

Name of the Monument/ site: Ellora Caves – A World Heritage Monument

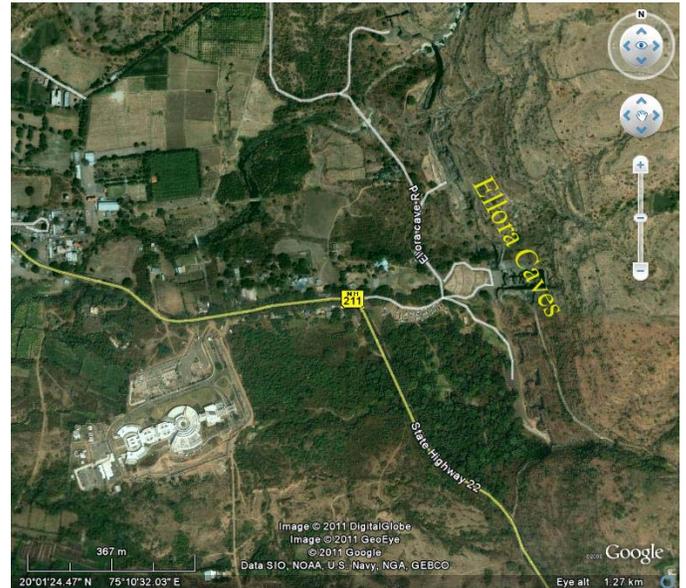
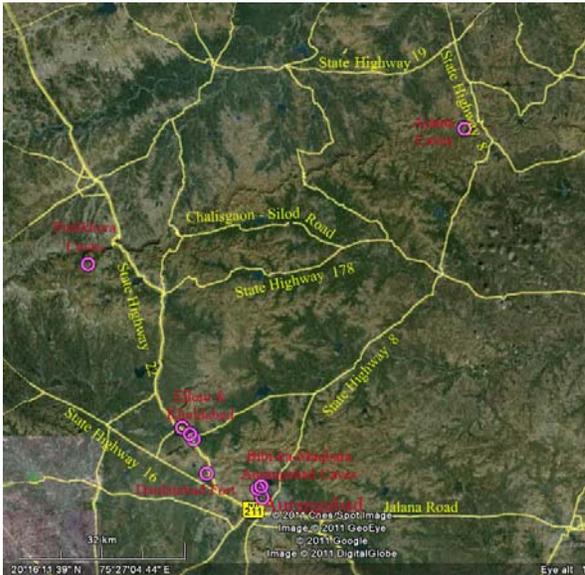
The group of caves is prescribed by the UNESCO as a **WORLD HERITAGE MONUMENT** in 1983. Inscription on this list confirms the exceptional universal value of a cultural or natural site which deserves protection for the benefit of all humanity.

LOCATION :- The Ellora caves are located near a village locally known as Verul at a distance of 29.8 km to the north-west of the Aurangabad, on National Highway No.211, and the same is closest Railway Station and Airport connected to Mumbai and Delhi. There are regular state transport buses from Aurangabad to Ellora on Chalisgoan-Dhule route. The closest government guest house near Ellora Caves is in Khuladabad on the way to Ellora from Aurangabad at the distance of 24 km which can be booked in advance by contacting Executive Engineer, Public Works Department, Aurangabad. The Kailas Restaurant & Lodging, is a private establishment which offers luxury and semi luxury accommodation in the Ellora village.

Common Name	Ellora caves
Longitude & Latitude	Lat. 20° 1'25.61"N Long. 75°10'45.86"E
Village	Ellora (Verul)
Police Station	Khuldabad
Taluka	Khultabad
District	Aurangabad
Distance from District Headquarter	



Buddha image with stupa, Cave 10, Ellora Caves



GOOGLE ROAD MAP

CULTURAL INFORMATION :-

Ellora caves locally called as Verul Leni were always known to the people. Ellora was originally known as Elur and Elapura due to its location near the Elaganga River which rises from the nearby hills. The excavated caves at Ellora represent Buddhist, Brahmanical and Jaina faith. They are hewn out of the basaltic rock of the Deccan trap, and are datable from circa 6th century A.D. to 11th century A.D. In all 34 caves were excavated here out of which Caves 1 to 12 are Buddhist; Caves 13 to 29 are Brahmanical and Caves 30 to 34 are Jaina.

Buddhist Group (Cave 1- 12)

Cave 1

It is a monastery located on the southern corner of the hillock. It has hall with four cells in the southern and four in the eastern wall. The hall is devoid of pillars and carving. It probably belongs to 6th century AD.

Cave 2

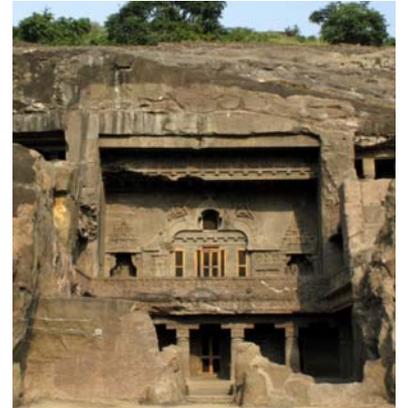
The hall has main shrine with two cells on either side and a verandah in front. The entrance door is flanked by Padmapani and Vajrapani. The Bodhisattva Avalokitesvara is standing on the left side of the door. A large image of Jumbhala is also seen to the right of the entry door. The hall has twelve decorative pillars placed on a raised plinth and the side walls are carved with many images of Buddha in pralambapadasana. The door of the main shrine is guarded by colossal images of Padmapani and Vajrapani. Inside the shrine is a large figure of Buddha seated in Pralambapadasana in Dharmachakara Pravartan Mudra.

Cave 3

The façade of this monastery is partly fallen. The pillars are tapering upwards. In this cave Padmapani Avalokiteshwara is carved in the left side of the main shrine. He is adorned with jata-mukuta with Buddha Amitabha. Most of the sculptures are Vajrayana in nature.

Cave 4

It is a double storeyed monastery. The lower storey consists of a hall and a shrine. The main hall consists of twelve pillars of ghata-pallava type. The pillar base is bigger in size at the base and tapering upwards. To the left side corridor a large figure of Avalokiteshwara seated in Pralambapadasana. The images of Tara, Brukuti, and other minor deities are carved by the side of Avalokiteshwara. On the back wall of the shrine is carved Buddha figure in Dharmachakra Pravartana mudra.



Façade of the Cave 10,



Buddha image with stupa, Cave 10, Ellora Caves



Manushi Buddhas, Cave 12, Ellora Caves

Cave 5

It is a largest Vihara of the Buddhist group in Ellora provided with 24 massive pillars. The pillars are arranged in two rows from front to back dividing the hall into central nave and two side aisles. The central nave is further divided into three passages by providing two rows of raised rock-cut benches, which run along the nave. This is only second example of its kind besides Kanheri Caves in Mumbai. It has seventeen cells. The cave was used probably as an assembly hall or for delivering lectures. The main shrine door is guarded by the usual Bodhisatva Avalokiteshwara Padmapani and Vajrapani. On the back wall of the shrine is carved Buddha figure seated in Pralambapadasana in Dharmachakrapravartana mudra. The cave is dated to 7th century AD.

Cave 6

This is a monastery datable to 7th century A. D. The façade of the cave is completely fallen. It consists of a central nave, rectangular hall and antechamber around the main shrine.

Cave 7:

It is a large plane Vihara datable to 7th century AD the ceiling of the hall is supported by four pillars. There are 12 unfinished cells inside. It appears that these caves were never finished.

Cave 8

This is monastery datable to 7th century A.D. The shrine is separated from the back wall by a circumambulatory passage. A number of cells are carved inside the wall. The left dwarapala of the main shrine is Padmapani Avalokiteshwara and to the right is Maitraya. On the right wall of the shrine is carved Mahamayuri. She is holding a peacock feather in her right hand and a citrus fruit in the left. Her lower garment shows a decorative trapping in the middle is interesting sculpture.

Cave 9

This cave is reached through cave 6. The architrave is divided into a number of small panels showing Buddha and Avalokiteshwara figures alternatively with their attendants. Above this are three rows of Chaitya windows with Buddha figure inside. Here an interesting panel of Litany of Tara in which the six dangerous that of snakes, sword and elephant are seen on her left and higher ship wrecks on the right flanks. This sculpture is the only one of its kind in western India.



Kirtistambha, Kailasa, Cave 16



Painting of Nataraja, Kailasa, Cave 16 Ellora



Cave 12, Ellora Caves

Cave 10

Popularly referred as “Vishwakarma Cave” a latest chaitya cave of western India is also known as “Sutar Jhopadi” or carpenters hut. The excavation is imitation of proto type of wooden construction. The ceiling of the main chaityagriha shows stone ribs carved out of stone in imitation of wooden construction. This chaitya has been excavated in the late half of the 7th century AD. The cave has very high screen wall which has now partly fallen. The main chaitya hall has three entrances. The chaityagriha is 24.38 m in length, 13.41 m in width and 13.10 m in height. Two rows of the octagonal pillars divide it into a central nave and two flat roofed aisles. The horseshoe shaped ceiling and the apsidal end is carved an elaborately. A colossal Buddha image is carved in front of rock cut stupaplanned at the end of the aps. The parapet wall of the music gallery is divided into three compartments. On two sides are sculptures of two amorous couples.

The chaitya window is very different from those of earlier caves it is in horseshoe type. But on its two sides has seen introduced a new decorative element, which gives it a trefoil shape. The beams may be seen peeping out of the small window. They are in imitation of wooden construction of the two sides of sun window, carved beautiful flying figures. These are gandharwas. The sculptures show Pallava and Chalukyan influence. The figures are slim and graceful. There are many figures connected to Vajrayana like Tara, Vajrapani, Aavalokiteshwara, Rekta-Avalokiteshwara, Rekta-Lokeshwara, Bhrukuti are interesting sculptures in this cave.

Cave 11

It is a monastery datable to 8th century AD known as Dotal. Earlier the lower storey was buried under debris, now it's all three storeys are now visible. The courtyard is very imposing and the architecture of the cave has exhibited a fine aesthetic sense in excavating such an imposing one. Inside the shrine in the back wall is seated Buddha in dharmachakara pravartana mudra. At the left of the verandah is a staircase, which leads to the first floor. The verandah of the first floor is narrow. There are minor deities of the Vajrayana are carved in the first floor. It is an unfinished cave.



Manushi Buddhas, Cave 12, Ellora Caves



Kailash, Cave 16, Ellora Caves



Painting of Nataraja, Kailasa, Cave 16 Ellora

Cave 12

It is a three storeyed vihara and is largest excavation in Ellora, locally known as Teen Taal. The façade of the cave impresses by its more size and simplicity. The ground floor measures 35.35 m in length by 12.80 m in width. The hall is supported by three rows of eight pillars. In the center of the back wall of the ground storey an antechamber approachable from the main hall having massive rectangular pillars is provided. The antechamber has two rows of three pillars each. There are 11 cells, three in the left with stone beds, six in the back wall and two in the right wall. On the back of the wall, the Buddha Mandala is carved, which represents the deities like Raktalokeshwara, Sthirachakra, Dnyanketu, Manjushri, Tara, Padmpani, Vajrapani and Cunda.

The first floor has 22 pillars and 16 cells. The main shrine door is flanked by Padmpani and Vajrapani. The side depicts usual Buddha Mandala and deities of Vajrayana sect. A staircase of 12 steps leads to the second storey. The entire floor gives a wonderful architectural effect. It is planned in a majestic scale. The hall itself is divided into four transverse aisles by rows of pillars. On the back wall of the hall, on the right and left side, are carved 14 large images of Buddha. They are Vipasi, Sikhi, Vishvabhu, Krachakunda, Kanakmuni, Kashyapa and Sakya Simha and left-right are Vairochanda, Akshobhya, Ratna Sambhava, Amitabha, Amogha Siddhi, Vajrasattva and Vajra Raja. On the right side back wall six female figures are seen, i.e. Janguli, Mahamyuri, Pandra, Brukuti, Tara, Usanisavijaya. The main shrine provided at the back wall has two dwarapalas. On the left inside wall of the main shrine are carved four standing Bodhisattvas- Maitreya, Sthirachakra, Manjushri and Dnyanketu. On the back wall, huge image of Buddha in Bhumisparsha mudra is carved in the shrine.

Bramhanical Group

Cave 13

It is a small rectangular plain cave without cells, pillars or sculpture. The plan of the cave greatly resembles the plan of cave 1 excepting the cells there. As the cave is very simple and plane it might have been used by the artists to store their tools and materials.

Cave 14

It is probably excavated in 8th century A.D. and consists of a pillared hall and a shrine which is isolated from the backside by a circumambulatory passage. The pillars of the hall are plain and square. The sidewalls of the hall are scooped into several deep recessed compartments separated by ornately carved pilasters and contain sculptural composition prominently brought into relief.

The first panel on the left wall, beginning from the front



Gajasurvadha murti, Kailash Cave 16, Ellora Caves



Marriage of Shiva-Parvati, Kailash, Cave 16, Ellora Cave



Ramayana Panel, Kailash, Cave 16, Ellora Cave

Verandah, represents Durga and two Gandharwas are seen above. The second niche contains the figure of Gajalakshmi seated on a lotus in a lalitasana mudra. The third panel represents Vishnu in Varah incarnation. The fourth panel depicts Lord Vishnu with his two wives Sridevi and Bhudevi respectively. The fifth and last panel is that of Vishnu with his wife Sridevi.

The gigantic figures of dwarapalas and standing goddesses Ganga and Yamuna depicted on their respective mounts. Several panels on the right wall represent various themes of Shaivism. Starting from the back end the Virabhadra, Saptamatikas, Ganesa, Kala and Kali respectively could be seen. The right wall divided into five compartments depicting the panels of Andhakasuravadha-murthi, Ravana-anugriha murti, the dancing Siva, Siva and Parvati are playing Chausar and Mahishasuramardini respectively.

Cave 15

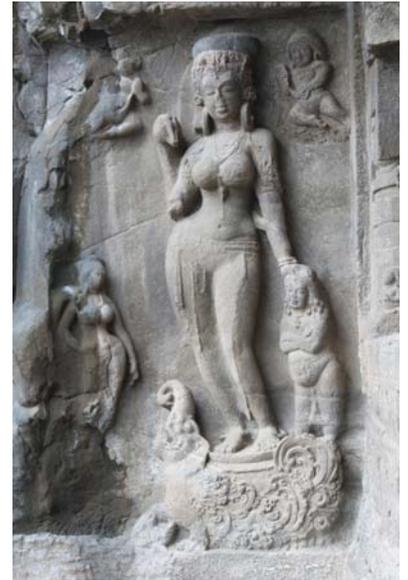
It is a double storeyed structure known as 'Dasha Avatara' can be approached by a long flight of steps. The lower storey has two cells in the back wall near each end. The first land is lighted by windows with bas-reliefs of Saivite deities. Another flight of steps leads to the front aisle of the great hall above besides two in front of the vestibule. The sculptures on one side are mostly Vaishnavite and those on the other side are Saivite. On the back wall is Siva springing out of the Linga to protect his worshipper Markandeya from Yama.

The pillars in front of the antechamber have struts, each carved with a pair of figures and foliage. To the left of the antechamber to the shrine is a huge Ganapati. The back wall to the left of the shrine door has Parvati seated on a Padmasana; to the right of the shrine door is Gajalakshmi. In the south end of the vestibule is Vishnu with lotus. The south side back wall has panels of Siva, Vishnu, Brahma are depicted.

The mandapa being supported by four square pillars with plane square brackets and moulded bases. It had a porch in front of a perforated window. Over this window, there is an inscription in Devnagri mentions the names of the earlier kings of Rashtrakuta dynasty. In another inscription, Krishnaraja, the uncle and successor of Dantidurga is said to have established Elapura or Ellora.

Cave 16

The largest monolithic rock-cut temple 'Kailasa' was executed most probably by Krishnaraja (Circa 757-83 A.D.) of the Rashtrakuta dynasty, its name being due to a famous sculpture that it bears Ravana shaking the mount Kailasa. The cave is executed in the Dravidian style in the shape of Vimana or Chariot. After completion, the temple evidenced the renewed the plaster and paintings twice about AD 1258 and 1463. Even as late as in the 18th century Holkars of Indor got Kailas plastered and painted.



Ganga on makara, Cave 21



Image of Surya of Chariot, Cave 25



Andhakasurvadha murti



Detached Sanctum of Cave 29

By entrenching vertically into the hill and by cutting all sides of a central rectangle, (60 m X 30 m X 30 m) was isolated to carve the components of a temple complex- a Vimana containing sanctum with Shivalingam, an antarala, axial mandap with porches on three sides, a nandi mandapa and a gopuram. The main hall of Parlanka (Sabhamandapa) pillars has carved with floral and animal designs. On the ceiling of the main hall is carved full relief the figure of dancing Siva. The floor level of the trench all round formed a circumambulatory. The thick mass left in front of the forecourt is shaped into the front enclosure wall, with a double storeyed gopuram entrance having a sala sikhara above. The upper storey is connected with the floor of the nandi mandapa by a rock cut bridge. The screen wall to the left and right of the main entrance contains various manifestations of Siva and Vishnu and Astadikpalas. Facing the entrance is the panel of Gajalakshmi seated on the full bloomed lotus in the midst of the lotus pond while the elephants above pour water by a ritual adoration. The left side corridor contains panels of Mahishasuramardini, Krishna lifting mount Govardhana, Rati-Madana, and Vishnu riding a Garuda (Eagle).

In the courtyard, on each side of the main temple, there are free standing Dwajastambhas and elephants. A pillared chamber in the north- west corner houses a shrine dedicated to the three- river goddesses Ganga, Yamuna and Saraswati. On the northern face of the temple plinth are represented the scenes from the epic Mahabharata and on southern side plinth shown the scenes from Ramayana. The northern gallery in circumambulatory contains panels representing various manifestation of Siva. The eastern gallery contains several sculptural panels of Saivite themes. The southern gallery contains several panels represent various forms of Siva and Vishnu. The exterior of the main shrine and subsidiary shrines are carved with a variety of mythological sculptures.

Below the bridge connecting the nandi mandapa and the main temple, the side wall contains huge panels of Siva as Mahayogi and Gajasurvadha murthi.

Cave 17

This cave comprises 12 pillars with graceful bracket figures, salabhanjikas. As one enters the cave, on the right, is a panel of standing Brahma on either side of whom are Savitri and Saraswati. On the left is a panel of Vishnu. On the south and north walls are the panels of Mahishasuramardini and Ganesa respectively. The door of the sanctum is in the Dravidian style and it is being guarded by two door keepers with attendants. The shrine with Sivalinga; possesses a Pradakshinapath (circumulating passage). Some of the portions of this cave are unfinished, perhaps due to political upheaval



Cave 32, Ellora Caves



Interior of the upper Storey, Cave 32



Matanga Yaksha, Cave 32



General view Jain Group of Caves, Ellora

Cave 18

The façade of the cave is supported by four pillars. The cave contains a large hall, an antechamber and a shrine with a lingam. The cave is devoid of any sculpture.

Cave 19

The cave contains a hall and a shrine with a Sivalinga. Around the shrine is a pradakshanapath. The main hall is provided with 16 pillars. The door of the shrine is been guarded by two dwarapalas. Both are ornamental and accompanied by Gandharvas above.

Cave 20

This is a small cave temple dedicated to Lord Siva. The doorframe is very decorative and is being guarded by two doorkeepers flanked by male dwarfs and females. There is a circumbulating pathway around the shrine. On the two sides of shrine are two plane chambers supported by a pair of pillars.

Cave 21

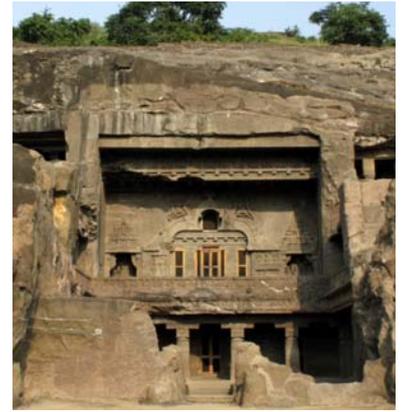
Cave 21, locally known as 'Ramesvara', is datable to the 8th century AD or little earlier. Its shrine is separated from the parent rock by means of a circumambulatory passage. It has an oblong hall with two side chapels. Another notable feature is the screen wall with extremely ornate pillars. The cave has a beautiful façade, supported by beautifully engraved pillars and pilasters. Outside the cave, on the sidewalls are figures of River Goddesses Ganga and Yamuna. The sculpture of Ganga is a classic example which reminds of Vakataka art. The bracket figures, Salabanjikas are charming.

The northern chapel contains the scenes depicting Kartikeya and the marriage of Siva and Parvati. On the right side is carved Parvati performing penance and Siva in the guise of brahmacharin. The lower frieze represents dwarfs and musicians. The right sidewall of the chapel depicts the Mahisasuramardhini episode. On the back wall of the hall, and to left of the shrine is portrayed the scene of Ravana shaking the Kailasa.

In the southern side chapel represents the dance of Siva in Tribhanga pose and on the back wall is depicted in a row the Saptamatrikas flanked by Siva and Ganas on the right side wall is seen the family of Kala and Kali.

Cave 22

The cave 22 is locally known as 'Nilakantha' was probably excavated in the 8th century A.D. The main hall of the cave is shrine and its roof is supported by the pillars there is a Nandi-mandapa in the courtyard. On the right side is a chamber containing panels of Virabhadra, Saptamatrikas, Ganesa and



Façade of the Cave 10, Ellora Caves



Buddha image with stupa, Cave 10, Ellora Caves



Gajasurvadha murti, Kailash Ca

Kala. On the north wall of antechamber are the panels Ganesa and Parvati. On the back wall, on either side of the shrine door, the panels of Saraswati and Gaja Lakshmi while on the south wall is a panel of Kartikeya. Inside the shrine is a lingam.

Cave 23

There is a shrine at the back containing a sivalingam. The front portion is supported by five plain pillars. On the back wall of the shrine is the figure of Trimurthi. On the ceiling of the hall has a beautiful lotus.

Cave 24

The cave is locally known as 'Telika Ghana' is a combination of four smaller caves each with an antechamber and a shrine. In one of the shrines is a Sivalinga and on the left wall of the antechamber of the Shrine is a panel of Ganesa and on the right wall is a standing figure of a divinity with attendants and gandharvas

Cave 25

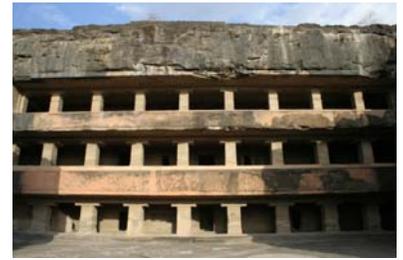
Locally known as 'Kumbharvada', the cave is excavated on a high plinth. The main hall is provided with eight massive pillars. On the ceiling of the hall, in the center, is a form of petalled lotus. On the ceiling of the antechamber to the shrine, in the center, is a panel of the Sun God is riding a chariot drawn by seven horses. Besides, the charioteer, on either side, is a female archer (Usha and Pratyusha?) with a drawn arrow on the point of discharge. The door of the shrine is displays Dravidian style and it is being guarded by two doorkeepers. The cave bears marks of old plaster and paintings.

Cave 26

Locally known as 'Janavasa', the façade of the cave is supported by four fluted cushions type pillars and pilasters with dwarfs at corner. On either side of the hall is a chamber supported by a pair of fluted cushion type pillars and pilasters. The antechamber to the shrine is provided with the same type of pillars. On each pilaster of an antechamber is an image of a female whisk-bearer with either a male or a female dwarf. The door of the sanctum is being guarded by two door-keepers. The shrine contains a Siva linga and has a circumambulatory passage.

Cave 27

In the verandah of the cave, the panels of Varaha and Sheshashayi Narayan are depicted on its north and south walls. On the back wall on the left of the door are the panels of Mahishasurmardhini, Brahma, Vishnu and Mahesh and on the right of the door the panels of Siva, Laxmi and Vishnu are carved.



Cave 12, Ellora Caves



Manushi Buddhas, Cave 12, Ellora Caves



Kailash, Cave 16, Ellora Caves



Kirtistambha, Kailasa, Cave 16

Cave 28

This is a small cave situated on the left of cave 29. It is a deep down valley and in the monsoon a waterfall covers it. Two dwarapalas are seen guarding the shrine.

Cave 29

Locally known as 'Dumarlena' is a cave temple dedicated to Lord Siva, datable to the 8th century A.D. The cave comprises 26 fluted cushion type pillars with the corresponding pilasters. The main hall is divided into a central nave and two aisles on either side. The hall is supported by three porticos on the south, north and west respectively. The sanctum containing Siva linga is in the form of a Mandapa having four entrances on four directions.

On the north wall of front portico is a big panel of eight-armed Andhakasuravadha murthi of Siva. Opposite to this panel, on the right wall of portico is a panel depicting the Ravananugriha murthi of Siva. On the west wall of the north portico is a panel of Siva dancing in a Tribhanga pose. On the wall opposite to this is the panel of Siva as Lakulisha seated in Padmasana on a double petalled lotus. Outside the portico, on the east wall, is a panel of river goddess Yamuna. On the left wall of the southern portico is a panel of marriage scene of Siva and Parvati. On the opposite wall is seen the panel of Siva playing the game of dice with Parvati. Outside the southern portico, on the east wall, is the panel of river goddess Ganga. In this and the other portico in the middle, are sacrificial pits. On both sides are flights of steps, guarded by lions.

Jaina Group

Cave 30

The cave 30, locally called as 'Chhota Kailasa' is the most southerly cave of the group and is a free standing monolithic shrine, an imitation, on a small scale, of the great Brahmanical temple of Kailasa. The hall is 11 m square and has 16 columns arranged in 4 groups. The porch in front is 3 m square and the shrine at the back is 4 m x 3.52 m. The whole temple is positioned in 24.38 x 39.62 m area, with small excavation in each side. The exterior is in Dravidian style, being only one storey, but the spire is low and unfinished. It is probable that this and the larger Kailasa are not far distant in date, although the former contains several loose sculptures of the 13th century and one was found dated shaka 1169 or A. D. 1247.

Cave 31

The cave 31 was unfinished. Its porch is hewn out entirely on three sides, and stands in a deep excavated pit. A small cave is seen on the right. The hall of this cave has four pillars and a small shrine in the back wall. On the left wall of the small hall is a



Painting of Nataraja, Kailasa, Cave 16 Ellora



Gajasuravadha murti, Kailash Cave 16, Ellora Caves

fine sculpture depicting Parshvanatha, the 23rd Tirthankara, guarded by the serpent king Dharanendra with his 7 hoods. On his two sides many interesting figures are carved. These are attempting to wean him away from practicing penance. To the right of this panel is the figure of Vardhamana Mahavira, the last Tirthankara, in padmasana and in dhyana mudra, above him triple umbrellas have been carved.

On the back wall, to the left of the shrine, is the figure of Matanga on an elephant. Foliage is seen above his head. He is attended by two attendants. On the same wall, to the right of the shrine-door is the figure of Siddhaiki seated in savya-lalitasana on a lion with a child on her lap. She is accompanied by an attendant holding an umbrella on the left and a male attendant on the right. Foliage is also seen over the head of Siddhaiki.

Inside the shrine is the figure of Vardhamana Mahavira seated on a lion-throne and seen above his head. A chakra is seen in the middle panel on the throne. On the right wall of the hall is first, Gommatesvara in the kayotsarga pose. His body is entwined with creepers. To his right, a flying gandhara is carrying a garland. Near and a gandhrva carrying a garland are shown.

Cave 32

This Jain cave is locally known as “Indra Sabha” and is datable to 10th century A.D. In front of the main hall of the ground floor, there is a courtyard consists of a small mandapa, a manstambha and an elephant statue like cave 16. The main mandapa is detached from a neighboring rock and carved in the Dravidian architectural style as chaumukhi mandapa. The main hall again consists of a verandah and in the back wall has a shrine dedicated to the last Tirthankara, Mahavira. It is an unfinished hall. The left side staircase leads to the first story. The upper storey has verandah and big hall supported by twelve extremely decorative pillars. The hall contains figures of Mahavira, Parshvantha, Goammateshwara and other goddesses of Jain pantheon.

Cave 33

The cave is datable to the 11th century A. D. It is double storied. The ground floor has main hall with entrance. The two sides of the entrance have the figures of Matanga and Siddhaika under the minutely carved toranas. The back wall has enshrined Mahavira, seated in padmasana in dhyana-murdha.

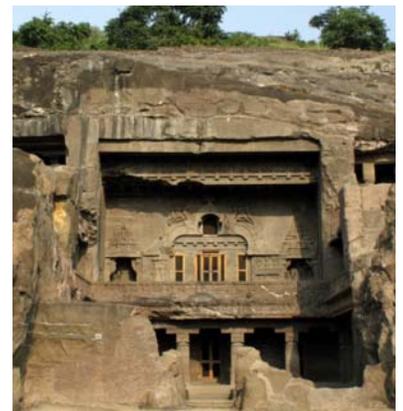
The first floor has big hall, with shrines in three side walls. The figures of Mahavira, dwarapalas, Mataga, Siddhaika adorns inside the hall. The doorjambs of the shrine carved 24 seated figures of Jain Tirthankaras and lower ends of the jambs have the figures of Ganga and Yamuna.



Marriage of Shiva-Parvati, Kailash, Cave 16, Ellora Cave



Ramayana Panel, Kailash, Cave 16, Ellora Cave



Façade of the Cave 10, Ellora Caves

Cave 34

The cave 34 is a little to the west of the preceding and is the last in the series. The verandah had two square columns and pilasters, and the front is pierced for a door and two windows. In the verandah of these caves no sculpture is seen. Inside, on the two sides on the shrine are Matanga, and Siddhaika. The figure of Siddhaika is in a very fine state of preservation. Her hair-dress is very beautiful and the foliage above her head is better than anywhere else. On the left of Siddhaika is an interesting figure a male with beard and moustaches. On the two sidewalls of the chamber are Parshvanatha and Gommatesvara. In the shrine is a figure of Mahavira in padmasana and in the dhyana mudra. This cave is datable to the 10th 11th century AD.



PROTECTION STATUS :-

Notification No

No. LXXI of AHMASR (Declaration of National Importance) Act, 1951 dated 28th November, 1951

New Classification

A,B and D

Category A

World Heritage Sites and those monuments which have been included in the Tentative list of World Heritage sites

Category B

Ticketed Monument

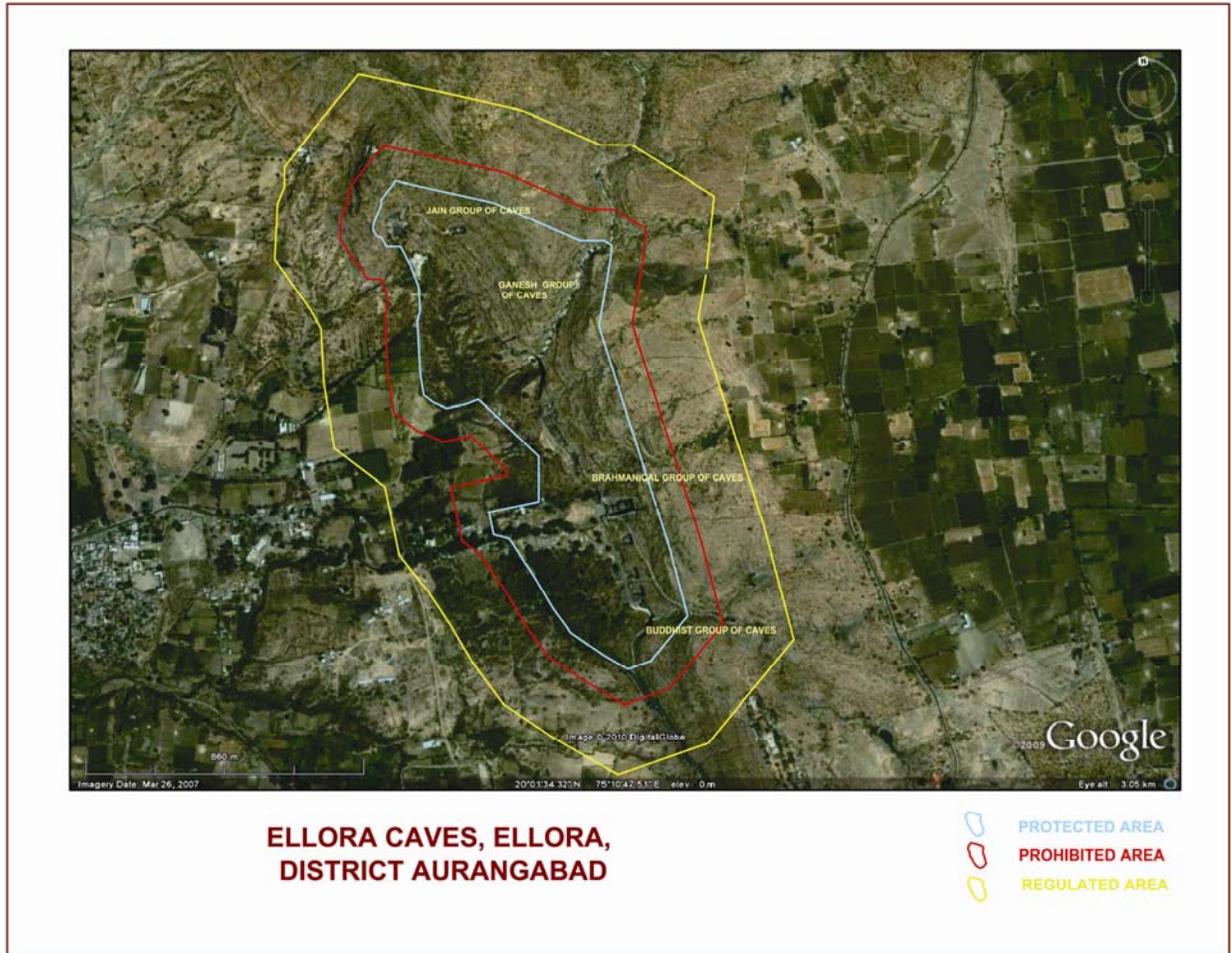
Category D

Monument located in densely populated rural areas and most sensitive from construction activity point of view

Status

Non living

GOOGLE DEMARCATION :



Google earth images demarcated with protected, prohibited and regulated areas

Under section of 20 A and B of Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act 2010 areas up to 100 meters from the Protected limits and further beyond it up to 200 meters near or adjoining protected monuments to be prohibited and regulated areas respectively for purposes of both mining operation and construction whoever violate these provisions shall be punishable with imprisonment which may extends to two years or with fine up to Rs. 1,00,000 (Rupees One lakh) or with both, under section 30 A and 30 B

TOURIST INFORMATION :-

Opening and Closing Days and Timing **sunrise to sunset (Tuesday closed for public)**

Under the Ancient Monuments and Archaeological Sites & remains Rule 1959 (4) this monument remain closed every Tuesday

Ticketes / Receipts

Admission Tickets for Indian Citizen (per head)	₹ 10/-
Admission Tickets for SAARC & BIMSTEC countries Citizen (per head for citizen of Nepal, Bhutan, Bangladesh, Sri-Lanka, Afghanistan, Maldives, Pakistan, Thailand, Myanmar – as per gazette of India No 100 dated 5 th March 2008)	₹ 10/-
Admission Tickets for Foreigners (per head)	₹ 250/-
Video filming charges (per day) For exterior use only	₹ 25/-

Below 15 years free admission

Other charges

Approved Guides

Persons	Upto 4 Hrs	Above 4 Hrs
1-4 persons	₹ 750/-	₹ 875/-
5-15 persons	₹ 875/-	₹ 1200/-
16-35 persons	₹ 1200/-	₹ 1400/-

Filming

- Filming of protected monument is allowed only on payment of ₹ 5000/- per day per monument in the form of demand draft from a nationalized bank in favour of "Superintending Archaeologist, Archaeological Survey of India, Aurangabad Circle, Aurangabad "payable at Aurangabad. If you are interested in the proposal, you may intimate this office regarding the date of filming and submit Rs. 5000/-per day for each monument along with duly completed application in **Form IX**
- For filming operation, an amount of ₹ 10,000/- towards "Security deposit " in the Post office saving account at GPO, Aurangabad after obtaining authorization letter from this office. The security deposit may also be submitted in the form of demand draft of nationalized bank in favor of "Superintending Archaeologist, Archaeological Survey of India, Aurangabad Circle "payable at Aurangabad. The security deposit will be released and returned if no damage is caused to the monument during filming operation. A no damage certificate from the local monument in charge and a VHS cassette of filming operation is required for release of security deposit.

Tourist Facilities

Ticketed booking counters	Available
Parking	Available
Toilets	Available
Portable drinking water facilities	Available
Cafeteria and souvenir shops	No
Sales counters	Available
Visitors movement plan	Available
Dust bins	Available
Clock rooms	No
Entrance plazas	No
Resting areas	Available
Pathways	Available
Approach roads	Available
Signage's	Yes
Free literature (e.g. pamphlets)	No
Facilities for differently abled	Wheelchairs, ramps and toilets facilities are available

Tourist Flow & Revenue statements :

Visitors & Revenue statements for the period of April 2005 to August 2011 for Ellora Caves

Financial year	Indian visitors	Foreign visitors	In Indian currency		In Foreign currency	Foreign Exchange Collection (against Col.E)	Total Revenue in Indian currency
	(A)	(B)	From Indian Visitors (C)	From Foreign Visitors (D)	US Dollar (E)	(F)	(C+D+F)=G
April 2005 to March 2006	311168	14833	3111680	393250	66300	2891915	6396845
April 2006 to March 2007	325083	14444	3250830	641250	59395	2598775	6490855
April 2007 to March 2008	505848	19201	5058480	758250	80840	2850938	8667668
April 2008 to March 2009	566287	14533	5662870	3633250	---	---	9296120
April 2009 to March 2010	189920	2361	1899200	590250	---	---	2489450
April 2010 to March 2011					---	---	
	1185607	32276	11856070	8069000			19925070
April 2011 to August-2011	551285	6857	5512850	1714250	---	---	7227100

Do & Don't

- The visitors are requested not to touch the surface of the monument or go very near to them.
- Smoking, spitting and throwing garbage within the monument and premises is strictly prohibited.
- Photography with stand and flash light is not allowed in the monument.
- Without the permission of Director General Video filming inside the monument is not allowed.

References

- 1 **Fergussons James & Burgess James , The Cave temple of India**, Munshiram Manoharlal Publishers Pvt. Ltd. ,Post Box 5715, 54 Rani Zhansi Road ,New Delhil 110055 (**2000 , IIIrd Edition**)
Page No.: - 367-385 ., 431-465 & 495-503
- 2 **Soundararajan K. V., Cave Temples of the Deccan.** The Director General, Archaeological Survey of India, New Delhi 110011(**1981**)
Page No.: -17-18, 147-154, 157-159 & 172-232 **Figure No** I-3
- 3 **Burgess James., Archaeological Survey of Western India Vol IV .. Report on the Buddhist Cave temples and their Inscriptions., (Supplementary to the Volume on “The Cave Temples of India”)** Varanasi , Shri Rameshwar Singh for Indological Book House, (**1964**)
Page No.: -
- 4 **Gupte R. S. & Mahajan B. D. Ajanta Ellora and Aurangabad Caves .,D. B. Taraporevala sons and co. private Ltd. Treasure house of books , 210, Dr. D. Naoroji Road, Bombay 1 (**1962**)**
Page No.: - 158-224 & 268-272
- 5 **Pathy T. V. Elura :Art and Culture , Delhi (**1980**)**
- 6 **Edited by Government of Maharashtra,, Maharashtra State Gazetteers (Government of Maharashtra) – AURANGABAD District (Revised Edition).** Bombay, Gazetteers Department Government of Maharashtra (**1977**)
Page No.: - 60-61 & 974-998
- 7 **Hyderabad- a guide to Art and Architecture.** Publication Division, Ministry of Information and Broadcasting, Government of India.
Page No.: - 3 & 8
- 8 **Mitra Debala , Buddhist Monument**, Shri Mahendra Nath Dutt , Shishu Sahitya Samsad Private Limited, 32A , Acharya Prafulla Chandra Road, Culcutta 9 (**1971, 1st Edition**)
Page No.: - 181-188
- 9 **Cousens Henry ., The Architectural Antiquities of Western India**, Mrs. Rani Kapoor , Cosmo Publications 24-B Ansari Road , New Delhi 110002 (**1982 , 1st Cosmo Print**)
Page No.: - 12-13
- 10 **Fergusson James & Spiers Phene , History of Indian and Eastern Architecture., (Indian Architecture by Burgess James & Eastern Architecture by Spiers, Phene) Vol II** London, John Murray , Albemarle, Street , W. (1910)
Page No.: - 127 , 163, 262
- 11 **Soundararajan K.V., Indian Temples Style.**, Munshiram Monoharlal Post Box 5715, 54 Rani Jhasi Road, New Delhi 55 (1972 , 1st Edition)
Page No.: - 39-43
- 12 **Fergusson James & Spiers Phene , History of Indian and Eastern**

- Architecture., (Indian Architecture by Burgess James & Eastern Architecture by Spiers, Phene) Vol II** London, John Murray , Albemarle, Street , W. (1910)
Page No.: - 19-22, 80-83 & 121-131
- 13 **Edited by Yazdani G., The early History of the Deccan , Part I-VI.,** Authority of the Government of Andhra Pradesh, by the Oxford University Press, London, Bombay, New york.(1960)
Page No.: - 723-761
- 14 **Brown Percy. Indian Architecture (Buddhist and Hindu) .,** D. B. Taraporevala Sons and CO. Pvt . Ltd. , Treasure House of Books, 210, Dr. Dadabhai Naoroji Road, Bombay-1(1959)
Page No.: - 56-61 & 0-76
- 15 **Edited By Ramesh K.V., Shivanand V. , Sampath M.D., Swamy L.N., GAURAVAM – Recent Researches in Indology (Prof B.K. Gururaja Rao Felicitation Volume),** Harman Publishing House , New Delhi (1996)
Page No. :- 242-251
- 16 **Edited By Bajpai K.D., Jamindar Rasesh., Trivedi P.K , Gleanings of Indian Archaeology History and Culture., (Prof Dr. R. N. Mehta Commemoration Volume) Volume 1 .,** Publication Scheme, Jaipur – India (2000)
Page No :- 213-216
- 17 **Edited By Reddy Chenna P., MAHASENASIRI., Riches of Indian Archaeological and Cultural Studies (A Felicitation Volume in Honor of Dr. I. K. Sharma)** Sharada Publishing House , Delhi 110035 (India) (2006)
Page No :-286-306

Site Manager

**Sr. Conservation Assistant,
 Ellora Sub-Circle/ Range office**
 Archaeological Survey of India ,
 Ellora Caves, Ellora
 Taluka :- Khultabad
 District :- Aurangabad
Phone Number -02437-244440
 Email : asiellorasubc@gmail.com

Nodal officer

Superintending Archaeologist,
 Archaeological Survey of India ,
 Aurangabad Circle,
 Bibi-Ka-Maqbara,
 Aurangabad – 431004
Phone Number:- 0240 – 2400620
 Email : circleaur.asi@gmail.com