



AJANTA (14). CAVE XVII
Toilet scene. (Copy by Mr. Griffiths)

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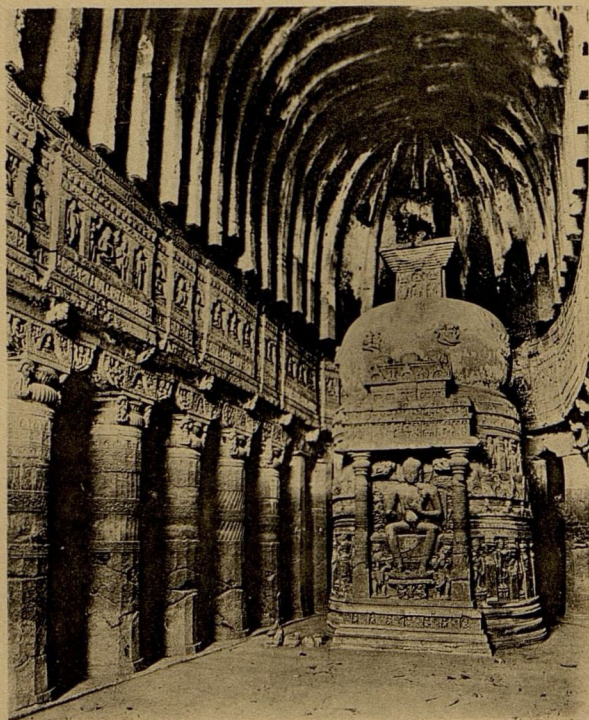
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AJANTA (21). CAVE XXVI
Interior of the Chaitya Hall

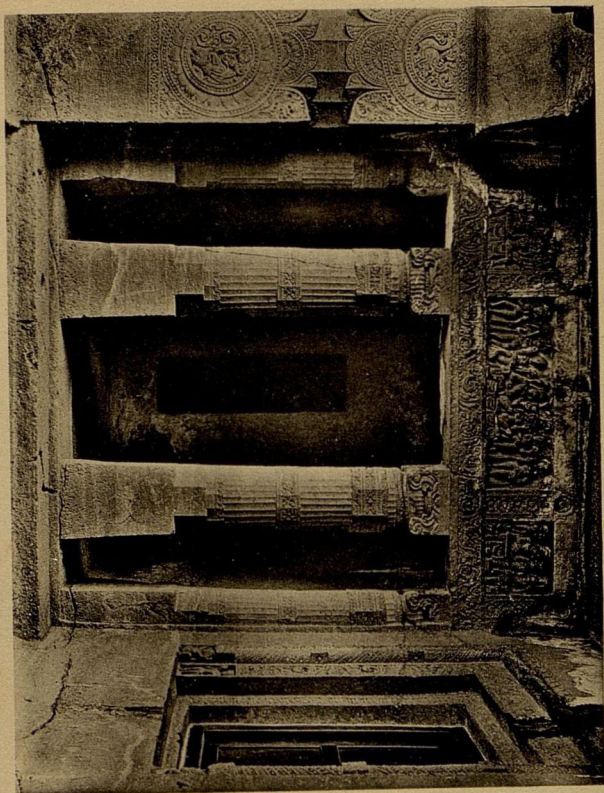
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AJANTA (19). CAVE XXIII
Frieze of the side-chapel

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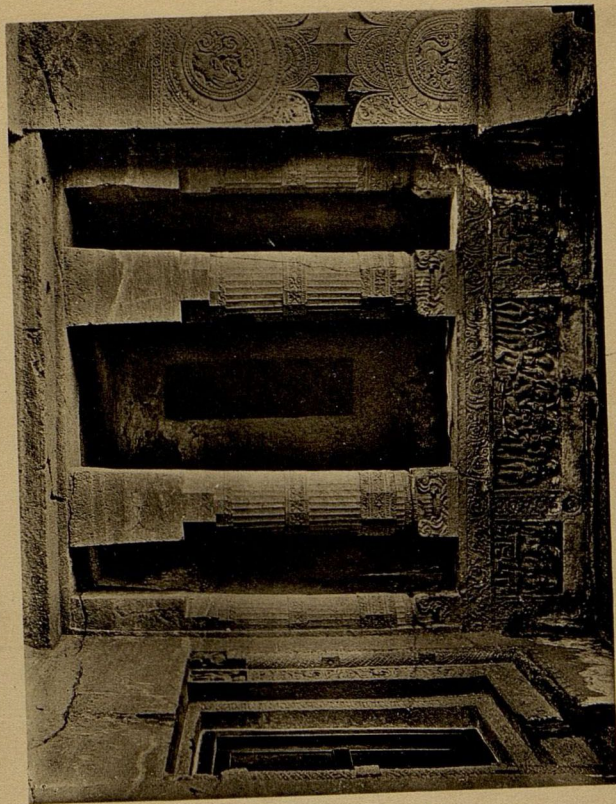
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AJANTA (19). CAVE XXIII
Frieze of the side-chapel

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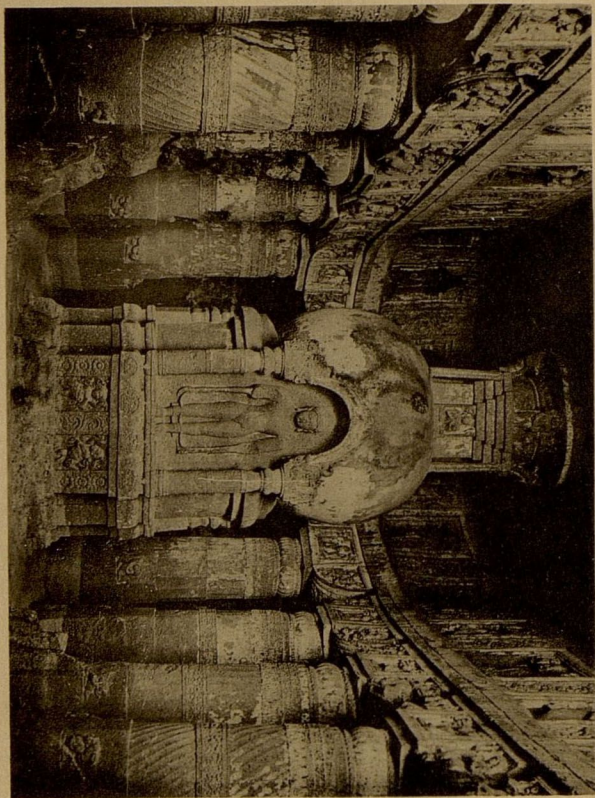
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1340(3)



AJANTA (18). CAVE XIX
Interior of the Chaitya Hall

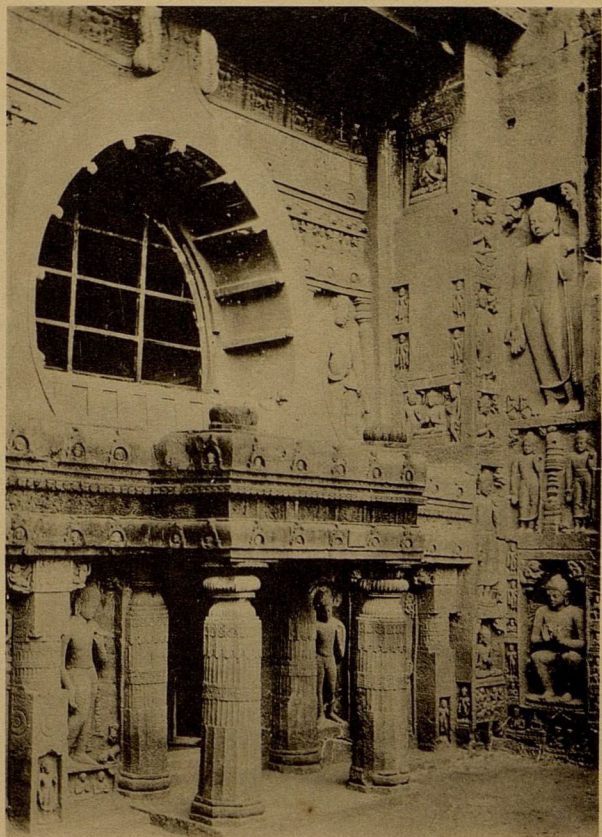
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1340(4)



AJANTA (17). CAVE XIX
Façade

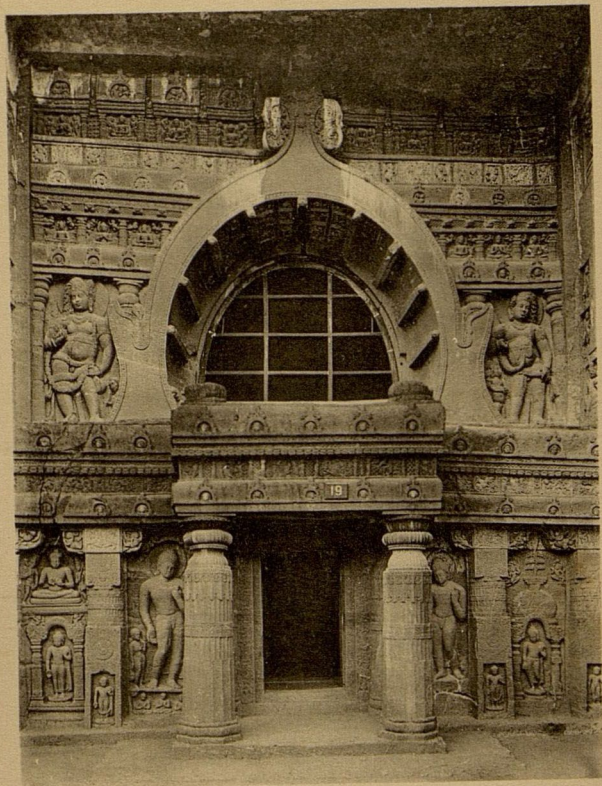
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AJANTA (16). CAVE XIX
Façade

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1340(6)



AJANTA (15). CAVE XVII

Scene from Visvantra *Jataka*. (Copy by Mr. Sayed Ahmad)

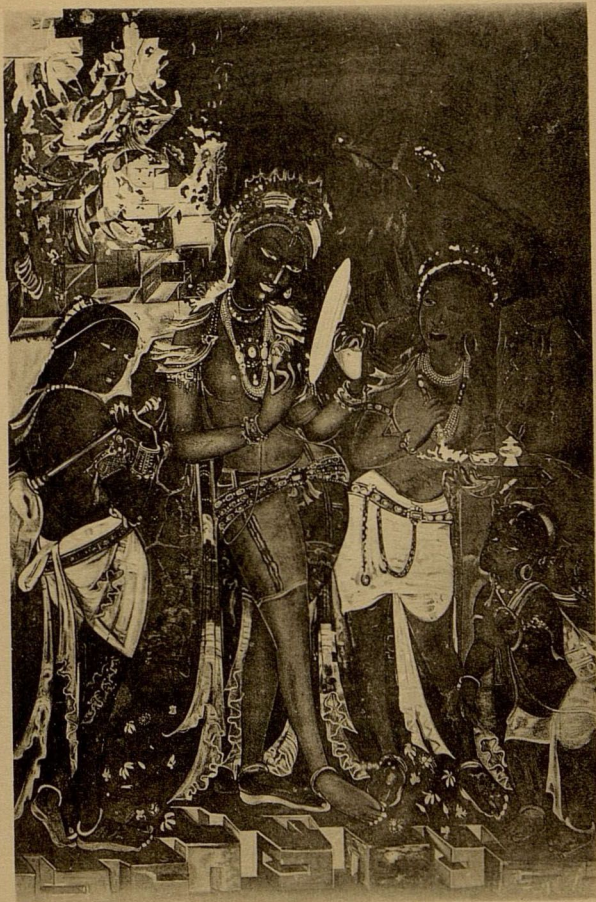
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1340(7)



AJANTA (14). CAVE XVII
Toilet scene. (Copy by Mr. Griffiths)

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1340(8)



Copy From Ajanta Caves Painting:
Mother and Child before Buddha
Cave No. 17
By Sayed Ahmad Ahmad
Ajanta Caves 1922.

AJANTA (13). CAVE XVII
Mother and child. (Copy by Mr. Sayed Ahmad)

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1340 (9)



AJANTA (12). CAVE XVII

Verandah: *Apsaras* (flying figures). (Copy by
Mr. Sayed Ahmad)

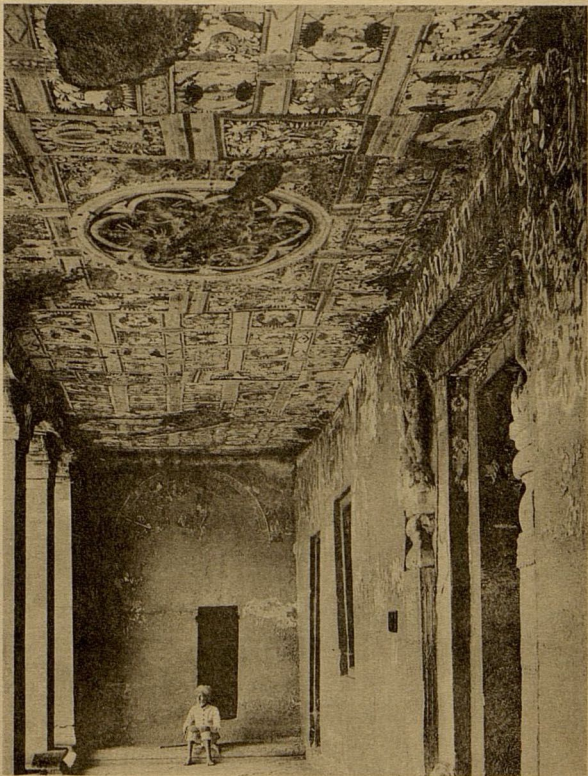
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1340 (10)



AJANTA (10). CAVE XVII
Verandah and ceiling

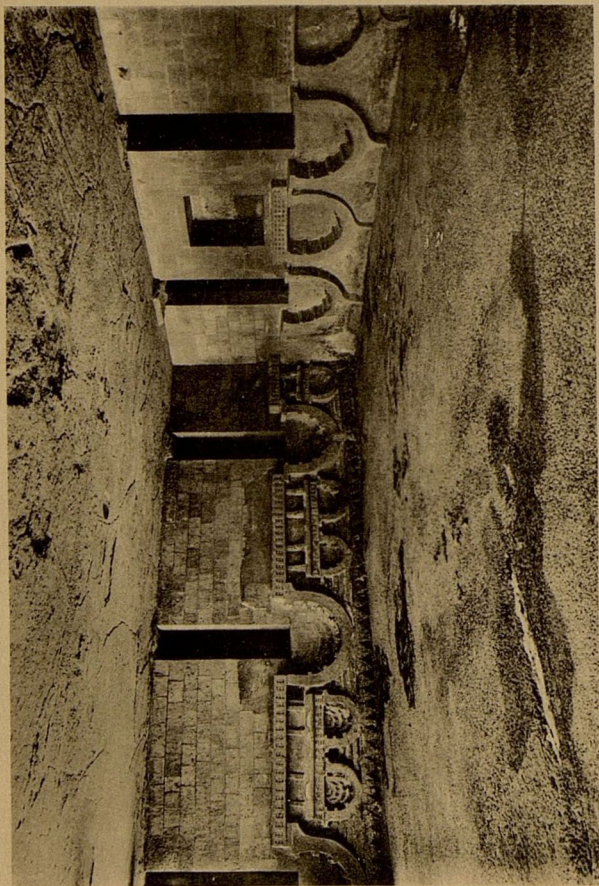
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1340 (551)



AJANTA (9). CAVE XII
A first-century (A.D.) *Vihara*

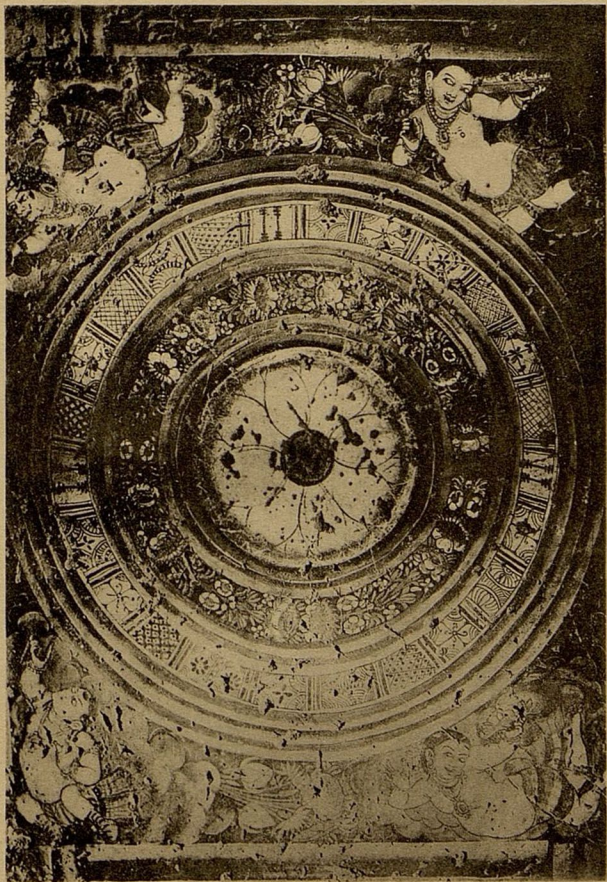
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1340(12)



AJANTA (7). CAVE II
Ceiling of shrine

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AJANTA (6). CAVE I
Chhadanta *Jataka*. (Copy by Mr. Sayed Ahmad)

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1340(14)



AJANTA (5). CAVE I

Wife of Buddha (?) (Copy by Mr. Sayed Ahmad)

Archaeological Department

Hyderabad

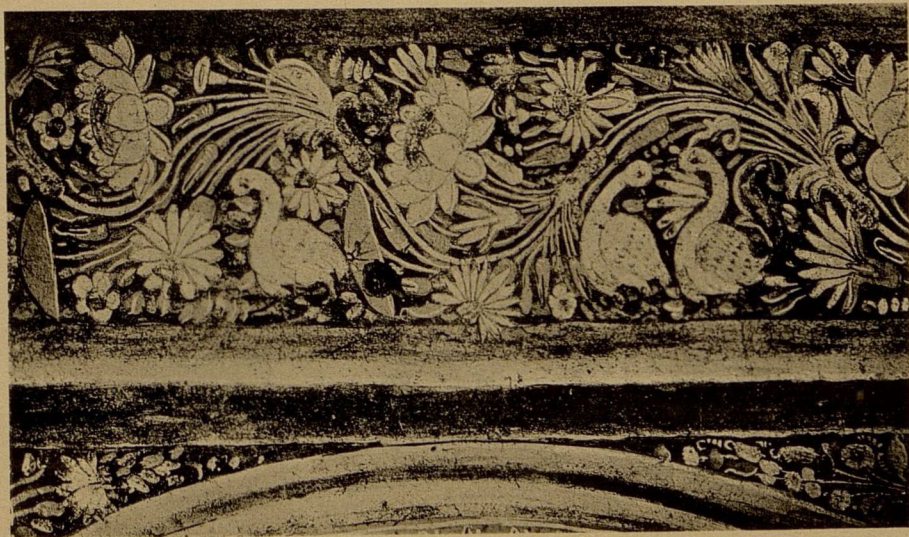
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1340(15)



AJANTA (3). CAVE I
Panel from ceiling

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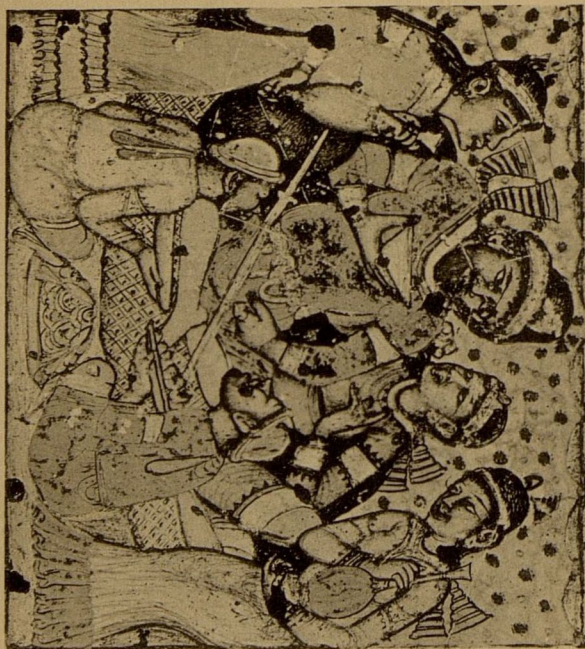
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1340(18)



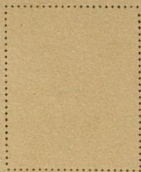
AJANTA (2). CAVE I

Panel from ceiling. Bacchanalian scene, figures represented are of foreigners (Persians?)

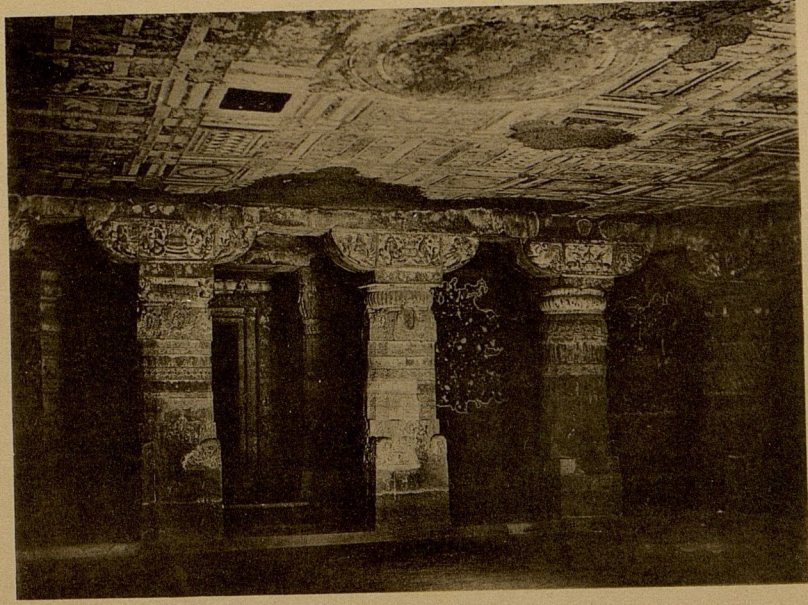
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1340(19)



AJANTA (1). CAVE I

Interior: Painted ceiling and beautifully carved pillars

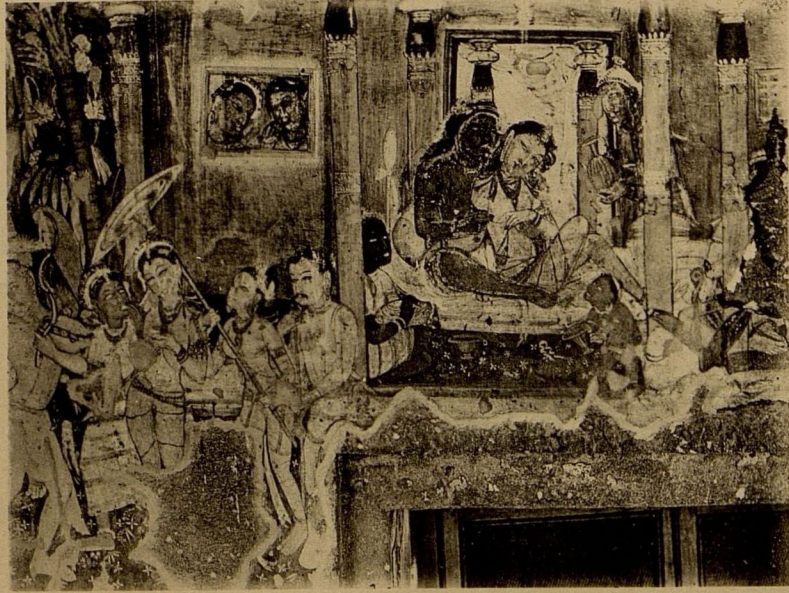
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1340(20)



AJANTA (II). CAVE XVII

Painting in verandah : Palace scene

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1340(21)

THE CAVES AND FRESCOES OF AJANTA

In a beautiful glade, 35 miles S. of Jalgaon* and 55 miles N. from Aurangabad†, are situated the caves of Ajanta. The natural scenery is superb, and a hill-stream within sight of the caves descends in a narrow cascade of seven leaps and debouches in the plains as the Waghora river. The perpendicular rock where the caves commence is about 250 ft. high, and sweeping round in a semicircle closes the upper end of the ravine. There are 29 caves in all, 5 of which are *Chaityas* (cathedrals) and the remainder *Viharas* (monasteries), and the whole of them belong to the Buddhist religion.

No ancient remains in India exhibit such an admirable combination of architecture, sculpture, and painting as the Ajanta caves, which represent every stage of Buddhist art from the first century B.C. to the middle of the seventh century A.D. Besides the comparative beauty of many of the numerous architectural forms the sculptural ornaments are characterized by a beaming intellectuality and high creative skill, and the frescoes are illustrative of the development of a great school of painting in India which exercised its influence not only on the culture of the East but also of the West.

The walls, ceiling, and pillars of nearly all the caves appear to have been adorned with paintings; but remains are only found in 13 caves, and the fragments which are of special interest occur in Caves I, II, IX, X, XVI, and XVII. The scenes are generally taken from the *Jatakas*, the stories of Buddha's previous births in various forms—human and other, as a bird or an animal or a reptile. The art of Ajanta represents the feelings and aspirations of the Buddhists in

* A station on the main line of the G.I.P. Railway. Motors are available here for visitors.

† Aurangabad, a large station on the Nizam's Guaranteed State Railway. Motors are available here, and tourists can visit both Ellora and Ajanta from here, besides seeing the fine Mausoleum of Aurangzeb's wife, which is built at Aurangabad itself and is a replica of the Great Taj.

a *joyous* spirit, without any note of melancholy as one would expect from a sect the votaries of which lived most austere lives. The 'joy', however, shows no wantonness; it is permeated by a deep *spirituality* which is the key-note of the art of Ajanta, and which places it in strong contrast to the somewhat frivolous themes of the Pompeian frescoes or the tragic subjects of Italy during the Renaissance period.

Prof. Rothenstein most appropriately remarks about these paintings:

'On the hundred walls and pillars of these rock-carved temples a vast drama moves before our eyes, a drama played by princes and sages and heroes, by men and women of every condition against a marvellously varied scene, among forests and gardens, in courts and cities, on wide plains and in deep jungles, while above the messengers of heaven move swiftly across the sky. From all these emanates a great joy in the surpassing radiance of the face of the world, in the physical nobility of men and women, in the strength and grace of animals and the liveliness and purity of birds and flowers; and woven into this fabric of material beauty we see the ordered pattern of the spiritual realities of the universe.'

* * * * *

'So true is the psychological character of these paintings, so remarkable the delineation of human and animal forms, so profound the spiritual portrayal of Indian life, that they may still serve to-day, in the absence of contemporaneous works of the kind, to represent the culture and character, rapidly changing though they now be, of the Indian people.'