Name of the Monument/ site: Ajanta 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 Ajanta caves are situated at a distance of 15 km from Ajanta village and 101 km in the northern direction of the Aurangabad district Headquarter (Maharashtra) on State Highway No.8, and 55 km from Jalgaon, the nearest Railway station, 420 and 1120 km from Mumbai and Delhi respectively. Ajanta caves is conveniently approached by a road from both Aurangabad and Jalgaon. There are regular bus services available up to T-Junction and then shuttle bus services available on payment basis from T junction to foot of the hills of the caves. Also the caves approached by walk from by view point by walk reserve through forest. The nearest halting place at the Fardapur village which is on the state highway no 8. Maharashtra Tourism Development Corporation (MTDC) offers accommodation in resorts near T-junction and semi-luxury and regular accommodation available on line prior reservation and PWD guest house can be reserved by prior application to the Executive Engineer, Aurangabad and also various private hotels also offers accommodation at Fardapur village.

<table>
<thead>
<tr>
<th>Common Name</th>
<th>Ajanta caves</th>
</tr>
</thead>
<tbody>
<tr>
<td>Longitude &amp;</td>
<td>Lat. 20°33'12.30&quot;N</td>
</tr>
<tr>
<td>Latitude</td>
<td>Long. 75°42'1.70&quot;E</td>
</tr>
<tr>
<td>Village</td>
<td>Ajanta</td>
</tr>
<tr>
<td>Police Station</td>
<td>Fardapur</td>
</tr>
<tr>
<td>Taluka</td>
<td>Soyegaon</td>
</tr>
<tr>
<td>Talathi Sajja</td>
<td></td>
</tr>
<tr>
<td>District</td>
<td>Aurangabad</td>
</tr>
<tr>
<td>Distance from District Headquarter</td>
<td></td>
</tr>
</tbody>
</table>

Google Road map
CULTURAL INFORMATION :-

Cave 1

This is one of the finest monastery of its kind as no other monastery at Ajanta has been so handsomely ornamented. It is squarish (35.7 X 27.6 m) vihara, consists of an open courtyard and verandah having cells at each side, a Astylar Pt. compare with 'Ashlar' which is used for large dressed stone masonry hall sided by 14 cells, antechamber and sanctum sanctorum, datable to 4th –5th centuries A.D. Importantly it represents a seated Buddha in dharmacakrapravartana mudra (turning the wheel of law attitude) in the sanctum. Every inch of this cave was originally painted even the pillars and the sculptured being no exception. Unfortunately much of the painting has peeled off, but from the surviving patches one can easily imagine its pristine grandeur. The cave contains some of the masterpieces of painting in the world like, Padmapani and Vajrapani. Besides, it depicts Sibi, Samkhapala, Mahajanaka, Maha-ummagga, Champeyya Jatakas and the scene depicting temptation of Mara. Two of the pillar capitals in the main hall have pillar capital shown with four bodies of deer sharing one head.

Cave 2

This monastery (35.7 X 21.6 m) is one of the best at Ajanta, consists pillared verandah having double cells at each end, pillared hall having 10 cells, antechamber, sanctum sanctorum and two pillared sub-shrines, datable to first half of sixth century A.D. The lavishly carved doorway, flanked by decorated windows on either side gives access to the pillared
hall. While the seated Buddha in dharmacakrapravartana mudra is enshrined in the sanctum, the side sub-shrines contains two Yaksha figures (popularly known as Sankhanidhi and Padmanidhi) to the left and Hariti and her consort Pancika to the right.

Extensively painted cave is famous for the ceiling paintings of the hall, antechamber, shrines chapels and verandah with side porches. The side walls of all are painted with countless Buddha’s in various attitudes. The Jatakas painted here are Ruru, Vidhurapandita and Puranvadana. Among the life scenes of Buddha story of his birth and miracle of Sravasti are depicted here.

**Cave 3**
This is an incomplete monastery (10.08 X 8.78) and only the preliminary excavations of pillared verandah exist. The works stopped after the scooping out of a rough entrance of the hall. There is also a commencement of an under storey to this cave.

**Cave 4**
This is the largest monastery (35.08 X 27.65 m) at Ajanta. The squarish monastery consist a pillared verandah flanked by cells, a pillared hall with unfinished cells, antechamber and sanctum sanctorum, datable to first half of sixth century A.D. The cave has had a façade outside carved with chaitya window ornaments containing figures of Buddha. The hall is entranced by one central and two side doors and has two windows between the doors. The doorframe is exquisitely sculpted flanking to the right is carved Bodhisattva as reliever of Eight Great Perils. The ceiling of the hall preserves a unique geological feature of lava flow.

**Cave 5**
The monastery (10.32 X 16.8 m) is an unfinished one. Probably excavation began about 640 A.D. but never finished. However, the richly carved doorframe and female figures on makaras are worth noting.

**Cave 6**
This is a double storeyed monastery (16.85 X 18.07 m) consisting of a verandah pillared hall with 16 cells, antechamber, sanctum sanctorum, a water cistern at the right end in the lower storey and a hall with 18 cells and sanctum sanctorum in the upper storey. Buddha in preaching attitude is housed in both the sanctums. The cave had been painted but now it (painting) has almost disappeared. The cave has a profusion of caved figures of Buddha in different attitudes on the wall of the hall, antechamber and sanctum. The depiction of Miracle of Sravasti and Temptation of Mara are the important paintings.

**Cave 7**
This monastery (15.55 X 31.25 m) consists of a sanctum sanctorum, antechamber an oblong open hall with two small porticos supported by heavy octagonal pillars with eight cells. The façade is relieved with chaityawindow filled in with a half lotus or animal head. Buddha in preaching attitude is housed inside the sanctum. The doorjambs and lintel are similarly decorated with figures of Buddha, the top corners only having female figures on makara. The back walls of the antechamber
also have a number of figures of Buddha. The cave was once painted all over, but nothing substantial has survived. Other sculptural panels include Miracle of Sravasti, seated Buddha under the protection of Nagamuchalinda, etc.  

Cave 8  
This is an unfinished monastery (15.24 X 24.64 m) at Ajanta, located at the lowest level and perhaps earliest among the monasteries. Major portion of the frontage has been swept away. It was probably a small monastery with a hall having two cells at each end and two at each side of the sanctum sanctorum. The latter is entered by a low door and contains only a low stone bench at the back, but no trace of an image. The whole of the front of this cave has fallen away and very little architectural remains by which its age could be determined.  

Cave 9  
This cave is one of the oldest chaitya(18.24 X 18.04 m) of Ajanta belong to Hinayana faith of Buddhism dated to 1st century B.C. It is rectangular on plan, but the layout of the twenty-three pillars on plan is apsidal dividing it into a nave, an apse and aisles. The ceiling of the nave is vaulted while ceiling of aisles is flat. At the center of the apse stands a globular stupa on high cylindrical base. This chaitya is provided with an arched façade and a doorway giving appearance of a double storied building. Above the door a row of five small false arches is carved having imitation of wooden lattice with vedika band at the bottom. Similarly 6 false chaitya windows adorn top portion of the main chaitya arch. The painting in this cave consist, principally figures of Buddha variously engaged, disciples, worshippers of a stupa etc. in two layers; earlier dating back to the second half of 1st century B.C. and the later in the 5th – 6th century A.D.  

Cave 10  
In April 1819, John Smith, a British Army Officer noticed the huge arch of this cave from the view point which ultimately led to the discovery of Ajanta Caves. This cave is the earliest chaityagriha at Ajanta. A Brahmi inscription on the façade dated to the 2nd century B.C. reads ‘Vasithiputa Katahadi’.  

The chaityagriha (30.5 X 12.2 m) is apsidal on plan consists of a large central hall, nave flanked by two aisles separated by a row of 39 octagonal pillars and a rock stupa at the apsidal end, the object of worship. The façade of the cave was probably at first of wood, but at a later date the lower portion of it, at least, was built of very large brick, which are now disappeared. The supreme importance of this cave lies in its preserving the early specimens of Indian painting. The cave consists of two periods of paintings, the earlier dated to 2nd century B.C and the later 4th – 6th century A.D. The whole of this cave has been painted but only few painting were retained, which they were at one time completely adorned. Jataka stories of the earlier period, specially the Sama (Shama) Jataka and the Chhaddanta Jataka are depicted lively. The later period paintings contain Buddha figures in various poses mainly over the pillars.  

Cave 11  
This monastery (19.87 X 17.35 m) datable to the beginning of fifth century A.D. consists of a hall with six cells
and a long bench, a pillared verandah with four cells, a sanctum sanctorum. Buddha in preaching attitude is housed in the sanctum against an unfinished stupa. Higher up in the left wall is hewn out a secret chamber, probably for keeping valuables. The whole cave was painted. Specially hall is painted mostly with figures of Buddha and ceiling with painted motifs including varied flora, beast and geometric designs.

Cave 12
The Hinayana monastery (14.9 X 17.82 m) one of the oldest hewn and most probably belongs to 150 B.C. Its front wall has entirely disappeared. The hall is provided with four cells in each of the three inner sides. Eleven of them are with double beds having raised stone pillows. The holes in the sills and lintels for pivot hinges prove that they were originally provided with single leafed wooden doors. The walls of the hall above the cell door are ornamented with chaitya window motifs. An inscription on the back wall of the monastery records the gift of this cave by one merchant Ghanamadada

Cave 13
This is a small monastery belongs to 1st century A.D. The hall (18.5 X 16.5 X 7 m) has seven cells on three sides, each provided with two stone beds, one cell has raised stone pillows as well. The cells are so narrow that it is quite likely that they only served as dormitories (layanagriha).

Cave 14
This unfinished monastery (13.43 X 19.28 m) belongs to 640 A.D. It is located at a higher level of Cave 13. It was originally planned on a large scale. There is a very neat central door and two windows on the either side. The top corner of the central doorway leading to the unfinished hall is adorned with beautiful modeled figures of salabhanjikas with attendants.

Cave 15
The monastery (19.62 X 15.98 m) excavated in 400 – 440 A.D., consists of a pillared verandah having cell at each end, an astylar hall with eight cells, an antechamber, sanctum sanctorum. The sculptural depictions include Buddha in various postures, seated Buddha on simhasana inside the sanctum sanctorum. The traces of paintings indicate that it was originally painted.

Cave 15A
Smallest of all the excavations at Ajanta this cave consists of a small central astylar hall with one cell on three sides. The hall is relieved with chaitya window pattern rising from vedica pattern.

Cave 16
This is the largest (19.5 X 22.25 X 4.6 m) and certainly the finest and most interesting monastery of Ajanta from the perspective of art and architecture. This monastery with its colossal hall, ornate doors and windows, beautifully painted galleries, sculptures, ornamented pillars, cistern was the gift of Varahadeva a minister of Vakataka King Harisena (475-500 A.D.) A central hall is surrounded by 14 cells on three sides, and sanctum housing Buddha image is shown seated in pralambapadasana or English chair posture. The sanctum of this cave is devoid of doorway and antarala. Originally the entire
cave was beautifully painted but now very little of the painting now remain. Several interesting scenes from the life of Buddha such as the infant Buddha, Siddhartha at school- drawing the bow, miracle of Sravasti; and other Jataka stories are depicted e.g. Hasti, Maha-ummagga, Maha-sutasoma. A life scene- conversion of Nanda wherein the figure of his fainting wife is the best specimen of painted art.

Cave 17
This beautifully painted monastery (34.5 X 25.63 m) was donated by a feudatory prince Upendragupta under Vakataka king Harishena as recoded in a Brahmi inscription found here. The hall supported by twenty octagonal pillars is pierced with three doors and two windows. The image of Buddha in the sanctum is shown in preaching attitude. Beside the two cells in the verandah this cave contains sixteen cells and a fine cistern of water. The cave houses some of the most beautiful and well preserved paintings of the Vakataka age that includes a huge and gigantic wheel representing the ‘Wheel of Life’, flying group of Celestials (Gandharvas and apsaras) (to left of door), a damsel wearing beautiful headdress, story of subjugation of Nalagiri (a wild elephant) by Buddha and Buddha preaching to a congregation all depicted in veranda. The Jatakas depicted inside the cave are Chhaddanta, Mahakapi, Hasti, Hamsa, Vessantara, Maha-Sutasoma, Sarabha-miga, Machchha, Matrposaka, Sama, Mahisa, Valahass, Sibi, Ruru, Nigrodhamiga and Simhalavadana. Buddha offering his begging bowl to his son Rahula is depicted to the right of the sanctum. A damsel adorning her own beauty in the mirror, depicted on one of the pilasters here remains a classic example of feminine beauty immortalized in Indian art.

Cave 18
This is porch (3.38 X 11.66 m) excavated in 5th century A.D with two pillars serves as a passage into the next cave.

Cave 19
This chaityagriha (16.05 X 7.09 m), in excellent state of preservation is considered as one of the most perfect specimens of the Buddhist art in India, datable to 5th century A.D. The exquisite façade of this well-proportioned chaitya-griha with its small but elegant pillared portico and projected ornate cornice is dominated by chaitya window in the facade. The interior of this cave is also equally beautiful. This cave- apsidal on plan is divided into a nave, an apse, and aisles by colonnade of 17 pillars. At the center of the apse stands a globular stupa also has the umbrella wholly in stones reaching almost to the roof of the cave. The roof of the aisles is flat and has been painted chiefly with ornamental flower scrolls, Buddha, a wall have been painted of Buddha with attendants. This cave has only one entrance door. A sculptural form of Buddha offering begging bowl to his son Rahula is depicted close to entry door to the viewer’s left. Infront there is a courtyard with side chapel flanked by two porch right porch, containing a sculpture representing a Nagaraja and his wife, and the opposite site of this image, a porch which probably was place of rest for pilgrims.

Cave 20
A Brahmi inscription in the verandah records the gift of the mandapa by one Upendra. This monastery (16.2 X 17.91 m)
belong to 450-525 A.D. with its small portico in front of verandah, verandah flanked by cell at each end and square hall with two cell on each site. A new feature in its plan, i.e. antechamber advancing into the hall is noted here. Buddha in preaching attitude is housed in the sanctum, was probably painted red. The doorway is elegant and in good taste and as pleasing specimens of doorway decoration. The sculpture of seven Buddha’s accompanied by attendants is another important sculptural panel in this cave.

Cave 21
This monastery (28.56 X 28.03 m) excavated during 550-600 A.D., consists of a pillared verandah (pillars restored now) pillared hall with 12 cells, antechamber, sanctum flanked by two cells. The sanctum house seated Buddha in preaching attitude. Trace of paintings are noticed which consist of a panel depicting Buddha preaching a congregation.

Cave 22
This monastery (12.72 X 11.58 m) belongs to 550 – 600 A.D., consists of an astylar hall with four unfinished cells, sanctum sanctorum and a narrow verandah. Buddha seated in pralamba-padasana is carved on the back wall of the shrine. The sculptural depiction of Buddha in different forms, painted figures of Manushi-Buddhas with Maitreya can be noticed here.

Cave 23
This is an unfinished monastery (28.32 X 22.52 m) consists of pillared verandah having a cell at each end, an astylar of hall with 4 cells at both the side wall and back wall contain sanctum sanctorum, antechamber with side cells. The cave is known for the rich decoration of pillars and pilasters and the naga doorkeepers.

Cave 24
This is an incomplete monastery (29.3 X 29.3 m) and second largest excavation at Ajanta belongs to 635 A.D. on plan it consists of open courtyard and verandah flanked by double cell pillared hall with unfinished cell and sanctum sanctorum. The sanctum houses a seated Buddha in pralamba-padasana. The main cave is unfinished, remains important for understanding the technique of cave excavation.

Cave 25
This unfinished monastery (11.37 X 12.24 m) excavated around 640 A.D. at a higher level, consists of an astylar of hall, pillared verandah and an enclosed courtyard. Two cells are noted on the left end of the verandah and the hall has no cells. The hall is devoid of shrine.

Cave 26
This chaityagrha is quite similar to Cave 19, but of a larger dimension (25.34 X 11.52 m) and more elaborately and exquisitely provided with sculpted figures and other designs. An inscription (A.D. 450 – 525) found on the wall of the front verandah records the gift of this chaityagrha by a monk Buddhahadra, a friend of Bhaviviraja, a minister of the king of Asmaka. The chaityagrha consists of a hall, side aisles and a rock-cut stupa along with an image of Buddha on front. The façade, the inner pillars, the triforium (between pillars and roof
arch), aisles sidewalls are extensively carved with images and decorative designs. However, the most striking and prominent image is that of Mahaparinirvana of Buddha on the right aisle wall and the assault of Mara during Buddha’s penance adorns the same wall.

**Cave 27 and 28**

This cave could have been part of Cave 26 and it consists of two storeys, the upper one partially collapsed. The monastery consists of a hall with four cells, antechamber and sanctum sanctorum. Buddha in teaching attitude is housed inside the sanctum sanctorum. Cave 28 is an unfinished monastery of which only the pillared verandah was excavated is now inaccessible as it stands over vertical cliff adjoining to the Cave 27.

**Cave 29**

This is an unfinished chaityagriha (22.8 X 12.84 m) in its first stage of excavation belongs to 640 A. D., and located at the highest level, between Caves 20 and 21. This cave is also inaccessible.

**Cave 30**

This cave was found between Cave 15 and 16 during debris clearance. It is a small vihara with a narrow door opening into courtyard having three cells in each wall containing.

**PROTECTION STATUS :-**

<table>
<thead>
<tr>
<th>Notification</th>
<th>No LXXI of AHMASR (Declaration of National Importance) Act, 1951</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Classification</td>
<td>No. LXXI of AHMASR (Declaration of National Importance) Act, 1951</td>
</tr>
<tr>
<td>Status</td>
<td>Non living</td>
</tr>
</tbody>
</table>
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:-

<table>
<thead>
<tr>
<th>Opening and Closing Days and Timing</th>
<th>Monument Open (Monday closed for public)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00 A.M to 5.30 P.M</td>
<td>9.00 A.M to 5.30 P.M</td>
</tr>
</tbody>
</table>

Under the Ancient Monuments and Archaeological Sites & remains Rule 1959 (4) this monument remain closed every Monday
**Tickets / Receipts**

Admission Tickets for **Indian Citizen** (per head)

Admission Tickets for **SAARC & BIMSTEC** countries Citizen (per head for citizen in Nepal, Bhutan, Bangladesh, Sri-Lanka, Afghanistan, Maldives, Pakistan, Thailand, Myanmar – as per gazette of India No 100 dated 5th March 2008)

Admission Tickets for **Foreigners** (per head)

**Light charges** for caves 1, 2, 16 & 17 (upto 20 persons )

**Video filming** charges (per day)
For exterior use only

**Below 15 years free admission**

**Other charges**

- **Doli charger (per trip )** ₹ 600/-
- **Porter charges (per trip )** ₹ 200/-

**Approved Guides**

<table>
<thead>
<tr>
<th>Persons</th>
<th>Upto 4 Hrs</th>
<th>Above 4 Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 persons</td>
<td>₹ 750/-</td>
<td>₹ 950/-</td>
</tr>
<tr>
<td>6-14 persons</td>
<td>₹ 950/-</td>
<td>₹ 1260/-</td>
</tr>
<tr>
<td>15-40 persons</td>
<td>₹ 1260/-</td>
<td>₹ 1600/-</td>
</tr>
</tbody>
</table>

**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: Provided by MTDC at T-Junction
- Toilets: Available
- Portable drinking water facilities: Available
- Cafeteria and souvenir shops: Provided by MTDC
- Sales counter / Publication counter: Available
- Visitors movement plan: Available
- Dust bins: Available
- Clock rooms: No
- Entrance plazas: No
- Resting areas: Available
- Pathways: Available
- Approach roads: Available
- Signage’s: Available
- Free literature (e.g. pamphlets): No
- Facilities for differently abled: ‘Doli’ (chair)

Tourist Flow & Revenue statements:

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

<table>
<thead>
<tr>
<th>Financial year</th>
<th>Indian visitors</th>
<th>Foreign visitors</th>
<th>In Indian currency From Indian Visitors</th>
<th>From Foreign Visitors</th>
<th>In Foreign currency US Dollar</th>
<th>Foreign Exchange Collection (against Col.E)</th>
<th>Total Revenue in Indian currency</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 2005 to March 2006</td>
<td>263943</td>
<td>28700</td>
<td>2639430</td>
<td>2170500</td>
<td>100090</td>
<td>4362694</td>
<td>9172624</td>
</tr>
<tr>
<td>April 2006 to March 2007</td>
<td>272556</td>
<td>33188</td>
<td>2725560</td>
<td>2469250</td>
<td>116555</td>
<td>5101682</td>
<td>10296492</td>
</tr>
<tr>
<td>April 2007 to March 2008</td>
<td>314354</td>
<td>33802</td>
<td>3143540</td>
<td>2510000</td>
<td>118810</td>
<td>4641373</td>
<td>10294913</td>
</tr>
<tr>
<td>April 2008 to March 2009</td>
<td>335530</td>
<td>23152</td>
<td>3355300</td>
<td>5788000</td>
<td>---</td>
<td>---</td>
<td>9143300</td>
</tr>
<tr>
<td>April 2009 to March 2010</td>
<td>90602</td>
<td>3301</td>
<td>906020</td>
<td>825250</td>
<td>---</td>
<td>---</td>
<td>1731270</td>
</tr>
<tr>
<td>April 2010 to March 2011</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10884050</td>
</tr>
<tr>
<td>April 2011 to August-2011</td>
<td>388230</td>
<td>27827</td>
<td>3882300</td>
<td>6956750</td>
<td>---</td>
<td>---</td>
<td>2788840</td>
</tr>
</tbody>
</table>
Do & Don’t
Without the permission of Director General, Video filming inside the monument (Exterior and Interior) is not allowed.

RULES FOR VISITING CAVES 1, 2, 16, 17, 19 & 26
- Caves 1, 2, 16, 17, 19 & 26 will be kept open for the public between 9.00 AM to 5.50 PM.
- In above caves at a time up to 40 visitors are allowed for 15 minutes.
- Entry of persons or batches would be regulated at intervals of 20 minutes.
- The visitors are not allowed to touch the painting or go very near to them.
- Smoking, spitting and throwing garbage within the caves and premises is strictly prohibited.
- Other than provided additional flood lighting is prohibited.
- Photography with stand and flash light is not allowed in the caves.
- Before entering the caves please remove your shoes and chappals.

References
   Page No.: -280-345
   Page No.: -744-777
   Page No.: -32-206 & 254-268
   Page No.: -836-933
   Page No.: -1 & 8
   Page No.: -1-13
   Page No.: -175-178
   Page No.: -17-18 & 22
10. Fergusson James, History of Indian and Eastern Architecture, London, John Murray, Albermarle Street (1876)
    Page No.: -64, 122-127, 145-146, 153-159 & 156
    Page No.: -47-50, 98-105 & 296-97, Figure No 6, 17, 18, 19
Page No.: - 43-59 & 116-138

Page No.: -480-574

Page No.: -18-30 & 56-61

Page No : 424- 428

Page No : - 772-777

18. Edited By Rao Nagaraja M.S. , MADHU , Recent Researches in Indian Archaeology and Art History., (Shri M. N. Deshpande Festschrift ), Agam Kala Prakashan , Delhi (1981)
Page No : - 131- 148

Page No : - 113-120

Page No : - 50-59

21. Edited By Deshpande G.T., Shastri Ajay Mitra., Karambelkar V.W., FELICITATION VOLUME (A collection of Forty-two Ideological Essays ) Presented to Mahamahopadhyaya Dr. V.V. Mirashi ,, Vidarbha Samshodhan Mandal, Nagpur (1965)
Page No : 336-343

Page No : 245-248

Page No : 337-348

Page No.: - 90-92

25. Edited and with a biographical essay by Barbara Stoler Miller,, Exploring India’s Sacred Art ( Selected Writings of Stella Kramrisch ) ,, Motilal Banarsidass Publishers Pvt. Ltd. Delhi (1994)
Page No : 273-307
Site Manager  Conservation Assistant,  
Ajanta Sub-Circle/ Range office  
Archaeological Survey of India,  
Ajanta Caves, Ajanta  
Post:- Faradapur - 431118  
District :- Aurangabad -431004  
Phone Number -02435-244227  
Email : asiajantasubc@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