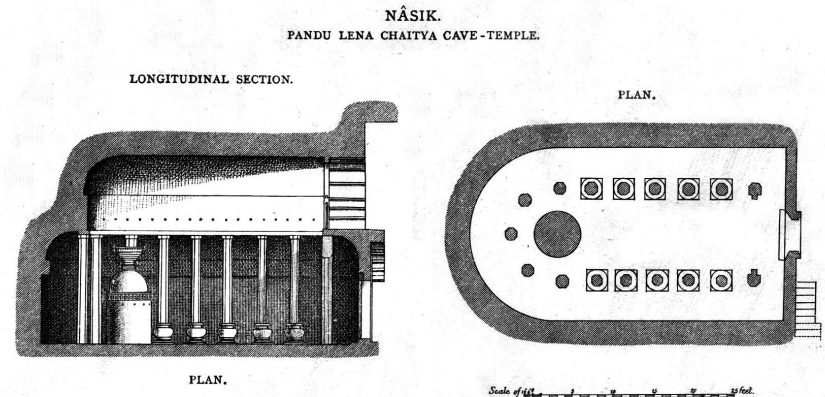
## Nashik - Pandavleni caves:

These are a group of 24 caves carved between the **1st century BCE and the 3rd century CE**. They represent the **Hinayana tradition**.

- number of **inscriptions** on the walls belonging to the reign of **Satavahana & Kshaharatas** or Kshatrapas
- The full inscription consists of a long eulogy of **Gautamiputra Satakarni**, mentioning his valour, his military victories, and then his gift of a cave in the Nasik caves complex.
- Most of the caves are viharas except for Cave 18 which is a chaitya
- This Chaitya was cut in 1st century AD. It is known as **Pandulena and Trisshami**. The term 'Lena' or 'Layana' was used in ancient Sanskrit literature for caves.
- It has a gallery of music.



**Nasik Caves, Pandavleni**



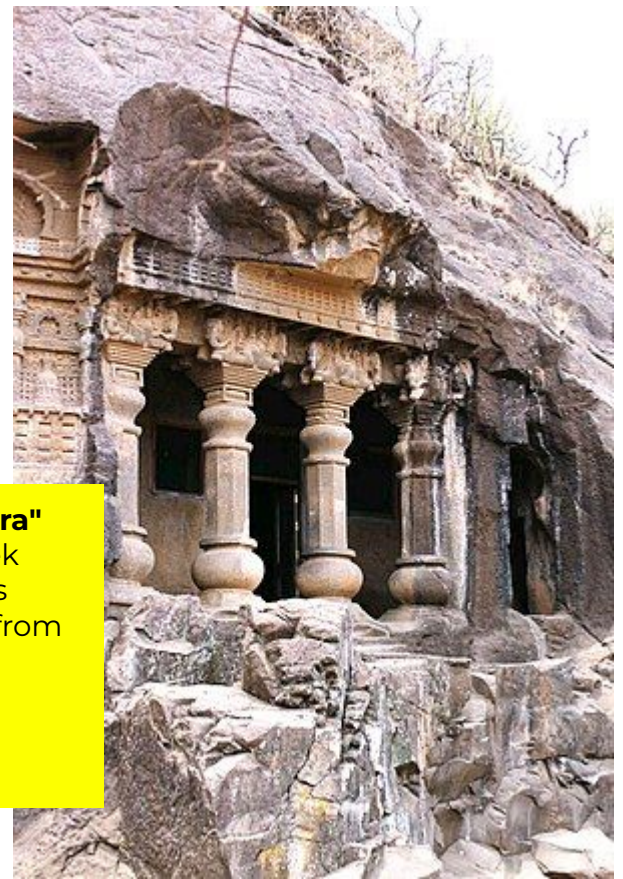


Jain Caves

a sitting figure and attendants on a lion throne, and on the right-end wall a fat figure of Amba on a tiger with attendants, and an Indra on an elephant: all are small, clumsily carved, and evidently of late Jaina workmanship

**Cave No.17, "Yavana vihara"**

built by a devotee of Greek descent, who presents his father as being a Yavana from the northern city of Demetriapolis  
120 CE.

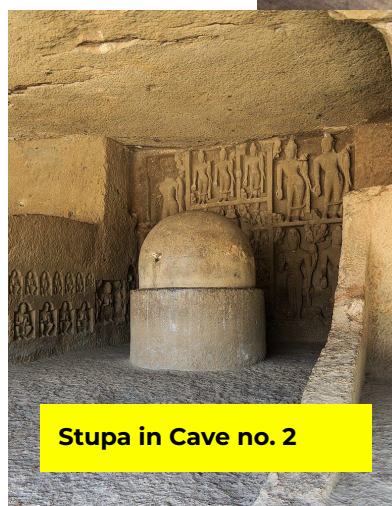


**Kanheri Caves:** group of caves and rock-cut monuments cut into a massive basalt outcrop in the forests of the **Sanjay Gandhi National Park, on the island of Salsette in the western outskirts of Mumbai.** They contain Buddhist sculptures and relief carvings, paintings and inscriptions, dating from the 1st century BCE to the 10th century CE. Kanheri comes from the Sanskrit **Krishnagiri**, which means **Black Mountain.**

The cave complex = **109 caves**, carved from the basalt rock.

Kanheri had become an important Buddhist settlement on the Konkan coast by the 3rd century CE. Most of the caves were **Buddhist viharas**, meant for living, studying, and meditating. The larger caves, which functioned as chaityas, or halls for congregational worship, are lined with intricately carved Buddhist sculptures, reliefs, pillars and rock-cut stupas.

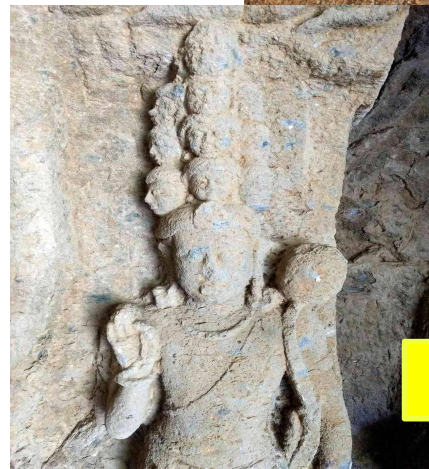
**Avalokiteshvara** is the most distinctive figure.



Stupa in Cave no. 2

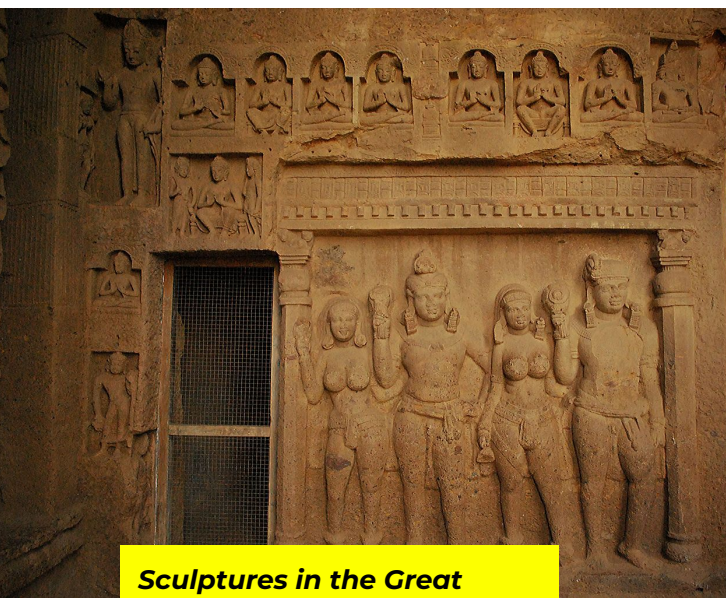


Cave no. 3 Entrance



Avalokiteshvara

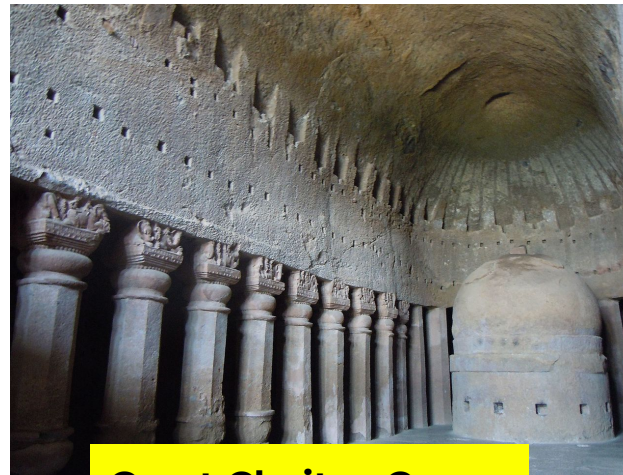
*Rock-cut channels above the caves fed rainwater into cisterns, which provided the complex with water.*



**Sculptures in the Great Chaitya (veranda)**



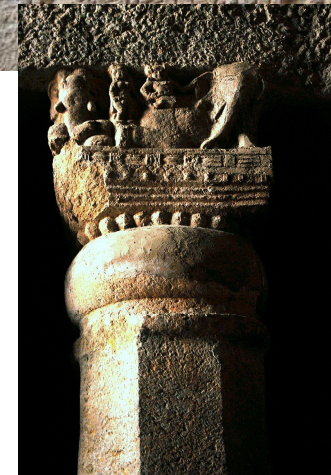
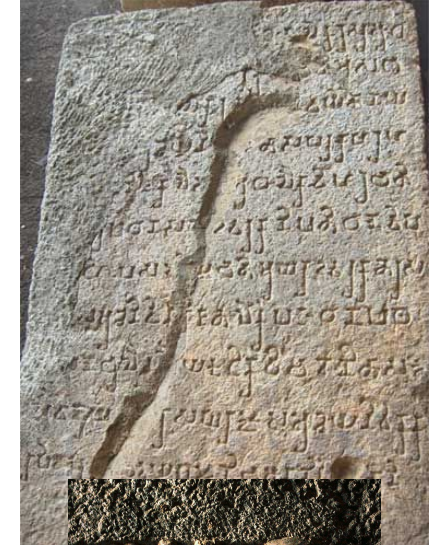
**Buddha statue at entrance**



**Great Chaitya Cave no. 3**

inscriptions in Brahmi, Devanagari and 3 Pahlavi epigraphs found in Cave 90.

One of the significant inscriptions mentions the **marriage of Satavahana ruler Vashishtiputra Satakarni with the daughter of Rudradaman**





Kanheri Avalokitesvara with 10 heads, cave 41.



Dining Hall  
Similar to Saptapani



Darbar cave

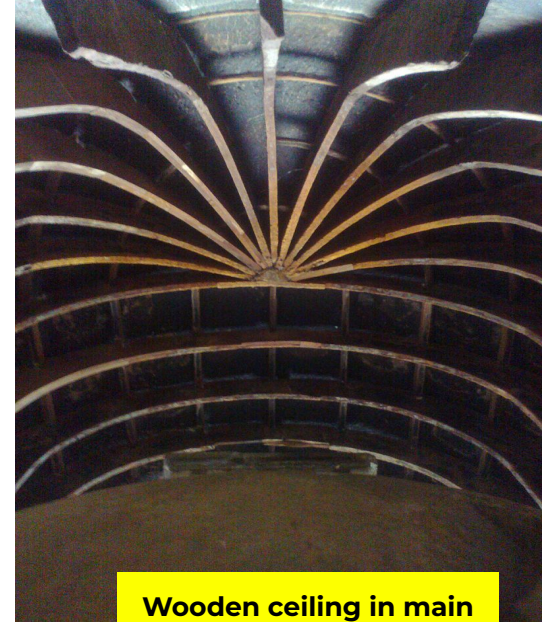
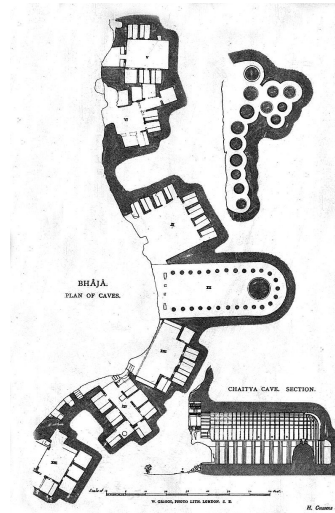


Kanheri was a University center by the time the area was under the rule of the Maurayan and Kushan empires. In the late 10th century, the Buddhist teacher Atisha (980–1054) came to the Krishnagiri Vihara to study Buddhist meditation under Rahulagupta

Cave number 34 has unfinished paintings of Buddha on the ceiling of the cave.

# Bhaja Caves

- 22 rock-cut caves
- 2nd century BC
- located in Pune district, near Lonavala
- **Hinayana Buddhism sect**
- share the architectural design with the Karla Caves.
- These caves are notable for their indications of the awareness of **wooden architecture**.
- **+Octagonal pillars**
- *also provide important proof regarding the history of the Tabla, or Pushkara then called; an Indian percussion instrument, since carvings from 200 BCE show a **woman playing the tabla** and another performing a dance.*
- Stupas have relics of monk



Wooden ceiling in main Chaitya

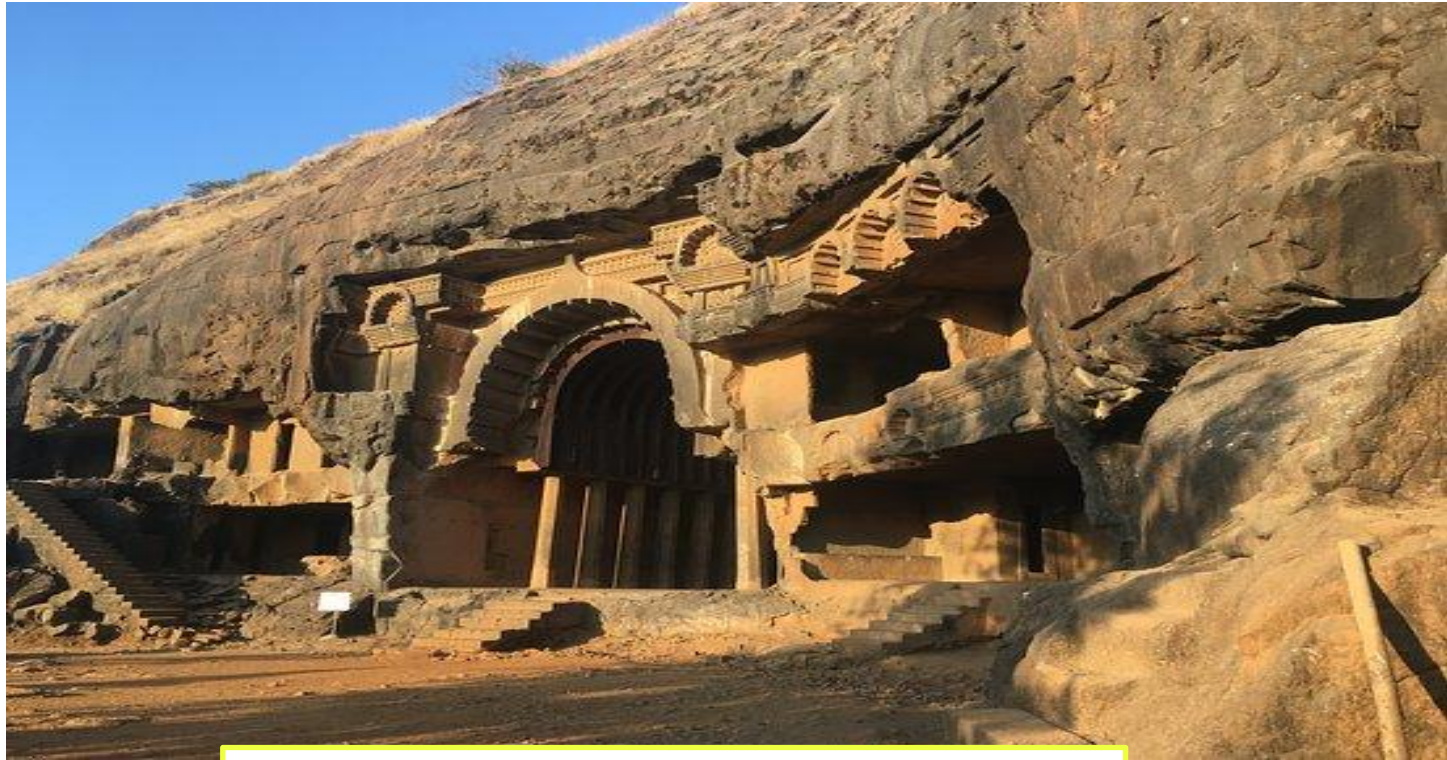


Surya (left) and Indra (right) guarding the entrance



## Bhaja Cave 12

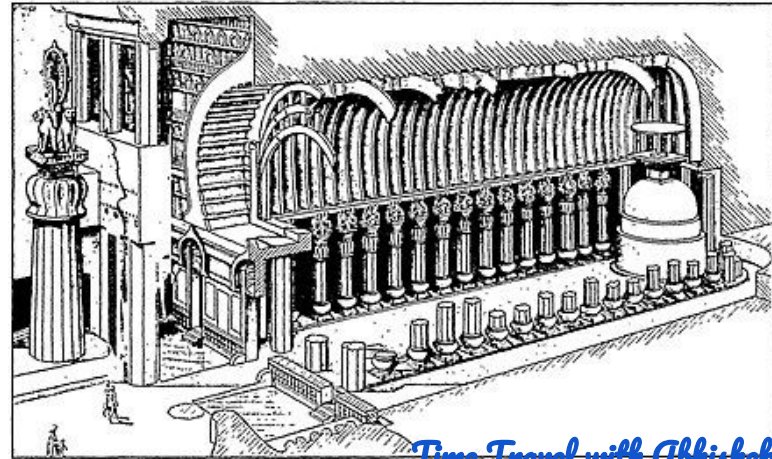




**Karla and Bhaja Caves, Lonavala**

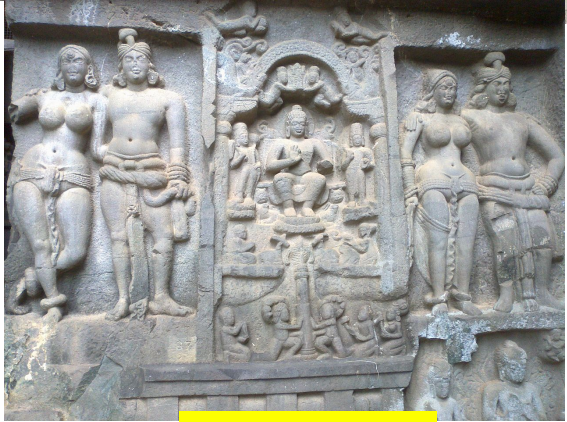
## 5. Karle Cave:

- Karle is located in near Lonavala Pune district of Maharashtra.
- These caves were cut out in **Bhorghat Hill**.
- There are four caves at Karle, out of which
  - **One is Chaitya and**
  - **Three are Viharas.**
- **Karle Chaitya** is the most beautiful among all the caves. It was built under the patronage of **Bhootpal Shresthi of Vajjanti** in 2nd century AD during the reign of **Satavahana king Pulamavi II**
- "**Grand Chaitya**" (Cave 8), is "the largest and most completely preserved" chaitya hall of the period.
- The caves were historically associated with the **Mahasanghika sect of Buddhism and later with Hinduism**, which had great popularity in this region of India, as well as wealthy patronage. The caves house a Buddhist monastery dating back to the 2nd century BC.



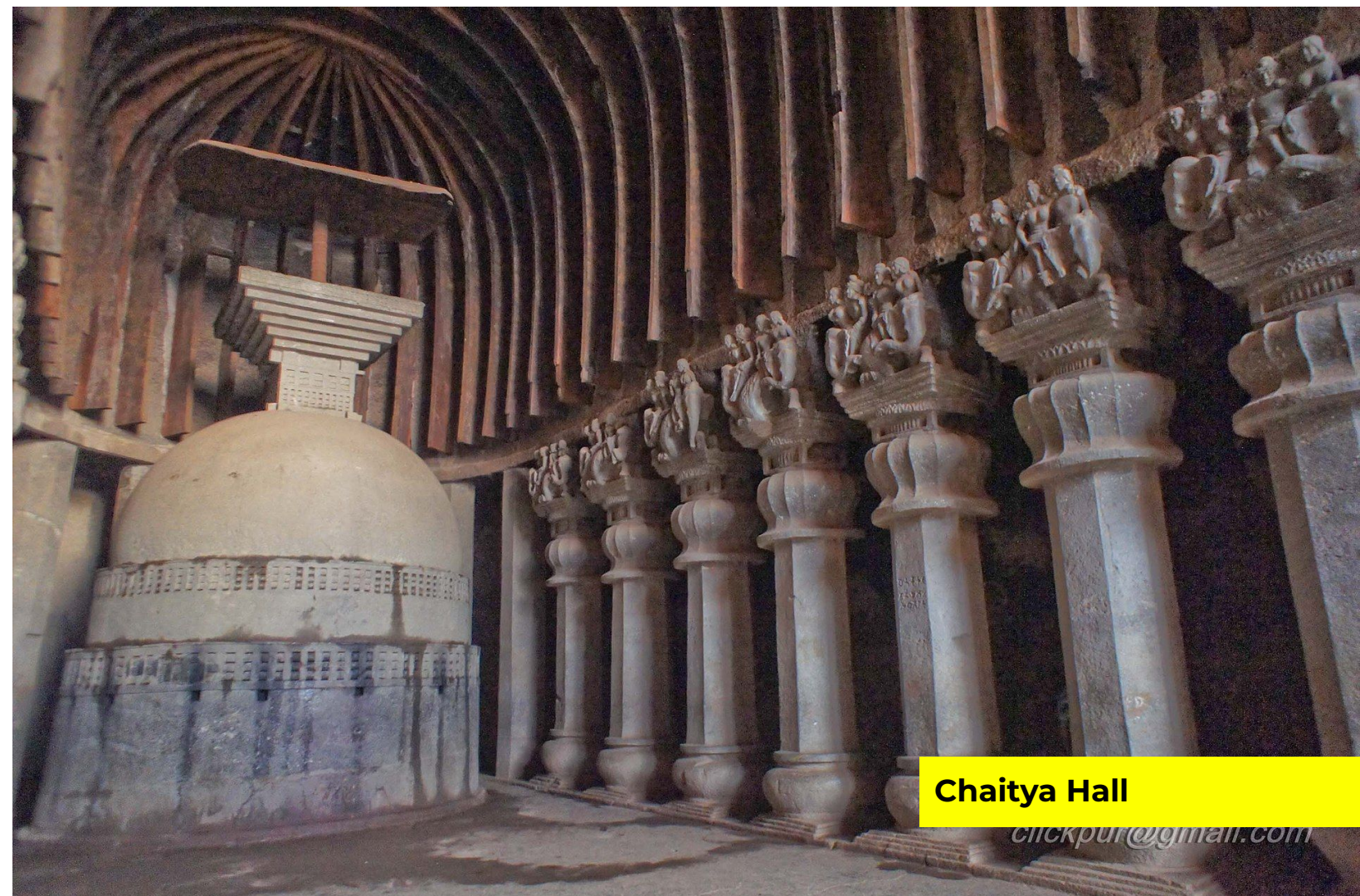


**Veranda**



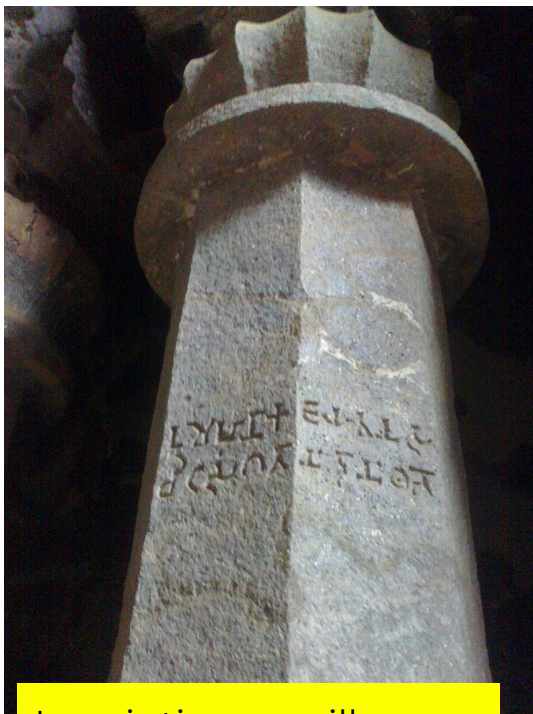
**Entrance**



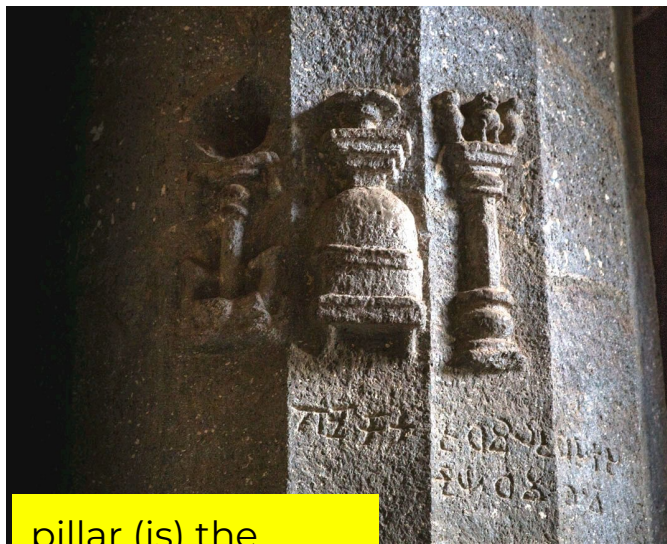


**Chaitya Hall**

*clickpur@gmail.com*



Inscription on pillar  
donation by a Yavana  
("Indo-Greek") named  
Vitasamghata)



pillar (is) the  
pious gift of the  
lay worshiper  
Dhamula of  
Gonekaka

Other inscriptions are about

- Vashishtaputra Pulmayi [Satavahana]
- Nahapana - Saka Kshatrapa

They were rivals

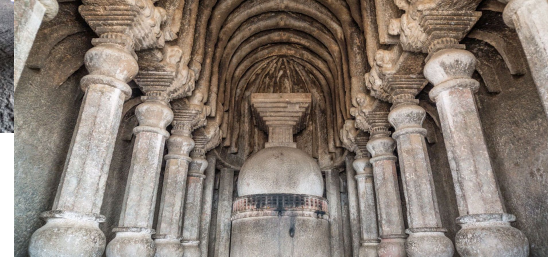
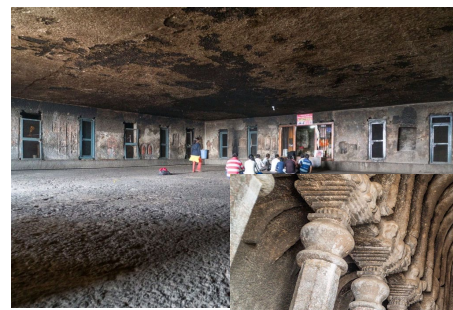




Only cave painting found at Karle caves

## Junnar Cave: = Ganeshleni | Pune

- Also called **Lenyadri**
- There are 30 caves located here.
- Originally Buddhist but later addition of Ganesh as a diety



## Junagadh Buddhist Cave Groups

- starting from Emperor Ashoka's period up to 1st–4th century AD.
- Uparkot Caves: influence of Satvahana architecture with combination of Graeco- Scythian style | three tiers - Lower floor has with corridor and exquisitely carved pillars whose base, shaft and capital carry unique decorative design.
- Khapra Kodiya Caves
- Baba Pyare Caves - mentioned by Hieun Tsang
- not actually caves, but three separate sites of rooms carved out of stone to be used as monks' quarters



Baba Pyare Caves

## (B) Eastern India

Like in western India, Buddhist caves have also been excavated in eastern India, mainly in the coastal region of Andhra Pradesh, and in Odisha.

### Andhra –

- The **Guntupalli chaitya cave** is circular with a stupa in the circular hall and a chaitya arch carved at the entrance. Time: 200 BCE - 0
- Unique: structured Stupas, Viharas and Caves at one place.
- Bronze image of Padmapani (9 - 10th cent CE) are formed.
- Various relics/casket found here

*Additionally, bojjanakonda and linglakkonda near senkaram village are Buddhist sites in Andhra (Visakhapatnam distt.)*

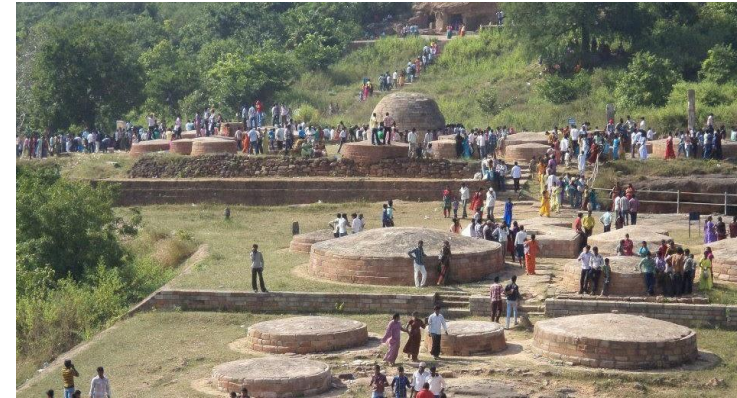
**The Anakapalle caves**



**Anakapalli near Vishakhapatnam has the biggest rock-cut stupas in the country.**



***The Guntupalli Chaitya caves***



## Udaygiri-Khandagiri Hills, Odisha

- A large number of caves were carved out in **Udaygiri-Khandagiri Hills**, located near **Bhubaneswar in Odisha**.
- They were built under the patronage of the great **Kalinga ruler Kharavela (193 BC - 170 BC)**.
- **There are**
  - **18 caves in Udaygiri Hill and**
  - **15 caves in Khandagiri Hill.**
- These caves were discovered by Bishop A Stirling in 1825 AD.
- These caves belong to **Jainism** and were used by Jain monks for residential purposes.

## Art on the Caves:

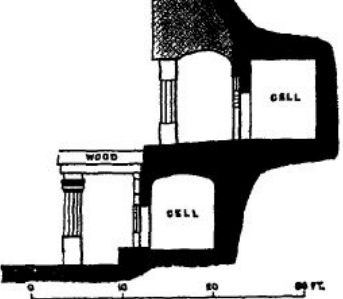
- The interiors of the caves are simple without much ornamentation.
- **Their facades** are decorated with sculptures depicting sacred objects worshipped by Jains
  - scenes of court activities
  - royal processions
  - hunting scenes and
  - scenes depicting daily life.
- The doorways of the caves have
  - pilasters on both sides with crowning animal figures.
  - The arches over these doorways are decorated with flowers, creepers and animal motifs.



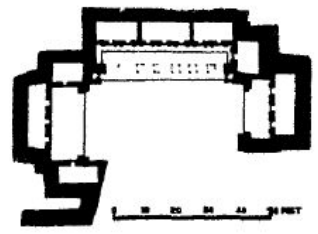
- The sculptural and decorative art of the caves includes panels depicting
  - popular legends,
  - historical episodes,
  - religious observances and
  - dance performances.
- The ornamentation patterns used in these caves display significant advancement over the work of Bharhut and Sanchi of central India.
- **Ranigumpha**, Ganeshgumpha, Swargapuri-Manchapuri and **Hathigumpha** are the most prominent caves in Udaygiri Hill.



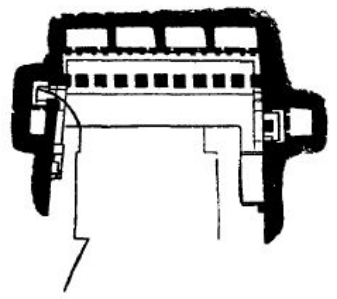
**Rani gupha**



No. 19. Diagram Section of the Rani k& N&r.



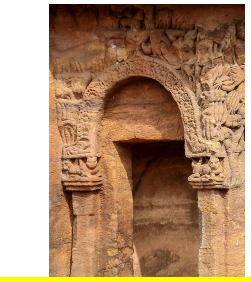
No. 17. Lower Storey, Rani k& N&r, from Plan by C. C. Locke.



No. 18. Upper Storey, Rani k& N&r. Scale 50 feet to 1 inch.



**Yavana Warrior**

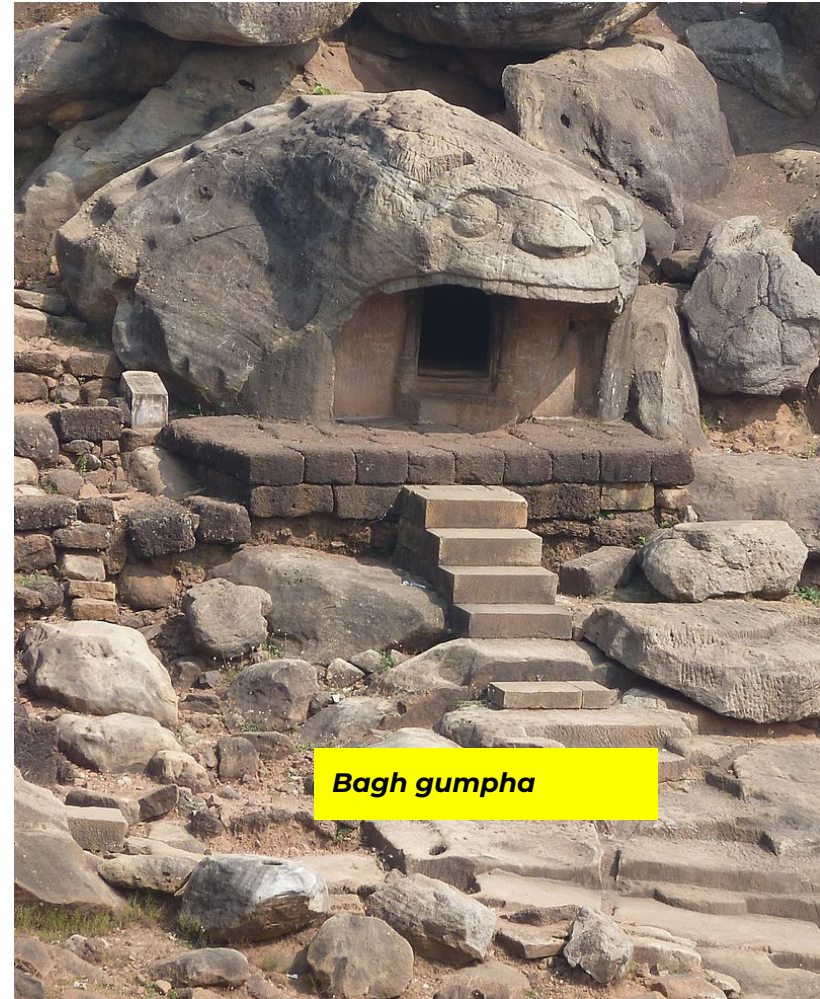
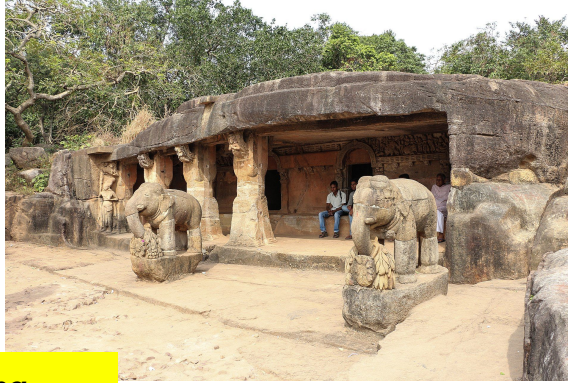


**doorway**





***Ganesh gumpha***

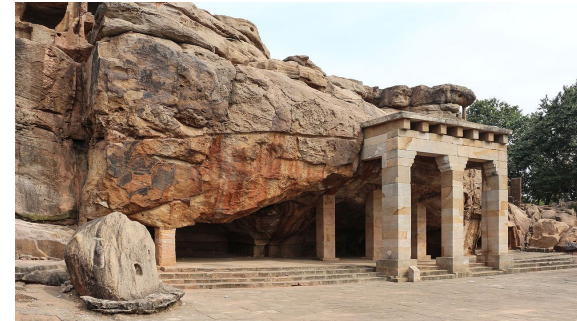
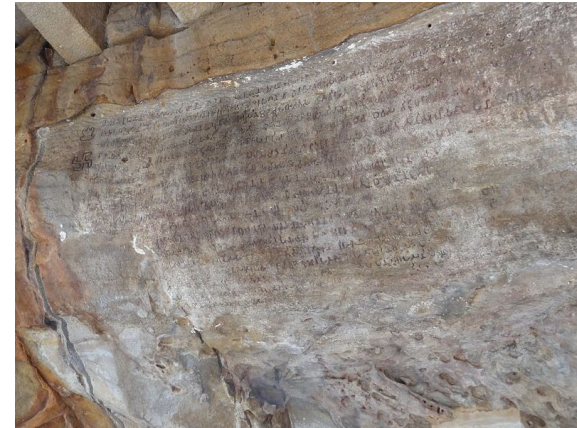


***Bagh gumpha***



## Importance of Hathigumpha:

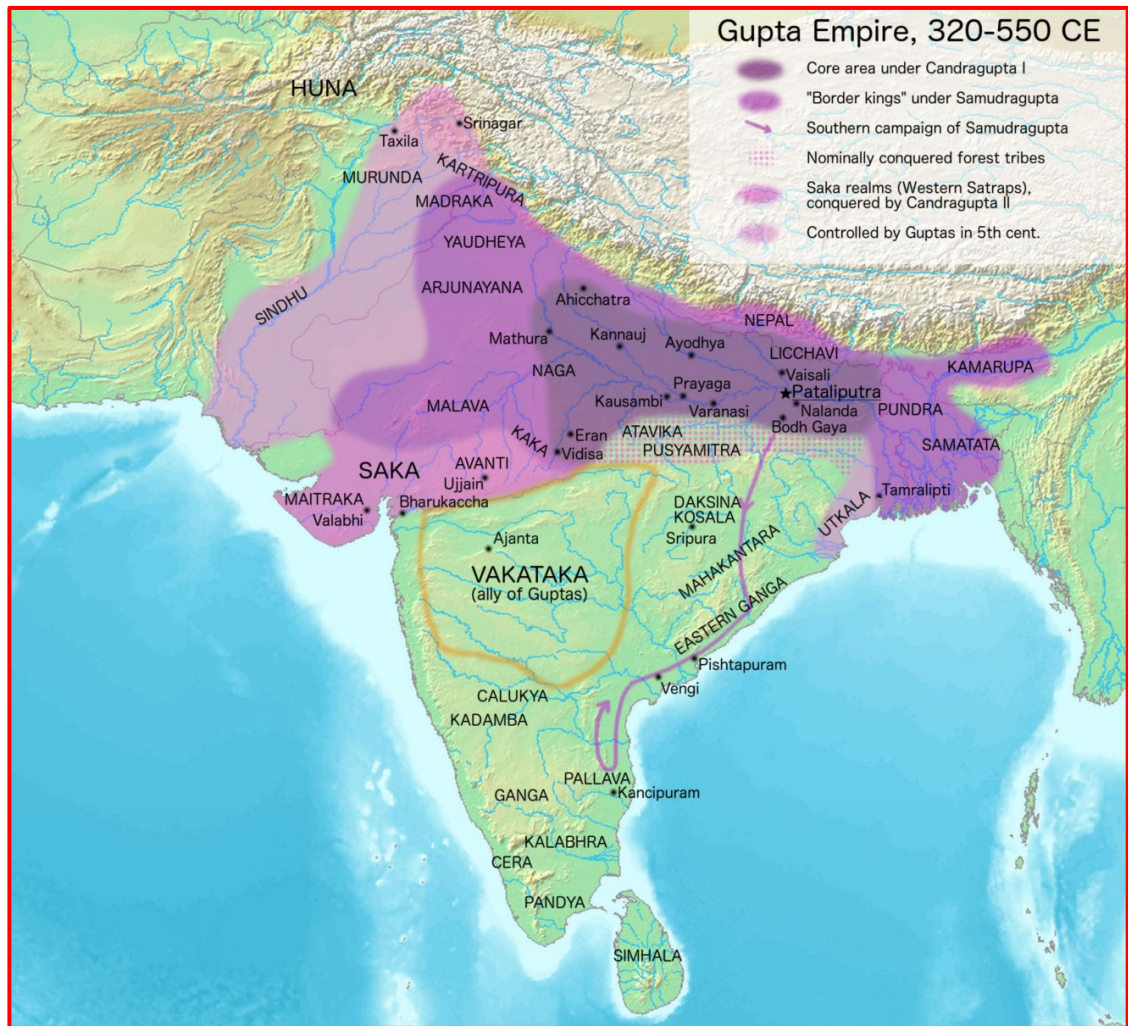
- Hathigumpha is not quite significant architecturally.
- Its historical importance lies in the **famous inscription of King Kharavela** engraved on its walls.
- This inscription describes achievements of Kharavela.
- It appears that it was composed by someone who knew Kharavela closely since his childhood.
- It informs that Kharavela destroyed the alliance of Tamil kings of south India and brought back images of Jina from Magadha.
- This image was carried away from Kalinga by Mahapadma Nanda in the 4th century BC



- **Khandagiri hills** 15 caves renovated during the reign of Uddyotakeshari of Somavamshi dynasty.
  - Tatowa Gumpha: parrots are carved above the entrance arch and hence
  - Ananta Gumpha: sculptures of women, elephants, geese,
  - Tentuli Gumpha: small rock-cut chamber with just one column.
  - Trusula Gumpha: three sculptures of Rishabha Deva who is found in the Kayotsarga posture.+ sculptures of 24 Jain Tirthankaras
  - Ambika Gumpha: three relief sculptures, two of Rishabhanatha and one Amra the sasana-devi of Neminatha.



# GUPTA CAVE ARCHITECTURE



- The tradition of cave architecture continued during the Gupta age.

### Some of the caves that were cut out during Gupta age are:

- **Udayagiri (MP)**
- **Bagha (MP)**
- **Mandargiri (Bihar)**
- **Ajanta (Maharashtra) - by Vakatakas**

### Bagha Caves

- They are located in Dhar district of Madhya Pradesh.
- There are 9 caves at this place.
- These caves belong to **Buddhism**.
- These caves were discovered by F. Dangerfield in 1818 AD.



**Bagha Caves**

## Udayagiri Caves

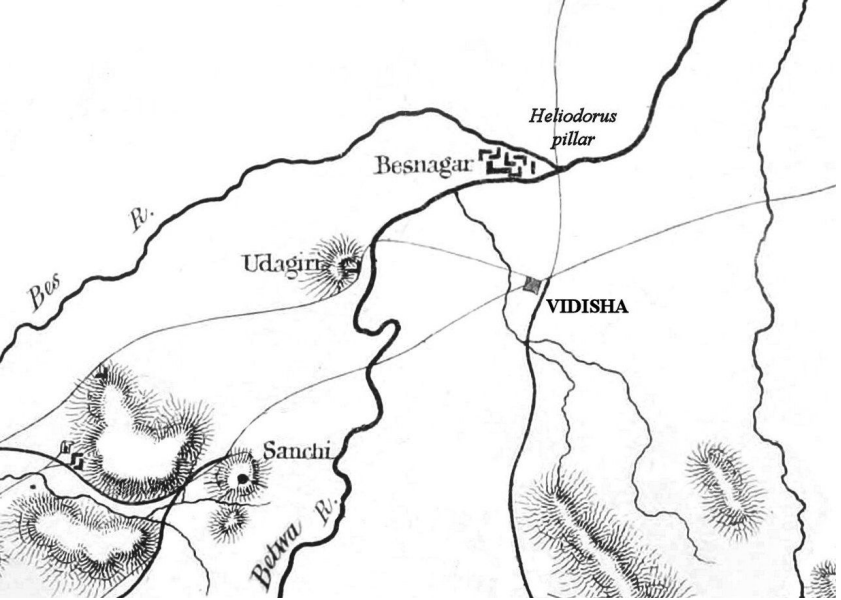
- early years of the 5th century CE. Gupta Ruler Chandra Gupta II [375 - 415] and Kumargupta [415 - 454]
- set in two low hills near Betwa River, on the banks of its tributary Bes River.
- They are located near Vidisha in Madhya Pradesh. [*Different from Udaigiri caves in Odisha*]
- 20 rock-cut caves
- one => Jainism & 19 Hinduism
- belong to **Vaishnavism** and Shaivism.
- They contain some of the oldest surviving Hindu temples and iconography in India.
- Udayagiri caves contain iconography of **Vaishnavism (Vishnu), Shaktism (Durga and Matrikas) and Shaivism (Shiva).**
- **+Jain tirthankara Parshvanatha**
  - *A magnificent image of Vishnu in the form of a great boar (Varaha) is located at the entrance of these caves*



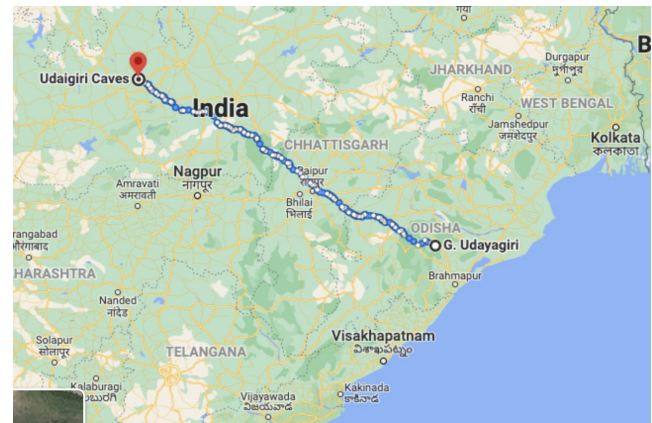
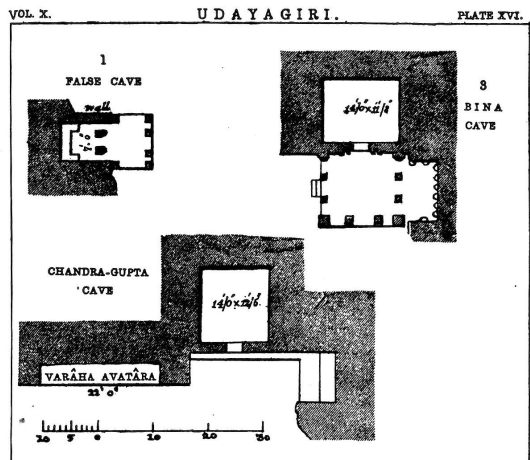
Sculpture of Vishnu in his incarnation as the man-boar Varaha

### Varaha iconography

Udayagiri Caves narrates Hindu thought and legends with far deeper roots in the Vedic tradition. These roots are found in many forms, of which Vishnu avatars are particularly well formulated. He is the god who descends to bring order and equilibrium when chaos and injustice of one or more forms thrive in the world. Some of his avatars such as Narasimha, Varaha, Vamana/Trivikrama, and Rama are templates for kings.



Udayagiri has a series of rock-shelters and petroglyphs, ruined buildings, inscriptions, water systems, fortifications and habitation mounds



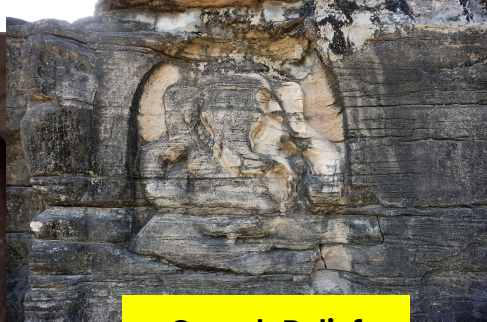
**Common pilgrim Kanha**

Vaishnavism - 9 cave  
 Shaivism - 7 caves  
 Shaktism - 3

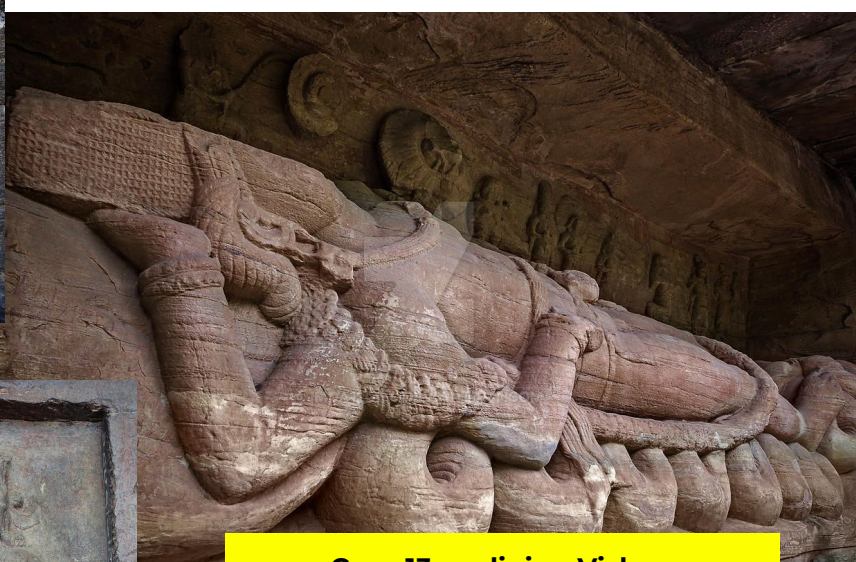
The Udayagiri Lion Capital, found near Udayagiri Caves, was first reported by Alexander Cunningham and is now in Gwalior. It is dated to closing decades of 2nd-century BCE, or is possibly a Gupta-period rework of a Mauryan capital.



**ekamukha linga**



**Ganesh Relief**



**Cave 13, reclining Vishnu**



**Mahishasur  
Mardini**



**Vishnu**



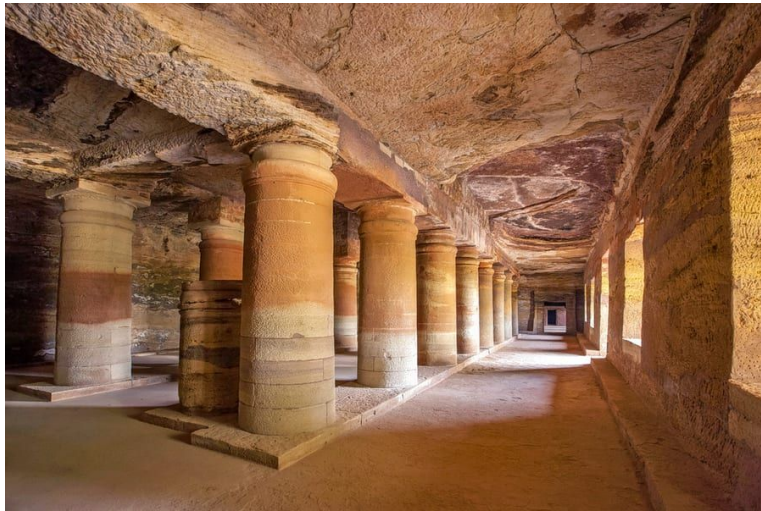
**Skanda (Kartikeya)  
sculpture in Cave 3.**

**Bagh Caves** - The Bagh Caves are a group of nine rock-cut monuments, situated among the southern slopes of the Vindhya, on the banks of Baghani River, in Bagh town of Dhar district in MP.

Bagh Caves is a group of **9 Buddhist caves** developed around the **6th Century A.D.**

It is architecturally very similar to the Ajanta caves in terms of their design, execution and decoration.

These are remarkable and interesting rock-cut shrines and monasteries. In modern times these caves were first discovered in 1818.

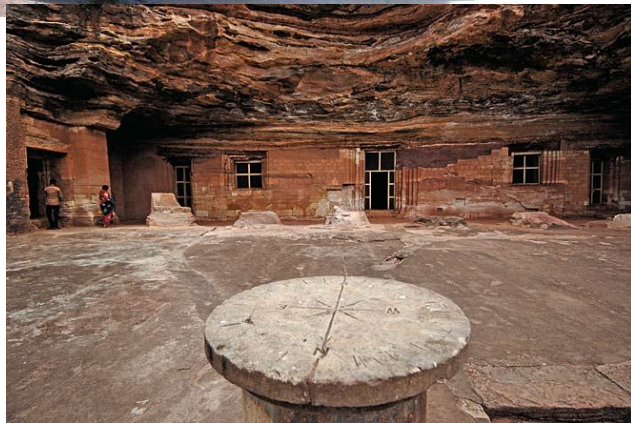
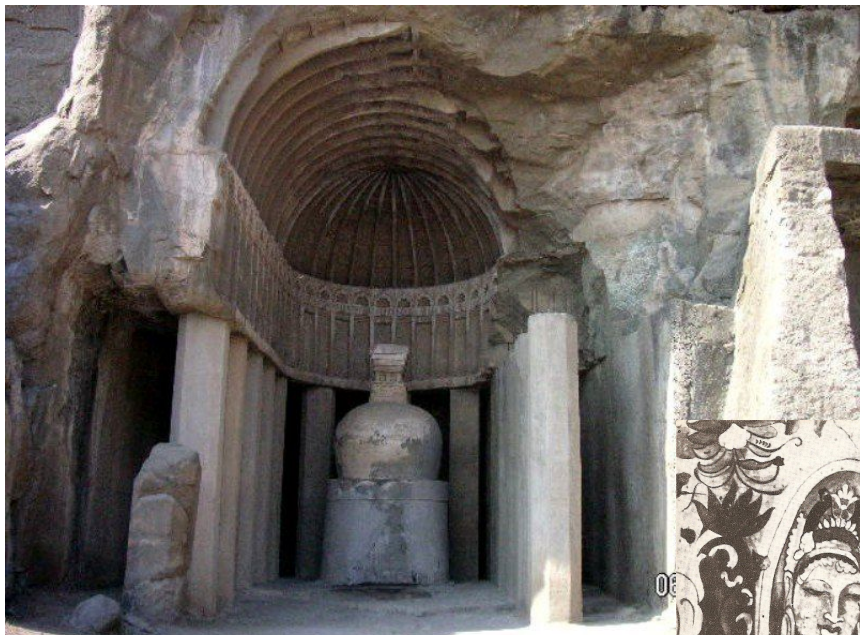


Bagh Caves are known for **Mural Paintings**. The walls and ceilings covered with a thick mud plaster in brownish orange colour. Over this plaster, there was done lime-priming and then paintings were laid.

This is also known as **tempera technique**, which refers to the use of permanent fast-drying painting medium consisting of coloured medium fixed with a water soluble binder media.

To the external world, Ajanta Caves are probably the only examples of Indian Murals. However, it has been proved that the tradition which was started at Ajanta was actually, started way back in ancient times. And it did not end with Ajanta but carried forward by people of different faiths in many parts of India.

Paintings related to Buddhism or life in general.

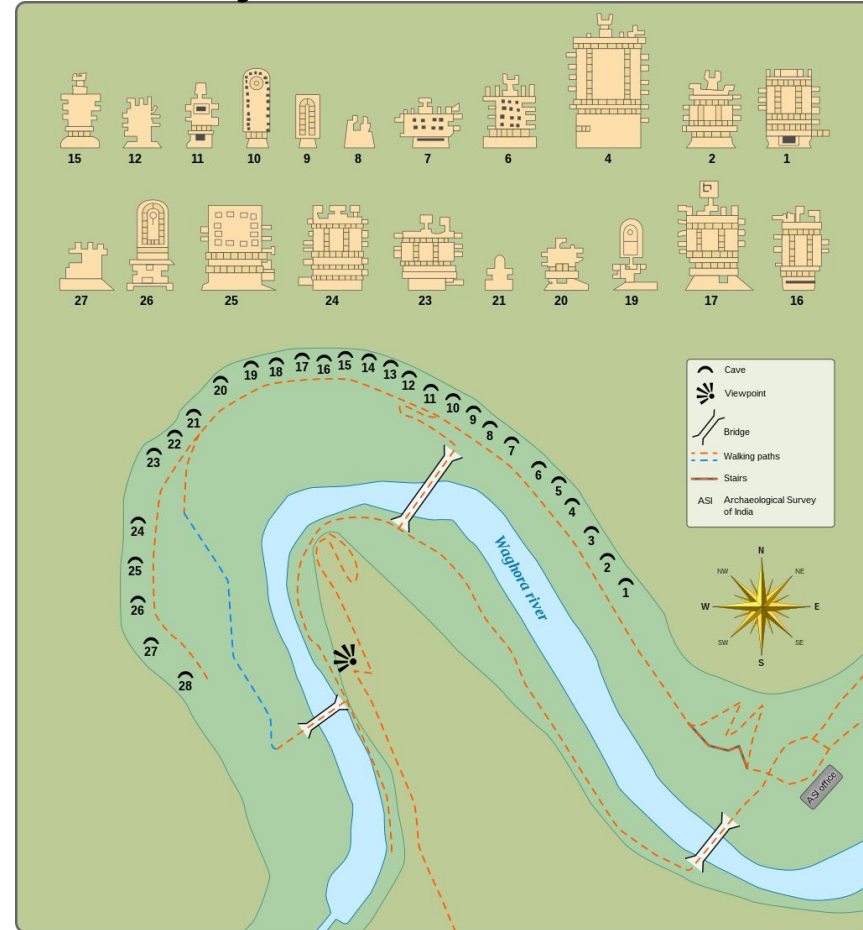


## Bagh Caves

## Mandargiri Caves

- They are located in Bhagalpur district of Bihar.
- These caves belong to **Jainism**.
- Vasupujya Swami performed Santhara [salvation] here. So called as siddhakhetra as well

## Ajanta Caves





## The Ajanta Caves

## AJANTA CAVES (World Heritage Site) |200 B.C. to 650 A.D.

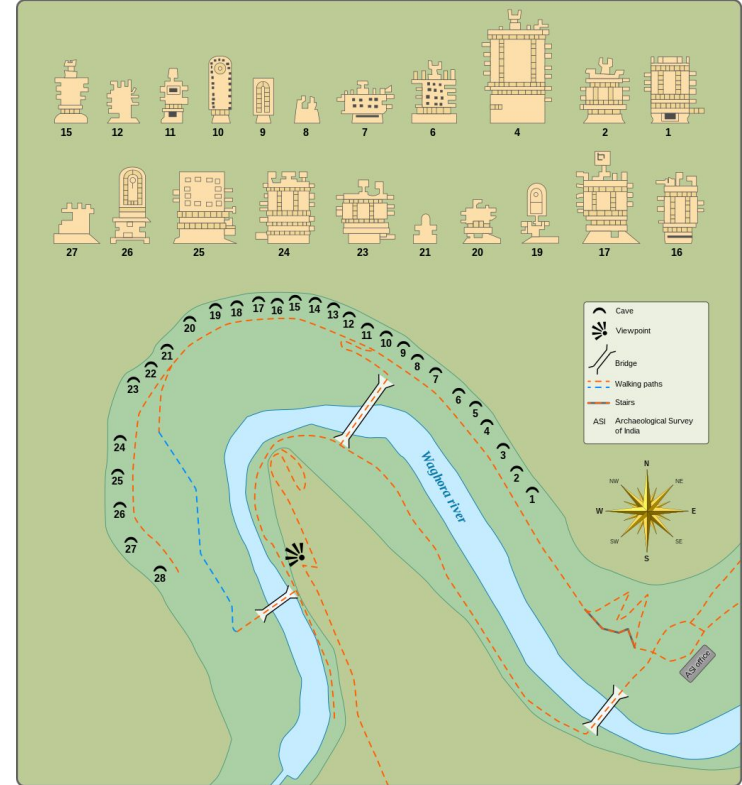
- These caves are located in Aurangabad district of Maharashtra, on the banks of Waghora River.
- These caves are cut into a panoramic horseshoe shaped or U-shaped cliff overlooking River Waghora.
- There are **30 caves** at Ajanta, out of which
  - 29 are in finished condition and
  - 1 cave is in unfinished condition.
- Out of these 29 caves,
  - 4 are Chaityas and 25 are Viharas.
- Cutting of these caves commenced in **2nd century BC and continued till 9th century AD.**
- *Cave No. 10 at Ajanta is the oldest and Cave No. 26 is the latest.*
- Early caves belong to **Hinayana Buddhism [5 | Satavahanas era] and the later caves belong to Mahayana Buddhism [24 | Vakatakas+].**
- Cave No. 16 at Ajanta is considered the most beautiful.
- These caves were included in **UNESCO's list of World Heritage Sites.**



- *Discovered by an army officer in Madras, Captain John Smith in 1819. He came across these caves accidentally when he was on a hunting expedition.*
- *In 1824 James Alexander published details of these Caves in the Journal of the Royal Asiatic Society. This publication popularized Ajanta Caves all over the world.*

- The caves are carved out of flood basalt rock of a cliff.
- **Ajanta is the only surviving example of a painting of the first century BCE and the fifth century CE.**

- Caves numbered 16, 17 and 19 at Ajanta were made during this age.
- Out of these caves, numbers 16 and 17 were built under the patronage of **Varahadeva**. He was a feudatory of Vakataka king Harisena (475 AD- 500 AD) as seen from inscriptions found on the walls of these caves.



Reference of the Ajanta Caves are found in the accounts of travellers

- **Fa Hien** during the reign of Chandragupta II (376-415 CE)
- **Hiuen Tsang** (during the reign of Harshavardhana 606-647 CE).
- mentioned in the 17th-century text **Ain-i-Akbari by Abu alFazl**, as twenty four rock-cut cave temples each with remarkable idols
- Since 1983, been a **UNESCO World Heritage Site**.

200 B.C. to 650 A.D	Satavahana + Vakatakas	<b>Ajanta (Maharashtra) - by Vakatakas</b>	29	4 chaityas   Hina -> Maha   Fresco
	Satavahanas era	Cave 9, 10, 12, 13, 15A	5	Hinayana Buddhism
	Vakatakas	Rest	24	Mahayana Buddhism

**Ajanta's First Phase** - The earliest group belong to the **Hinayana (Theravada)** tradition of Buddhism. They were made during the period 100 BCE to 100 CE, under the patronage of the Hindu **Satavahana dynasty** (230 BCE - C. 220 CE). The caves of this period lacked figurative sculpture, emphasizing the stupa instead. The earliest group consists of caves **9, 10, 12, 13 and 15A**. The murals in these caves depict stories from the Jatakas.

**Ajanta's Second Phase** - The second phase of construction was made under the rule of the **Vakataka king Harisena**. The second phase is attributed to the Mahayana or Greater Vehicle tradition of Buddhism.

**Significance - Many frescos show scenes from shops, festivals, jesters at processions, palaces and performance art pavilions.**

Ajanta paintings are filled with such foreigners as the Sassanian merchants, visitors and the flourishing trade routes of the day. These suggest that this trade was economically important enough to the Deccan region that the artists chose to include it with precision.

Ajanta paintings show a variety of colourful, delicate textiles and women making cotton. Textile probably was one of the major exports to foreign lands, along with gems.

### Some peculiar features of mural Paintings are:

- **Colors:** The colours were extracted out of natural objects and minerals. The prominent colours used are black, red, white, yellow, blue and green.
- **Emotions:** Though a variety of human moods are presented, the dominant ones are of compassion and peace. Light and shadow are intelligently used.
- **Stories:** The story panels are attractive and informative and the central theme of the paintings involve scenes from the Jataka stories and select episodes from the life history of Buddha.
- **Celestial figures:** The celestial figures of Kinnaras, Vidyadharas and Gandharvas are depicted in paintings and sculptures.

### Some beautiful specimens include:

- The sculpture of **Buddha** in the garbhagriha having image of the embodiment of **benevolence**.
- Sculptures of **Yakshis and Hariti** with children are significant.
- The popular **Bodhisattva Avalokitesvara** carved out independently is another beautiful feature.

### The methodology and technique employed was:

- First, they plastered the ridged surface of the volcanic rock with the plaster which was made of vegetable fibres, paddy husk, rock-grit and sand.
- Then the surface was overlaid with a thin layer of lime, ready to receive the pigment.
- They also used a stretch of cloth to reinforce the application of pigment on the Surface.

## Satavahana Period

**Caves 9 (and 10)** are the two chaitya or worship halls from the 2nd to 1st century BCE – the first period of construction, though both were reworked upon the end of the second period of construction in the 5th century CE.

- The cave has a distinct apsidal shape, nave, aisle and an apse
- row of 23 pillars.
- ceiling is vaulted.
- stupa is at the center of the apse, with a circumambulation path around it.
- The stupa sits on a high **cylindrical base**.



Fresco with Buddhas in orange robes and protected by chatra umbrellas

On the left wall of the cave are votaries approaching the stupa, which suggests a devotional tradition.



## Cave 10

- Larger than 9
- large central apsidal hall with a row of 39 octagonal pillars, a nave separating its aisle and stupa at the end for worship. The stupa has a pradakshina patha (circumambulatory path)
- Sanskrit inscription in Brahmi script - 2nd cent BCE
- The paintings are numerous and from two periods, many narrating the Jataka tales in a clockwise sequence. Both Hinayana and Mahayana stage paintings are found.
- **Chaddanta Jataka tale** – the fable about six tusked elephant, [Mahasubhadda and Chullasubhadda]
- **Shyama Jataka** – the story about the man who dedicates his life serving his blind parents

Cave includes a number of inscriptions where parts of the cave are "gifts of prasada" by different individuals, which in turn suggests that the cave was sponsored as a **community effort** rather than a single king or one elite official



## Cave 12:

early stage Hinayana (Theravada) monastery

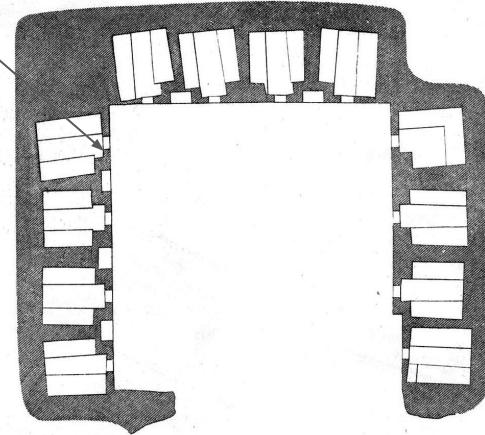
- The cave is damaged with its front wall completely collapsed. Its three sides inside have twelve cells, each with two stone beds



**Cave 13** is another small monastery from the early period, consisting of a hall with seven cells, each also with two stone beds, all carved out of the rock.

**15 A** - Smallest cave -

- ancient Hinayana cave with three cells opening around a minuscule central hall.
- The doors are decorated with a rail and arch pattern.
- It had an inscription in an ancient script, which has been lost



## Later Phase [Gupta Era] Vakatakas+

### Royal Patronage

The Ajanta Caves were built in a period when both the Buddha and the Hindu gods were simultaneously revered in Indian culture. Not only the Ajanta Caves but other nearby cave temples were sponsored and built by Hindus. It can explain why the emperor Harishena himself could sponsor the remarkable Cave 1, even though most scholars agree that he was certainly a Hindu, like earlier Vakataka kings.

### ***Important Patrons:***

- Cave 4: Mathuradas
- Cave 16: Varahdeva
- Cave 17 - 20: UpendraGupta - PM of Harishena
- Cave 26: Buddhabhadra - feudatory of Harishena

The chaitya **Cave Nos. 19 and 26** are elaborately carved. Their facade is decorated with **Buddha and, Bodhisattva images**. They are of the **apsidal-vault-roof variety**.

Cave No. 26 is very big and the entire interior hall is carved with a variety of Buddha images, the biggest one being the **Mahaparinibbana image**.

The rest of the caves are **vihara-chaitya caves**. They consist of a pillared veranda, a pillared hall and cells along the walls.

The back wall has the main Buddha shrine. Shrine images at Ajanta are grand in size.

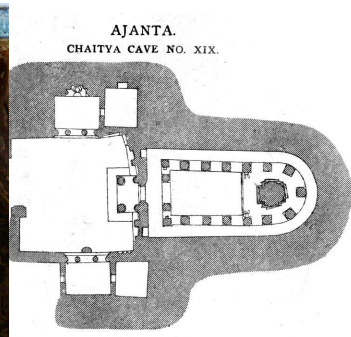
Some of the vihara caves are unfinished. The caves also present paintings depicting the past lives and rebirths of the Buddha, pictorial tales from Aryasura's Jatakamala, and rock-cut sculptures of Buddhist.



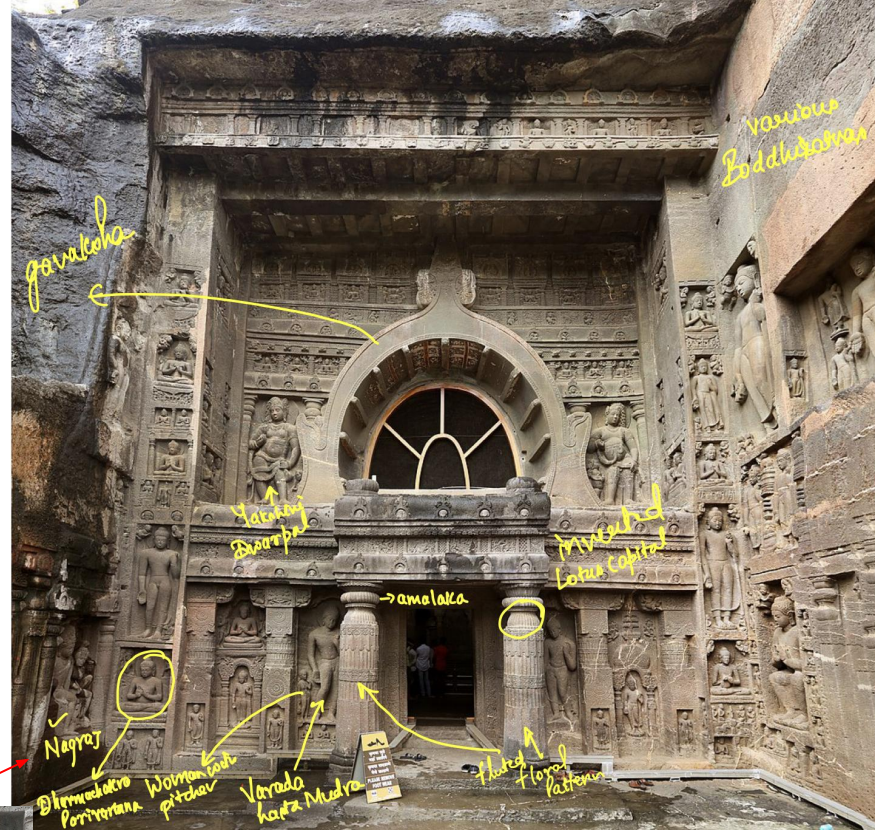
Ruru deer being escorted to the royal palace in procession, Ajanta

Later Phase  
Vakatakas+

Cave 19



- Entrance facade is ornate. Two round pillars with fluted floral patterns and carved garlands support a porch.
- Its capital is an inverted lotus connecting to an amalaka.
- To its left is standing Buddha in varada hasta mudra with a devotee prostrating at his feet.
- On right is a relief of woman with one hand holding a pitcher and other touching her chin.
- A figure with begging bowl is the Buddha, watching him are his wife and son.
- known for its sculpture.
  - Naga figures with a serpent canopy protecting the Buddha,
  - includes Yaksha dvarapala images on the side
  - flying couples,
  - sitting Buddha, standing Buddhas
  - its ceiling was once painted

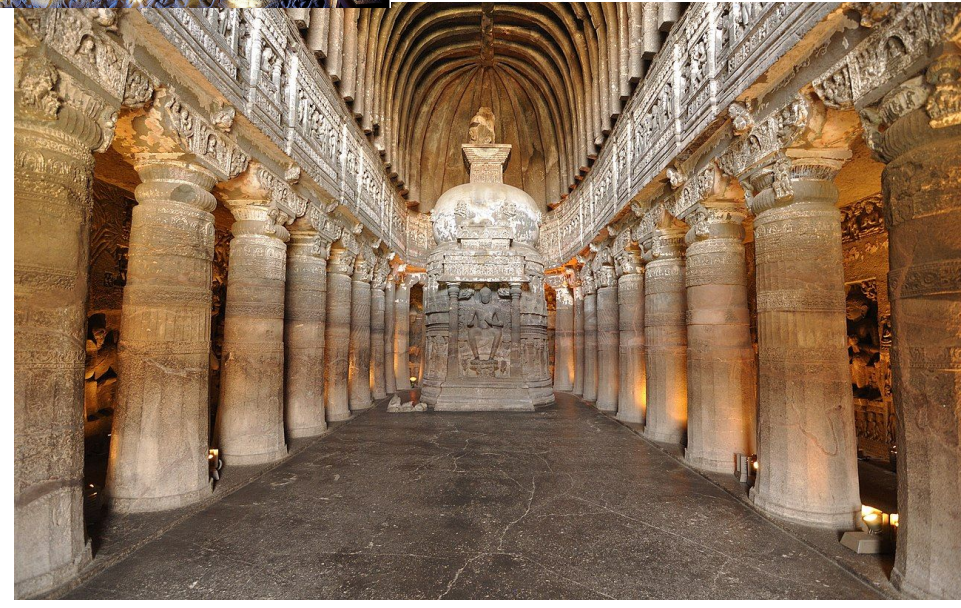
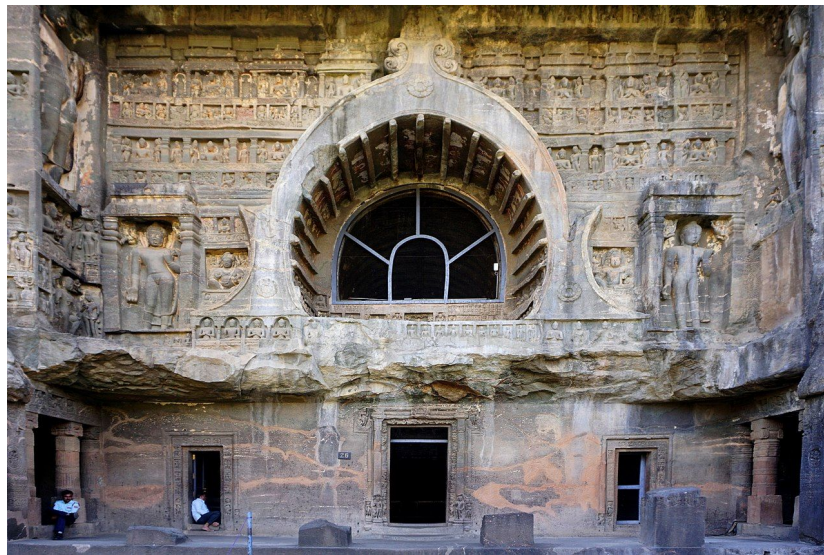
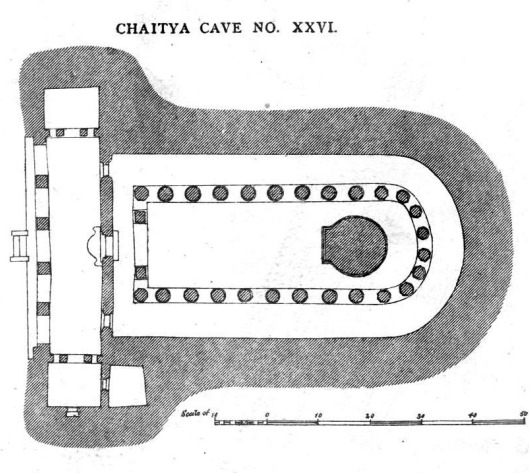
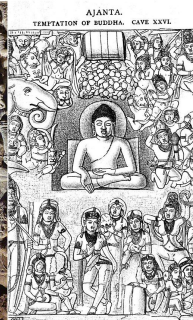
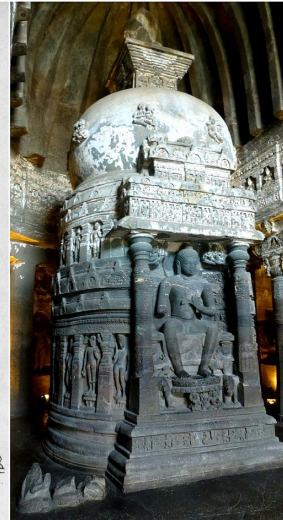
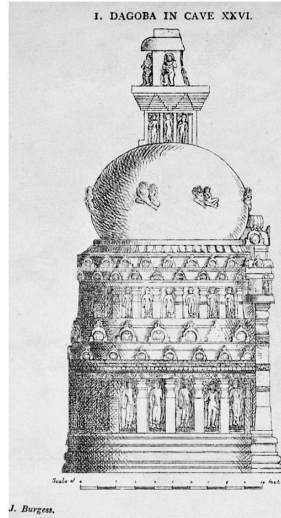


**Nagaraja in  
ardhaparyanka asana, with  
his wife holding lotus and  
wearing mangalasutra**

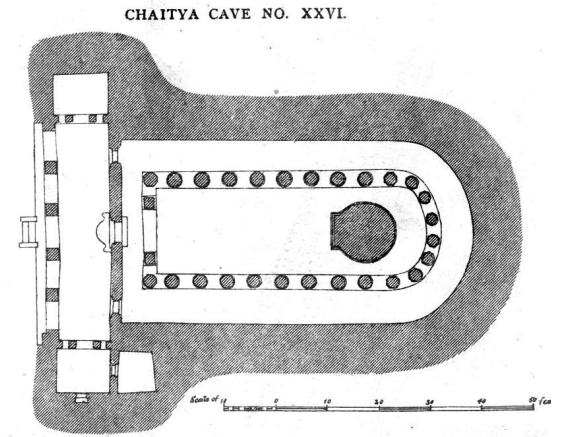
- Worship hall/chaitya griha
- 5th century CE.
- drew upon on the plan and experimentation in Cave 9 - major departure from the earlier Hinayana tradition, by **carving a Buddha into the stupa**
- The worship hall is **apsidal**, with 15 pillars dividing it into two side aisles and one **nave**.
- round pillars
  - have floral reliefs
  - fluted (ridged) shaft
  - topped with Buddha in its capitals.
  - Next, to the Buddha in the capitals are elephants, horses and flying apsara friezes reflecting the style of the Gupta Empire artwork.
- The walls and the ceiling of the side aisles inside the worship hall are covered with paintings.



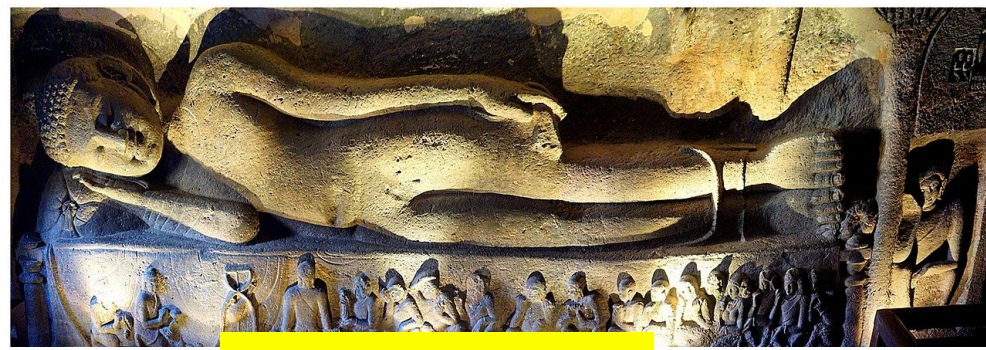
# Cave 26



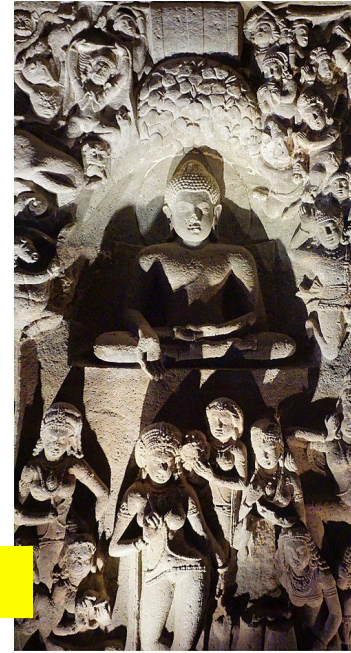
- Cave 26 is a worship hall similar in plan to Cave 19 but much larger and with elements of a vihara design.
- An inscription states that a **monk Buddhahadra and his friend minister serving king of Asmaka** gifted this vast cave. The inscription includes a vision statement and the aim to make "*a memorial on the mountain that will endure for as long as the moon and the sun continue*",
- It is likely that the builders **focussed on sculpture, rather than paintings**, in Cave 26 because they believed stone sculpture will far more endure than paintings on the wall.
- The Cave 26 complex has **two upper stories** and it shows evidence that four wings of the cave were planned, but these were abandoned and only the carved Buddhas on the right and left wall were completed.
- The sculptures in Cave 26 are elaborate and more intricate. It is among the last caves excavated, and an inscription suggests late 5th or early 6th century.



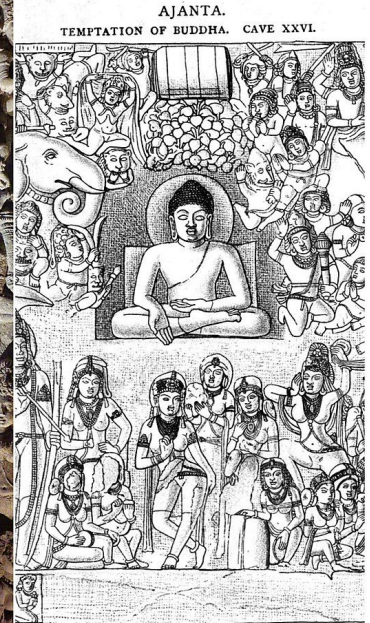
- The cave consists of an apsidal hall with side aisles for circumambulation (pradikshana).
- This path is full of carved Buddhist legends, three depictions of the
  - Miracle of Sravasti
  - seated Buddhas in various mudra.
  - Mahaparinirvana of Buddha (reclining Buddha) on the wall,
  - Temptations by Mara
- Many of these were added later by devotees, and therefore are intrusive to the aims of the original planners.



**Mahaparinirvana of Buddha**

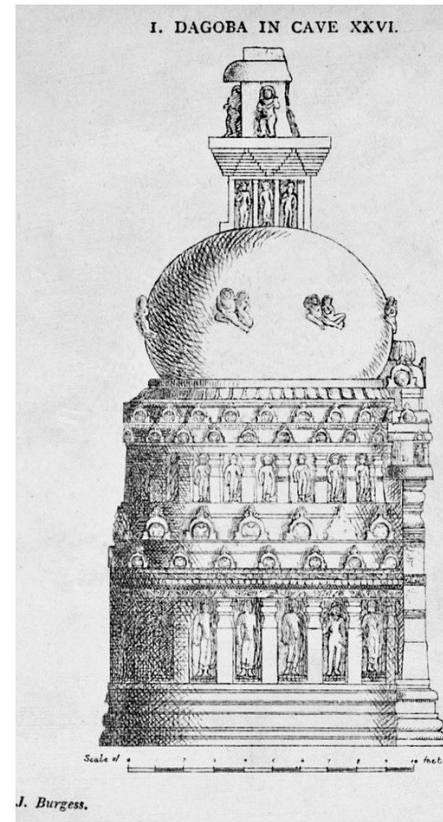


**Mara Vijaya**



- At the center of the apse is a rock-cut stupa.
  - image of the Buddha on its front,
  - 18 panels on its base,
  - 18 panels above these,
  - a three tiered torana above him,
  - apsaras are carved on the anda (hemispherical egg)
  - On top nine-tiered harmika, a
    - symbolism for the nine samsara heavens in Mahayana cosmology.
- The walls, pillars, brackets are extensively carved with Buddhist themes.
- Many of the wall reliefs and images in this cave were badly damaged,

*Between cave 26 and its left wing, there is an inscription by a courtier of **Rashtrakuta Nanaraj** (who is mentioned in the Multai and Sangaloda plates), from late 7th or early 8th century. It is the last inscription in Ajanta*





Sophisticated pillars of Cave 24 with embedded loving couples; evidence of parallel work



Cave 20: Buddha on lion throne



Cave 11: Buddha with a kneeling devotee



Cave 4: Buddha preaching



Cave 2: Colonnades with high-reliefs in the veranda [Harini Sculpture]  
This lintel surmounts the entrance to the right portico shrine of Cave 2. It portrays a king, flanked by his family, and yaksha attendants. Paint remains on the ceiling; the lintel, too, was probably painted.



Cave 6: Buddha in the upper level, deer below and apsaras above

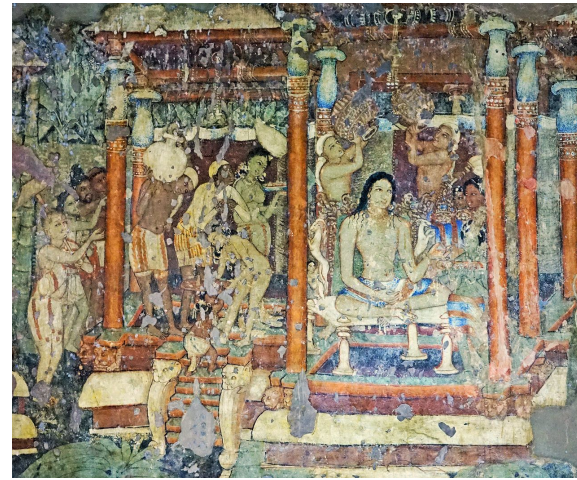
Cave 1:



Padmapani



Vajrapani





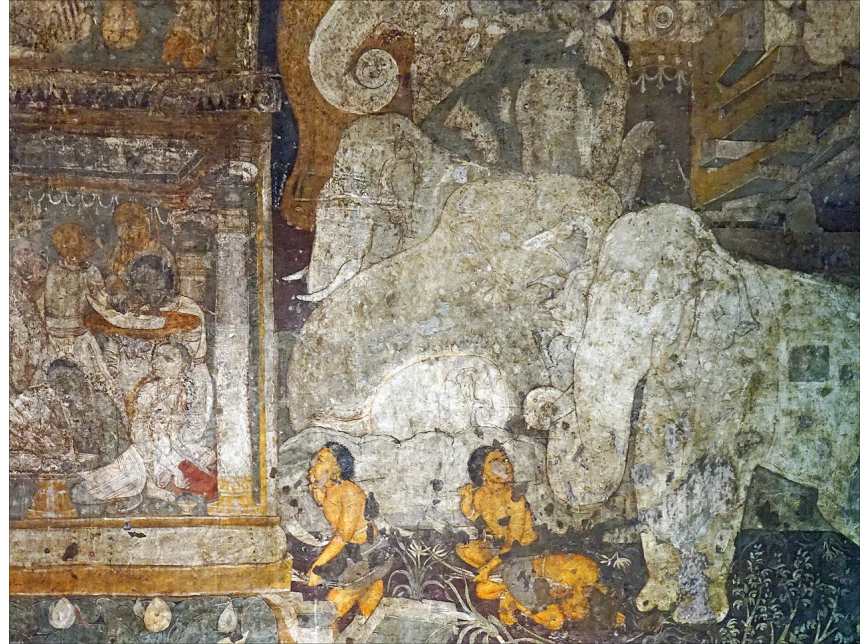
**Cave 17**  
**More popular for**  
**paintings and**  
**inscriptions**

## Cave 17

**Vessantara Jataka:** the story of the generous king Vessantara

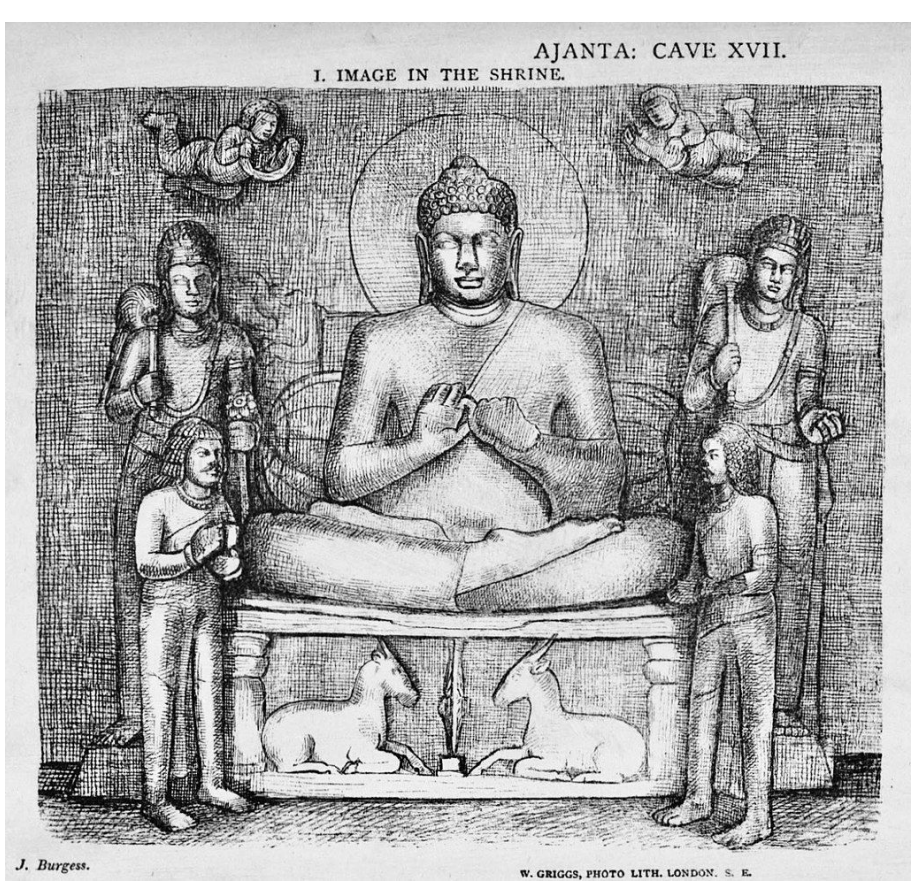


**Shaddanta Jataka:** six-tusked elephant giving away his tusks





Cave 17  
"Darpana  
Sundari",  
a lady  
with a  
mirror



AJANTA: CAVE XVII.  
I. IMAGE IN THE SHRINE.



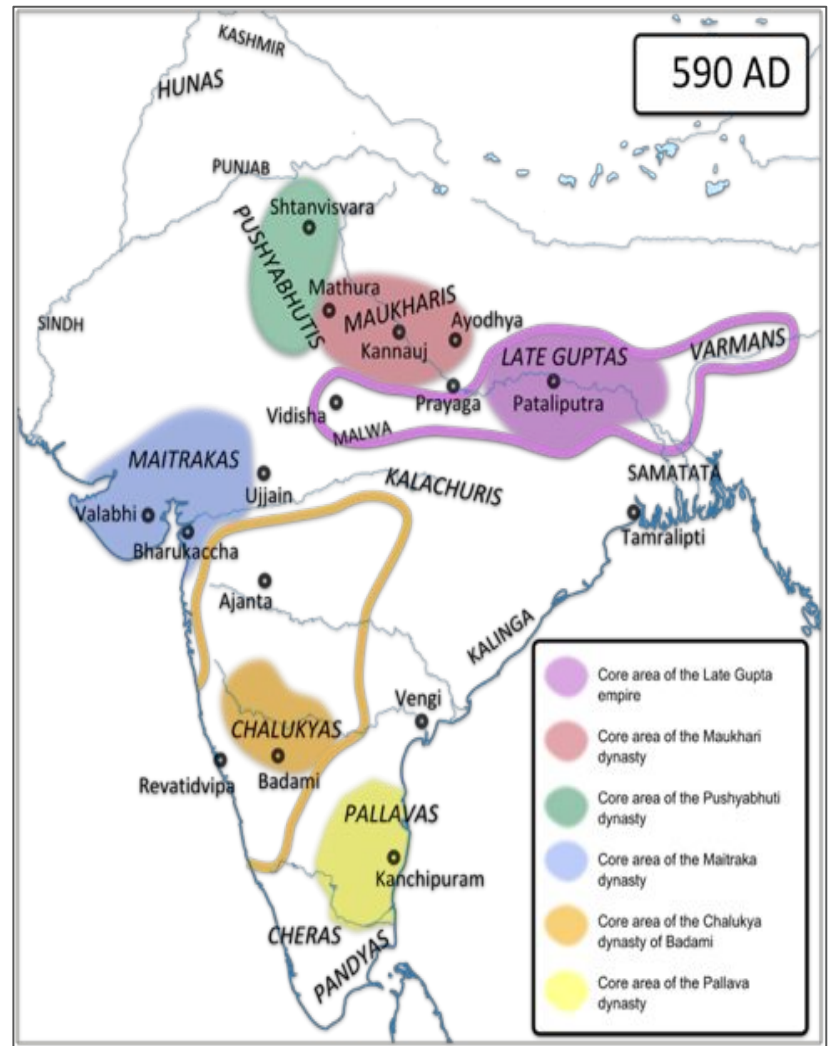
Indra and  
Apsara mural.  
Far left is a  
musician  
holding a  
stick-zither  
style vina in the  
air.  
Cave 17

Cave 17



# POST-GUPTA CAVE ARCHITECTURE

- Harsha - No contribution
- Chalukyas - Badami, Aihole and Ajanta
- Pallavas



- During the post-Gupta and early Medieval period, cave architecture continued to flourish in peninsular India.
  - Badami Chalukya Caves
  - Pallava Caves
  - Ajanta Caves (some of the caves at Ajanta were cut during this age.)
  - Ellora Caves
  - Elephanta Caves,

### **Badami Caves:**

- Under the patronage of Chalukyas of Badami/Vatapi, three caves were carved out at Badami.

## Architecture during Chalukya period

The period of Badami Chalukya dynasty saw art flourish in South India.

The glory of the art and architecture in Deccan reached its pinnacle under the patronage of Badami Chalukyas. The temple architecture, both cave and structural, was perfected in this period.

It brought about some important developments in the realm of culture, **particularly in the evolution and proliferation of a new style of architecture known as Vesara, a combination of the South Indian and the North Indian building styles.**

The **building material they used was a reddish-golden Sandstone found locally.**

Though they ruled a vast empire, the Chalukyan workshops concentrated most of their temple building activity in a relatively small area within the Chalukyan heartland – **Aihole, Badami, Pattadakal and Mahakuta in modern Karnataka state.**

Their **temple building activity can be categorised into three phases.**

The early phase began in the last quarter of the **6th century and resulted in many cave temples,** prominent among which are three elementary

**Cave temples at Aihole (one Vedic, one Jain and one Buddhist which is incomplete), followed by four developed cave temples at Badami (of which cave 3, a Vaishnava temple, is dated accurately to 578 CE).**

More than 150 monuments attributed to the Badami Chalukya, and built between 450 and 700, remain in the Malaprabha basin in [Karnataka](#). The **rock-cut temples of Pattadakal**, a UNESCO World Heritage Site, Badami and [Aihole](#) constitute their most celebrated monuments. That marks the beginning of *Chalukya* style of architecture and a consolidation of South Indian style.

Their temple building activity can be categorised primarily into three phases:

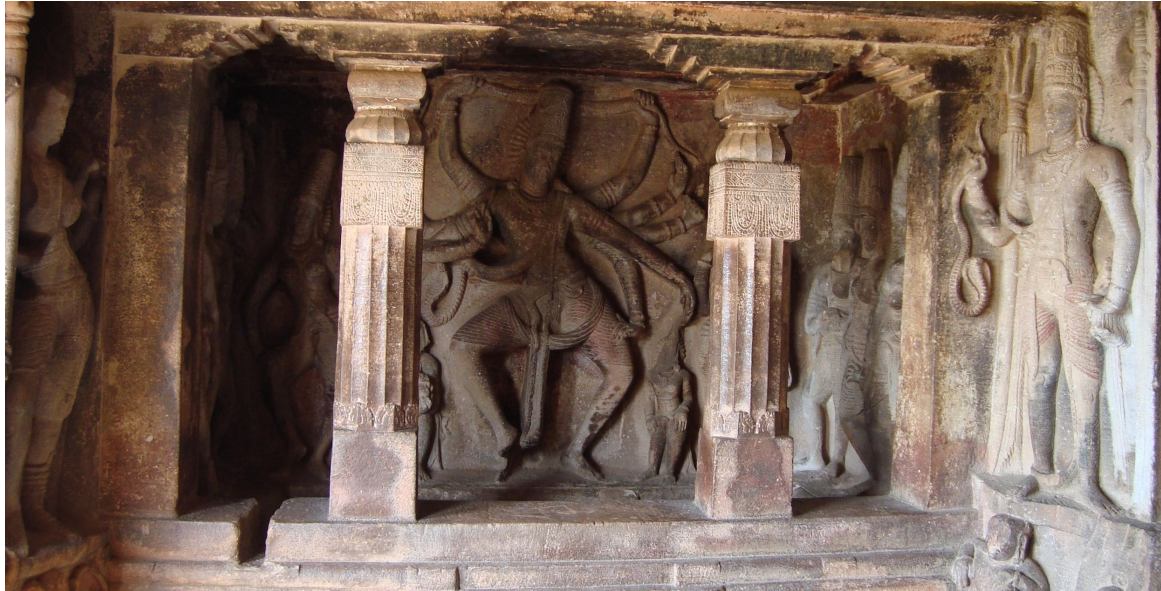
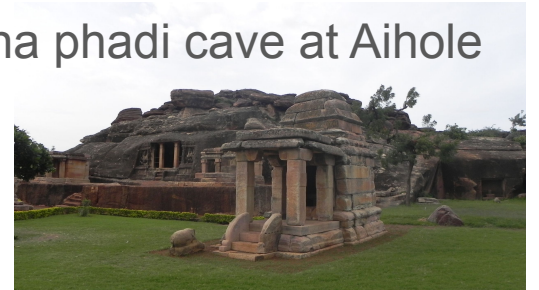
- a. Early phase last quarter of 6th century.
- b. The second phase
- c. Mature Phase

## Early phase (the last quarter of 6th century)

- In this phase, **prominently cave temples were built**, such as the three elementary cave temples at **Aihole**
  - a. one **Vedic**
  - b. one **Jaina** and
  - c. one **Buddhist** which is incomplete

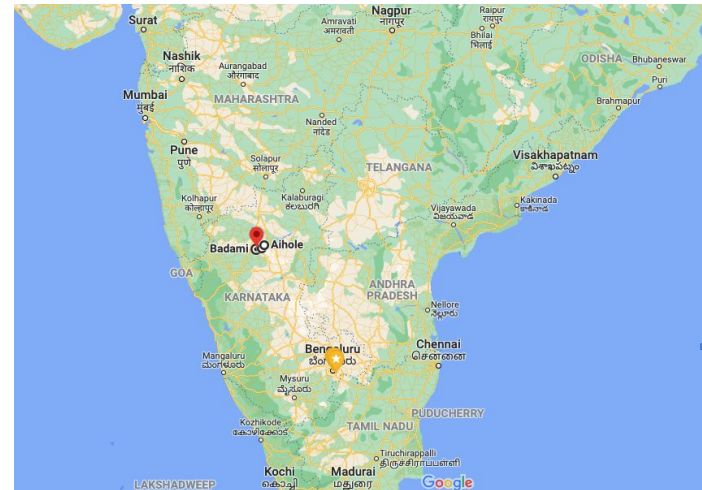


Ravana phadi cave at Aihole



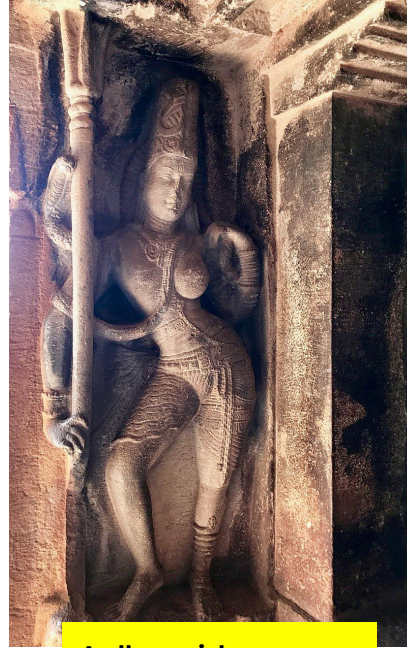
## Aihole Cave Temples:

- There are two notable cave shrines at Aihole, one Shaiva and the other Jain, both with heavily ornamented interiors.
- The Shaiva cave, known as the **Ravana Phadi cave**, consists of a central hall, two side shrine sections, and a garbhagriha with a linga at the back.
- There are sculptures on the walls and on part of the ceiling as well.
  - **Shiva as Nataraja**
  - **Sapta-Matrikas.**
- Outside the entrance of the cave, there are carvings of **dwarfs and doorkeepers** wearing **Scythian-type attire**.



## Ravan Phadi Cave, Aihole

It contains a representation of a multi-armed Shiva as Nataraja accompanied by larger than human-size representations of the saptamatrikas.



Ardhanarishwara

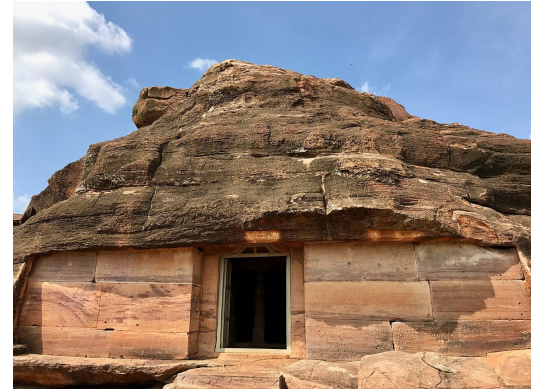


Vishnu and Lakshmi with  
Garuda on Ravanaphadi ceiling

## Ravan Phadi Cave, Aihole

## 7th–8th century Jain cave temple

- The outside is plain, but the cave is intricately embellished inside.
- The carvings carry symbolic Jain motifs,
  - two major reliefs of **Parshvanatha** with snake canopy above him
  - **Bahubali** with vines wrapped around his two legs.
  - Both these images have female attendants next to them.
  - mythical giant makaras disgorging tiny humans and lotus petals decorations
  - two armed guards who also hold lotuses, with an enthroned seated inside.
  - seated Jina surrounded by mostly female devotees with offerings and worship position



## Badami Cave Temples:

Followed by four cave temples with marvelous sculptures were built at Badami.

- cave-I belongs to Shaivism,
- cave II & III belong to Vaishnavism and
- cave IV belongs to Jainism.

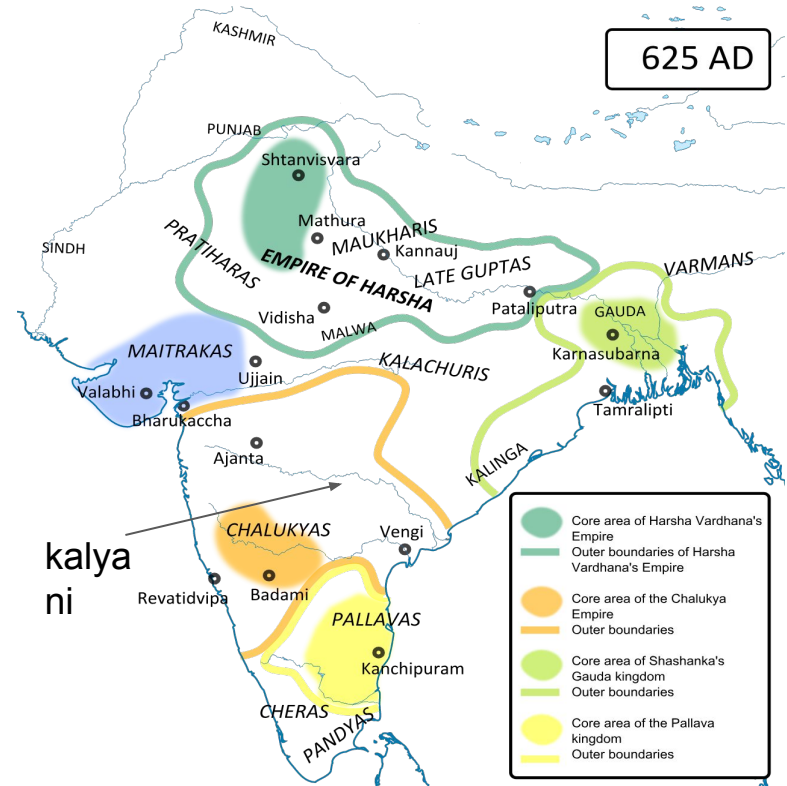
It means, three caves temples are Vedic and one in Jain.

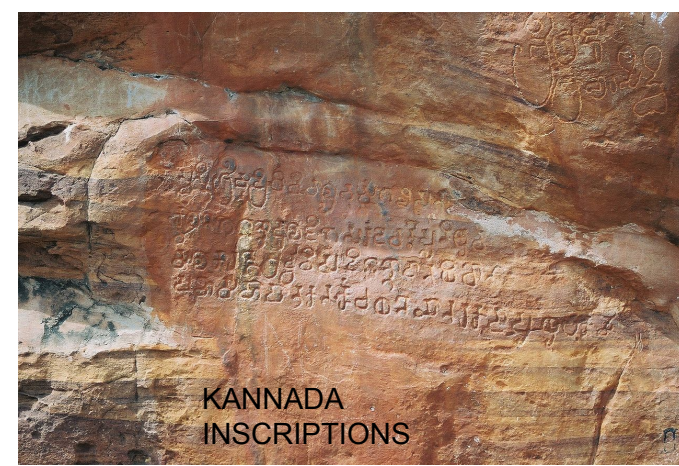
These cave temples consist of the most beautiful sculptures depicted on the walls.

Lord Vishnu in his various incarnations and Lord Shiva in different forms have been beautifully sculpted. The Jain cave temple has the statues of Tirthankaras and naked Gomateswara.

These cave temples at Badami each has a **plain exterior but an exceptionally well finished interior consisting of a pillared verandah, a columned hall (mantapa) and a cell (shrine, cut deep into rock) which contains the deity of worship.**

The Vedic temples contain large well sculpted images of **Harihara, Mahishasuramardini, Varaha, Narasimha, Trivikrama, Vishnu seated on Anantha (the snake) and Nataraja (dancing Shiva).**





- Harihara
- Mahishasuramardhini
- Varaha
- Narasimha
- Trivikrama
- Vishnu seated on Anantha (the snake)
- Nataraja (dancing Shiva).



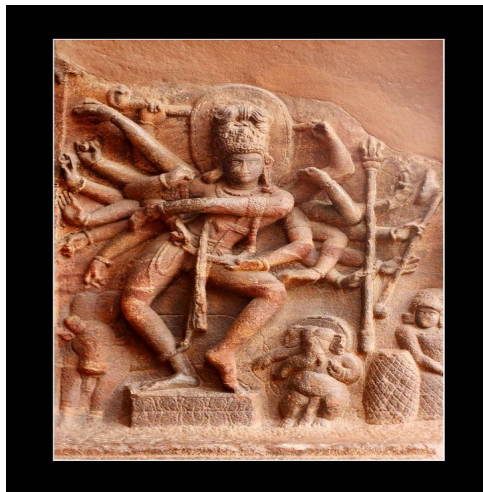
Dates back to the 6th century AD.

In the 6th century, Badami was established by **Pulakesin I**;  
However, the architectural expansion was observed by the other Chalukyas. Badami Cave Temple is the best example of **Chalukyan style** of architecture.

They are the earliest known temples in the Deccan region.

**Cave 1:** An important sculpture carved inside the cave temple is of Lord Shiva as Nataraja. There also lies a relief of Harihara (half Vishnu and half Shiva).

## CAVE 1



Nataraja Sculpture



Harihara with Lakshmi and Parvati

**Cave 2:** Dedicated primarily to Vishnu, the largest relief is of Lord Vishnu as

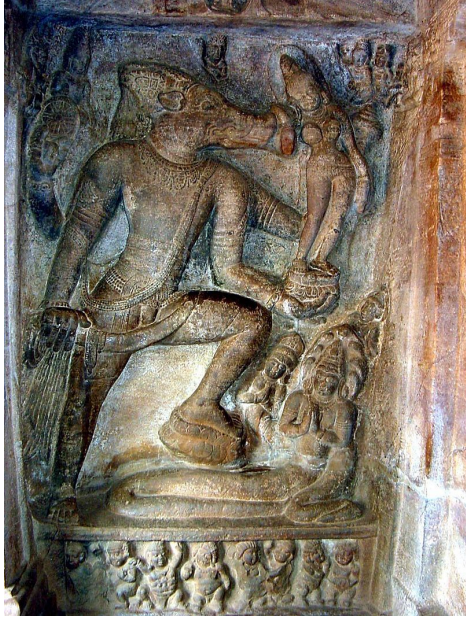
- + Trivikrama
- + Vamana avatar (dwarf avatar) and
- + Varaha (Boar) avatar
- + various sculptures of Hindu divinities and themes,

**Cave 3:** It is the largest cave in the complex and has intricately carved reliefs of Trivikrama, Anantasayana, Vasudeva, Varaha, Harihara and Narasimha.

The largest cave is Cave 3, featuring Vishnu-related mythology, and it is also the most intricately carved cave in the complex.



# Cave 2 & 3



Varaha Avatar



Vishnu seated on serpent Sesa



Vamana Avatar of  
Vishnu



**Anantashayana Vishnu**



**An amorous couple**



**Ceiling in the Cave-3 with Swastika**



**Harihara**

# Cave 4

**Cave 4:** It is a Jain cave with intricate structures of **Bahubali**, **Parshvanatha** and **Mahavira** with a symbolic display of the other Tirthankaras. It is dedicated to revered figures of Jainism.



**Jaina Sculpture, Bahubali**



**Tirthankara Pasharvanath**

## Phase II of temple building activity:

- This phase of temple **building** was at **Aihole and Badami**.
- **Aihole** has been called '**one of the cradles of Indian temple architecture**', where some **70 structures exist**.

### Aihole:

- Some important temples are:
- **Lad Khan Temple**
  - a. with its interesting perforated stone windows and sculptures of river goddesses,
- **Meguti Jain Temple**
  - a. which shows progress in structural design,
- **Durga Temple**
  - a. with its northern Indian style tower. •

Other Dravida style temples from this period are the **Naganatha Temple at Nagara**, the **Banantigudi Temple** and the **Mahakutesvara Temple**.



**Ladh Khan Temple, Aihole**

Though the exact dating of these temples has been debated, there is consensus that the beginnings of these constructions are from c. 600.

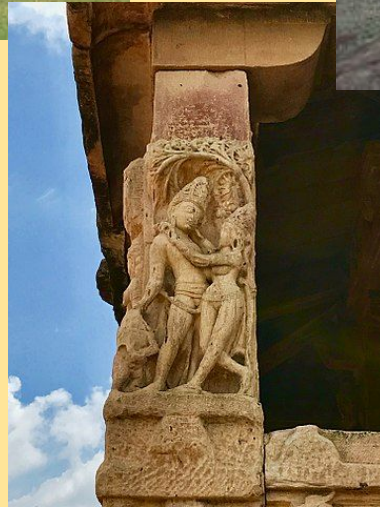
The Vesara style influenced the Eastern Chalukyas (Vengi) but **Kalyani (W) Chalukyas further refined the Vesara style with an inclination towards Dravidian concepts, especially in the sculptures**. They built fine monuments in the Tungabhadra - Krishna river doab in present day Karnataka.



**Durga Temple, Aihole**



**Meguti hill enclosing the Jain temple,**



## The Mature phase

### Pattadakal

- The mature phase includes the structural temples at **Pattadakal**.
- They were built in the 8<sup>th</sup> century and are now a **UNESCO World Heritage Site**. There are **ten temples at Pattadakal**,
  - a. six in southern Dravida style and
  - b. four in the northern Nagara style.
- Important ones:
  - a. **Sangamesvara Temple**,
  - b. **Virupaksha Temple**
  - c. **Mallikarjuna Temple**

### Badami

- The **Bhutanatha group of temples at Badami** are also from this period.



**Rock-cut temples of Pattadakal**



**Sangameshwara temple, Pattadakal**

**Vikramaditya II** commissioned the majestic temples at Pattadakal.

- **Dravidian style**
  - *Virupaksha* and *Mallikarjuna*, *Sangameswara* and a Jain temple display the
- **Nagara style**
  - ***Jambulinga*, *Kasi Visweswara*, and *Galaganatha***
- The ***Papanatha temple*** shows an attempt to combine the Northern and Southern styles.

According to some art critics, **the Badami Chalukya style constitutes a "prayaga" or confluence of formal trends of architecture, the *dravida* and *nagara*.**

**Sage Bharata's dance *Natyasastra* entered an advanced state of development.**

- **The Virupaksha temple** is the largest and most sophisticated of the monuments at Pattadakal.
- The walls and pillars of the entire Virupaksha temple are adorned with intricate carvings and sculptures depicting the various episodes of Ramayan, Mahabharat and other legends.
- This was built at the instance of lokamahadevi, chief queen of the Chalukya king Vikramaditya II (733-746 CE).
- Inscriptional evidence suggests that the Virupaksha and the Mallikarjuna Temples were commissioned by the two queens of King Vikramaditya II (733-746 CE) **after his military success over the Pallavas of Kanchipuram.**
- Virupaksha resembles the Kailasanatha Temple at Kanchi.



Virupaksha temple, Pattadakal



Mallikarjuna temple, Pattadakal

# Architecture of Pallavas

They had introduced the stone architecture in the Tamil country. Their contributions are still extant because **granite** was used for building temples and carving sculptures. The Pallava architecture had evolved stage by stage from the period of **Mahendravarman I**.

We can broadly classify the Pallava architecture as:

- **Cave Temples and Rock-cut temples.**
- **Monolithic Rathas and Sculptural Mandapas**
- **Structural temples.**

Pallava sculpture has a distinctive style that is different from the Gupta period sculptures of north India.

The **faces of the human figures are oval with high cheekbones, and the bodies slender with tapering limbs.**

## Pallava cave shrines

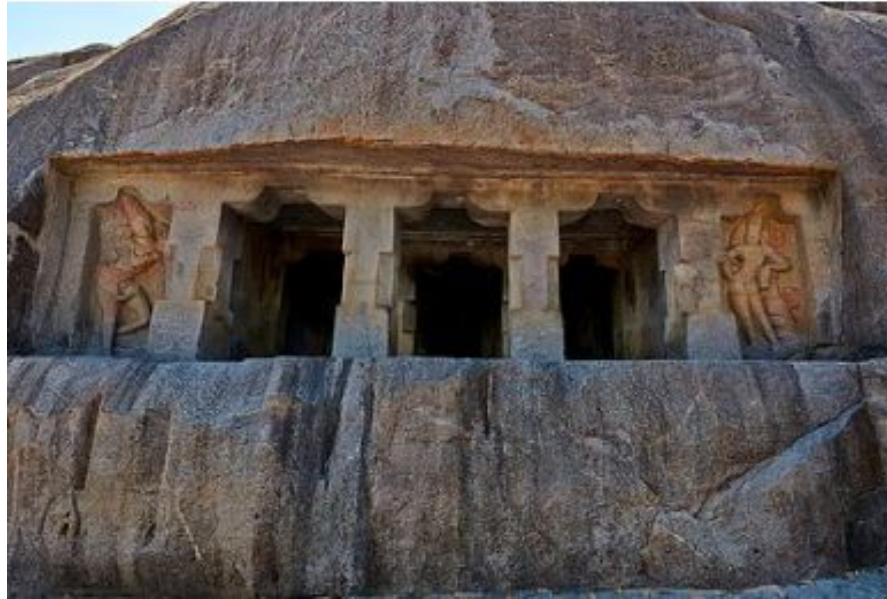
They are smaller and less complex in plan than those at Ajanta and Ellora. some examples.

- Lakshminarayana temple at Mandgappattu,
  - Lalitankuras cave at Tiruchirapalli,
  - Varaha cave temple at Mamallapuram
- **massive pillars** are square at the bottom and top, and chamfered into an octagonal shape in between.
  - The cave facade is generally plain, dvarapalas usually marking the two ends.
  - The sanctum contains a linga or images of Shiva, Vishnu, or Brahma.

## Pallava Caves

- Pallava rulers of Kanchipuram patronized cave-cutting activities.
- These Pallava Caves belong to **Hinduism** and they are known as **Mandapas**.
- The examples of the early phase of Pallava cave architecture.
  - **Mahendravishnugraha Mandapa** located at **Mahendravadi** and
  - **Panchapandava Mandapa** located at **Pallavaram**
  - These caves were carved out during the reign of Pallava king **Mahendravarmana I**, who was a great builder and his title was '**Chaityakari**'.
- The examples of the later phase of Pallava cave architecture.
  - **Ramanuja Mandapa**, Mahabalipuram
  - **Adivaraha Mandapa**, Mahabalipuram
  - These caves were cut during the reign of Pallava king **Narasirnhavarmana I**

# Cave temples



**Mandagapattu** temple

dedicated to **Brahma-Shiva-Vishnu.**

**Inscription : Sanskrit - Grantha Script**



**Varaha Cave Temple at Mamallapuram.**



**Tiger cave**



**Lalitankura cave at Tiruchirappalli**



**Mahishasur Mardini**



**Athiracandini Cave temple**



**Mahishasur Mardini Mandapa, Mahabalipuram**



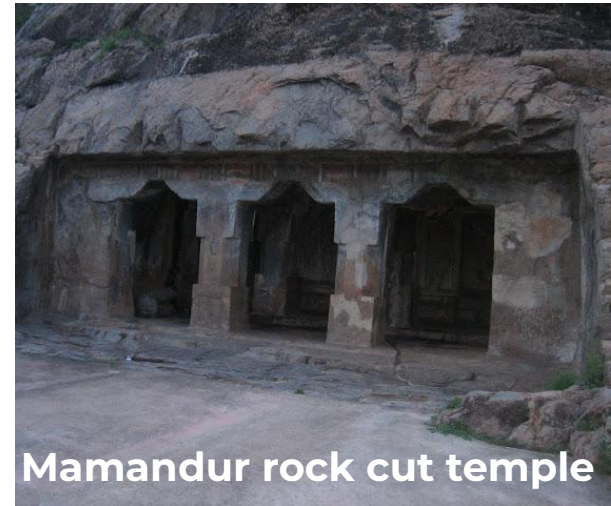
**Varha Cave Mandapa**

**Mostly Hinduism  
and Jain caves  
during Pallavas**

**Kotikal cave temple**

# Rock-cut temples

- Pallava rock-cut temples also known as 'Mahendravarman style' as it had evolved stage during the period of **Mahendravarman I**.
- He carved temples out of the rocks and thus they were known as rock cut temples.
- It was really an innovation in the sphere of art because he did not use any other building materials.
- Therefore, he was hailed as 'Vichitra Chitta'.
- In these rock cut temples, we find the sanctum sanctorum on the walls of it beautiful sculptures.
- The pillars are carved in such a way that they stand on the heads of lions. The rock cut temples of Mahendravarman I are found at various places of Tamil Nadu. The most important among them are **Pallavaram, Mamandur, Mahendravadi, Vallam and Thalavanur.**



# Monolithic Rathas of Pallavas

- The monolithic rathas and sculptural mandapas constitute the **Mamalla style of architecture.**
- The Pallava king, **Narasimhavarman I** was known as Mamalla. (630–668 CE)
- He had converted the port of Mamallapuram as a beautiful city of art and architecture.
- The **Monolithic rathas at Mamallapuram are now called as Pancha Pandava Rathas.**
- Each ratha or chariot was carved out of single rock and hence the name monolithic.
- These rathas depict the five different forms of temple architecture.
- Some important Rathas are:
  - (a) **The Arjuna Ratha:** contains artistically carved sculptures of Siva, Vishnu, mithuna and dwarapala.
  - (b) **The Dharmaraja Ratha:** One of the most exquisite of the five rathas, has a three-storied vimana and a square base.
  - (c) **The Bhima Ratha:** is rectangular in plan and has beautiful sculptures of Harihara, Brahma, Vishnu, Skanda, Ardhanarisvara and Shiva as Gangadhara.



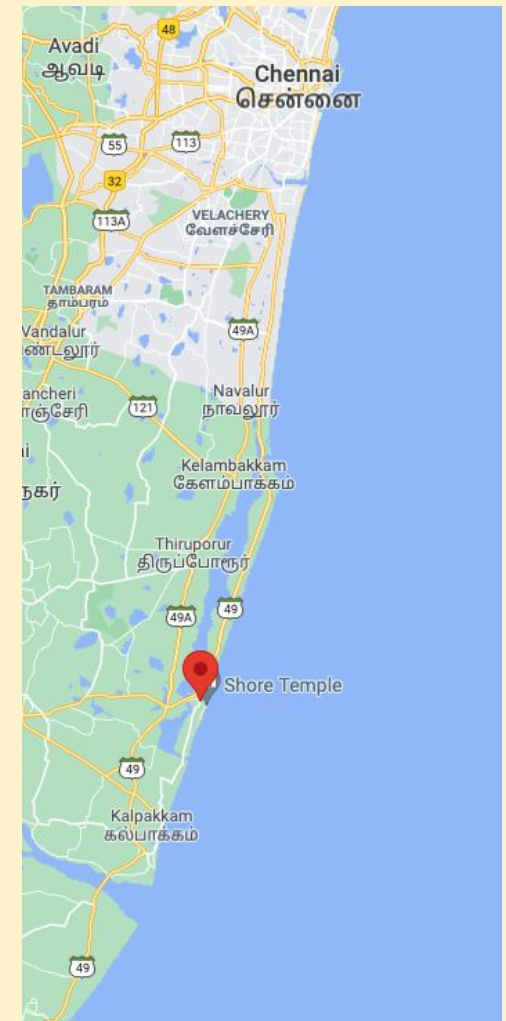
**Pallavas monolithic rathas and sculptural**

## Pancha Rathas





- The mandapas or halls at Mamallapuram had also belonged to the Mamallan period. Each mandapa was carved out of single rock.
- On the side- walls of these mandapas, beautiful sculptures depicting Puranic stories had been carved.
- The scene depicting the Goddess Durga's attack on Mahishasura is seen in the **Mahishasura Mardhini Mandapa**.
- Such beautiful sculptures have also been carved in **Thirumoorthi and Varaha** mandapas.
- The most important among the Mamalla style of architecture is the **Open Art Gallery**. Several miniature sculptures have been carved beautifully on the wall of a big rock.
- The **fall of the River Ganga** from the head of God Siva and the **Arjuna's penance** are notable among them.
- The sculptural panel in the Krishna mandapa, where village life with cows and cowherds is depicted with beauty and skill, is yet another artistic wonder to behold.
- The images of deer, monkey, cat, mouse and other animals are beautifully carved on this huge rock.







# Structural Temples

From the reign of **Rajasimha(700-728 CE) (Narsimhavarman II)** the construction of structural temples had started. These temple structures were built with the use of granite slabs. Hence, they are known as structural temples. We can broadly classify the Pallava structural temples into:

1. **Rajasimha Style and**
2. **Nandivarman Style**

- The earliest among the Pallava structural temples were the **Kailasanatha Temple at Kanchipuram** and the Shore Temple at Mamallapuram.
- These temples were built by using **sandstones**. The Vimana or tower of the Kailasanatha temple is shaped like hilly comb.
- This temple is considered as the Crown of Pallava architecture.
- This temple is also called as Rajasimheswaram. We also find beautiful sculptures in this temple.
- The sculptures depicting the scenes of the satirical drama **Mattavilasa Prahasana** have been engraved in this temple.

**Kailasanatha  
Kanchi Temple**



- The Shore temple at Mamallapuram is also filled with numerous sculptures. This temple attracts tourists from all over the world.
- The iconic Shore Temple was constructed during the reign of **Rajasimha (c.700-728 CE)** and comprises of three shrines dedicated to Shiva and Vishnu. It is pertinent to note that unlike other structures of the region, the Shore Temple is a **five-storeyed rock-cut monolith**. In fact, the monolithic vimanas are peculiar to Mamallapuram.
- The successors of Rajasimha had also built several structural temples at various places.

**Nandivarman II had built the Vaikunda Perumal Temple** at Kanchipuram.

The temples built by the later Pallava rulers are found at places like Kanchipuram, Panamalai, Kooram, Thiruthani and Gudimallam



<b>Mahendravarmana Group</b>	Mahendravarmana I (600-630AD)	Temple at Bhairavkona (North Arcot Group (600-630 AD) Distt.), Ananteswar temple at Undavalli (Guntur Distt.)
<b>Mammala Group</b>	Narsimhavarmana I 'Mammala'(630-668 AD)	[Mammala Group] Mandapa temples and Ratha temples 'Mammala'(630-668 AD) (Sapt Pagodas) at Mammalapuram (Mahabalipuram)
<b>Rajasimha Group</b>	Narsimhavarmana II 'Rajsimha'(700-728 AD)	Kailashnatha Temple at Kanchi, Shore temple at Mammalapuram
<b>Aparajit Group</b>	Nandivarmana 'Aparajit' (880-897 AD)	Mukteswara, Matangeshwar temple and Vaikuntaperumal at Kanchi, Parshurameswar temple at Gudimallam. The most popular sculpture at Mahabalipuram, known as 'Arjuna's Penance' or 'Descent of Ganga', the marvelous piece of art belongs to this period.



# Dharmaraja ratha and Draupadi ratha

## Sittanayasal Caves

[1st century BC to 10th century AD]

Jain complex of caves in Sittanavasal village in Pudukottai district of Tamil Nadu, India. They are an example of rock-cut architecture based on Jain thought and ideologies.

Its name is a distorted form of Sit-tan-na-va-yil, a Tamil word which means "the abode of great saints" (Tamil).

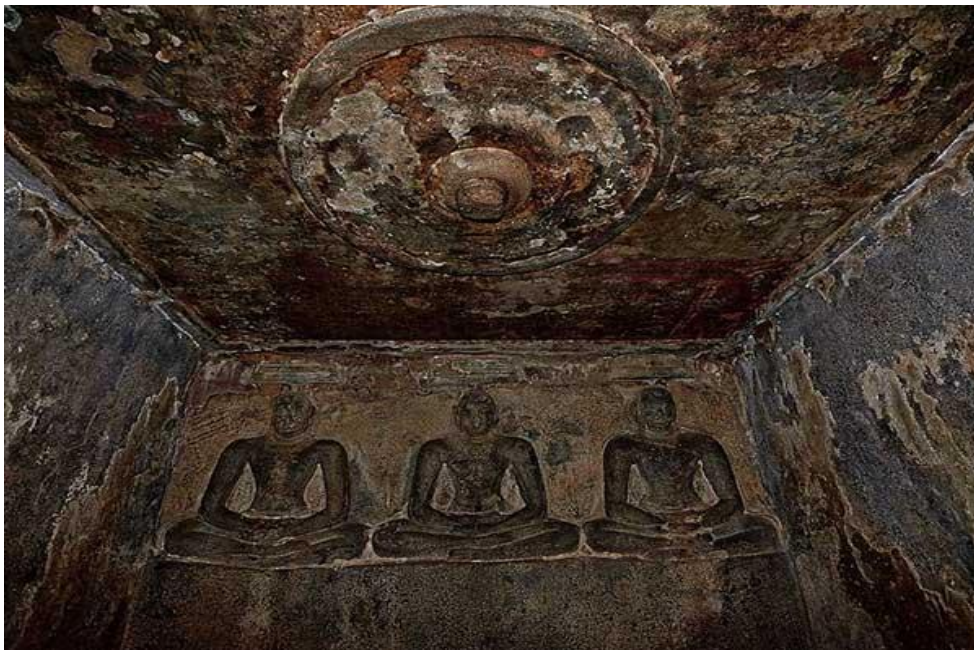
Most paintings date to the Pandyan period i.e. 9th century AD.

The decorative paintings in the ceiling of the sanctum and ardha-mandapam of Aravirkovil, when compared with the classical cave painting styles used in the Ajanta Caves, have minor variations in use of the materials which created the paintings.



**Parshva**





Tirthankaras

These also reportedly provide a link between the Ajanta paintings and the Chola paintings of 11th century at Thanjavur.

The notable drawings include a pond with lotuses. This scene shows **Samava-sarana** - a unique, chosen and elegant audience hall where Tirthankaras gave sermons after they reached realisation (kevala-gnana).

Bulls, elephants, apsaras (angels) and other Gods gathered in this audience hall to witness this grand scene.

Top columns have paintings of dancing women with lotuses whereas the southern pillars have the paintings of the king and queen with an umbrella.

## Sittanayasal Caves

## Before Christ (B.C.)

3000	2000	1000	
2900	1900	900	later
2800	1800	800	vedic
2700	1700 no idea!!	700	era
2600	1600	600	
2500 Indus	1500	500	Mahajanapada
2400 Valley	1400	400	MAURYAS
2300 Civiliza	1300 Rigvedic	300	
2200	1200 era	200	
2100	1100	100	Dark Age

we are here!!

100		1100	2100
200		1200	2200
300	Guptas	1300 Delhi Sultans	2300
400		1400	2400
500		1500	2500
600	Harsha V	1600 Mughals	2600
700	Pragbh	1700	2700
800		1800	2800
900	Palas /Rashtra/Prati	1900	2900
1000	& Cholas	2000	3000
Anno Domio (A.D.)			



# Age of three empires

## Palas | Pratiharas | Rashtrakutas

A number of powerful empire arose in north India and deccan between north and south India (between 750 and 1000AD).

- 1) **Pala empire** (dominated eastern India) till 850 AD.
- 2) **Pratihara empire** (dominated western India and the upper gangetic valley) till 950s AD
- 3) **Rashtrakuta empire** (dominated the Deccan).

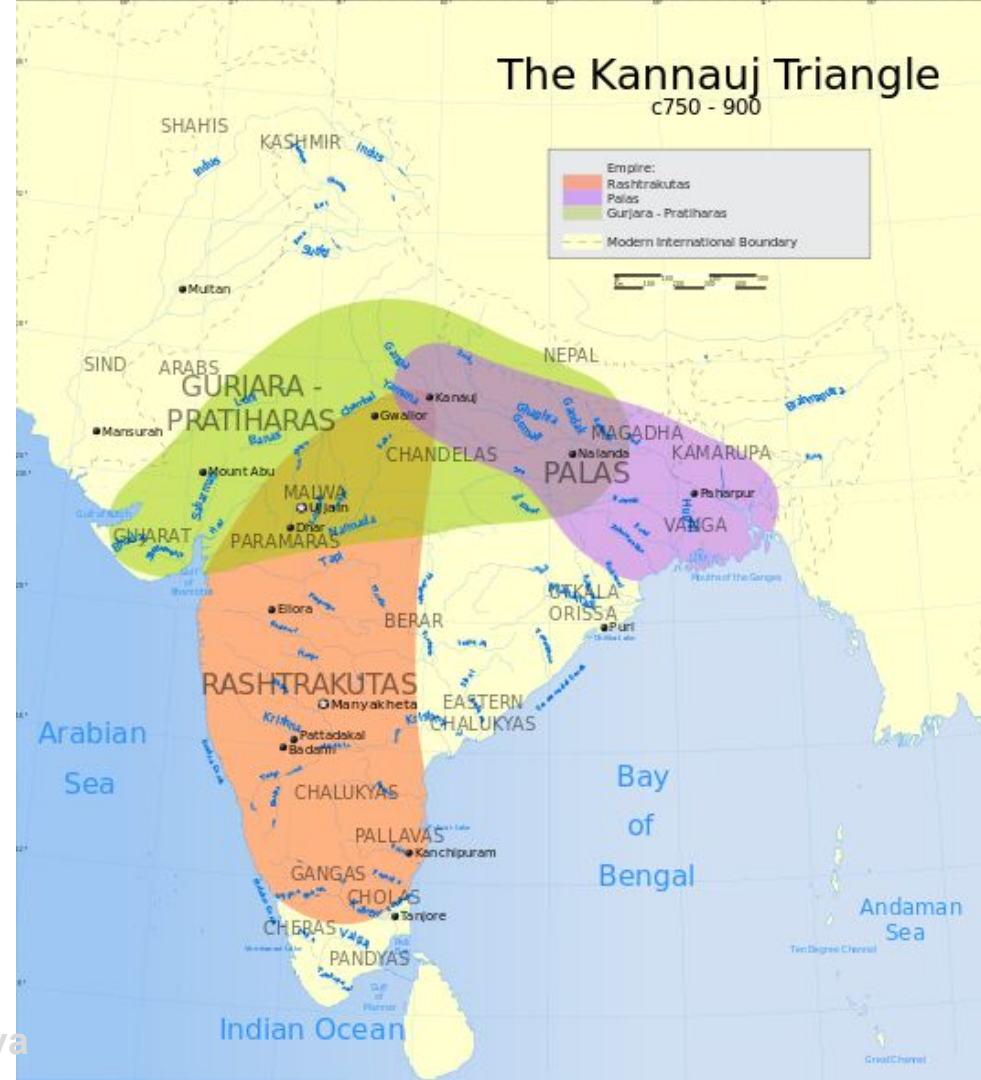
They fought among themselves.

provide stable condition of life over large areas.

### **Triparite struggle:**

**Kanauj** was considered the symbol of the sovereignty of north India.

Control of Kanauj implied control of the upper Gangetic valley.



	PALAS	GURJARA- PRATI HARAS	RASHTRAKUTAS
750	Gopala	Nagabhata I Vatsaraja	Dantidurga
760			Krishna I
770	Dhrampala	Nagabhata II	Dhruv
780	<i>Nalanda University</i>		
790	<i>Vikramshila Uni</i>		
800	<i>Suleman</i>		
810	Devapala	Bhoja	Govinda III
820	<i>Assam</i>		Amogvarsha
830	<i>Orissa</i>		
840			
850	<i>Tibetan Chronicles</i>		
860			
870			
880		Mahendrapala I	
890			
900			
910			
920		Mahipala	Indra III
930		<i>Rajshekhara</i>	
940			Krishna III
950			
960			
970			
980			
990			Malkhed sacked and burned
1000			
	Mahipala		

## Rashtrakuta Architecture

Rashtrakuta Rulers adopted the **Dravidian or Pallava style** which can be seen in the famous **Kailash Temple at Ellora near Aurangabad (Maharashtra).**

The three groups of rock cut temples in Ellora - Buddhist, Jain and Brahmanical. The most marvelous piece of **rock architecture and sculpture is Kailash Temple.**

The temple was built by the Rashtrakuta King **Krishna 1** in the 8th Century A.D.

**Abhishek Srivastava**

It is a complete hillside separated from a range of mountains and a huge temple excavated out of it and the main temple is supported on the backs of elephants.

The Shikhara is carved elaborately. It has an entrance gateway, a Nandi shrine and five other shrines surrounding the courtyard.

It has a large hall with beautifully carved pillars and a pyramidal Dravidian Shikhara. The temple is blessed with beautiful sculptures of Hindu Gods and Goddesses, episodes from the Epics and Puranas adorn the temple.

The most striking feature is the **Dasavatara gallery** showing the ten incarnations of Vishnu which is a masterpiece of architecture of Rashtrakutas.

It even includes number of caves excavated from the hill sides around which contain large halls with images of Hindu Gods.

**Island of Elephants near Bombay**, the cave temples were also built by the Rashtrakuta Rulers.

The cave temple which belongs to the brahmanical group of cave temples is dedicated to **Shiva and is noted for its fine sculpture.**

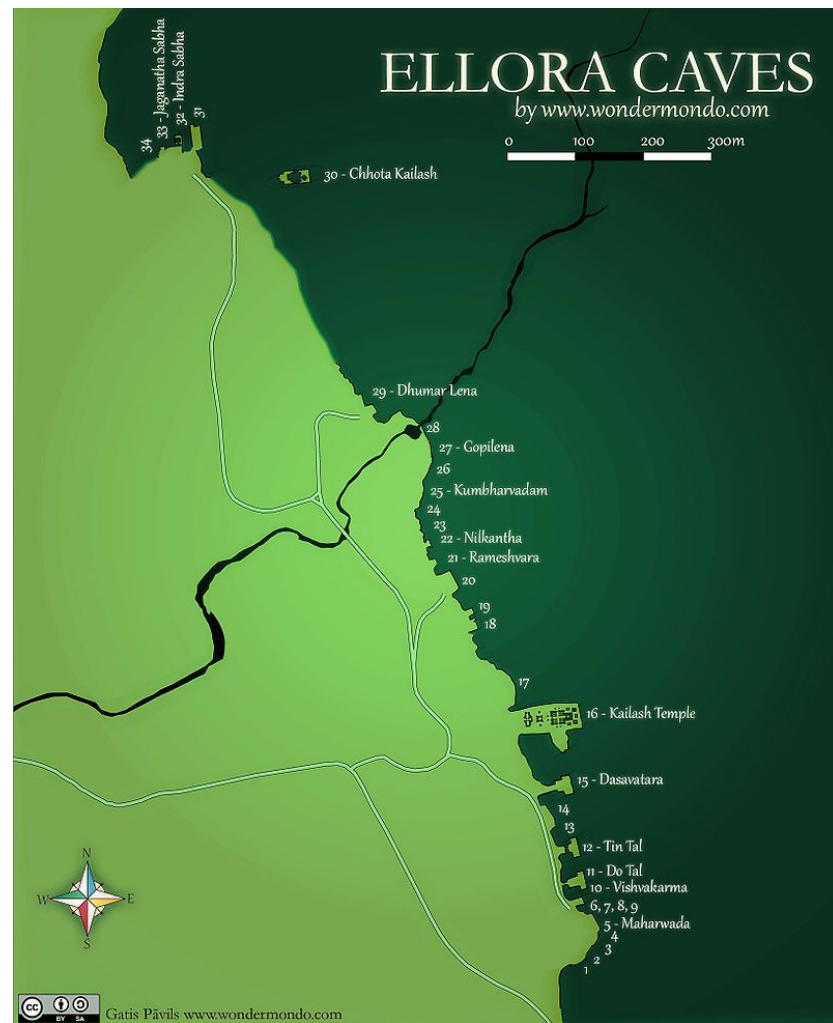
## ELLORA CAVES (World Heritage Site)

- The Ellora Caves were built during the period of 600 AD-1000 AD under the patronage of **merchants and local rulers**.
- There are 34 caves all excavated from the basalt cliffs in the **Charanandri Hills**. Out of these,
  - 12 caves (Cave No. 1 to 12) belong to **Buddhism**,
  - 17 caves (Cave No. 13 to 29) belong to **Brahmanical religion and**
  - 5 caves (Cave No. 30 to 34) belong to **Jainism**.
- This indicates that level of tolerance was high among Indians during the ancient age.
- The followers of different religions did not harbour any ill feeling or hostility towards each other.

*All of the Ellora monuments were built during the*

- *Rashtrakuta dynasty = part of the Hindu and Buddhist caves*
- *Yadava dynasty= a number of the Jain caves.*
- *Funding for the construction of the monuments was provided by royals, traders and the wealthy of the region.*

*Although the caves served as temples and a rest stop for pilgrims, the site's location on an ancient South Asian trade route also made it an important commercial centre in the Deccan region*

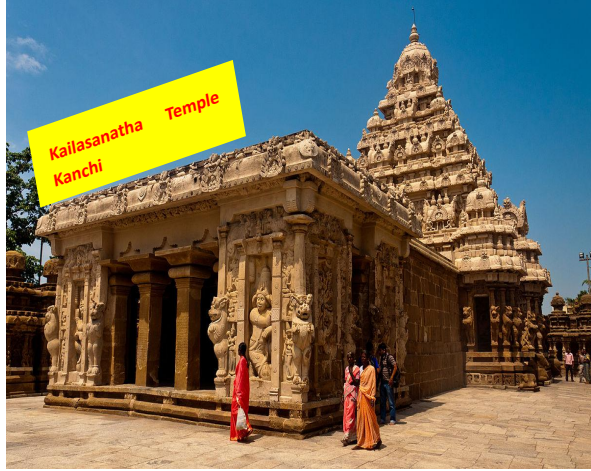


## Brahmanical caves 13-29

### Cave No. 16 at Ellora is known for

- **Kailashanatha Temple.**
- It portrays Kailasha mountain, the abode of God Shiva.
- It is the biggest monolithic structure in the whole world.
- The cutting of this cave commenced under the patronage of Rashtrakuta king **Krishna I** - 8th Cent.
- It was completed over a period of 100 years\*\*
- These caves were included in **UNESCO's list of World Heritage Sites.**





Virupaksha temple,  
Pattadakal



- Inspired by Mount Kailasha, is dedicated to Shiva.
- It is modeled along similar lines to other Hindu temples with a gateway, based on Kailash Temple Kanchi and Virupaksha Temple Pattadakal (elements of Pallava architecture have also been noted.)



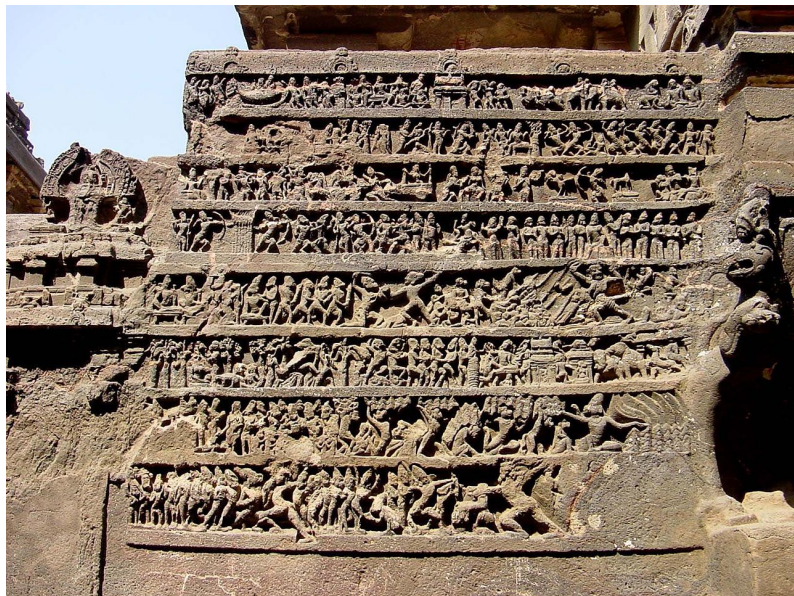
- Elements– all carved from one rock
  - *entrance features a low gopuram*
  - *an assembly hall,*
  - *multi-storey main temple surrounded by numerous shrines laid out according to the **square principle**,*
  - *space for circumambulation,*
  - *a **garbhagriha** (sanctum sanctorum) wherein resides the linga-yoni*
    - The central shrine housing the lingam features a flat-roofed mandapa supported by 16 pillars, and a Dravidian shikhara.
  - *a spire-shaped like Mount Kailash*
- Other shrines are dedicated to
  - **Ganga, Yamuna, Saraswati,**
  - **the ten avatars of Vishnu,**
  - **Vedic gods and goddesses including Indra, Agni, Vayu, Surya and Usha**
  - **non-Vedic deities like**
    - **Ganesha**
    - **Ardhanarishvara (half Shiva, half Parvati)**
    - **Harihara (half Shiva, half Vishnu),**
    - **Annapurna**
    - **Durga**
- The basement level of the temple features numerous **Shaiva, Vaishnava and Shakti** works
- a notable set of carvings include the **twelve episodes from the childhood of Krishna**
- carvings from Ramayana and Mahabharat
- An image of Shiva's mount Nandi (the sacred bull) stands on a porch in front of the temple.
- 1682 - Aurangzeb tried demolishing

There is also a sculpture on the wall of Kailash temple depicting **Ravana shaking Mount Kailash/Ravananugraha**. It is considered one of the masterpieces of Indian sculpture.

It is counted among the largest rock-cut monastery-temple caves complexes of the world and marked as a UNESCO World Heritage Site.







**Ramayana Panel**



**Parvati and Dancing Shiva**



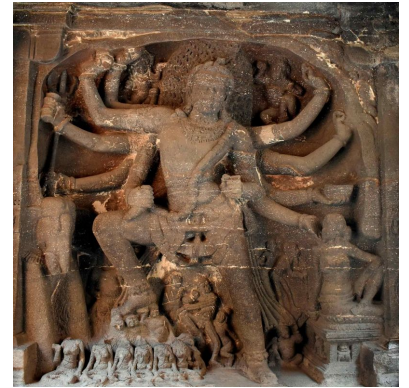
**Kalyansundar Marriage of Shiva & Parvati | Priest = Brahma**



Vishnu at the Dashavatara  
Ellora temple Cave 15

- Ten avatars of Vishnu
- Inscription of Dantidurga
- Death of Hiranyakashipu, where Vishnu in man-lion (Narasimha) form, emerges from a pillar to lay a fatal hand upon his shoulder
- Gangadhara,
- marriage of Shiva and Parvati,
- Tripurantika of Shakti tradition
- Markendeya
- Garuda
- Nandi in mandapa
- dancing Shiva
- Andhakasura
- Govardhanadhari
- Gajendravarada

Inscription of Dantidurga



*Gajasura*



**Cave 14 Ravan ki Khai**



**Dhumar Lena Cave 29 : One of the earliest**

**Cave 25 - Surya**



**Andhakasur Vadha**



**Ravana Shaking Kailasa**

## Rameshwar Temple - Cave 21

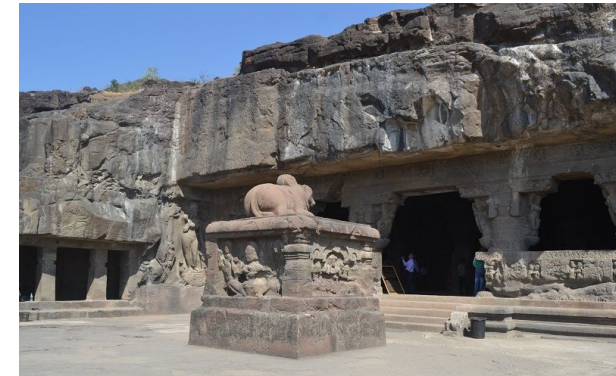
- Credited to the **Kalachuri dynasty**
- Story of goddess **Parvati's pursuit of Shiva**
- Carvings depicting Parvati and Shiva at leisure
- Parvati's wedding to Shiva,
- Shiva dancing and Kartikeya
- The cave also features a large display of the **Sapta Matrika**, the seven mother goddesses of the Shakti tradition of Hinduism,
- flanked on either side by Ganesha and Shiva.
- the Durga.
- Ganga and Yamuna
- The cave is laid out symmetrically according to the mandapa square principle and has embedded geometric patterns repeated throughout the cave.
- The **Shiva linga** at the sanctum sanctorum of the temple is equidistant from the major statues of goddesses Ganga and Yamuna, with all three set in an equilateral triangle.



Goddess  
Ganga at the  
entrance



Shiva Parvati marriage



# Buddhist Caves 1 - 12

- The earliest Buddhist cave is Cave 6, then 5, 2, 3 (right wing), 4, 7, 8, 10 and 9 with caves 11 and 12, also known as **Do Thal and Tin Thal** respectively, being the last.
- 11/12 Buddhist caves consist of viharas or **monasteries with prayer halls**:
- large, multi-storeyed buildings carved into the mountain face, including living quarters, sleeping quarters, kitchens, and other rooms.
- The monastery caves have shrines including carvings of **Gautama Buddha, bodhisattvas and saints**. In some of these caves, sculptors have endeavoured to give the stone the **look of wood**.
- Caves 5, 10, 11 and 12 are architecturally important Buddhist caves.
  - Cave 5 is unique among the Ellora caves as it was designed as a hall with a pair of parallel benches in the centre and a Buddha statue in the rear.
- Cave 10, the **Visvakarma Cave**, is a major Buddhist prayer hall
- Numerous tantric Buddhist goddesses are carved in Cave 12.
- **Caves 11 and 12** are three-storied Mahayana monastery caves with idols, mandalas carved into the walls, and numerous goddesses, and Bodhisattva-related iconography, belonging to Vajrayana Buddhism. These are compelling evidence to suggest that Vajrayana and Tantra ideas of Buddhism were well established in South Asia by the 8th-century CE.
- **Cave 10**: The various levels of Cave 10 also feature idols of male and female deities, such as **Maitreya, Tara, Avalokitesvara (Vajradhamma), Manjusri, Bhṛkūti, and Mahamayūri**, carved in the Pala dynasty style
- All the caves were plastered and painted but nothing left.



Tantric Buddhist goddesses are carved in Cave 12



## Cave 10

Cave 10 - Vishwakarma cave is the only chaitya and remaining 11 are viharas  
It is also known as the "Carpenter's Cave", because the rock has been given a finish that has the appearance of wooden beams.  
"Preaching pose or Vyakhan Mudra"

constructed along similar lines to Caves 19 and 26 of Ajanta.  
Cave 10 also features a gavaksha, or chandrashala, arched window and a side connection to Cave 9 of Ellora.

# Jain Caves 30 - 34

- Five Jain caves belonging to the **Digambara sect**, which were excavated in the **ninth and early tenth centuries**.
- These caves are smaller than the Buddhist and Hindu caves but nonetheless feature highly detailed carvings
- Emphasis is placed on the depiction of the twenty-four Jinas
- The works include carvings of gods and goddesses, yaksa (male nature deity), yakshi (female nature deity) and human devotees prevalent in Jain mythology
- **Cave 30:** Chota Kailash
- **Cave 31:**
  - Carvings of Parshvanatha, guarded by yaksha Dharanendra with his 7 hoods
  - Gommateshvara
  - **Vardhamana Mahavir Swami** seated in a padmasan position on a lion-throne and a chakra is seen in the middle panel of the throne.
    - yaksha **Matanga on an elephant** (*mistaken as Indra*)
    - one of yakshi **Siddhaiki** seated in savya-lalitasana on a lion with a child on her lap,
- **Cave 32:** Indra Sabha
- **Cave 33:** Jagannath Sabha

**Chota Kailash Cave 30**





**Lord Mahavira**



**Bahubali**



**Mahavira with  
yaksha  
Matanga and  
yakshi  
Siddhaiki**

## Indra Sabha - Cave 32

Indra Sabha

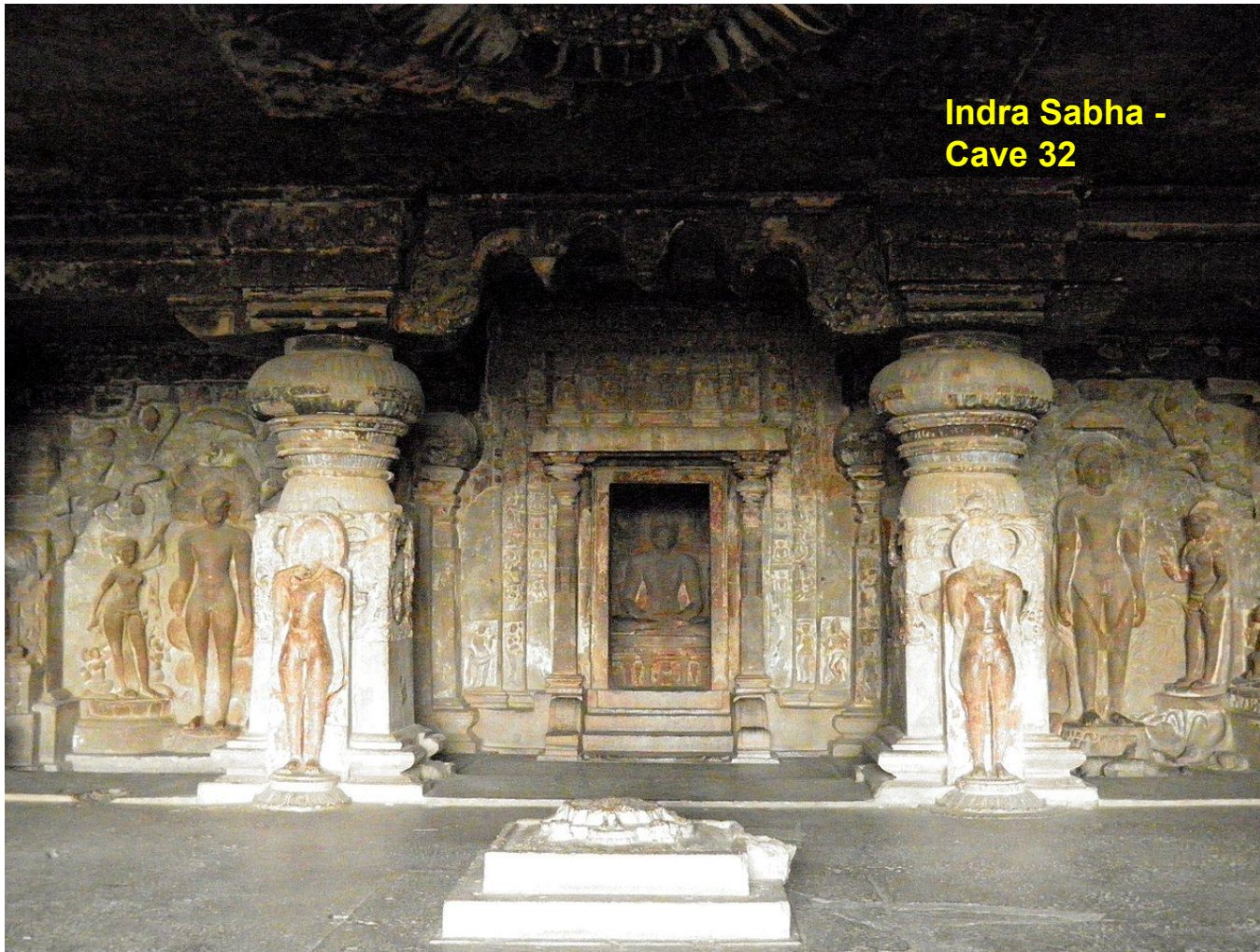
- largest of the Jain series
- the 9th century,
- Rashtrakutas patronage

*A simple gateway leads to a courtyard in which there is a monolithic shrine with a pyramidal roof.*

The double-storey temple is excavated in the rear of the courtyard.

The interior of the cave has a **columned mandapa**

Carved figures of the **Jain Tirthankharas** decorate the walls.

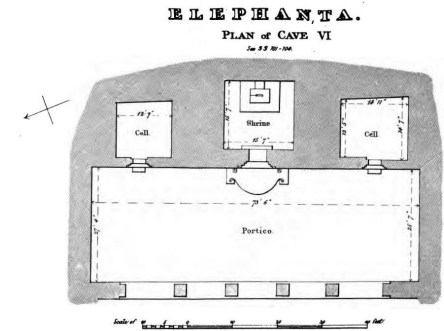




**Cave 32 Painting**

## ELEPHANTA CAVES (World Heritage Site)

- Elephanta is located near Mumbai. Portuguese renamed **Gharapuri (the city of caves) as Elephanta.**
- When the Portuguese came to this island, they found a massive image of an elephant overlooking the sea. This image attracted their attention towards the island and they named it Elephanta. This image of an elephant is in a museum, Mumbai.
- There are 7 caves at Elephanta, out of which
  - 5 belong to **Brahmanical religion** (Shaivism and Vaishnavism) and
  - 2 belong to **Buddhism**
- Carved from solid basalt rock
- These caves were worshipped by locals till 1534 AD but when the Portuguese captured this place, they did not allow the locals to enter this island.
- This cave is famous for images of **God Shiva** with Shiva being depicted in various forms such as "**Trimurti**", '**Maheshmurti**' and '**Ardhnarishwara**'.
- These caves were carved out during the period of 5th century AD to 8th century AD.
- These caves were included in **UNESCO's list of World Heritage Sites.**



**Island of Elephants near Bombay**, the cave temples were also built by the Rashtrakuta Rulers.

The cave temple which belongs to the brahmanical group of cave temples is dedicated to **Shiva** and is noted for its fine sculpture.

The temple has a huge mandapa supported on twenty pillars on the periphery. The flights of steps lead to it from the courtyards in front and at the back.

Abhishek Srivastava

The **temple is famous and well known for the huge Trimurti depicting the three aspects of the Supreme** -Creator, Preserver and Destroyer.



1. Ravananugraha
2. Shiva-Parvati, Mount Kailash
3. Ardhanarishvara
4. Sadashiva Trimurti
5. Gangadhara
6. Wedding of Shiva
7. Shiva slaying Andhaka
8. Nataraja
9. Yogishvara
16. Linga



**Ardhanarishvara**



Shiva bringing Ganges River to earth - Gangadhara

East Wing Shrine

10. Kartikeya
11. Matrikas
12. Ganesha
13. Dvarapala



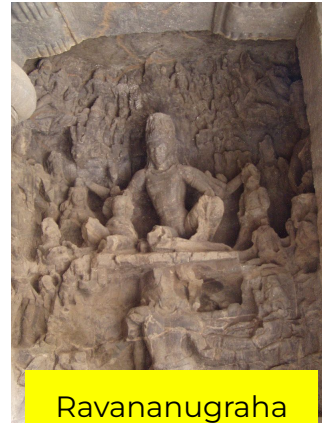
Andhakasura vadha



**Kalyansundara**

West Wing Shrine

14. Yogishvara
15. Nataraja



**Ravananugraha**



Additionally

- stupa created in 2nd Cent BCE
- Coins found here are of Western Kshataraps [4th cent CE]
- Time period of the caves: 5th - 8th Cent CE



**Natraj**

## Mandapeshwar Caves/Montepzir [Mumbai]

- The Mandapeshwar Caves is an 8th Century rock-cut shrine dedicated to Shiva located near Mount Poinisar in Borivali, Mumbai. / River Dahisar
- The caves were originally Buddhist viharas.
- The name of the neighbourhood was derived from this temple. It is believed that the name of Mount Poinisar is a corruption of the name "Mandapeshwar".
- The ruins of an old Portuguese-built church stand on top of the caves.
- sculptures of **Nataraja, Sadashiva and Ardhanarishvara.**
- It also has Ganesha, Brahma and Vishnu statuettes. +Marriage of Shiva and parwati
- Now Immaculate Conception Church



## Shivleni Caves

- In Ambajogai, Maharashtra,
- rock-cut cave monuments which date in **King Udayaditya** (c. 1060–1087) from **Paramara dynasty** of Malwa.
- Total excavations were hewn out of rock cut and carved deep inside the hill. The caves include sculptures of Hindu deities like
  - Shiva,
  - **Saptamatrikas**
  - Ganesha
  - Nandi



1- Which one of the following statements is correct?  
2021

- a) Ajanta Caves lie in the gorge of Waghora river.
- b) Sanchi Stupa lies in the gorge of Chambal river.
- c) Pandavlena Cave shrines lie in the gorge of Narmada river.
- d) Amaravati Stupa lies in the gorge of Godavari river.

2- Some Buddhist rock-cut caves are called Chaityas, while the others are called Viharas.

What is the difference between the two? **2013**

- (a) Vihara is a place of worship, while Chaitya is the dwelling place of the monks
- (b) Chaitya is a place of worship, while Vihara is the dwelling place of the monks
- (c) Chaitya is the stupa at the far end of the cave, while Vihara is the hall axial to it
- (d) There is no material difference between the two

3- With reference to the history of Indian rock-cut architecture, consider the following statements: 2013

- 1. The caves at Badami are the oldest surviving rock-cut caves in India
- 2. The Barabar rock-cut caves were originally made for Ajivikas by Emperor Chandragupta Maurya
- 3. At Ellora, caves were made for different faiths.

Which of the statements given above is/are correct?

- (a) 1 only
- (b) 2 and 3 only
- (c) 3 only
- (d) 1, 2 and 3

4- Consider the following historical places: 2013

- 1. Ajanta Caves
- 2. Lepakshi Temple
- 3. Sanchi Stupa

Which of the above places is/are also known for mural paintings?

- (a) 1 only
- (b) 1 and 2 only
- (c) 1, 2 and 3
- (d) None

5- There are only two known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta Caves.

Where is the other surviving example?

- (a) Bagh Caves
- (b) Ellora Caves
- (c) Lomash Rishi Caves
- (d) Nasik Caves

6- Which of the following pairs is correctly matched?

- (a) Vikramshila University - Uttar Pradesh
- (b) Hemkund Gurudwara – Himachal Pradesh
- (c) Udaigiri Caves - Maharashtra
- (d) Amaravati Buddhist Stupa - Andhra Pradesh

**The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)**

**10 marks/150 words**

1 - a

2 - b

3 - c

4 - b

5 - a

6 - d