Inscriptions from the Cave-Temples of Western India, with Descriptive Notes, &c.

PREFATORY NOTE.

The descriptive notes in this memorandum were prepared in February 1880, and are necessarily fragmentary, as being supplementary to the information in The Cave Temples of India, and chiefly intended to preserve additional notes which have either come to hand since that work was sent to the press, or which could not conveniently be wrought into it. In several cases their object is chiefly to indicate distinctly the position of each inscription.

The inscriptions from the various caves have been prepared by Pandit Bhagwanlal Indraji and myself, as explained in the text. I am indebted, however, to Dr. G. Bühlner, C. I. E., for notes and suggestions; to J. F. Fleet, Esq., C.S., for the preparation of the Mārasimha grant and the revival of the proofs of the three inscriptions that follow it; and to Dr. E. W. West for the translations of the Pahlavi inscriptions at Kanheri which were supplied to the Indian Antiquary, while these notes were passing through the press, and incorporated at p. 63; and also for the use of numerous notes and drawings from which part of the materials used have been drawn. The impressions of the Kudā inscriptions taken by the Archaeological Survey in 1877-78, being in England, Dr. West's very excellent copies have been employed in their place.

It is the first time that any large collection of the cave-inscriptions has been made in one paper, and it is only to be regretted that want of time has prevented the completion of them here. The Nasik, Kanheri, and Nānaghāt inscriptions yet remain to be translated; but fac-similes have been taken of all except a portion of those at Kanheri, and these, I hope, will be made this season.

From the abraded and fragmentary character of many of these inscriptions, it will be understood that the translations are to a certain extent only tentative. They suggest many points of interest which must be discussed elsewhere; it has been my main object to supply the materials for such discussion. The fac-similes alone ought to be valuable as a contribution to Indian palæography, especially from the later Maurya period about B.C. 200 to the 7th century A.D.

The plates were printed off and a large portion of the following pages were in type before I left Bombay on 1st May last, but only about a third of the matter had been printed off. Since then, owing to my distance from the press and other causes, the printing has been carried to completion more slowly than I had expected.

J. BURGESS,
Archaeological Surveyor.

Edinburgh, 20th April 1881.
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1.—NOTES ON THE ROCK-TEMPLES AT M'HÂR AND KUDÂ
AND THEIR INSCRIPTIONS.

The small village of Pâl is about a mile north-west from M'hâr. Near it is a
group of caves excavated in the almost perpendicular scarp of a hill, and
numbering about twenty-eight in all. As they have never been described in any
detail, the following rough notes may be of use. Beginning from the south end
of the series:—

Excavation No. I is the largest in the group. It is unfinished and seems to
have been suddenly stopped (see plan, Plate I). A seat 1½ feet high runs round
three sides of the main chamber. Floor of cells 3 feet above the hall. Right side
of the hall was being extended by cutting away a layer of 8 or 9 inches. E is a
raised portion of the verandah floor; it seems as if the floor was being lowered a
foot, and a part at E left unfinished. The shrine contains a rough square mass, as
if for a dagoba. Upon the front of it at D is rudely sculptured a Buddha in bas-
relief. On the sides at B and C are standing attendants. This is the only sculptu-
re in any of the caves here. There are six rough columns in the verandah: the
left one (A) is finished (see sketch). Most of the other five columns have a
bracket left at the top.

In front of Cave I, at a lower level, are three tanks 14 or 15 feet square
each. Two have small square entrances, the other is perhaps partly broken in.

Cave II. See plan; inner cell unfinished.

Cave III. The most perfect of the series. At F is the entrance to a well.
A stair-case leads not only to No. IV, but still lower to the level of the tanks in
front of No. I. Its exit has been ruined, but the steps there are now built up
with loose stones. The inner verandah is now chunamed and panelled (see plate).
The door into the hall has sockets for posts. An irregular recess at the right
end of the verandah contains a seat, beaded, and has pilasters; seats inside the
parapet also beaded; column of verandah as in the plate.

No. IV. Verandah has two columns—broken. Sockets for posts in the floor
and ceiling, just inside the front door. The partition wall is broken through in
two places.

No. V. Verandah has two octagonal columns with bases 20 inches square.
Square pilasters both ornamented in the style so common at Kanheri and Junnar
(see plate). Parapet with seat inside, between pillars and pilasters. Front of
verandah is smoothly polished and still very perfect. The hall is rough and has
been plastered with clay. A seat runs round three sides 18 inches high, with
plain beading. Front door has sockets in the floor and in the top of door jamb
for posts. The front of this cave has been almost exactly similar to No. III, and
so one or two others in the series.

No. VI. A small unfinished cell, about the same level as the tanks in front
of No. I.

No. VII. A larger unfinished cell, having a tank at the left side of the front,
half filled with mud.
No. VIII. A larger irregular cave with verandah.

No. IX. Two carved pillars in front are broken away. Capitals are of the Naṣik and Junnar lota-shape type. Pilasters ornamented as those in No. V, which also occurs in another cave. The hall has a seat round back and two sides: three cells in the left and as many in the right side: large recess from the hall in the back wall for dagoba, which has been removed, but the umbrella remains attached to the roof: on each side of this recess is a cell. There are small holes as if for a screen across the front of the recess. All the cell doors have sockets for frames as in No. III. The following inscription of four lines and two letters is on the back of the hall to the right:

**Mhar Inscription.**

**Transliteration.**

सिद्धु कुमारस काणभोजस विश्वपालितस
(ए) जेण गेवतंग भवरकाच अद्ठि ८ विं कर्म नियु-
ं तेजः [न] च उभारे पसेहु विदितस वे २ केणस
अबिगणङके पथो च दत्ते ऐसः च कुमारस देव.

**Sanskrit.**

सिद्धु कुमारस काणभोजस विश्वपालितसये-
तवर्जने सैयसहस्यवर्जनाथाति ८ शीते कर्म नियु-
के वयुस्य चोधयतः पश्यायः प्रही हृ द्वै वयस्त्र
आहारः(?) पन्नायथे ऐसः च कुमारस देव-

**Translation.**

"To the Perfect one! Prince Kagabhota Vhenupalita's Lena, chaityagriha, and eight (8) cells; this much work is endowed, and two (2) cisterns on each side of the Lena, also a passage connected with the Lena are presented. It is a charitable gift of that Kumara (or Prince)."

---

1 Transliterated and translated by Bhagwânlâl Indraji PañKIT.
2 Read ति.
3 I believe that the writer has by mistake omitted the letter ना after लै in this word.
4 Or दलो.
5 Sans. Kânapâha Vîshnu-pâlita. The Sanskrit Vishnu is changed into Vehnu in Prákrit, whereas we here find Vhenus in the name Vhenupâlita. This must either be a mistake or a local style of spelling. From the titles Kumara and Kânapâha it seems that Vîshnu-pâlita must have been of royal family, for it is not customary to affix Kumâra to any but princes. Kânapâha must be the name of the family similar to Mahâkâha found in the Kudâ inscriptions, and it is highly probable that this family was ruling in Mhâr (where the inscription is found) and the other surrounding minor districts.
6 After the figure 8, a letter like वि is visible, but it seems to be a mistake for ति; ति in Prákrit is used for Sanskrit ति, "this much," "so much."
7 Alâgaâka or alâgaâka might be a corruption of the Sanskrit alâgaâka, "attached," which seems to be a suitable word in the place.
8 The characters of this record seem to be of about the time of Vâsishthiputra the Andhrabhûtya.
There are ten more caves at this level,—one, a small open cell with a dāgoba
5 or 6 feet high.

In the next level, the seventh contains a short inscription at the right end of
the verandah, and at the other end of the same verandah is a small dāgoba in
relief. One of the preceding six is a cell with a dāgoba, as above.

The most northerly cave next to this last and containing the inscription, is at
a much lower level—the lowest in the series.

There are 27 or 28 caves in all, exclusive of tanks. Nos. II and III are the
highest. They are in a straight portion of the hill, with an easterly aspect, less
than a mile from Mhār. The parapets in front of two of the undescribed caves
are carved in the "rail pattern" with thin uprights.¹

At the foot of the hill, under some trees, are three fallen dāgobas, which
must have stood close to where they now lie.

Kōl,—a small village across the Sāvīrī, south-east from Mhār. In a hill
behind it are two small groups of caves—the first to the north-east of the village
consists of a few dilapidated cells; the other to the south-east contains one cell
larger than any of the others, but all are apparently unfinished. In this second
group are three short inscriptions. One of them reads thus:—

_Transcript.²_

Gahapatiṃputasa ṣethisa.

agharaṅkitasa devadhamam leṇa(m).

_Translation._

"A cave, the religious gift of Śēth Sagharakhita (Saṅgharakhita), son of
Gahapati."

In a hill to the north-east of Mhār are a few cells and cisterns, and there is
a cell in a hill to the south, near the road leading to Nāgotanā.

Kudā is on the east side of the north-east arm of the Rājapur creek. A small
branch creek runs up through mangrove bushes nearly to the village. The caves
are about 150 to 200 feet above the sea level in a hill which is about 250 feet high
at this point. They face to west-south-west, and the whole 26 caves are within
about 200 yards in two lines of elevation,—Nos. I to XV below, and Nos. XVI to
XXVI some forty feet higher up the hill. The view from the caves is splendid,
the wide expanse of the Rājapur creek, like a mountain lake, some 5 miles wide,
is right in front, entirely shut in by hills from 200 to 600 feet in height, which
in most places run down nearly to the water, and a rocky islet occupies nearly
the centre of the seeming lake. From the top of the hill, the hill fort of Thala is
plainly visible, and another to the north. The creek is called Kālwa khāḍi, and
the hill north-east of the caves Mohola.

¹ I have largely availed myself of Mr. A. A. West's very full notes in this account; the
plate also is from his drawings. Conf. Dr. Wilson's account, J. B. B. R. A. S., vol. III.,
pt. ii, p. 43.

² Translated by Dr. G. Bühler, C. I. E.
Cave No. I. Debris in front 2 feet higher than the floor of cave; little or no court. Front of the verandah, broken away; has had two plain octagonal columns and square pilasters with ornament—as in Mahār caves—broken. At the left end is a plain cell with recessed bench or bed towards the back of the cave. Inscription (No. 1) is over the door of this, and extends along the back as far as the central door (2nd plate). It is deeply cut on a smooth surface and very distinct; the upper line seems complete, but some letters are wanting at the end of the second line, where the wall is broken away.

Inscription No. 1.

Transcript.

[1] महाभोजय सहेगिय विशय युतस महाभोजय मेदस मंदपालितस देवयुम ||
[2] महाभोजय विशय युतस महाभोजय मांडपालितस देवयुम ||

Sanskrit.  

महाभोजय सहेगिय विशय युतस महाभोजय मांडपालितस देवयुम ||

Translation.

"This cave is the meritorious gift of Sivabhūti, the son of Sulasaśata and Uttaradatā, and writer to Mahābhōja Mandapaśā, fifth son of Mahābhōja Saḍageri Vijayā—together with his wife Namā."  

Remarks.

Mahābhōja is a title probably equivalent to rāja. It occurs also in No. 2 of the Bodā inscriptions, under the form Mahābhōya.

Saḍageri is apparently connected with the epithet Saḍakara, given to Mahābhōja Sudāṃsana in inscription 10; it may be a family name or title.

Mandapa may be either the Sanskrit Māṇḍapya or Māṇḍapa. In the first case the epithet would characterize Kandapālita as a member of a Brahmanical gotra or race; in the second it might indicate that he was lord of a town called Māṇḍapa. This latter seems the preferable explanation as Māṇḍapa is a very common name for towns all over India, and three small villages called Māṇḍā or Māṇḍā, i.e., probably Māṇḍapagaṇḍ, lie close to Kuḍa. Moreover, we have Bhag-Māṇḍala and Kol-Māṇḍala or Māṇḍana near the mouth of the Sāvitrī or Bāṅkot River, which appear to correspond to the ‘Mandabad’ of Barbosa (1514); and a little to the south of the same river are Madangāḍh and Māṇḍivalī.

The accompanying plates of inscriptions are from a series of very excellent copies, made many years ago by the Messrs. West and very kindly handed over to me with all their notes and drawings by Dr. E. West and A. A. West, Esq.

2 Prof. H. Jacobi of Munster has transliterated and translated this inscription in India Antiquary, vol. VII., p. 253.

3 The ka wants the cross stroke in the copy, but the stone is injured here and there can be no doubt that the letter is ka.

4 The translations and remarks are the work of Pāṇḍit Bhagwānālād Indraji: I have rendered them into English.

5 Sans. Skandapālita.


7 The Mandagara of Ptolemy is to be sought for in this neighbourhood.
Kuda Inscriptions

No. 1
Roof
Doorway
Broken away
Door of Cell.

No. 2
Scale 20
No. 3
Scale 20

No. 4
Scale 10
No. 5
Scale 15

No. 6
Scale 20

No. 7
Scale 20

No. 8
Scale 20

Phototyped and Hand Written. No. 600.
AND INSCRIPTIONS.

Letam at the end is broken away, but part of the letter lo is still left.

The doorway in the centre is 7 feet wide, with sockets for door-posts. Plain square hall, leading at the back into an ante-chamber the full width of the hall, with two plain octagonal columns in front on a raised sill, and two square pilasters with the same ornament as the outer ones, but perfect; one of the columns fallen. The antechamber is plain, with remains of plaster on the walls. In the middle of the back is a 9½-feet doorway, without holes for woodwork: a bench runs round the ends and remainder of the back. The shrine is nearly square, with a middle-sized dagoba in the centre.

No. II adjoins No. I and is on the same level; court very small. The front room or verandah has a door and a large open window; it has a recessed bench at the left end. Behind, towards the right side, is a cell with stone bed in the left side. Both doors have sockets for wooden frames, and there are traces of plaster on the walls of the outer room.

No. III, close adjoining, 1 foot lower level. Court small. On the left-hand side wall outside, is a fragment of an inscription (No. 2), being the ends of two lines deeply cut on a rough surface,—the rest is peeled off:

**INSCRIPTION NO. 2.**

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<td>.......भृति:</td>
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<tr>
<td>.......ढेन्य</td>
<td>.......स्वनमूनौ</td>
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The first line ending in bhūtisa suggests the name of Sivabhūti, as in the first inscription. In the second lenam only is left. The cave was probably the gift of a member of the same family.

No. IV, about 12 feet to the right, and at 10 feet higher level; has a court with a bench on each side; steps up to the verandah, broken. The verandah has two octagonal pillars with square bases, and square pilasters with the same ornament as at Mhâr. A thin parapet joins each column with its corresponding pilaster, with rail pattern outside—the uprights carved with the ornament of the pilaster only doubled in the height. At the back of the verandah is a large central door, with a window on each side of it. Hall 1' 6” higher than the verandah—plain, square, with bench round back and two sides. Three recesses begun in the back wall with square pillars between them. No plaster in this cave, which was evidently never completed.

No. V close adjoining, and at 6 feet lower level; has a court with a tank of good water in a recess in the left. Inscription No. 3 is above the level of, and to the right hand of, this recess; it has been cut moderately deep on a rough surface, and is much weather-worn—many of the letters are very uncertain.

**INSCRIPTION NO. 3.**

This is too much damaged to be decipherable. In the second line we might read:

\[ podhio be 2 deya dhaman. \]

"The charitable gift of two (2) cisterns."

The 3rd letter resembles ba, the next is either hi or dhi, the lower stroke of the next letter is rather long for e, and the following two characters may be also misreadings in the copy.

n 761—2
Inscription No. 4 is on the opposite or right-hand wall: it has been deeply cut, but is so weather-worn that only a few letters at the ends of five lines can be made out.

**Inscription No. 4.**

\[
\text{सिंधु घरा[ण महत] सिय-}
\text{तन अक्ति वाःतिति] पव[ड]त-}
\text{स गोआ.........[ढ]म लएण}
\text{...................तालिमित}
\text{य........................पिय}
\]

**Sanskrit.**

\[
\text{सिंधु स्थविराण]ण महत्तत] सिय-}
\text{तन अक्ति वाःतिति] पव[ड]त-}
\text{स गोआ.........[ढ]म लएण}
\text{...................स्वातिमित्रा}
\text{य........................}
\]

This inscription is damaged: in the middle of the first line there is space for four letters, and this and the second are completed in the transcripts. The name of one of the donors in the 3rd line is lost. He was "an ascetic and disciple of the Therā (Bhadānta) Sivadata," and the other donor was "Sātimitā, a female disciple."

**Remark.**

*Thero, i.e. sthavira,* is a term frequently applied to aged monks among the Buddhists and Jainas, and their names are always in the plural majestatis. *Bhadānta* is applied both to Baudhā and Jaina monks, and means "reverend," "worthy of worship." A vicarious form is *bhayaṇṭa,* (see below, inscription No. 25,) from which the Jaina Prākṛti form *Bhante* has been derived.

The verandah has one square pillar to the right of the centre, and a pilaster at the left side. In the left end of the verandah is inscription No. 5. It is in six lines on a decaying surface, but only three letters are much injured.

**Inscription No. 5.**

\[
\text{सिंधु घराण महत}^2 \text{ पातिमितन महत}
\text{आगमित[न]}^3 \text{ च भागीनिय षान}
\text{विषिकाय नागमिकाय दुहतय}^5 \text{ पाष}
\text{विषिकाय पद्ममिकाय द्व}^5 \text{ धष्म}
\text{षण गैधा च सहा अन्नमिनिय वीभिय}^6
\text{सह च अन्नमितिनिय असाविमिताय}
\]

\[^1\text{Sans. Svātimitrā.}\]

\[^2\text{This is Prof. Jacobi's 2nd inscription (Ind. Ant., vol. VII., p. 254).}\]

\[^3\text{Read महत.}\]

\[^4\text{Read cतान; the surface of the rock is injured here.}\]

\[^5\text{Read दुहतय.}\]

\[^6\text{Two letters ya-ma, added beyond the end of this line, are only lightly cut and look recent; if inserted where the mark indicates they make Mayabodhi: if we read Mātuyā bodhi-ya it might be translated by "her female disciple's mother Bodhi and of her female disciple Asālhamitā."}\]
AND INSCRIPTIONS.

Sanskrit.

सिद्धविहारां भद्राकालिन्यां भद्राकालिन्यां च मार्गिणिधाः प्रव-  
तितितिकाय नागिनिकाय दुहितुः प्रव-  
तितितिकायः प्रविनिकाय देवयनाः  
वहन प्रक्षिप सह अनेकानाधीन बच्चे  
सह च अनेकानाधीन आपातमित्रा।

Translation.

"To the Perfect! A Lena and cistern, the charitable gift of the female ascetic (or nun) Padumanikā¹, daughter of Nāganikā² the ascetic, the sister's daughter of the Thera Bhadāunta Pātimita³ and Bhadahta Agimita⁴, and, of her female disciples Bodhi and Asālhamita⁵."

Remarks.

Siddhām is here translated as an abridgment of Siddham namah⁶. Buddhists and Jainas distinguish those persons who have arrived at the state of perfection by the name Siddhas. And it is a common practice among them to salute them at the commencement of any writing. This word is also found in the Brahmanical inscriptions of later date, and it is highly probable they derived it from the Buddhists. They apply the name, however, to their great Yogis or sages. It is true that according to Pāṇini it is not grammatically correct to say siddham namah; still it is in common use. Both Buddhists and Brāhmans teach their pupils to repeat the phrase before commencing their lessons in the alphabet.

At the right end of the verandah is a recessed bench. Behind the verandah at the left end is a small open room, with a bench on the right side; behind this is a cell with a bench or bed at the back; and to the left of this is another inner cell with a bench or bed on the right of it. In the right end of the verandah back wall a door leads into another cell, with a very small one beyond it having a recess in the back wall. There are traces of plaster on the walls and ceiling of this cave.

No. VI. Close adjoining the last and at 3 feet lower level, the next has a court in front with the head and forelegs of a standing elephant, 11 feet high, projecting from each side wall—that on the right nearly gone; trunk and tusks of the other broken. On the front of the cave, behind this left elephant, is a sculptured figure of Buddha, 18' high, seated on a throne with his feet on a lotos, over a wheel, with three deer on each side, and upheld by Nāga figures with others below (see 3rd plate,⁷ fig. 2). At each side of Buddha a chauri-bearer stands on a lotos, the left one being Avalokitēśvara, holds a lotos stem with his left arm. Two Vidyādhāras hold a crown over Buddha's head; and above this is a segmental arc.

¹ Padmanikā.
² Nāginikā.
³ Pratimita—Pātimita is probably a mistake for Sātimita—G. B.
⁴ Agimitra.
⁵ Asālhamitra.
⁶ Some scholars will differ from this opinion of the Pāṇitī's, which was also held by Dr. Stevenson.—The proper translation of siddham is 'hail!' In the phrase siddham namah or, as the Lekhāvalis have it, namah siddham, the word siddham refers to the well-known Sūtra siddhavarsanasamādnyāyāḥ, 'established (and suspicious) is the record of the letters.'—G. B.
⁷ The illustrations of this cave (3rd and 5th plates) are from drawings made by the Assistants in the Archaological Survey.
supported by makaras on each side, and two flying figures above it. Inscription (No. 6) is beneath to the left. It has been faintly cut and is much decayed.

Inscription No. 6.

[Devanagari script]

This inscription is in a later alphabet than the preceding ones, and in Sanskrit. It is partly illegible. In the beginning we have [deva] dharmayam, 'this meritorious gift,' and then sa[m]ghopaśyāikakārya, 'the honourable tranquillizer of the Saṅgha.' The rest is illegible.

The steps up are broken. The verandah has two octagonal pillars with square bases, and square pilasters. Between the pillars and pilasters is a thin parapet, ornamented outside with rail pattern, and with a bench on the inside as in Cave III at Nāsik—which cave belongs to about the same age as this.

On the left pilaster is a Buddha, seated cross-legged on a cushion, 13 inches high, with a chaṇḍrī-bearer on each side standing on a lotus—the left one, Avalokiteśvara, holding a lotus stem with his left arm. Above is a segmental arch with Gauradhāvanās on each side. The cushion rests on a high four-footed stool or table, between the legs of which is a lotus with a deer on each side of its stem. The legs of the seat stand on the ornament or semi-circular moulding at the bottom of the pilaster, which contains inscription (No. 7), and outside the lower end of each leg is a small kneeling figure with joined hands. The inscription is in four lines and some odd letters, faintly cut and indistinct.

Inscription No. 7.

[Devanagari script]

Translation.

"This is the meritorious gift of the female Śākya worshipper Vyāghrākā: may its benefit be for the attainment of supreme knowledge, first by her father and mother and then by the whole sentient world."

On the inner side of this pilaster, the upper group of sculpture consists of a Buddha seated cross-legged, 8 inches high, with a standing chaṇḍrīvālī on either hand. The lower group has a similar Buddha, 11 inches high, on a lotus, with two standing chaṇḍrīvālīs—the left one being Padmapāni. Under each side lotus is a kneeling figure with joined hands.

On the face of the right pilaster near the top are two 8-inch Buddhas seated on cushions, separated by a pillar, and with a kneeling figure in the outer lower corner of each compartment. Below these is a 13-inch Buddha seated on a sinhāsana with feet on lotus, and two chaṇḍrīvālīs, one with lotus as before and

1 Read का.
2 Read व्याघ्राकाम.
3 Read पूर्ण.
4 Read र.
5 Read बाणावलय.
6 Sākyopāsaṅka is properly a devout Buddhist laic.
7 Sans. Vyāghrika.
each standing on a lotos. Overhead is a triple tiara carried by two Vidyādhāras, with a makara torana above, as before, and four Vidyādhāras carrying festoons above the arch. Below the lotoses, on the left side of the stem of the central one, is a deer couched, with a man kneeling behind it and presenting some offering. Behind him is a kneeling female with joined hands. On the right side are corresponding figures; animal defaced. Below these are mouldings and, in a panel, three deer, and on the bottom semi-circle is inscription No. 8 in three lines, faintly cut and imperfect at the ends.

Inscription No. 8.

देयमयो शाकयभिषुस......
र्म पदद्र पुरयं तदनु माया[शनपुरय]
हमः क्रिया[स्थानवना][मनुनर्गानान्वाये]

Translation.

"This meritorious gift of the Śākya Bhikṣu... may its benefit be for the attainment of supreme knowledge, first by his father and mother and then by the whole sentient world."

In the left end of the verandah is inscription No. 9 in seven lines (see 4th plate) beautifully cut on a smooth surface and perfect:—

Inscription No. 9.

महामीत्यम् साध्वेशिय पुतस
महामीत्य मंदनस लक्ष्मणिनस उपजीवन से
मुल्यदत्त उत्तरदत्त च पुत्रानं भानवं वेश
का भवन्मुत्त्र देवसन सिरसार देयसं लेने
सह भवये विनयाय पुत्रानं च स मुल्यदत्त सिव
पालितस सिवदत्त साप्तस च सेवध्यक्षम हुइरुमं
स दुर्गाया सिद्धपालितस दुर्गदत्त च वंभा.

Sanskrit.

महामीत्यम् साध्वेशिय पुतस
महामीत्य मंदनस स्वद्यापितस उपजीवन से
मुल्यदत्त उत्तरदत्ताद्वुपुत्राणं भानवं [मेघे] वेश
कालिकेते: कालिकेते: सिवदत्त सिवदत्त ल्यनस
सह भवये विनयाय पुत्रानं च स मुल्यदत्त सिव
पालितस सिवदत्त साप्तस च शैलकर्मम दुर्गदत्ताणी
स कर्मका: सिद्धपालितस: सिद्धपालितस: मुल्यदत्ताद्वु स्तम्: ||

1 Read कृया.

This is the 3rd of the inscriptions translated by Prof. Jacobi (Ind. Ant., vol. VII., pp. 254-5). For his remarks on Sulasa, see Ind. Ant., vol. IX., p. 28.

2 Read भोजनं, see No. 1. 2 Read भानव.

701—3
INSCRIPTION No. 10.

Translation.

"This meritorious gift of the Śākyabhikshu Budhasingha; may the merit of it be for the attainment of supreme knowledge by father, mother, and Bhaṭārka, and then to the whole sentient world."

Remarks.

Bhaṭārka is a title applied to a Bandhha high priest: it was not so used in very early times, but by the later Digambara and Śvetāmbara Jainas and Buddhists it came to be so employed, as it had been previously to kings, and again in more recent times even to a proud consequential person. Bhaṭārka seems to be a provincial and corrupt spelling of this word.

After this comes another group of sculpture, the same as the last as far as the Nāgants; between the left Nāgani and left chauriwalā is inscription No. 11, and between the right hand ones is No. 12. They are but faintly cut.

INSCRIPTIONS Nos. 11 AND 12.

Translation.

"This (image) is the meritorious gift of the Śākyabhikshu Saṅghadēva, and the Chendina field is given for the expense of lights to Buddha. Who cuts off (this grant) is guilty of the five great sins."

Under the left Nāgani is a kneeling figure offering a lotus bud; behind the right one is another kneeling figure, and below it a female. Third: a Buddha, 19 inches high, same as the first down to the lotoses; below, the Nāgas appear to have torn up the lotos stem and are bearing it aloft; the Nāgani's kneeling behind as before (see 3rd plate, fig. 3). Below are two kneeling figures on each side looking upwards.

1 Read 2 Read 3 Read 4 Read 5 Read 6 Read 7 We should have 8 Read
At the back of the hall is a low screen wall supporting two octagonal pillars and pilasters with the Mhār pattern on them. An entrance between them leads to the ante-chamber of the shrine, and a low parapet or rail behind the bench is carved with animals. The left side is shewn in the third plate, fig. 1. The other side has 1st, (from left,) a śārdūla driven by a dwarf holding its tail; 2nd, a maned tiger with a dwarf holding its tail and brandishing a club; 3rd, a bull similarly driven; and 4th, a tiger.

On the return of the back wall on each side, which meets this parapet, are two figures, male and female, similar to what we find on the front screens in the Chaitya Caves at Kanheri and Kārālē. In the left corner is a male 5' 4" high and female 5' 2," allowing for head-dresses, with a child holding the woman's foot at the right lower corner. The attitudes and dress of these and the corresponding pair (male 5' 4," female 5' 0," in the right corner, are shewn in the fifth plate. Are they dancing? These seem older than any of the other wall sculptures.

The floor of the ante-chamber is level with the top of the bench in the hall, and had also benches on the inner sides of the thin parapets. At the left end is a cell benched on the right side; and just above this bench is an entrance, 18 inches square, into a smaller cell filled with stones and rubbish. A doorway, about 9 feet wide, leads into the shrine with a plain dāgoba in it, reaching to near the roof, and joined to it by the staff of the umbrella which is carved on the rock above. There are trees of plaster and painting on all the walls, roofs and columns of this cave.

No. VII. Close to the last and at 5 feet higher level is Cave VII, with a water tank to the right of the entrance. The court is plain, with steps up to the entrance at the left end of the verandah, which has two octagonal columns with square bases and square pilasters, with the ornament already shewn on a pilaster at Mhār (1st plate). Between the pillars is a thin plain parapet with a seat inside. A door in the back of the verandah, to the right, leads into a cell with a stone bench on the left side. Traces of plaster are on the walls; and there are sockets for the door frame. In the right end of the verandah is a recessed bench. On the left end wall is inscription No. 13 (see 6th plate) in four lines, very deeply and clearly cut on a smooth surface, and entire:—

**Inscription No. 13.**

```
मामकवेशक्य वैद्य कसिरिकिति माराक  
स पुत्रस्य बेनस सहमदेवस देवभिषेक  
पुराणम् स नागसाय हसिदलितस शिववेशस  
दुहितुपि च हृष्णापिता युधाय धेमाय सपाय च
```

_Sanskrit._

```
मामकवेशक्य वैद्य कसिरिकिति माराक:  
स्य पुत्रस्य बेनस सहमदेवस देवभिषेक्यो ल्यनय
पुराणम् स नागाय ऋषिविलितस शिववेशस्  
दुहितुपि च कसिरिकिताया पुन्नाया भविष्यायः सर्वप्रथम  
```

1 Figured in _The Cave Temples, Plate III., fig. 1._

2 This is Prof. Jacobi's No. 4 (Ind. Ant., vol. VII., p. 255).
Translation.

"The meritorious gift of a cave by the physician Somadeva, the son of the Māmakavejiya physician and worshipper Isirakhita, and his (Somadeva's) sons Nāga, Isirakhita, and Sivaghosa, and daughters Isipālītā, Pusū, Dhammā, and Sapā."

Remarks.

Māmakavejiya, an epithet of Isirakhita, is equivalent to the Sanskrit māmakaivediya. Māmaka may be the name of some once famous vaidya, or physician, who gave the name to his family; or if māmaka be some branch of medicine not now known, the term would mean one of a family skilled in that branch.

Upāsaka is a Baudhā and Jaina title for a householder or layman of the sect. In the Chaturvedha Saṅgha there are four classes of people—Bhikshus, Bhikshunīs, Upāsikas, and Upāsikās.

Just beyond the tank outside this is another cistern, dry and broken in, with inscription No. 14 on the back of the recess over it. It is deeply cut but much weatherworn, so that the latter half of the first two lines is indistinct and the copy conjectural; the 3rd letter in the 2nd line was probably pu, and the 5th ku, as read; and in the next line the first syllable must have been maṁ.

**Inscription No. 14.**

मंदवानं परस[स्?]ब्रम-
स प[ङ्]तस कुमारस
मद्यस देयथम.

Sanskrit.

मांसपनों परविनम-
स्य पुत्रस्य कुमारस्य
मांदपस्य देयथमः;

Translation.

"The meritorious gift of Maṇḍava Kumāra, son of Sivama, the chief of the Mandavas (?)"

No. VIII is just beyond the last tank and 3 feet lower than No. VII. It consists of an oblong chamber, with a door near the right end and a window to the left, now broken into one; at the left end is a stone bench. A door in the back, towards the right, leads into a cell having a short recessed bench on the left. Half the length of this bench has been cut to a depth of 19 inches, leaving a 3 inch wall at the front of the bench, and fitted for receiving a trap lid 3″ thick, which would complete the bench and form a box 21″ square and 16″ deep.

No. IX is close to the last and at 6 feet higher level. Entered from the left side of the court is a cell with a stone bench at the back; the front wall is nearly gone, but it had a window to the right of the door. In the right side is a window and a door leading into the verandah which has two octagon columns with cushion bases and capitals and plain octagon pilasters. A large door at the back,
with sockets for a frame, leads into a chamber containing a plain dâgoba, the abacus of the capital reaching to the roof. The dâgoba is towards the back of the shrine, but about equidistant from the back and sides. There are traces of plaster on the walls. Inscription No. 15 is at the right end of the verandah of this cave, deeply cut on a smooth panel.

Inscription No. 15.

अधिति सुपासकत बंधनसर महाय बंडतय वेशमय दे देवधर्मः

Sanskrit.

आधिति सुपासकर्मा आधिनया महाय आधिनया आधिनयाय दे देवधर्मः:

Translation.

“The meritorious gift of a Chetiyaghara by Bhayilâ, a Brâhman, wife of the Brâhmaṇa Upâsaka Ayitiulu.”

No. X is close to the last, but at 5 feet lower level. It has a small court in front, with a door towards the right, now broken into a large window to the left of it. Inside is an oblong chamber opening towards the right into a cell, with a stone bed at the back. Over the window is inscription No. 16, deeply cut on a rough surface. The 13th and 14th letters are probably md-lâ, as in the transcript, and the 20th may perhaps be pâ.

Inscription No. 16.

मालकारस्कुलस पुत्रस महाय सिद्धपिरित से देवधर्मः देवधर्मः

Sanskrit.

मालकारस्कुलस पुत्रस मालकारस्कुलस सिद्धपिरित से देवधर्मः देवधर्मः

Translation.

“The meritorious gift of a Lëña by Sivapîrîta, gardener, son of the gardener Vadhuka.”

No. XI is close by, and at 2 feet lower level. It consists, first, of an open verandah with inscription No. 17 on the right end wall, which is mostly broken away, as is also the back wall of this verandah, which was pierced by a door and window into an oblong room with a bench along the back, now much destroyed; then, to the right of the verandah is another larger plain open chamber. This might properly be regarded as two caves.

Inscription No. 17.

This inscription is deeply cut on a smooth panel, but part of it is broken away: the donor was a daughter of a Mahâbhôja of the family or town of Mandava:—

महाभोजना [विकार]

मंदिरिय ह ।...........

No. XII, close adjoining and at the same level, is similar to the first part of No. XI, but the verandah is nearly gone except a stone bench at the right end, over the recess above which, and partly on the back wall is inscription No. 18, cut on a rough surface and distinct, but injured at the ends of the lines.

The door into the room behind has sockets, and to the left of it is a large window, partly broken into one. The inner room has a bench at the back.

Inscription No. 18.
राजमर्चस हालस [दुहिः]
ताय गौयंमाया [केशण]

Sanskrit.
राजसाक्तस्थ हालस दुहिः
तुणातिमाया लयनम्

Translation.
"The Lēna of Goyāṅmā,¹ the daughter of Hāla, the royal minister."

Remarks.
This inscription has an odd representation of a lion at the commencement. The ‘rāja’ was perhaps one of the Mahābhōjas. Of dutāya (daughter) the du is partially visible and tāya appears in the copy for tuya. After Goyāṅmāya, le is also partially legible in the copy.

No. XIII, close to the last and at 2 feet higher level, has an open verandah with a short bench at the right end. Traces of plaster on the walls. Steps lead down in front from the right end of the verandah. Inscription No. 19 is on the back wall over the window, which is to the left of the door leading into a nearly square chamber with bench at the back (see 7th plate). It is rudely cut on a rough surface.

Inscription No. 19.
महामेषस लाक्षकरं पुदस्तम दुहुःक विजयनिकाय देयधम्में केन

Sanskrit.
महामेषस साक्षरं पुदस्तम दुहुःक विजयनिकाय देयधम्में लयनम्

Translation.
"The meritorious gift of a Lēna by Vijayanikā, daughter of Mahābhōya² Sādakara Sūdamśana."³

Remarks.
Vijayanikā is apparently the same as the Vijaya of Nos. 1 and 9: the epithets Mahābhōya and Sādakara, applied to her father here, corresponding with the feminine forms Mahābhōji and Sādageri applied to Vijaya.

No. XIV is close to and on the same level with Cave XIII, and is exactly similar in plan. Inscription No. 20 is on the left end wall and round the back over the window. It is but lightly cut on a smooth panel, but distinct.

¹ Sans. Gautamā.
² There is a hole in the stone, as if for an anusvāra, over the rā in this word. The u of ḫu in the fourth word and the tu following, are broken; the mark over the vi in the last word is a hole in the surface.
³ Sans. Mahābhōja.
⁴ Sans. Sudārsana.
KUDA CAVES

INSCRIPTION No. 20.¹
करहाकदकम्म कोहवाणिभियस माहिकं
देवयं लेवं
Sanskrit.
करहाकदकम्म कोहवाणिभियस माहिकम्म
देवयंगु धावानम्
Translation.
"The meritorious gift of a cave by Mahika of Karahakada, ironmonger."

Remarks.
Karagakada or Karagakata is Karad in the Satara district, near which are many Baudhha caves.

About 5 feet further is a tank containing water, and with inscription No. 21 on the back of its recess, deeply cut on a rough surface, but weather-worn and indistinct.

INSCRIPTION No. 21.
ग[ह]पतिनो वसुलस
क्षेतनो सन[नपाठी]
Sanskrit.
गुहपतिर्मुर्लस
अंगिन: स्नानपधि:
Translation.
"Of the merchant (ṣeṭh) Vasula...a bathing tank."

Remarks.
The first legible letter is ga, the next ha wants the first part of the ha; after ṣeṭhi there is apparently a weather-worn no, followed by sanā, and na podhi deya dhāmam is peeled off. A snānaprāhi, Pāli nāna podhi, is a tank where the bhikshus could bathe,—open above, with a large aperture and stair down into the water.

About 20 feet from No. XIV is a small recess (apparently a tank now buried) nearly filled with earth and roots, with inscription No. 22 on the back of it, cut on a very rough weather-worn surface.

This has not been read.

About 45 feet beyond No. XIV is a recess like a cell, nearly filled with earth and boulders.

No. XV. About 55 yards beyond No. XIV and at 20 feet higher level is another dāgoba cave. The verandah has had four plain octagonal pillars, of which one is gone; at the ends are square pilasters with the same ornament as before. At each end of the verandah is a cell with a stone bench at the back.

¹ Prof. Jacobis's No. 7 (ut. sup., p. 256.) Prof. Jacobis has remarked that the first six and ninth letters in this inscription differ considerably from the rest, and resemble those used in Asoka's edicts.—J. B.
Inscription No. 23\(^1\) in one long line on the left end and left of back walls near the roof. It is deeply cut on a smooth surface, and very distinct.

**INSCRIPTION NO. 23.**

Mahāmōṇi māndravā kāśiśvātē vāhrīdāyāhō mūtās abhūghahā rāmaṇās dēy pham vēlītēyāmō rūnākō vēlīdōtēvā māyīā sā vēlīdōtēvā mūnākō ṛaṃdēyāvā

Sanskrit.

Mahāmōṇi māndravā kāśiśvātē vāhrīdāyāhō mūtās abhūghahā rāmaṇās dēy pham vēlītēyāmō rūnākō ṛaṃdēyāvā vēlīdōtēvā māyīā sā vēlīdōtēvā mūnākō ṛaṃdēyāvā

"The meritorious gift of a Chetiya Garha and cell\(^4\) by Rāmdēya the Adhagāchha,\(^5\) the son of Ahīla,\(^6\) when Vēlīdēya,\(^7\) son of Kōchē,\(^8\) was Mahābhōja Mandava; and by his wife Vēlīdēyatē the meritorious gift of a cell."

**Translation.**

**Remarks.**

Ahīla may be Sanskrit Abhīra, as in early times they were spread over this part of the country, and as testified by an inscription at Nāsik, they were even powerful. Their proper names, like the two mentioned here, often ended in -data. But it may, also, be a diminutive ahi, 'snake,' and an equivalent of Sapīla (Sarpīla) in No. 5.

Adhagāchha is the name of a religious sect. The Jainas are divided into gachhas.

A wide doorway in the centre leads into the shrine containing a plain dāgoba of which the abacus is against the roof. There are traces of plaster on the walls and roof, and of painting on the columns.

The next four caves are about 30 feet above the level of No. XV, and in a position between XIV and XV but further back towards the summit of the hill, and are here numbered from left to right as an upper range. No. XVI has a tank with good water to the left of the entrance to the court; and another to the right. Both tanks have inscriptions Nos. 24 and 26 on the backs of their recesses. The court is plain, with a low bench across the front of the cave, which consists of an oblong chamber with door and window, and a bench or bed at the left end. Between the door and window is inscription No. 25, very deeply cut and distinct. A door near the left end of the chamber leads into a cell with a bench in its left side. There are traces of plaster on the walls of the chamber and cell.

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\(^{1}\) Jacobi's No. 8 (\(u. s.\), p. 256).

\(^{2}\) The connexion between the anuvādā and the ma is a flaw or break on the surface of the stone.

\(^{3}\) Regarding bhāyēva and Vēlidēyatē see Prof. Jacobi's remarks, \textit{ut sup.}

\(^{4}\) Uyāra, Sans. \textit{apavāra}."

\(^{5}\) Sans. Ardhagāchha, \(^{6}\) Sans. Abhīra(?), \(^{7}\) Sans. Vairidētā(?)\(^8\), \(^{8}\) Sans. Kōtā. -- 761–5
Inscription No. 24.

The last line only is deeply cut, the others are peeled off and decayed: a hu below the last line but one suggests the name Veṅhu (Vishṇu). In the last we have “and all, of the female disciple Bodhi.”

Inscription No. 25.¹

Translation.

“... To the Perfect! The meritorious gift of a Leṇa by the nun Sapilā,² the female disciple of Thera Bhayanta Vijaya, with Lohitā and Veṅhuyā,³ and her (Sapila’s) female disciple Bodhi.”

Remark.

As Lohitā and Veṅhuyā are in the plural majestatis, they may have been fellow-disciples with Sapilā, or perhaps relations.⁴

Inscription No. 26.⁵

This has been deeply cut, but is weather-worn and broken, though fairly distinct.

¹ Jacobi’s No. 9 (u. s., p. 256.) ² Sans. Sarpilā.
³ Sans. Vishṇukā. Dr. Bühler proposes, “with her venerable kinswoman Veṅhuyā.”
⁴ Prof. Jacobi had already remarked this (Ind. Ant., vol. VII, p. 256).
⁵ This is Prof. Jacobi’s No. 10 (u. s., p. 256-7).
AND INSCRIPTIONS.

Sanskrit.

मालकार्य मुग्दा [तस्व] दे
यथर्म: प्रहि: ||

Translation.

"The meritorious gift of a cistern by the gardener Mugdā (sa.)."

No. XVII. About 7 feet beyond the tank to the right of this last, and on
the same level as that cave, is No. XVII, very like the last, only with a very large
window to the left of the door. The doors have no sockets. Traces of plaster
on the walls. The right end of the verandah is broken into that of the next cave.
Inscription No. 27 is on the back wall of the front chamber close to the ceiling
and to the left of the cell door (see 8th plate). It has been deeply cut on a
smooth surface, but much of it is peeled off.

INSCRIPTION No. 27.

After the first letters we can read—

कोट ........ स्वामिपुत्रस्य गुरुपरितिः सचाराध्य नागत लेण देयभर्

Sanskrit.

.........स्वामिपुत्रस्य गुरुपरितः सचाराध्य नागस्य लवन्न देयभर: ||

Translation.

"The meritorious gift of a lena by Nāga, the trader and householder who
.........son of Svāmi...."

Remark.

Sathavāha, Sans. Sārtha-vāha, is "a great merchant," "leader of a caravan,"
and is often applied to a ship-owner or trader.

No. XVIII is close to, and on the same level as, the last, but there is no
bench or step up into the verandah, which is therefore 1 foot lower. The door is
between two large open windows, and there is a bench at the left end. The cell
at the back, towards the right end, has had a large window, now broken into the
doors, and a bench at the back. Both doors have sockets. There are traces of
plaster on the walls. Inscription No. 28 is on the back wall of the verandah to
the left, and close under the roof it is deeply cut and distinct.

INSCRIPTION No. 28.

सेठिणो वसुचक्
स देयक्षेम लेण

Sanskrit.

अधृति: वसुचकः
स्य देयभर्म लवन्न: ||

Translation.

"The meritorious gift of a cave (lena) by Vasulanaka, the merchant (sēthī)."

1 Sans. Mrigadāsa.

2 Jacobi's No. 11 (ibid, p. 257); his copy, however, was defective.

3 Jacobi's No. 12 (ibid, p. 257); but his copy was imperfect.
No. XIX is close to XVIII; court 13 feet wide, plain, and at 1 foot 6 inches higher level than the last; verandah 14' 9'' by 6' 6'' like No. XVII; door to right and large window to left, with rough square pillar between them. At the left end a passage 3' 9'' wide leads back with a recessed bed 6' 2'' by 2' 3'' on the right side. To the right a door in the back leads into a cell 6' 9'' square, with a recessed bench at the back, 4' 8'' long. Both doors have sockets: traces of plaster on the walls.

No. XX is about 57 yards further and at 10 feet higher level; difficult of access: front of verandah gone, and most of the back wall, which has had a door in the centre and a window to the left of it opening into a small square room.

No. XXI is about 27 yards further and 5 feet higher than No. XIX. The court is plain and the verandah has two roughly hewn square pillars. A doorway in the middle of the back wall leads into an unfinished chamber, with a square mass in the centre of the back wall and, being worked out on both sides, was probably intended for a dagoba. To the left of the entrance is a tank choked up with inscription No. 29, on the back of the recess; it has been deeply cut, but is weather-worn.

Inscription No. 29.

#### Sanskrit.

The meritorious gift of a cistern by Vasulaṇaka, the merchant.’

Translation.

No. XXII close to the last and at 3 feet lower level; division of the courts broken; bench at left side of the court. A door to the right and window to the left are now broken into one. Inside is a chamber with a bench at the back. Between this and the next is a tank in a recess with good water.

No. XXIII. Just beyond the tank and at same level as the last is a cave with central door and two large windows. At the back of the outer oblong room is a nearly square one, with door and window and a recessed bench at the back. Over the left-hand window is inscription No. 30, cut on a rough surface.

Inscription No. 30.

#### Sanskrit.

1 The mi is badly formed and the d after ta is perhaps only a indentation on the rough surface of the rock; in bitikaya read kāya.
Translation.

"The meritorious gift of a cave by Sivadatá, the mother of Púṣanaka, and second (daughter or wife) of Vehamita, the trader."

Remark.

Bitiyika, Sans. dvitiyakā, 'the second,' probably means the wife or second person in the household, or possibly daughter.

No. XXIV is 12 feet further on and at 4 feet higher level. It is similar to the last, only the front room or verandah is broken in, and the recessed bench is on the right of the inner cell. Inscription No. 31 is to the right of the door and partly on the right end; it is much weather-worn and indistinct.

Inscription No. 31.

सङ्ग्राहस्य अच्छ[ः] 
दासस्त 
अत्साहितस [ः]ष्णं देवधम सह 
तस......पाणी देय

Sanskrit.

सार्थात्मस्य अच्छ- 
दासस्त 
अपातिनिश्च वयं देवधम: तसह..........

तसह.............पाणी देये॥

Translation.

"From the trader Achaladásä’s son Asálamita, the meritorious gift of a cave and a path (?) ."

Remark.

After 'dásasa a pu seems to be omitted, and in the middle of the 3rd line a le after sa.

No. XXV is close adjoining and at the same level. The front of the verandah is gone; bench at left end; large open window and door in back wall leading into a chamber with recessed bench at the back.

No. XXVI adjoins; verandah broken into from the last; bench at right end of ruined verandah; window and door at the back enter a small plain chamber.

Léna, Sans. layanam, ‘an abode,’ among Baudhá caves, a residence for Bhikshus. The other description of cave is the chaityagrīha, which contained a dāgoba and was used for worship only. Later in the history of Buddhism when Lénas came to be made very large, a dāgoba, with the dharmačakra and sīhha on either side of it (as in Caves III and VIII at Nasik), were carved on the wall, or were set into a separate cell or shrine as at Bagh. From the fifth or sixth century, the Mahāyāna sect introduced colossal images of Buddha into the shrines of the lénas, or vihāras. The root vihri means to ‘walk about,’ ‘go apart,’ and the term vihāra was applied to large monastic halls, where the monks

1 Sans. Pushyaṇaka.  2 Sans. Vēdamitra.
could walk about, to which they betook themselves for the rains, or, perhaps, the name arose from the legends invented respecting Buddha's having visited and walked about in the locality of each monastery. These vihāras served the double purpose of being temples for the images of Buddha and places of abode for the Bhikshus. On this plan the Nepāl monasteries are now formed; but the word vihāra does not seem to have been in general use before the sixth century A.D.

Gandakāṭi is a small apartment for an image of Buddha only, but with no accommodation for a monk.

Saṅghārāma is analogous to the Jaina dharmaśālās at their great tīrthas, having a temple and residences for Bhikshus and Śrāvakas when the great saṅghas or pilgrimages visited them. Nothing of this sort, however, now remains in connection with any of the caves of Western India.

2.—BHĀJA CAVES AND THEIR INSCRIPTIONS.

The small group of caves at Bhājā, about a mile south of the railway, or three miles south of the Kārle caves, are cut in a low spur of the hill which is crowned by Isapur fort.

The whole of the caves seem to have been the work of the Hinayāna sect, and do not appear to have been altered by the Mahāyānas of later times. The Chaitya-cave is of a very early type, and has had a wooden front. There are no inscriptions upon it. To the east of it are several ruined vihāras,—none of them large, nor with pillars in their halls,—and the only carving in them are 'Chaitya arches' over the cell doors and string courses of 'rail pattern' connecting them, after the style of Cave XII at Ajanṭā. To the west is a group of fourteen dāgobas cut out of the solid rock; those in front are exposed, but the five behind are under the rock, and in some cases their capitals are joined to it. Several of these have inscriptions, much weather-worn and abraded, which the Pāṇḍita has deciphered pretty completely.

Still further west, a small vihāra cave was discovered, and excavated in December 1879. The verandah had a half-arch roof, ribbed, and with dāgobas and Caryatides alternately, arranged along the upper part of the back wall, which is pierced below by two doors and a latticed window. There is also a cell at the right end of the verandah, on each side the door of which and extending along part of the front wall is a large scene carved in low relief, in which are numerous figures; to the right of the cell door elephants and wild beasts, sacred trees, human figures, both male and female, some with short broad swords, one female with a horse or ass's head, &c. On the left side, female demons of hideous proportions seem to be carrying off a chariot and its occupants.

To the left of the window a small square stone seat was carved, but is much broken. On each side the central door, and to the left of the side door is a dwārapāla, also in low relief, with very rich turban, necklaces, bracelets, &c. That on the right holds a bow; the one between the doors (much injured) held two spears; the figure was much damaged and the stone cracked before excavation, but shortly afterwards some mischievous person pushed or knocked it out and destroyed it. The third, to the left, holds two spears with barbed heads. In the left end of the verandah is a small recess, with a pillar and two pilasters in
Bhâjâ Inscriptions.

1

2

3

4

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6

7
front. The capitals of the pillar and right side pilaster (the left one is broken) are carved with a sort of centaurs or sphinxes, having the bodies of cows or buffaloes, and human female busts. This recess is raised from the floor, and the plinth below is carved with numerous figures executed with much minuteness, and all in a very early style of sculpture.

Inside is a square room with a bench along the left side, over which are two low recesses, and two loftier panels carved each with an armed man. These recesses and panels are each surmounted by a Chaitya arch, projecting well forward. On the back and right side are two cells, and between their doors are recesses also, either for moveable images, or, possibly, for setting vessels and utensils in. All four walls are carved with 'Chaitya arches' connected by string courses of 'rail pattern.'

Altogether, this cave is one of the most curious, and apparently most ancient vihāra cave in Western India, and thus tends to support the theory I put forth some years ago, that the Bhājā caves were not, as had been previously suggested, an offshoot from those of Kārā, but quite an earlier foundation.

The inscriptions are only eight in all, short, and of little immediate historical importance, though they may yet turn out to have connections with others. The first is in the more ancient form of characters; the second is of a later date, the alphabet bearing a near resemblance to that used by the Andhrabhrityas.

**INSCRIPTION NO. 1.**

Over a cell door in Cave XVII, west of the Chaitya-cave. It is a good deal mutilated, but pretty legible:—

नाहसवस नायस
भोगवतस गम्मार दानम्

*Sanskrit.*

नाहसवस ब्राह्मणम्
भोगवतसं गम्मार दानम्

*Translation.*

"The gift of a cell from Nādasava, a Nāya of Bhogavati."

*Remarks.*

*Nāya* is the name of a caste, otherwise known as Jñāta. *Bhogavoīasa—* a native of Bhogavati.*

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1. Two of the Bhājā inscriptions (our Nos. 2 and 8) were copied by the late Professor L. W. Westergaard, and Nos. 1 and 2 by M. D'Ochoa, in 1844, and given to Dr. J. Bird, who gave what he believed to be translations of them (*J. B. B. R. A. S.*, vol. I, pp. 439-443). No better specimens of the results of the ignorance and self-assurance of pedantry could well be produced. He seems to have allowed himself, like Dr. Inman, to be entangled by a theory as to what the inscriptions ought to say, and each word had to be taken up in a particular way and manipulated to suit his system. He claims to differ from Westergaard in his readings both of vowels and consonants, and then transliterates inscription No. 2 as—

Mahāratho sākasākā pānasā
tanmādatāsā dayādayānapādā,

and translates it: "The righteous gift of a symbol and vehicle of the purified Sāka Śāka Sākra or Intra, the resting place of the giver."—J. B.

2. The photozincograph of these inscriptions (9th plate) is not quite satisfactory. The first letter looks like न and भोगवतस like भोगतस. The actual readings have been ascertained by an inspection of the original.
Bhâja Inscriptions.

No 8

Bedsâ Cave Inscriptions.

No 1

2

3

Photolithographed, Govt Office, Poona, 1890.
BEDSA INSCRIPTIONS.

Inscription No. 5.
On the base of the fourth dāgoba, very indistinct:—

चराणं मयंत सांवद्धनानं

Sanskrit.

स्थानिकं मयंतसंध्वसनानं [स्तूप] ॥

Translation.

"[The Thupa] of the venerable reverend Saṅghadina."

Inscription No. 6.
On the capital of one of the dāgobas in the second row, under the rock:—

No. 6.

चराणं मयंत

Sanskrit.

स्थानिकं मयंत ॥

Translation.

"The venerable reverend."

Inscription No. 7.
Over the right-hand cell door in the back of the vihāra Cave No. VI, to the east of the Chaitya:—

वाच्यां [वृक्षिया] हाळक्ष जयाया दानं

Sanskrit.

वित्था हाळक्ष जयाया दानम् ॥

Translation.

"The gift of Bādhā (Bodhi), the ploughman's wife."

Inscription No. 8.
On the garbha or dome of the large dāgoba which stands first in the front row, much weather-worn and scarcely legible.

3.—THE INSCRIPTIONS AT BEDSA CAVES.

The Bedsa caves are on the south side of the range of hills in which those of Bhājā and Pātan are, and a few miles south-west from the Khaḍkālē railway station. Next to Bhājā and Koṇḍānē in age, the group is but a small one, and its special peculiarity is a vaulted vihāra. This vihāra is very much like a Chaitya cave, having an apsidal back; but it is low and has no pillars. The cells are arranged round the sides and back; have the chaitya-arch ornament over

1 Saṅghadina is the Prākrit for Saṅghadatta.
2 This fills the line; the name of the Bhadaṇta has never been added.
each; and pilasters of the antique pattern shewn in the accompanying plate, with a portion of the shaft cut away at the corners. Between these pilasters are grouted windows of the pattern shewn in the drawing.

There are only three inscriptions, of which two were copied by the late Professor Westergaard and interpreted by Dr. James Bird in his usual style; for he found no difficulty in getting Pāli inscriptions to support an esoteric meaning in accordance with his theory.

Inscription No. 1.

Consisting of two lines on the rock behind a dāgoba; weather-worn and the beginning of each line lost:

\[ \ldots \ldots \ldots \text{Gambhīrānāma} \]  
\[ \ldots \ldots \ldots \text{Bhaṭṭa} \]

Sanskrit.

\[ \ldots \ldots \text{Gambhīrānāma} \]  
\[ \ldots \ldots \text{Bhaṭṭa} \]

Translation.

"The Thūpā of Gobhūṭī, native of Mārakudā, an Ārāṇaka (and) Paṇḍapāṭikānā. Caused to be made by Asālamita Bhaṭṭa, inhabitant of...."

Remarks.

Paṇḍapāṭikānā, Sans. pāṇḍapāṭikānā, is one who lives on alms, and is here used in the plural majestatis. Arāṇaka, Sans. ārāṇyaka, a dweller in forests. Mārakudā, Sans. Mārakūtā, the hill of Māra, is perhaps the old name of that in which the Beḍā caves are.

Bhaṭṭa—must be bhaṭṭa—a warrior. The name of his birth-place is lost.

Inscription No. 2.

This consists of three lines, and is cut in the rock over a water cistern near the Chaitya, and tolerably distinct:

\[ \text{Mahaṃmoṣaṃbhikāya mūḥa} \]  
\[ \text{Mahaṃṭoṃbhikāya} \]

Sanskrit.

\[ \text{Mahaṃmoṣaṃbhikāya mahaṃbhikāya} \]  
\[ \text{Mahaṃṭoṃbhikāya saṃbhikāya} \]

This plate is from the notes of the Messrs. West.

2 Sans. Ashādhāmitra Bhaṭṭa;—Bhaṭṭa is probably Sans. bhakt, 'devoted.'—G. B.

3 Gobhūṭī must have been rather a notable ascetic in the eyes of his countrymen, having a double title to sanctity.
Translation.

"The religious gift of Mahâbhoya's daughter (bâlika) Sâmaâdinikâ, the Mahâdevî (or princess) Mahârathini1 and second wife of Apadévânakâ."

Remarks.

Madévi is a mistake of the engraver's for Mahâdevî. Mahâbhoya must have been a râja in this part of the country, whose daughter's name Sâmaâdinikâ may also be read Sâmesinikâ, but the third letter is more like ð than s, and the second, if intended for me, is not regularly formed.

Inscription No. 3.

Over the door of a cell in the right end of the verandah of the Chaityâ:-

नासिक्रान अनद्य एदिस दुसल पुसा््णकस दान्-

Sanskrit.

नासिक्रान नादस आलिखिताः पुसा््णकस्य दानम्।

Translation.

"A gift of Pusaânakâ,2 son of Anada3 Sethi, inhabitant of Nâsik."

Remark.

The fourth letter looks like to, but the sense requires us to read na, perhaps indicated by the last stroke being somewhat lengthened.

4.-The Inscriptions in the Bauddha Rock-Temples at Karle.

The Rock-Temples of Kârlâ are so well known and have been so often described that nothing need be added here respecting them. The carvings on the front wall of the great cave are manifestly of very various ages: those of Buddha and his attendants being evidently the latest. Whether the pairs of figures on each side the doors, and on the inside of the ends of the outer screen, are of the same age as the rest of the front is doubtful. Similar pairs are carved higher up on each end of the verandah, but they are carved in a much better style; and in the case of at least two of those below, we have

1 This title may mean wife [or daughter] of a great warrior.
2 Compare the above transcript and translation with those of Dr. J. Bird (J. B. B. R. A. S., vol. I., p. 441):-

Mahâtya palakaiyya manveya
ya mahâratanayya sâmadhinakaiyya
dayadhama upâda manâkâsa vâdyai karaiyya
(though one hardly knows whether he meant the Devanâgari spelling or the Roman to be followed, or why he makes them different). His translation is:-

"A righteous gift of a small offering to the moving power (body), the intellectual principal, the cherishing material body, the offspring of Mann, the precious jewel, the supreme heavenly one here."

By those who know as little of the language as Dr. Bird, any meaning apparently can be extracted from an inscription; and the publication of such stuff leads to sensible people entertaining doubts of all translations from languages like caniform but little known.—J. B.

3 Sans. Pushyanakâ.
4 Sans. Ananda.
inscriptions stating that they were added by a Bhadanta or cleric,—whether whilst the excavation of the cave was going on or long after, we do not know.

The inscriptions, however, on the famous Chaitya-cave and its neighbouring monastic dwellings have never been translated. Dr. Stevenson and Dr. J. Wilson attempted one or two of the most prominent, but not with much success. Whilst camping in the neighbourhood in December 1879, Pandit Bhagyranlal Indrai took fresh facsimiles of the whole series of twenty-two inscriptions, and transliterated them into Devanagari, then turned them verbatim into Sanskrit, and with his assistance in rendering them literally I have made the following English versions from his vernacular:—

**Inscription No. 1.**

On the left end of the verandah of the great Chaitya-cave, on a deep flat moulding over the heads of three large elephants:—

बैन्याणितत् सैंधवम् भूभागले लेख्यरे परिविधकतिः अनुदितमिः उसम्

_Sanskrit._

बैन्याणितः भूभागलेन शैलगृहम् परिविधकाति अनुदितमिः उतमः

_Translation._

"Sêth Bhûtapâla, from Vejayanti, has established a rock-mansion, the most excellent in Jambudvipa."²

_Remarks._

_Vejayantitâ—vaijayantitâḥ_ from Vaijayanti; _sêthi—śreshṭhin—is now usually applied only to merchants. But the original meaning of _śreshṭhi_ is 'great, excellent, chief, best,' and so might be applied to any man of high rank.

On the opposite end of the verandah, facing this is the word _sidhâni_, in large letters, as if an inscription had been just begun, but never carried further than the invocation.

**Inscription No. 2.**

On the lion-piller, or _sinhastambha_, on the left of the entrance:—

महारथिस गोतिपुस्त्र अगमित्रणकस्य सिद्धये मदान

_Sanskrit._

महारथिनी गोतिपुस्त्राणि अगमित्रणकस्य सिद्धये दानम्

³ Read _सुदुः_.

² Dr. Bühler has suggested this rendering, and that the correct reading is doubtless _vejayantitā_ 'from Vejayanti,' as the fac-simile shows: _Vaijayanti_ occurs both in Brahmanical and Jaina books as the name of a town on the coast of the Konkan (see _Petersb. Dict._ sub voce; and Mr. K. T. Telang's _Kadamba Inscriptions_, J. B. B. R. A. S. vol. XII., p. 321). It is probably the Greek Byzantion.——G. Bühler.

³ This dedication is strikingly brief: this 'rock-mansion' is undoubtedly (_Jambudvâpamhitâ_ _uttama_) 'the most excellent in Jambudvipa'; but we wish the princely merchant had told us a little more of himself,—in whose reign he lived, or when.——J. B.
Translation.¹

"From Agimitranaka, son of Goti, a great warrior, the gift of a lion-pillar."

Remarks.

Agimitranaka, Sans. Agimitranaka: the syllable -naka, added to the name seems to have been a usual practice in those early times. In No. 5 we have Mahâdévanaka for Mahâdèva, and in No. 8, Mitadévanaka.

Inscription No. 3.

On the right end of the verandah below the feet of the elephants:—

श्रेष्ठ भव्यसदने हति च पुष्पा दो हथिनि च
उपरिमाण हेष्ठमा च वेपक्षादनेच

Sanskrit.

स्वरूपाग्रह भव्यसदने हति च पुष्पा दो हथिनि च
उपरिमाण अहसाना च वेपक्षादनेच

Translation.

"The gift of, first, two elephants,² and above and below the elephants, a (rail-pattern) moulding, by the venerable reverend (bhadanta) Indadèva.³"

Remarks.

Over the plinth on which this inscription is, are three elephants, of which the first two, with the rail-pattern belt above and below, were the gift of this Bhadanta. The word vedī here used is applied in Sanskrit to an altar, seat, dais, &c., but in this place and elsewhere it evidently applies to bands or string-courses carved with the rail-pattern.⁴

Inscription No. 4.

Over the right-hand side door into the Chaitya:—

प्रतिकांतत्व गोंधिकक्ष सिंहदत्त दाना चक्रपृथ

Sanskrit.

प्रतिकांतत्व गोंधिकक्ष सिंहदत्त दाना गृहमुखम् ||

Translation.

"The gift of a door by Sihadatta,⁶ a perfumer, from Dhenukâkata."

¹ This inscription was translated by Dr. Stevenson: "The Chief Agimitra, son of the great king Bhoti, erected this lion-crowned pillar." J. B. B. R. A. S., vol. V., pp. 3, and 426, 427.

² Hathi seems to stand for hathé and to be nominative plural. As the plural might be used to denote the number three, the translation might thus be: 'Three elephants, and below and above the first two elephants, a moulding the gift of, &c.'—G. Bühler.

³ Sans. Indradèva.

⁴ It is perhaps from the root ve ' to weave, bind together ' as a railing.

⁶ Sans. Sihadatta.
Remarks.

Gandhika is literally a dealer in perfumes, but in early times it was nearly equivalent to our modern druggist, for the perfumer, along with the perfumes he obtained from distant countries, had facilities for obtaining medicinal drugs also, and naturally added them to his stock in trade until he engrossed this part of the business of the vaidya, or physician, who would at first sell also the drugs he prescribed. Gharamugha, Sans. grihamukha, 'a façade,' implies also the architrave and sculpture round the door, with the arch above and its enclosed lattice work.

Inscription No. 5.

The upper inscription on a pillar of the open screen in front of the verandah:


gahatra mahidev-

Sanskrit.

गुहस्यस्य महदेव-

गुर्गस्य मातृधारिणीया दानम्

Translation.

"The gift of Bhāyilā', the mother of Mahādevanaka, a householder."

Remark.

Gahata may be a corruption of grihasṭha. The gift must be the pillar bearing this inscription.

Inscription No. 6.

On the same pillar, but lower down:


dhenukaśāyāya  vadhakina  śāmikē

Sanskrit.

धेनुकाकडकेष वाढकिना  सामिकेः

Translation.

"Sāmika', son of Veṇuvāsa', a carpenter, a native of Dhenukākaṭa, made the doorway and.......above the door."

The end of this inscription after the word dharamudhukasa is destroyed. The door referred to is perhaps that entering the Chaitya on the left, on which there is no inscription.

1 Sans. Bhrājilā.  2 Sans. Svāmika.  3 Sans. Vighūrvāsa (or Veṇuvāsa).—G.B.
INSCRIPTION NO. 7.

On the fourth pillar inside the Chaitya on the left hand:

धनुकाकटयापवतस्तिहवयांमेघोदान

Sanskrit.

धनुकाकटयापवतस्तिहवयांमेघोदानम्॥

Translation.

"The gift of a pillar by Sihadhaya, a Yavana, from Dhenukākata."

Remarks.

Sihadhya’s name is in the plural, while Yavana is singular, perhaps by a mistake of the engraver. Yona or Yavana, ‘a Greek,’—probably an Indo-Baktrian, many of whom were converts to Buddhism.

INSCRIPTION NO. 8.

On the shaft of the fifth pillar on the left or north side of the nave:

सोपर्का भयवान धुहुतार-यान समानायस वेस्ट (मा)-
तुल्ल अंतिवासिस्म भान-कस नदापुत्रस सातिमितस
सह [भागिर]तु यमो दानमुखः

Sanskrit.

शोपर्काकावरतानं धर्मोत्सरी-
यान समानायस स्वानायस्य मा-
तुल्लत्वाभिवासिनो भागिरणोः
कस्य नदापुत्रस्य सातिमित्रस्य
सह [भागिर]तु वयास समानायस्यू॥

Translation.

"The gift of the cost of a pillar by Sātimitra, from Sopāraka, out of respect for his maternal uncle the Bhadanta Dhamutteraya, by his (i.e., the Bhadanta’s) disciple and sister’s son Sātimitra, the son of Nanda, with his mother and father."

Remarks.

Sopāraka, or Sopāraka, is Supāra rear Bassein, of which the Bhadanta was an inhabitant.

Samānathasa is in the genitive case, which is used in Prākrit for the Sanskrit dative sammanārthaya for respect to. In Sanskrit sammanārtham or sammanāya is used; but in Aśoka’s inscriptions, sūpāthaya (Sans. sūpārthaya) for soup, for the purpose of soup, is found; so here, the pillar is for the purpose of respect.

Bhānaka in Prākrit, bhāgineyaka in Sanskrit, of which bhānaka is a corruption; in modern Gujurati, bhāno is used.

This inscription is much obliterated, probably intentionally, and beneath it, in clear cut letters, is the following, of the same Sātimitra:

\[1\] Sans. Sīnadhavaja.  \[2\] Sans. Svātimitra.
Inscription No. 9.

कोपारका मयुवान धर्मेश्वरीयान भाग-कस सातिपत्स
सत्तायने शभो दान।

Sanskrit.

कोपारकाकादस्तानी धर्मेश्वरीयाना माहिने-
यस्य सातिपत्स
सत्तारी: शभो दानमु॥

Translation.

"The gift of a pillar containing relics, by Sātimita from Sopāraka sister's son of Bhadanta Dhamutaraya."

Remarks.

There is a hole or receptacle cut for the purpose of holding a relic in the centre of a lotos carved on the front of the pillar just where the inscription ends. No other example like this has been noticed elsewhere.

Inscription No. 10.

On the shaft of the third pillar on the same side:—

चेतुनकाक्ता
सम्रवनस
Sanskrit.

चेतुनकाक्तानि
सम्रवनस॥

Translation.

"(The gift) of Dhama, a Yavana from Dhenukākaśa."

Remark.

Here we have a Yavana with the Indian name of Dhama or Dharma.

Dhenukākaśa—now Dharanikota near Amaravati on the Krishnā, the old capital of the Andhras. It is frequently mentioned in the cave inscriptions.

Inscription No. 11.

On the shaft of the seventh pillar on the left side:—

चेतुनकाक्ता उसमदपूतस मितेद-
वणकस शभो दान॥

Sanskrit.

चेतुनकाक्ताद्वमदपूतस् मितेद-
वणकस स्तभो दानमु॥
Translation.

"The gift of a pillar by Mitradēvanakā, son of Usabhadata from Dhenukākāta."

**INSCRIPTION NO. 12.**

On the inner face of the gallery:

असामिति ये निषुणिः[वल]....

_Sanskrit._

अष्टादशसम् निषुणिः

**Translation.**

"(Gift) of Asadhāmita, a nun...." 

**Remark.**

This must refer to the belt of rail pattern just under the inscription. Some letters at the end of the line are destroyed—probably veśi (or veśiti) dānam, 'gift of the rail.'

**INSCRIPTION NO. 13.**

On the upper frieze to the right of the central door of the Chaitya and outside:

[1] सिद्धम्। राजः। विनासयत नहि पद्मस् नामानाम् जामात्रा दिनिकपुत्रिणि दत्ती वसलनाते लिङ्गादि नामानाम्
[2] गोवितसहस्रेण नानाद रावण भवेयति त्वस्य क्षणाय च वंश गावः
[3] मदेनूः परमेयो देवाय च देवाय वर्ण यायाय च देवाय च देवाय गावः
[4] दायियता गुरुसेविकत्वम् श्रवणस्वातन श्रवणिन्ति कारुंदितरवस्त
[5] यायायार्क गादीभूदि करिक्षको दश कारुंदितरवस्त

_Sanskrit._

[1] सिद्धम्। राजः। विनासयत नहि पद्मस् नामानाम् जामात्रा दिनिकपुत्रिणि दत्ती वसलनाते लिङ्गादि नामानाम्
[2] गोवितसहस्रेण नानाद रावण भवेयति त्वस्य क्षणाय च वंश गावः
[3] मदेनूः परमेयो देवाय च देवाय वर्ण यायाय च देवाय च देवाय गावः
[4] दायियता गुरुसेविकत्वम् श्रवणस्वातन श्रवणिन्ति कारुंदितरवस्त
[5] यायायार्क गादीभूदि करिक्षको दश कारुंदितरवस्त

**Translation.**

"To the Perfect. Usabhadata, son of Dinika and son-in-law of the King Kha-harāta Khapatapā Nahapāna, the giver of 300,000 cows,—having given gold, and being a visitor to the tirtha at the Banāsā river; the giver of sixteen villages to gods and Brāhmaṇs; at the holy place Pabhāsa the giver of eight wives to Brāhmaṇs; and who caused 300,000 cows to be given," and who at Valuraka

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1 Sans. Mitradēvanakā.
2 Sans. Rishabhadata.
3 Sans. Ashādhāmitrā.
4 Sans. Rishabhadata.
5 This conjecture tirthakarenā is not a very probable one, as tirtha is a modern form and not used in the old Prākrits. Probably the ra of ratha is a mistake for ti. The explanation of the word suvarṇatithakarenā is furnished by Nāšī inscription No. 17, where Usavadāta calls himself naidyān barnāyān suvarṇadānātathakara, which in my opinion means 'the founder of a Tirtha and giver of a gift of gold on the river Banās'; or 'the founder of a Tirtha by means of a gift of gold.'—G. Bühler.
6 Instead of gṛdaspī I read (a)nuvarṣam pi and translate, "who caused annually three hundred thousand (pieces of) money to be distributed." Nāšī inscription No. 17 reads anuvarṣam brāhmaṇaśatasahasṛbhajāpaytāra.—G. Bühler.
gave the village of Karajaka to the saṅgha of ascetics from the four quarters residing in the leṇa, all dwelling there for the support during the rainy season."

**Remarks.**

*Kharahātra Khatapa Nāgāpāṇa, Sans. Kshahātra Kshatrapa Nāgāpāṇa—Kharahātra must have been Nāgāpāṇa’s family name. A Banāśa river is in northern Gujarāt, flowing from the base of Abu into the Raṅ of Kachh, and another in eastern Rājputānā, flowing in the Chambal. Prabhāsa-tirtha is Somanātha Paṭṭana, still known as Prabhāsa Paṭṭana. The ‘giving of wives to eight Brāhmaṇs’ means that he gave a money donation sufficient to defray the marriage expenses of so many. It is still a custom for wealthy persons to pay the kanyādāna of poor Brāhmaṇs, giving a sum of money sufficient to defray the marriage expenses of a daughter, and on the marriage day the donor ‘gives away’ the girl to her husband. Whom Usabhadata “caused to give” (dāpayita) 300,000 cows is not said: apparently, he did not give them himself.

Valārakā appears to be the ancient name of the monastic establishment at Kārle. It occurs in the two inscriptions also, and is in the plural majestatis; so also at Nāsik we have Trirāṣṭamīr (No. 17, 1. 3, in *Tr. Int. Cong. Oriem.*, p. 327).

Karajika, the village given to the monastery has not been indentified: It may be Karanj close to Bedā."

**INSCRIPTION No. 14.**

To the left of the central door and over the sculptures:—

[1] राजेव वासिष्ठिपुत्र समसिद्धि[पुत्र]मानितस सबस्ते तत्ते ७ मिश्रत्वम्यि पत्रम् ६
[2] द्वितैव पत्रम् १ एतया पुत्रया औपकामित्याय महारित हितस्वभिगुप्तम मित्यदेवस्य पुत्रम्
[3] [ब]हारविनागातिपुत्रम सोमदेवन गामो दत्तो वदृकवाचस्य वदृकविनानां संस्कारकराणां देय

*Sanskrit.*

[1] राजेव वासिष्ठिपुत्रस्य समसिद्धि पुत्रमानितस्य: सबस्ते तत्ते ७ राज्यम्यि पत्रम् ६
[2] द्वितैव पत्रम् १ एतस्य पूर्वविचारिताय औपकामित्याय महारितादिकीपुत्रम मित्यदेवस्य पुत्रम्
[3] महारितादिकीन्द्रजेन सोमदेवन गामो दत्तो वदृकविनानां वदृकविनानां संस्कारकराणां देय

**Translation.**

“King (*rañña*) Vasiṣṭhi-puṭra, the illustrious lord (*sāmisirī*) [Pulumāyī] in the year seventh (7), of summer the fifth (5) fortnight, and first (1) day. On that day Somādeva, a great warrior, the son of Vasiṣṭhi and of Mitādeva the son of Kosikī, a great warrior of the Okaṭalakīyas, gave a village to the saṅgha of Valurakā. This gift is for the repairs of the Valurakā Leṇas.”

1 The construction of this sentence will be clearer if we put the mothers’ names as epithets of their sons, thus: “On that day, the great warrior, Vasiṣṭhiputa Somādeva, son of the great warrior of the Okaṭalakīyas, Kosikīputa Mitādeva, gave a village to the saṅgha at Valurakā.”
Remarks.

This inscription is somewhat broken: the name of Pulumayi is gone, but the space left and the name of Vasithiputa before it, renders it almost certain that this is the name wanting. The mention of the 5th fortnight of Grishma shows that the year was not divided into six seasons (ritu) but into three—Grishma, Varsha, and Hemanta. Aukkalakiya or Okkalakiya must be a clan or sept name.

Inscription No. 15.

Over the male and female figures to the right of the right-hand side door. The characters used seem rather later, if anything, than those in the preceding inscription:—

मदसमस मिलुस देययम मिद्यून
Sanskrit.
मदसमस मिल्कोदियमयः मिद्यूनसः
Translation.
"Gift of a pair by the Bhikshu Bhadasama."

Inscription No. 16.

This faces the last, being over another pair of figures on the inner side of the right end of the outer screen or front of the verandah:—

मदसमस मिलुस देययम मिद्यून
Sanskrit.
मदसमस मिल्कोदियमयः मिद्यूनसः
Translation.
"Gift of a pair by the Bhikshu Bhadasama."

Inscription No. 17.

On a piece of rail-pattern carving below the sculptures to the left of the central door:—

...[ः]मणाय मातु दाने वेदिका
Sanskrit.
...अमणाय मातुदाने वेदिका॥
The beginning of this inscription is destroyed; what is left reads,—"...... the gift of a vēdikā by the mother of ...... Samanā."

Inscription No. 18.

Low down and to the right of the central door of the Chaitya:—

कोडिय भिक्षुणिय विनिन्यालू वेदिका दान नदिकेन क[०]

1 Sans. Bhadraera. 2 Sans. Sramaṇa.
KABLE INSCRIPTIONS.

Sanskrit.

कौम्भा मिलुङ्ग्या घुणिकमातुःहिंदका दानम्। निद्रकेन कता॥

Translation.

"The gift of a vedikā (rail ornament) by the nun Koḍi, mother of Ghuṇika. Made by Nadika."

INSCRIPTION No. 20.

In the most northerly upper Cave, No. XII:—

[1] सिम्भ रस्से वासिष्ठिपुत्रस्ति तिरिपुर्णमानित सभस्रे चमुनिते २४ हेमन्तच लंसे ततिते १ दिव्से वि-
[2] तिंये २ उत्साकस्तहरुरणस्तितांपरण स्वततस्वस्त्र अजुंकामाय वयनस्तैय इम देयकयम मत्तपो—
[3] नवगम महासत्त्वितैन परिमहे ॥वे चालुदिवे इलिन वासिष्थिकरुङ्ग व्यासमतपनत देप्रथमस्तपे एकाविस से—
[4] बल्ले निरितौ। सहित च मे पुनु वासिष्थितित मात्र चास्य उपासकस्त वासिष्ठितित मात्रु देयकयम पायम् अनो

Sanskrit.

[1] सिंभु। राजी वासिष्ठिपुत्रस्त्यापुर्णमानित संयोग चमुनिते २४ हेमन्तच लंसे ततिते १ दिव्से वि—
[2] तीये २ उत्साकस्तहरुरणस्तितांपरण स्वततस्वस्त्र अजुंकामाय वयनस्तैय इम देयकयम मत्तपो—
[3] नवगम महासत्त्वितैन परिमहे संयोग चालुदिवे इलिन मातापितैन। प्रासवस्तपनत देप्रथमस्तपे एकाविस से—
[4] बल्ले निरितौ। सहित च मे पुनु वासिष्ठितित मात्र चास्य उपासिकरुङ्ग। वासिष्ठितित मात्रु देयकयम पायम् अनो।

Translation.

"To the Perfect! The king Vāsiṣṭhiputra, the illustrious (sīri) Pulimāvi, in the year (of his reign) twenty-four (24), in the third (3) fortnight of the winter (hemaṇtaka) months, the second (2) day. This meritorious gift of a nine-celled maṇḍapa by the (Upāsaka) layman Harapharaṇa, son of Setapharaṇa, a Sovasaka, native of Abulama, for the possession of the saṅgha of the Mahāsaṅghas from the four quarters. For the continuance in welfare and happiness of father and mother and all people and living things. Established in the twenty-first year, and with me Budharakhita and his mother an Upāsikā. And in addition the meritorious gift of another passage by the mother of Budharakhita."

Remarks.

The language of this important inscription differs from that usually employed and the varieties of spelling remind us of what occurs on the Kshatrapa coins;

1 Sans. Nandika.

2 Inscription No. 19—just over an image of Buddha which has been inserted at a later date between the central and right-hand door of the Chaitiya-cave—is not yet ready. It is of the 19th year of Vāsiṣṭhiputra’s time, and records a benefaction to the Bhikshus by the tankādār of Mānala—the modern Māwal.

3 Harapharaṇa and Setapharaṇa are clearly two Persian names. The former corresponds with the Greek Horophernes or Holophernes. The latter part of both pharaṇa is the Persian frana, ‘lord.’ Seta is perhaps the ancient khshaeta and the modern shid.—G. Bühler.
for in one place the genitive ends in -sa and in another in -sya, and we have puta in Vāsishthiputrama and putra in Pharaṇaputrasya.

The names of the Upāsaka Harapharaṇa and his father Setapharaṇa are unlike any in use in India, and may possibly be of Parthians. The name of their family sovasaka has a resemblance to Svāvakā, but their native place Abulāmā has not an Indian name. For hitasugasthataya we must read hitasugasthatayae (in Sans. hitasukhasthaiyae) ekavisaśarachāra nītho—established in the 1st year. The vi in ekavisa° is doubtful and might be read ti, making 31st year; but it is uncertain whether he reigned so long as 31 years.

Budharakhitta and his mother seem to have been relations who aided Harapharaṇa in the work.

Inscription No. 21.

In a recess over a water cistern at the end of Cave XIII:—

....[सबहरे?] 9 हेमन्तानं पक्षे....[एता] पुजाय श[भ]पत
....हिस्सों अन्तेर्वासिनिन्ा हेमन्तानं भगिने....हादिकाण सदिगा
....सुख काले पवित्रतान संघाय यु....च देयचम पादि
......परिवर्तिण उपय..............

.............अतेवासिनिहैं उत्समाये.

Sanskrit.

....[सवहारे] 9 हेमन्तानां पक्षे .........एतसः पूज्यस्यां
....अन्तेर्वासिनिणां ल्ययनं भागिने[याः]....आदिकाण: सदिय
....[निदाण्य] काले प्रवमितानां संघाय सु....च देयचम: 'पाहि:
.............परिवर्तिण उपय..............

................अतेवासिनिमि: ऋषभया ..............

This inscription is so defaced that a consecutive translation is impossible.
The sense runs thus:—
In the fifth year and of the Hemanta-pakṣha (of some rāja—possibly Pulumāyi),
the female disciple of (some) Bhadanta, gave a leṇa; and a sister's daughter
a Śrāvīka (or laic) gave a cistern for the saṅgha of ascetics. With the donor
several other names of relations are associated, (but obliterated,) with Usabhā,1 a
female disciple.

Hematānaṁ—Sans. haimāntānāṁ—is in the plural, 'of the months of winter.'

Inscription No. 22.

This is in Excavation No. III. to the south of the Chaitya:—

सिध पवित्रस दुर्गविस्त देयचम

1 Sans. Rishabhā. The frequent occurrence of such names would seem to indicate some
connection with Jainism;—the first Jain being Rishabha.

8 761—10
PITALKHORA CAVE INSCRIPTIONS.

Remarks.

Kunbi: this word is derived from the Sanskrit kutumbika, meaning a person supporting a family; it is now generally used to indicate a particular caste. From the style of alphabet used in this inscription it appears to belong to somewhere between the times of Vāsiśṭhiputra and Gautamiputra II. of the Andhra dynasty.

6.—INSCRIPTION FROM KOLHĀPUR.

In making some excavations about two years ago at Kolhāpur the foundations of a large stūpa were turned up, and in the centre of it was found a square stone box containing a rock-crystal box, or relic-casket. On the square lid of the stone box was cut in pure Maurya or Aśoka characters an inscription (No. 1 on the plate), while on the side of the box was the letter A.

Bamhaśa danaṁ.
Dhamagutena kāritam.¹

Translation.

"The gift of Bamha," made by Dhamaguta."²

7.—PITALKHORA CAVE INSCRIPTIONS.

The Pitalkhora Baudhā Caves are near the deserted village of Pātna, 12 miles south of Chālīsgāhv in Khānḍesh. They are not of a very early date, ranking with Bhāja and Khondāne. On two pillars of the Chaitya-cave are short inscriptions⁴:

Inscription No. 1 (No. 3 on the plate).

Transcript.

Patiṭhāna Mitadevāsa
Gādhikasa kulasa
[thab]o dāna[ṁ].

Sanskrit.

प्रतिद्वानात मित्रदेवस्य
गाधिकस्य कुलस्य
स्तम्भो दानम् ॥

Translation.

"A pillar, the gift of Mitadeva of the Gādhi family, from Patiṭhāna."³

Remark.

This inscription shows pure Aśoka or Maurya characters.

¹ There not being room for -ritam in the second line, it has been inserted between the lines.

² Sans. Bramha.

³ Sans. Dharmagupta.

⁴ Translated by Dr. G. Bühler, C.I.E.

⁵ Pratishṭhāna—Patiṭhāna.
Junnar

Total length of Verandah 16'9".

Columns and pilasters of Verandah.

Scale 1/2 inch to a foot.

Photographed, Govt. Office, Poona, 1880.
JUNNAR CAVES AND INSCRIPTIONS.

Inscription No. 7.

राजवैधि[वृद्धि भ]गिलस पुत्रस दत्तकस दान
Sanskrit.

राजवैधि वासीपुत्रस मिलस पुत्रस दत्तकह दानम्

"Gift of Datta, son of the royal physician Magila, the son of Vachhi."

Remark.

The alphabet of these inscriptions in the Vihar differs very little from those in the Chaitya, and may belong to about 100 B.C., or earlier a little. At this time Paithana was evidently the capital of the district.

8.—JUNNAR CAVES AND INSCRIPTIONS.

A number of inscriptions from the Junnar Caves were given in No. 1 of these Memoranda, and some of them were afterwards translated by Dr. Kern of Leiden.2 The Pandit having gone to Junnar with a memorandum of all those known to exist, he took fac-simile impressions of all the accessible ones and copies of the others.

Inscription No. 1.

This is in one of a group of caves near the base of the east scarp of Sivaneri hill towards the southern end, on the back of a recessed bench on the left side of a small cave consisting of three cells each about 7 feet square broken into one. The letters left are all clear and distinct, but the first portion of it is broken away.

......य भूलेनकह
......पीठि चा देयम.
Sanskrit.
......य भूलेनकह
......महिष्य देयमः

It records the gift of a podhi or cistern and probably the lana by some person, perhaps named Bhutenaka.

The above inscription is in the fifth excavation of this group. The third is a chamber 20½ feet by 19½ and 11 feet high with the cylindrical base or drum of a dagoba 57 in diameter near the back. It is 3½ feet high, with a small sunken recess in the flat top, which suggests the idea that the upper portion of it must have been structural. The entrance is 6 feet wide, and the verandah is 16½ feet by 4½ inside the pilasters, and with two columns in front (one destroyed) of the pattern so common here and at Nasik. A drawing of one of these and the adjoining pilaster is given in the accompanying Plate."2

1 Sans. Dattaka.
3 This plate is a photolithograph from a drawing among the MS. notes of the Messrs. West.
Inscription No. 2.¹

This is in one of the group in the upper scarp on the east side of the fort. It is in a chamber 21' by 11', exactly over a vihara below, measuring 24' by 22', with seven cells, with which it communicates by a stair outside at the right end. The inscription is deeply cut along the upper part of the left wall.

[1] मुद्धाकिया मला गोलिकिया अानाद बेन भवन देशथम उपादान.

Sanskrit.

मुद्धाकिया मला गोलिकिया अानाद बेन भवन देशथम उपादान..॥

"Gift of a reception-hall by Mudhakiya Mala and Golikiya Anada, two men."

Remarks.

Mudhakiya, probably the Sanskrit Mardhakiya, and Golikiya, Sanskrit Gollakiya (the li is injured and might be li or la) are the names of the families to which Mala (Sans. Malla) and Anada (Sans. Ananda) respectively belonged.

Upadhya, Sans. upasthana, 'sitting near,'—a place for receiving visits, a drawing-room—referring to the room in which the inscription is.

Higher up than the group in which Inscription No. 1 is found are a number of cisterns, recesses and caves, on one of which there is a small fragment of an inscription.² In the group known as the Bara-kotri, on the same side of the hill is Inscription No. 3, of which Dr. Stevenson gives the first three lines as his No. 8, and the two last as No. 9.³

Inscription No. 4.

This inscription is in a Chaitya Cave 31' by 20½' with a flat roof described in my Memorandum. The accompanying drawing of one of the pillars in the front part of the cave will illustrate their style.⁴ The roof is painted in square panels with a circular ornament in each panel, and the same with the roof of the outer verandah.⁵ The inscription is on the back wall of the verandah near the right end.

विरासुकिलक ग्रामविधिपुरस्यः
धनेनन्तर देयवर्म चेतियचरो
्निमुखः सर्वेऽक्षितपुलायः

Sanskrit.

विरासुकिलक ग्रामविधिपुरस्यः
धनेनन्तर देयवर्म चेतियचरो
्निमुखः सर्वेऽक्षितपुलायः ॥

"Of Virasenaka, a chief householder and upright merchant, the meritorious gift of a chaityaghara, presented for the welfare and happiness of all."

¹ No. 11 in No. I, and Ind. Ant., vol. VI, p. 38.
⁴ From the MS. notes and drawings of the Messrs. West.
⁵ No. 12 ut. sup. This is No. 7 of Dr. Stevenson's copies, and No. 7 of Col. Sykes's.
Junnar

Chaitya cave - B.N. 14 - Columns between inner verandah and case.
2 columns and 2 halves forming pilasters. - Scale 1 inch to a foot.

Total height noted as about 18 feet. Here marked 35 feet to get top in.
AND INSCRIPTIONS.

Remark.

Dhamanigama, Sans. dharmanigama, 'who trades uprightly'; kútavâniyâ and dharmavâniyâ are 'unjust' and 'just trading.'

Inscription No. 5.

This is near the extreme end of this row of caves, high up above a cistern. It is inaccessible and an eye copy could only be made. It is, however, clearly cut.

यवनस श्रीरक्षा गतान देयधम ने पोटियो
Sanskrit.

यवनस्यरुरिय गतान (?) देयधम ने श्रीम हे दी प्रही ||

"The meritorious gift of two cisterns by the Yavana Irila Gatâna (?)� "

Remarks.

Yavana is generally applied to foreigners, but it is impossible to say to what country this man belonged; he may have been a Parthian or Baktrian Greek.

Gatâna after the name Irila might be read gabhânam (Sans. garbhebhyaḥ—the 6th case in Prâkrit being used for the 4th in Sanskrit)—and we should then translate 'for the cells'; but this is doubtful, and in No. 33 the word is again used where such a meaning would not apply.

Inscription No. 6.

This is in the last excavation of the group, on the back of a recess above an open cistern. It is difficult to get at and much effaced. At the end of the second line are some letters like kaśđavâ.²

[ १ ] अपुगृहिरियान सवागरियास पुत्रस पतिबृक्षत [गि]रिमुितस [सह] भवव शिवपालनिकाय
[ २ ] देयधम पोटि वेन च एतस अलोयनिवि......

Sanskrit.

अपुगृहिरियाण शवागरियास पुत्रस पतिबृक्षति गिरिमुुितस सह भवव शिवपालनिकाय
देयबधम प्रहिण्यं च एतस अलोयनिवि......

"The meritorious gift of a Lenâ and cistern by Patibadhaka Girîbhûti son of Savagiriya of the Apaguriyas, with his wife Sivapâlanikâ; for this, a permanent capital............"

Remark.

Apaguriya may be the name of a clan.

Inscription No. 7.

On the façade of the Chaitya²at Mânmodi hill, on the central flat surface of a half lotus over the entrance—

यवनस चन्दान देयधम गमदा[४]
Sanskrit.

यवनस चन्दान [नरस्य] देयधम ने गमदार : ||

¹ See Prâkrit Prakâśa 64, VI.
² This is No. 3 of Col. Sykes's copies.
³ See frontispiece to the Cave Temples.
"The meritorious gift of the façade of a (garbha) hall by the Yavana Chauida."

**Remark.**

The name Chanda is in the plural (conf. Kârle Inscription No. 7). The ra at the end is broken away.

**Inscription No. 8.**

This is found in the series at caves in the southern spur of the Mânumodi hill about a mile east from the Chaitya in which Inscription No. 7. It is on the back wall of an open verandah in a group of chambers now all broken into one. It is much defaced, what is legible reads—

```
.....[g]हस्तिशु[तन] भावृणा दान क
.....तच प[च]गम्ह देयत्यहे
```

**Sanskrit.**

```
.....गृहपरितुष्थाणा भावृणा दान क
.....स्थि च पञ्चमर्ह देयत्यहे: ||
```

"...A five-celled (house).....the meritorious gift of the brothers, sons of Gahapati....."

On a large unfinished Chaitya in this group there are a number of inscriptions, many of them but indistinctly cut on a rough surface.

**Inscription No. 9.**

This is on the left end of the back wall of the verandah, just above the level of the door, faintly cut on a rough surface.

```
गमि पुवानदेश निवत्तानि
पनरस १५ पल्लवत
देयत्यहे अ[प] राजसिद्धु ग
ने पयोगोकहये [दान ! ]
```

**Sanskrit.**

```
गमि पुवानदेश निवत्तानि
पचदश १५ पञ्चस्य
देयत्यह: अयतस्य गणि
पयोगोक [पयोशय ! ] इसे दानयु ||
```

"A meritorious gift of 15 niwatanas by Palapa in Puvânada village: the gift in the hand of Payogoka of the Aparâjita sect."

**Remarks.**

The name of Puvânada, like that of all villages, is in the plural.

---

1 Sans. Chandra.
2 It is given as No. 2 of the Junnar inscriptions in Bird’s Caves of Western India.
3 This is No. 22 of Dr. Stevenson’s, and No. 6 of Dr. Bird’s copies.
4 In the plural.
4 háths make 1 danda, and 30 danda make one nivartana; but sometimes 7 háths are allowed to the danda.

Inscriptions Nos. 10, 11, 12.

These three inscriptions are on two octagonal pillars in front of the same large unfinished Chaitya Cave at the foot of the hill. They are in well cut letters, but the language is neither Pāli nor Sanskrit. No. 10 is on the left pillar, on the right side of it; No. 11 is on the right pillar corresponding side facing No. 10; and No. 12 is on the adjacent face towards the inner sides, but the lines do not align with those of No. 11.¹

<table>
<thead>
<tr>
<th>No. 10</th>
<th>No. 11</th>
<th>No. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>ताकेके</td>
<td>अपुराण</td>
<td>आस</td>
</tr>
<tr>
<td>केतुष</td>
<td>देशुका</td>
<td>ठाड</td>
</tr>
<tr>
<td>तलोभी</td>
<td>हामणा</td>
<td>खुनेस</td>
</tr>
<tr>
<td>गाढि</td>
<td>रोआठ</td>
<td>रण</td>
</tr>
<tr>
<td></td>
<td>वादिमा</td>
<td></td>
</tr>
<tr>
<td></td>
<td>निक्ष्रि</td>
<td></td>
</tr>
<tr>
<td></td>
<td>शीघ्र</td>
<td></td>
</tr>
</tbody>
</table>

Inscription No. 13.

On the left wall of the large recess over the door, and on the same level as the window; the letters are indistinct.²

<table>
<thead>
<tr>
<th>Sanskrit.</th>
</tr>
</thead>
<tbody>
<tr>
<td>कौणिकक्षेप्यया</td>
</tr>
<tr>
<td>उपासक आहुयम-</td>
</tr>
<tr>
<td>शाक:</td>
</tr>
<tr>
<td>करसमूखनिच्छना</td>
</tr>
<tr>
<td>निमित्त:</td>
</tr>
<tr>
<td>वडमुले निवत</td>
</tr>
<tr>
<td>गणिस [न]ज</td>
</tr>
</tbody>
</table>

¹ These are respectively Dr. Stevenson’s Nos. 15, 14, and 13; Dr. Bird’s No. 5; and Colonel Sykes’s Nos. 3, 2, and 1.
² Dr. Stevenson’s No. 21.
“By Aḍuṭhâma the Saka, an upâsaka of the guild of the Koṇâchikas (a gift of) 20 nivatanaś in Vaḍâlikâ¹ near the Karanja tree, and in Kaṭaputaka, 9 nivatanaś near the banyan tree.”

Remarks.

What trade the Koṇâchikas were of, does not appear. The Sakas were perhaps foreigners but converts (upâsakas) to Buddhism: Aḍuṭhâma is a foreign name.

There is a Varâda 6 miles N. from Junnar, and a Katur, 5 miles S.S.W., which may be the Vaḍâli and Kaṭaputra (Sans. Kaṭaputra) of this inscription.

INSCRIPTION NO. 14.

On the back of the recess over the door and alongside the window on its left. It is contiguous to No. 13. Many of the letters, especially in the lower lines, are very uncertain, as the rock is rough.²

Sanskr. it.

“In the village of Mahâveja, twenty-six nivatanaś for Jâbabhati. To the Sidhagana of the Aparâjitas, three nivatanaś given at the hill-foot near Mânamukâda hill; of the town......for...hill, two nivatanaś...”

¹ Sans. Vaṭâlik.

This is Dr. Stevenson’s Nos. 19 and 20.
Junnar Cave Inscriptions.
AND INSCRIPTIONS.

Remark.

The Sidhagaṇas evidently belonged to or were a division of the Aparājita sect of Buddhists; Aparājita (unconquered) is used as an adjective qualifying sidhagaṇa. Māṇamukha (Sansk. Māṇamukha, 'crown of pride') appears to be the old name of the Mānmoḍa hill, where the inscription is. The donor's name is wanting,—possibly it was the same as in the previous inscription.

INSCRIPTION NO. 15.

This is on the left side of the front of the arch round the window.¹

<table>
<thead>
<tr>
<th>Pāli</th>
<th>Sanskrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>आभि</td>
<td>आभि</td>
</tr>
<tr>
<td>का́तति</td>
<td>का́तति</td>
</tr>
<tr>
<td>निवत्त</td>
<td>निवत्त</td>
</tr>
<tr>
<td>शानि दे</td>
<td>ने दे</td>
</tr>
<tr>
<td>बाहत</td>
<td>बाहत</td>
</tr>
<tr>
<td>बेचेङ्डु</td>
<td>बेचेङ्डु</td>
</tr>
<tr>
<td>कस्त</td>
<td>कस्त</td>
</tr>
<tr>
<td>एस</td>
<td>ततू</td>
</tr>
</tbody>
</table>

"Two nivatanas of mango trees (?).....this of Vaghata Vachcheduka."

Remark.

Ambikatati, probably Sans. amrikatati, but the ta may be bha and ambi-kabhati—a mango field.

INSCRIPTION NO. 16.

This is on the right side of the arch, opposite No. 15, but instead of being carved across the front, it is cut in three lines parallel to the arc of the arch.²

| Sanskrit         |
|-----------------|----------------|
| सेनिय वसकरस    |
| मासि पाउनुके     |
| कासकारसु सेनिय पादपक्षात   |

Sanskrit.

| श्रेण्या बशकारस्य |
|-----------------|----------------|
| मासि पाउनिष्कृत   |
| काश्यकारिपु [कारण] श्रेण्या: पादिक...... |

"The guild of bambu-workers, monthly, one and three quarters, and the guild of braziers a quarter......"

¹ This is Dr. Stevenson's No. 18, and Dr. Bird's No. 1.
² This is Dr. Stevenson's No. 17.
Remarks.

In vasakarasa, the anusvāra appears to be lost: Sans. vamśakāra, a bambu-worker; kāsakāra, Sans. kāmyakāra, braziers, hodie—kāsāra.

Inscription No. 17.

On the back of the recess to the right of the great arch.¹

गामे बलाहकु मर
जम्हति उदेसण निषेत
णात्य वारस||गामसे
उरकेमु निवत्यानि

..................

Sanskrit.

गामे बलाहके करु
शुद्धेशण निवत्यानि
नात्य वारस||गामसे
उरके निवत्यानि

..................

"In Valāhaka village, for karajabhati, twelve nivatanas. In Seuraka village ...

nivatanas......"

Inscription No. 18.

On the right wall of the recess, to the right of No. 17. Many of the letters are doubtful.

भनिन सरिस
डके निवत्यानि च
तारी||
अवरित

..................

अवरिते जिपुत्र
क उदेसण निवत
नात्य अठ||गामक
उरकेमु निवत्यानि
चार देश

1 Dr. Stevenson's No. 16.
Junnar Cave Inscriptions.

Doorway.

Under angle of moulding.

(eye copy)
AND INSCRIPTIONS.

Sanskrit.

अपरास्त्र श्रीके -
रके निवर्तनानि च -
लारि "।
अपरास्त्रा ............
......................
अपरास्त्रा नितिपुर -
कोरेशी निवर्ती -
नायकी।" गाम -
कटके निवर्तनानि
ढाढ़ा देय.........

"And on the west in Sirikadaka four nivatanas; west.... for Jiputraka eight nivatanas; in Kadaka village, twelve nivartanas—a meritorious gift."

INSCRIPTION NO. 19.

On a quadrantal moulding over the door-way, on a rough surface. The lower line and half are in larger letters than the lines above.¹

(Not Translated.)

INSCRIPTION NO 20.

To the right of the large unfinished Chaitya in which are the preceding inscriptions, is a verandah 15½ by 5' with two cells at the back. It is half filled with earth, and the front broken away. The inscription is on the back wall between the doors of the two cells.²

भाषकान्त: श्रीकृष्ण: भारूण
अससंस्थ पुताण:²
दुशितस व्यभचरितस च बिगम देयघमः

Sanskrit.

भाषकार्यस्यकृष्णकृतयोनियोगद्रार्थे -
क्रमरस्य पुताणः -
दृश्यार्थस न्दुरस्तितस च बिगम देयघमः; "||

"A house of two cells, a meritorious gift by the brothers Budhamita and Budharakhita, Lankudiyas,⁴ sons of Asasama, inhabitants of Bharukachha."

¹ This is Nos. 23 and 24 of Dr. Stevenson's, and Dr. Bird gives the 5th line of it as his No. 7.
² This is No. 9 of those in Ind. Ant., vol. VI., p. 36, Dr. Stevenson's No. 12, and Dr. Bird's No. 3.
³ This is inserted in much smaller letters between the lines.
⁴ Probably Sans. Lankutikas—a sect.
⁵ 761-13
Inscription No. 21.

This is another verandah alongside the last, 15½' by 8' with two cells at the back. It is on the back-wall between the doors of the cells, but has not been finished.¹

सम्यितागहपतपूतस् गापालिन्स सिवदासस
विनिमाया च सहा परिणव

Sanskrit.
सम्यितागहपतपूतस् गापालिन्स सिवदासस
विनिमाया च सहा परिणव

“(Gift) of the householder Sivadasa, son of the householder Sayiti, and his wife with all his relatives…”

Inscription No. 22.

Next to the last verandah, is another 18' by 6½' with two columns and pilasters, without cells, and nearly full of earth. The inscription is outside close to the pilaster. The lower part of it is peeled off and so injured that a translation can hardly be attempted. It seems to have recorded the construction of a cave for Chetiya by a householder.²

गणाचरणां थेराय म-
मातुनवासां तेविना
ने अत्रेयासिनं थेराय
महत चेतिसानं तेवि
जाने एदनकानवक

......अ कीयल्की

......च गापालि

......नवूने नदशानक

......देवयाम

Sanskrit.
गणाचरणां स्विरिणां म-
यदन्मुखसान सैविशा-
नामतेवासिस्म स्विरिणां
यदन्मचैत्यसान सैविश-
धानां एदनकानवक

......अ कीयल्की

......च गापालि

......नवूने-नदशानक

.......

देवयानम: ॥

¹ Stevenson’s No. 11, Bird’s No. 2, and No. 10, Ind. Ant., vol. VI., p. 36.
² This is Stevenson’s No. 10, and Bird’s No. 8.
³ This letter थ had been at first omitted and then cut above the line.
Junnar Cave Inscriptions.

Images of inscriptions with scales for each image.
AND INSCRIPTIONS.

"The Achārya of the Gana, the venerable (Thēra) and reverend (Bhayanta) Tevidya' Sulasa: his disciple Thēra Bhayanta Chetiyasa, a Tevidya...nadanakānava...kothalaki... and householder... his grandson Nandanaka... the meritorious gift."

INSCRIPTION No. 23.

In the eastern slope of the southern spur of the Mānmodi hill is another series of caves. The first excavation is a verandah with two cells, and with two octagonal pillars and pilasters in front. The second is an unfinished Chaitya 33½' by 11½' with flat roof and a large square rough block of stone near the back. On the right hand wall outside the verandah, between the octagonal pilaster and the doorway into the next verandah and rather above the level of the door is an inscription in three long lines but nearly all obliterated. In the second line "son of Satamala" and in the third "son of Virabhuti" can just be made out.

śिंबे उपासकस्य नामम... 
सतमस्मिता... 
...पुत्र बिप्रत... 
Sanskrit.

śिद्धार्मकमयुक्ता श्रीभगवतपरिवर्ती... 
शतमस्मिता... (?) 
...पुजीविरूपति... 

INSCRIPTION No. 24.

Passing two chambers we reach a large recess, with a smaller one over it, on the back-wall of which, but inaccessible, is Inscription No. 24.²

śिवमस्मिता सिद्धार्मकमयुक्ता देवधर्म पदिति 
Sanskrit.

śिवमस्मिताम शिवमृतेदेवधर्मम् प्रहिल 

"The meritorious gift of a cistern by Sivabhuti, son of Sivasama."

INSCRIPTION No. 25.

Passing a cistern and two small recesses, we reach another recess with a bench round three sides, on the left side wall of which is the next inscription.³ It is one of the most important of the series as the only one containing a royal name—that of Nahapāna, which we find also at Nasik and at Kārlē.

[र्लो] महालात्पर्स सार्वभूमिस्वरूपम् 
[आ] शीतास्वास्वस्वत्व अथवाम् 
[दे]पचम च [वो?] दी मट्टोस च पुष्पम बसे ८५ कलो 

¹ "Knowing the Tripitaka"— Sans. Travidya.
² No. 7 in Ind. Ant., vol. VI., p. 35, Stevenson's No. 25, and Bird's No. 4, 
³ Stevenson's No. 26, and No. 8, Ind. Ant., vol. VI, p. 35.
Sanskrit.

राज्यो भारतसप्तस्वामिन्द्रप्रभाषकः
माधवसम्प्रदायस्यमस्य
देवधर्मे: प्रहिंडाrons सुप्रायाप्रीयं वर्षं ५६ रूँ ॥

"The meritorious gift of a mandapa and cistern by Ayama of the Vachhasagotra, prime minister of the king Mahákhatapa (great Satrap), the lord Nahapâna; made for merit, in the year 46."

The next series of caves are those in the Lenâdri hill about three miles north of the town. Taking the caves from west to east the following inscriptions occur:—

INSCRIPTION NO. 26.

In the seventh excavation from the extreme end of the series, which is an open verandah 33½ by about 4', is Inscription No. 26 over a recessed bench in the back-wall. It is clearly cut.

तामस्याधिकां प्रति
सिद्धमूलस्य देवधर्मे बुद्धे
कपिष्ठे संवरः नियुक्तः क [ ? ]

Sanskrit.

देवधर्मायासप्रेक्ष्य पुत्रस्य
स्वर्गमूल्येन्द्रप्रभायम् वे यमः
कपिष्ठे संवर्यम् नियुक्तः ॥

"The meritorious gift of a Lenà by Sivabhûti, son of Sâmara the Upâsaka, to the Sangha of Kapichita."

Remark.

Kapichita is probably the old name of the Lenâdri hill, or of the monastic establishment there.

INSCRIPTION NO. 27.

Passing a number of excavations we reach a recess over a dry tank which has been broken open. On the back wall of the recess the next inscription is clearly cut.

इसमुस्कामिनि महं
नवदान्तकाय नाडङ्काजिकं
लेखनिकं देवधर्मे पौड़ि

1 This is Dr. Stevenson's No. 6, and Col. Sykes's No. 13; also No. 6, Ind. Ant., vol. VI., p. 35.
2 Sans. Śyāmala.
3 Stevenson's No. 5, Sykes's No. 11, and No. 5, Ind. Ant., vol. VI., p. 35.
4 Read भाष.
AND INCISIONS.

**Sanskrit.**

अष्टमुद्राशीमनी भायेना-
नद्वालिकाया नाडक-तोरिकस्य
श्यामनिकाया देवयध्य: प्रहि: ॥

"The meritorious gift of a cistern by Lachhimikā,¹ wife of Torika the Nādaka,² [and] Naḍabalikā, wife of Mulasāmi Isi.³"

**Inscription No. 28.**

In the next recess also over a cistern, is an inscription, distinctly cut on the back wall and beginning and ending with a svastika.⁴

कर्णासाधत्र कुलिनस्वयम्
सुवस्वर्णासस सचकस प्राप्ते देवयध्यः

**Sanskrit.**

कल्याणासस्य कुसापत्रस्वयम् सुवस्वर्ण-
कारस सचकस प्राप्तेदेवयध्यः ॥

"The meritorious gift of a cistern by Saghaka,⁵ a goldsmith, son of Kuṭira⁶ of Kalyāna."

**Inscription No. 29.**

After the last are three chambers opening into one verandah; then a cell with an open verandah, and at a lower level is another cell with a verandah. The next is a flat roofed Chaitya, 22' by 12' with a dāgoba. The verandah measures 20' by 3' with two columns and pilasters in front, broken away. The inscription is on the back wall of the verandah, high up, and to the left of the door.⁷

कपिलपालस्य न्यूनी तपस्वपालस्य
प्रासाद आनदस देवयध्यः चेतिषयो निष्टो

**Sanskrit.**

कपिलपालस्य न्यूनस्तपस्वपालस्य
प्रासादान्यस्य देवयध्यः ौत्तर्गुह निष्टमु ॥

"The meritorious gift of a Chetiyaghara given by Ānand, son of Tāpasa the Upāsaka, and grandson of Kapila the Upāsaka."

After passing the large vihāra now appropriated as a temple of Gaṇapati a vaulted Chaitya is reached, near the top of the ascent. It measures 41' by 22'.
6' with stone ribs both over the nave and aisles. It has five octagonal free-standing and one attached columns on each side, with bases and capitals (see Plate), and six plain octagonal ones round the dāgoba. Above the capitals of the columns are pairs of animals, alternately elephants and tigers to each capital.

Inscription No. 30.

This is on the back wall of the verandah, over the door, deeply cut, and with a svastika at the beginning and end of the line.

[ 1 ] कल्पित जनात हैरणकपुराः सुलसादत्स सावरससस चतियघरो नियुक्ते देयरम्

Sanskrit.

कल्याणकपुराः सुलसादतस्य तत्त्वाणि कल्पितस्य चतियघरोऽनुसरणे देयरम्: ||

"The meritorious gift of a constructed Chetiyaghara by the distinguished Sulasdata, son of Herañika of Kalyana."

Inscription No. 31.

Passing a recess to the right of the Chaitya, the next excavation is a chamber 26' by 29' and 8' high, with a bench along both sides and back. It has two cells on each side and three in the back. There are two open windows in the verandah, over the left of which the inscription is distinctly cut. There is a cistern with water outside the verandah to the right.

पालकस्तेण सत्तमं दोषे उ देयरम्

Sanskrit.

धान्यक्षेत्रे: सत्तमं प्रज्ञधि देयरम्: ||

"A meritorious gift of a seven-celled cave and cistern by the guild of corn-dealers."

Remarks.

Dhañika, Sans. dhānyaka,—a corn-dealer. Satagabha, Sans. saptagarbha,—of seven cells.

In the south scarp of Sivaneri hill there is another series of about sixteen excavations commencing from the tiled Hindu temple in the second line of fortification, the shrine of which temple is an excavation in the rock. Among these caves are three inscriptions, the first being on the back wall of a verandah 23½' by 3½', with a cell behind. The inscription is to the left of the cell door, on a slightly sunk panel. The fourth letter of the second line only is broken.

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1  Ind. Ant., vol. VI., p. 35, No. 3, Stevenson's No. 2, Bird's No. 9, and Sykes's No. 10.
2  Sans. Hairanyaka.
3  Ind. Ant., vol. VI., p. 34, No. 2, Stevenson's No. 1, Bird's No. 10, and Sykes's No. 9.
Junnar

Pair of Elephants

Pair of Tigers

Facing outwards

Chasitya cave No. A.31. 8 columns on each side, 8 plain octagon columns round end, alternately a pair of elephants or pair of tigers over each 2 columns and pilasters of verandah, similar with animals.

Scale 3 inches to a foot.
AND INSCRIPTIONS.

INSCRIPTION No. 32.

उगाहपुपुत्रस पुत्रस
इसीपालितस सपुत्रस दानम्

Sanskrit.

उद्वहपुपुत्रस पुत्रस
ऋषिपालितस सपुत्रस दानम्।

"The gift of Isipàlita, son of Ugàha, an Upásaka with (his) sons."

INSCRIPTION No. 33.

The next is in an open chamber, 19' by 14½' and 8' high, with a seat round the three inner sides. The front has been walled up in recent times, leaving a small doorway. On the left side wall is the inscription very clearly cut. No. 2, given above, is in a similar room but larger.

यवनस्य
विष्टस माताचं
भोज्यमात्रस्य
देशसम सर्वसि

Sanskrit.

यवनस्य
विष्टस माताचं [?]
भोज्यमात्रस्य
देशसम सर्वसि।

"The meritorious gift of a refectory by the Yavana Chiṭa Gatānam for the Sangha."

INSCRIPTION No. 34.

A little to the right of the cave in which is No. 32 is a Chaitya cave the front of which is built up. Over the door is this inscription:

उगाहपुपुत्रस इसीपालितस सपरिवारस चैतियबरी दानम्

Sanskrit.

उद्वहपुपुत्रस ऋषिपालितस सपरिवारस चैतियबरी दानम्।

"The gift of a Chetiya-gahara by Isipàlita, son of Ugàha, with his family."

Remark.

The donor here is evidently the same as in No. 32.

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1 Sans. Rishi-pâlita.
2 Sans. Udghàha.
3 No. 1, in Ind. Ant., vol. VI., p. 33.
9.—KANHERI CAVES.

The Kanheri Caves are too numerous to describe here in detail. Most of them are of a very simple type and were probably nearly all excavated by the early Hinayana sect, but in after times as the Mahayana schools gained in popularity and influence, sculptures were introduced by them on the walls of many of the caves and especially in the verandah of the great Chaitya Cave and in the caves numbered 29, 35, 64, 66, 67, &c., and some of these and of the larger viharas may have been entirely excavated by them. We do not, however, find here elaborately carved pillars and pilasters, such as are the rule in the later caves at Ajanta, Aurangabad, Elura, Ghatotkacha, nor are pillars introduced into the halls except in the Maharaja's or Darbar Cave: stone benches too are common in the cells and occur even in No. 35, the walls of which are covered with sculptures of Buddha and attendants. And stone benches in the cells are found elsewhere only in Hinayana excavations. Such ornament, however, as we do find here is not without interest, and should be compared with what we find at Nasik, Junnar, and the Konkan groups of caves.

The accompanying plates will afford illustrations of these. On the first plate the first figure shows one of the most common of the pilaster ornaments and which is often found in very old caves both at Kanheri and elsewhere. The next figure shows the same ornament in its most developed form from Cave 35. The third is a sketch of a pillar in the verandah of No. 45, showing one of the most common forms of pillars in the early caves. The next is a slight modification of the same ornament as in the first figure. The fifth sketch is from a fragment of a pilaster in the verandah of Cave 42 and is an exception to the general rule of exceedingly plain shafts in these caves. The pilaster has been carved with much minuteness and care, though all its details show that it is of an earlier type than those of Ajanta, &c. The last figure on this plate is a perspective sketch of the end portion of a stone bench in Cave No. 45.

The second plate gives further illustrations of the pilaster ornaments. Fig. 1 gives the ornament in its simplest form and is from Cave No. 32. Fig. 2 is very similar and is from Cave No. 56.

No. 3 is from the Mahar Caves and differs only in the wings being more widened: it is inserted here for comparison.

No. 4 is from Cave 59 at Kanheri, and instead of having a short flute in the centre it is hollowed out into a shallow flat-bottomed depression.

No. 5 is very similar and is from Cave 37.

No. 6 is also like the preceding two but has the wings more widened out: it is from Cave 50.

No. 7, from Cave 64, has two flutes in the centre.

No. 8, from Cave 29, has the bottoms of the flutes more squared out.

No. 9, from Cave 35, introduces additional curves above and below the neck, being a duplication of the original pattern.

1 From the notes, &c., of the Messrs. West.
2 The second half of this plate has been marked by mistake "Junnar." Though some of the patterns are also found at Junnar all the examples, except No. 3, here given are from the Kanheri caves.
KANHERI
ORNAMENTS ON PILASTERS &c.

IN CAVE XXXV.

IN CAVE XLV.

IN CAVE XLII.

BENCH IN CAVE XLV.

Photographed, Govt. Office, Poona, 1879
Kanheri  (unfinished Column)  Cave N°1

(Scale 2 inch to a foot)
Nos. 10, 11, and 12, from Caves 76, 51, and 69 respectively, are stiffer and ruder forms of the same pattern.

The third of these plates is a careful drawing to a scale of half an inch to the foot of one of the unfinished columns in front of the verandah in Cave No. 1,—the unfinished Chaitya. It is evidently of a much later date than any of the preceding examples.¹

1.—COPPER-PLATE INSCRIPTION.

A copper-plate was found at Kanheri by Dr. James Bird in 1839. The following is his own account of the discovery²:

"Immediately in front of the large arched cave, and on a ledge of the mountain, some thirty or forty feet below, there are several small Thopas, or monumental receptacles for the bones of a Buddha, or Rahat, built of cut stone at the base. These were once of a pyramidal shape, but are now much dilapidated, and appear like a heap of stones. Several years ago I thought of opening some of them, in expectation of obtaining coins or other relics; but found no favourable opportunity until lately, when several lengthened visits in company with Dr. Heddle gave me the desired means of doing so.

"The largest of the topes selected for examination appeared to have been one time between twelve or sixteen feet in height. It was much dilapidated, and was penetrated from above to the base, which was built of cut stone. After digging to the level of the ground and clearing away the materials, the workmen came to a circular stone, hollow in the centre, and covered at the top by a piece of gypsum. This contained two small copper urns, in one of which were some ashes mixed with a ruby, a pearl, small pieces of gold, and a small gold box containing a piece of cloth; in the other, a silver box and some ashes were found. Two copper-plates containing legible inscriptions in the Lath, or cave-character, accompanied the urns, and these, as far as I have yet been able to decipher them, inform us that the persons buried here were of the Buddhist faith. The smaller of the copper-plates bears an inscription in two lines, the last part of which contains the Buddhist creed."

What the first part of this inscription was we shall probably never learn: for Dr. Bird, like too many virtuosi, carefully retained the plates. He died in London about a dozen years ago, and they have not been heard of since.

Of the larger plate, he published a small lithograph in his Historical Researches, a copy of which lithograph he seems to have sent to the Asiatic Society of Bengal, where it was reproduced with a number of additional mistakes, and an interlinear transcription in Devanāgarī, and accompanied with what was called a "literal translation" by a Calcutta Bābu: this was so nonsensical, however, that no one could accept it as a translation.

Failing to get a loan of the plate itself, Dr. Stevenson of Bombay⁴ attempted to revise Dr. Bird's copy, and to a certain extent succeeded; but he made serious

¹ For further details respecting these caves, see The Cave Temples of India, pp. 348-360.
⁴ 761-15
errors in the transcription and translation. Using his copy¹ as a basis, Pandit Bhagwanlal Indrajit ingeniously suggests the following amendments in the copy, making scarcely any marked changes in the shapes of the letters, and then transliterates it into intelligible Sanskrit.

Line 1. In Trikūtaka², the tri in Bird's copy looks like stra, but the upper part must be for the circle denoting i, badly formed. The whole character is depressed below its proper place in the line, but so also are the ri in chatvāri, and qi, ri in Krishnagiri, in the same line. The anusvāra in Trikūtakānām is omitted either from the negligence of the copyist or in the original. In the copy we have savatsare, where evidently ख has been misread as ख. In dvaye, the e is thrown back upon the dva.

Line 2. Sindhuśayāntargatagramikānakacāstavya, we should perhaps read ³gramika Naka, Bhoka (or Toka), or grame kāṇaka⁴—‘an inhabitant of the village of Bhoka or Toka in Sindhu,’ or of Kāṇaka.

The bhā in suprabhātyā is written as bha, the vowel mark being omitted in the J. B. B. R. A. S. copy; it appears in the J. A. S. B. one.

Line 3. For Śrāvakāryaganyo, the copy has vrāvakāryaganto,  dụcus having taken the place of ृेः and ॄू = ृो that of ृू = ृyo. In chaurāṇa, ra is written र and in kusalo the lo is written as न.

Line 4. Śrāvaṇātputra looks like śrāvaṇāti, ृ being written for ृ = dva.

Line 5. The anusvāra in ृkalinām is omitted; and in yaks, for ksha, we have only sha.

Line 6. In vaṅkana, the last ka is written as no; the ja in disānto is written नृ; and in prahalita, the i is attached to the letters na-ma of the line above.

Line 7. In āhārayita the i circle is omitted over ृre. In yāvadvā, the last syllable is wrongly written dva; and at the end of line 8 the visarga is omitted after the word nāmaḥ.⁵

Transcript.

¹ The accompanying plate is an enlarged fac-simile of the one in Bird's book.
² It is inserted but in parentheses in the J. A. S. B. copy.
Copper Plate Inscription from Kanher.
(Copied from D. J. Bird's "Historical Researches")

[Text in an ancient script]

[Copper Plate Inscription from Kanher.
(Copied from D. J. Bird's "Historical Researches")]
Translation.

"Salutation to the omniscient (Buddha)! In the year two hundred and forty-five of the increasing rule of the Trikūṭakas, in the great vihāra of Krishnagiri, Budharuchī—an inhabitant of Kanaka (i.e., Kabhoka or Katoka) a village in the Sindhu country, the son of the glorious Buddhāsāri and Pushyavarman, intent on religious duties, of the religion of Sākya Muni (who was) strong in the possession of the ten powers, revered, possessed of perfect knowledge—an Āryagana of his (i.e., S. M.'s) Śrāvakas,—erected this Chaitya of dressed stone and brick, to last while moon, sun and ocean endure, to the great Śrāvaka of the Paramamuni (Buddha)—the noble Śāradvatīputra. Therefore let the Devas, Yakshas, Siddhas, Vidyādhara, Ganas, and Mānibhadra, Pārṇabhadra, Paṇchika, Aryan-vaṭapāṇi, Vaṁkaṇaka, (?), &c., be propitious. Moreover, as long as the milky ocean, the waters of the whirlpools of which are whirled round by the sea monsters which are driven about by its thousand waves, is an ocean of milk; and as long as the rugged Meru is piled with great rocks; and as long as the rivers of clear water flow with water into the ocean;—so long may this enduring and auspicious fame attach itself to the excellent son of him named Pushya(varman)."

Remarks.

Almost the only word of importance in this inscription is the name of the Trikūṭakas, of which the dominion is said to have lasted 245 years. Hitherto no other reference has been made to any such dynasty. Among the great dynasties of which we have inscriptions, the Andhras employ no date from a fixed epoch, nor do they mention such a title as Trikūṭaka. The Kshatrapas employ a fixed epoch, but the characters on their coins bearing dates about 250 of their era are of a much earlier type than those of this plate, which apparently belong to about the sixth century A. D. The Guptas style their era 'Guptakāla,' 'Guptasya-kāla,' 'Guptanripāryabhukti,' or 'Samā,' but such a name as Trikūṭa does not occur in their inscriptions; nor among the numerous copper-plates of the Valabhi dynasty, whose power, moreover, is not known to have ever extended to the Krōkan. The Gūrjara and Rāśtra-krūta kings all dated in the Saka-kāla, and the earliest known Rāśtra-krūta king was Dantuvarma early in the 7th century A. D. The Silhāras were only petty kings in the Kōkan, and Kapardi I., their earliest king, belongs to the ninth century (cir. 820 A. D.).

Trikūṭaka—native of a town or country (Trikūta) 'on three hills'—must refer to some place in Aparantā, or the Northern Kōkan, not far from Kanheri where the plate was deposited.

Now, the Raghuvamśa (IV. sl. 52, 53, 58) says that Raghu, when he conquered the Kōkan, built a city called Trikūṭa on a lofty site, as a tower of victory. The inference from this is that in Kālidāsa's time, such a place as Trikūṭa really existed not far from the western coast. Aparantā was this western

1 Govinda I. of the Rāśtra-krūtas (Ind. Ant., vol. V., p. 144; vol. VI., p. 72) most probably flourished cir. 660 to 680 A. D., though it is not impossible that he may have been the Āppāyiṇka-Govinda mentioned in the Ahole inscription (Ind. Ant., vol. VIII., pp. 238, 244), who must have lived about A. D. 625. The Elur inscription gives us the name of his father Indrañja, and of his grandfather Dantuvarma.—J. B.

2 From the form of the characters, I incline to think that this inscription may be dated in the Gupta era; the Trikūṭakas, like the Valabhi Senāpatis, may have continued to use the Gupta era on assuming independence; or it may have been adopted from Gujarāt.—J. B.

3 See also Ind. Ant., vol. III., pp. 6, 7.
coast, which the Greeks called Ariake or Abarike, and the commentary on the *Raghuvarsha* mentions on the authority of the *Vishvakosha* that the district in which was Sorparaka (the modern Supara), was called Aparanta:—

Aparantastu pāśchātyās te cha Surpārakādayaḥ.

Ptolemy and the *Periplus* both mention Tagara as a noted city in the west of India. Now, Tagara is a corruption of the Sanskrit *Trijir*—a synonym of Trikūṭa; and Tagara may be identified with Junnar, which answers to the statement in the *Raghuvarsha*, in being built fully 2,000 feet above the sea, and surrounded by steep hills such as Śivaneri, Mānmoti, &c., and is readily reached from the Kōṅkan by the Nānāghat and Mālēj Ghāt. The kings of this place, then, would be the Trikūṭakas, and their rule may have extended to Salsette; but of their history we know nothing.²

The Junnar cave inscriptions, however, belong to a much earlier date, and afford us no information about these Trikūṭakas.

2.——Inscriptions.

The following inscription was translated by Pandit Bhagwanlal Indraji and published in the *J. Bom. B. R. A. S.* in 1877 (vol. XII., p. 407). It is numbered 19 in Mr. West's collection and is found in cave No. 36, on the right hand side wall, outside the verandah, where it occupies a space about 3 feet 8 inches wide by 2 feet 6 inches high, but the surface is rough and in some cases, especially in the fourth, sixth and last lines, portions of it are much abraded. The letters are similar to those used in other Andhrabhritya inscriptions.

Transcript.

तिर्यग रज्जु माघरपुरस्य स्वामिः (तिरिक) सेनसानस सकल्ये कु गीप 9 दिव 10 एताय पुरायं क-लियाणकस नकमत मेघुनिदिस पूजत्स न्याग-मात गहवतिस (सात्र) लेंयं परितापितं सहा आपकेन (महर) करुदान मेघुनिदिस सहामात्र्यें योगिःसयें सहा मान-[पुना.....] होयिना सहा संस (विनायनेत्त)

Sanskrit.

सिद्धिं रज्जु माघरपुरस्य स्वामिः श्रीसिद्धिः संसारम् कु गीप 9 दिव 10 एताय पूरस्यं क-लियाणकस न्यागमयं विद्युनिदिस: पूजत्स न्याग-मात मुहत: (सात्र) लेण्यं परितापितं सहा मान- [पुना.....] होयिना सहा संस (विनायनेत्त)

1 Possibly the first town was on one of these hills; if not actually so, Śivaneri must have been the citadel.—J. B.

² The Śilār or Śilāhāra kings speak of themselves as "born in the family of Jīmūta- vāhana, the Śilāhāra prince, (Tagarapura-hārādhvīnsa) lord of the excellent city of Tagara" (confr. Ind. Ant., vol. IX., p. 37). So the Kadambas in Camara took the epithet of Bana- vinda-purāṇdhvīnsa (J. B. B. R. A. S., vol. X., p. 54, and vol. XII., p. 57 and p. 305; Ind. Ant., vol. IX., p. 43; and conf. vol. VI., p. 102; J. R. A. S., vol. IV., p. 35). May they not have been descended at least from a dynasty ruling there? On Tagara see also Arch. Surv. W. India, vol. III., pp. 54, 55; Ind. Ant., vol. VI., p. 75; vol. VII., p. 103; and vol. VIII., p. 144.—J. B.
INSCRIPTIONS.

Translation.

"Siddham! In the 8th year of king Mādhāriputta, the lord Sirisena, in the 6th fortnight of Grishma, the 10th day. On the above (day) a merchant householder the son of Venhunandi, merchant, a resident of Kālyāna, constructed a cave of Satta (?) with the respectable... with his father Venhunandi, with his mother Bodhisamā, with his brother ...-hathi, with an assembly of all (nikāya) co-religionists."

Portions of other two inscriptions have also been translated by the Pandit (J. B. B. R. A. S., vol. XIII., p. 11). They are among the latest at Kanheri, both belonging to the 9th century, and to the Silāhāra kings of the Konkān, who were tributaries to the Rāṣṭrakūta of the Dekhan. They are interesting as giving us the names of two kings in each of these dynasties as well as two dates, twenty-four years apart, in the contemporary rule of one sovereign in each family. Kapardi II., the Silāhāra king, whose capital was probably Chemula or perhaps "Puri," the son of Pulaśakti, was evidently reigning during the whole interval A. D. 853-878; and apparently Amoghabarsha ruled during the same period. He is distinctly the son or successor of Jagattunga: Amoghabarsha I. was son of Govinda III., one of whose birudas was Jagattunga, but he must have ruled cir. 810-830; and Amoghabarsha II. was the son of Indra II. Indra either bore the birudas of Jagadudrana and Jagattunga, or was succeeded by a son of that name; but the dates seem to point to Indra II. himself who may have borne the biruda of Amoghabarsha, and he succeeded Jagattunga about 850 A. D. 4

The first is No. 15 of West's collection, and is from the architrave over the verandah of Cave No. X.—the Darbār or Mahārāja's cave. It consists of eight lines: three upper ones 11 feet long, then three others 11 feet 7 inches long, and two additional lines 5 feet 6 inches long, to the left of the second three, and on the same level.

Translation.

"May it be propitious (svasti)! On the 2nd day of the dark half of Mār-gaśrīsha in the Prajāpati year, after seven hundred and seventy-five years, in figures—Sāvat 775 4 of the Śaka king had passed: during the victorious and happy reign of Amoghaśradēva, the great sovereign, the great king of kings, the noble lord, meditating on the feet of the great sovereign, the chief of kings, the majestic lord, the illustrious Jagattunga, he presented the whole of the Konkan, during the flourishing and victorious reign in it of Kapardi, who has gained the five great titles, a jewel among the great chiefs of districts, meditating on the feet of Pulaśakti, the gem of the great chiefs of districts."

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1 Sans. Vishnunandi.
2 The name here is obliterated.
3 See Arch. Reports, vol. III., p. 32.
5 Prajāpati, according to Telinga rule, agrees with 773, and Śrimukha with 775 Śaka; Angirā, by the Jyotishṭava rule, agrees with 775, and Prajāpati with Śaka 774.—J. B.
The next is No. 43 in West's enumeration, and is on the architrave over the verandah in Cave 78, just opposite to the last. It is in an inscripion of two 7 feet lengths, of five lines each, each length being over an intercolumniation, and the short line below being on the capital of a column. It is faint and indistinct in places, and is in the same late alphabet as No. 15. Only the first portion is here translated.

Translation.

"May it be propitious! After seven hundred and ninety-nine, in figures 799 years of the Saka king had elapsed, during the prosperous and victorious reign of the illustrious Amoghavarashdeva, the great lord, the chief of great kings, (by whom) was presented the whole of the Konkan, in the circle of which Kapardi a jewel among the chiefs of districts, during his victorious and prosperous reign............."

The whole of the inscriptions have not all been taken in fac-simile yet, and therefore are not translated here.

The other inscriptions are in preparation and will be published when ready.

3. Pahlavi Inscriptions in the Kanheri Caves.

In Cave 66 there are three Pahlavi inscriptions of which Dr. E. W. West of Munich has supplied the following account with translations.¹

These three Pahlavi inscriptions are all dated, and consist chiefly of the names of certain Parsis who visited the Kanheri Caves early in the eleventh century. They are all three inscribed in vertical lines, to be read from the top downwards; Pahlavi writing being read from right to left. As they would be more conveniently read if the lines were horizontal, the reason for inscribing them in vertical lines is not obvious; but it may be noted that a few short Pahlavi inscriptions, in the same comparatively modern character,² are found in Persia, which are also inscribed in vertical lines.

The earliest date is that in the inscription on the verandah pilaster to the right of a person entering the cave. This inscription is so faintly cut that the greater part of it would be illegible if it were not for the fact that the names it contains are the same as those in the second inscription.

With the assistance of that inscription it may be read, line for line, as follows²:

Transliteration.

Pavan shem-i yazatō.
Pavan tag mārvāk va nadukō dadak denman shnāt 300
70 8-i Yazdakardō bidanā Mitro yōm
Añharmazd ham-dinikān val denman jināk yātūnd

¹ These inscription have been translated by Dr. E. W. West, for the Indian Antiquary, where they will also appear with his remarks in full. Mr. K. M. Kama also kindly supplied me with versions of the three longer inscriptions prepared by Parsi scholars.

² Not the Sasanian inscriptions, which are always in horizontal lines.

³ As some sounds are written more ways than one in Pahlavi, italics are used to express such variants; thus, d is used for d written like t, j for j written like y, l and r for l and r written either like n or like an Avesta o, w and z for v and z written like ch.
Kanheri. Pehlavi Inscription
PAHLAVI INSCRIPTIONS.

hómand Yazdán-pának va Mäh-aiyyár-1
Mitra-aiyyár,1 Panj-bûkhtô va Padar-bûkhtô-1
Mäh-aiyyár, Mardán-shâd-1 Hirâd-Bâhrâm
va Hirâd-Bâhrâm-1 Mardán-shâd Mitra-aiyyår-1
Bâhrâm-pañäh va Bâhrâm-pañäh-1 Mitra-aiyyår,
Falân-zâd3 va Zâd-sparham-1 Atûr'-mâhân,
Nûk-mâhân va Din-Bâhrâm va Bajûr-ûtûr va Hirâd-mard
va Bêh-zâdô-1 Mâh. . . .

This inscription is evidently incomplete, as it stops in the middle of a name and also omits the names contained in the last two lines of the next inscription. Nearly the whole of the first two lines have been broken away and removed since 1870, and the copy of them could not, therefore, be corrected in 1875; so that the reading of so much of the second line as does not occur in the next inscription, is doubtful.

In the following translations of these three inscriptions, as transcribed, the words in italics are understood, but not expressed, in the original Pahlavi:—

Translation.

"In the name of God,"5

"Through strong omens and the good Judge this year 378 of Yazdakard, on the day Aûharmazd of the month Mitrô (10th October 1099), there have come to this place the co-religionists' Yazdán-pának and Mäh-aiyyår sons of Mitra-aiyyår, &c. (as in No. 2, as far as) Bêh-zâd son of Mâh." . . .

The next date, which is only forty-five days later, occurs in the inscription in the recess over the water-tank alongside the cave (No. 1 on the plate). This inscription, though likewise cut faintly, is much more distinct than the last, and is numbered with the Pahlavi cipher for "two" preceding the invocation in its first line. It contains the same names as the last inscription, with a few others added at the end to complete the list, and may be read as follows:—

---

1 Aîyyår is merely a provisional reading for the Pahlavi equivalent of Pers. ydr, until its true sound is ascertained. In the second inscription it is always circumflexed, as if to be read âdâbâr.

2 Or, perhaps, Khrâd or Aûr-âd, as the final d (not being d) is doubtful after a vowel.

3 In the second inscription the l is distinctly noted by a diacritical mark, otherwise it would be better to read Farûkho-zâd, a common Pahlavi name.

4 Hitherto I have generally read this word âtârâ direct from the Avesta, but it occurs in Sassanian inscriptions, not only in a form which can be read either âtârâ or âtâr; but also in another form which must be read âtûr; it is also transcribed by Syriac writers as adûr or adûr. The second part of the name is here written mâhân, but is mânâhân in the next inscription and in the next name here.

5 The Pahlavi word is here in the singular number.

6 As already stated, the reading of this first phrase is doubtful. Another guess would make it mean "in a good omened and happy state I write."

7 This word is doubtful, but hamdînhân seems to be the only intelligible reading for it as it stands in No. 2.

8 Breaking off in the middle of a name.
Transliteration.

2. Pavan shem-i yazatō.¹
Shnat 300 va 70 8-i Yazdakardō bidanā Āvānō
va yóm Mitrō hamdinikān va denman jināk yātūnd
hōmand Yazdān-pānāk va Māh-āliyār-i
Mitra-āliyār, Panj-būkhtō va Padar-būkhtō-i
Māh-āliyār, Mardān-shād-i Hirād-Bāhrām
va Hirād Bāhrām-i Mardān-shād, Mitra-āliyār-i,
Bāhrām-panāh va Bāhrām-panāh-i Mitra-āliyār,
Falān-zād va Zād-sparham-i Āṭūr-māhān,
Nūk-māhān va Din-Bāhrām va Bajūrg-āṭūr
va Hirād-mard va Beh-zād-i Māh-bāzāe,²
Bāhrām-panāh-i Mitra-bandād.
Māh Āṭūr Aūharmazd-i Āvān-bandād mūrd.³

Translation.

"2. In the name of God.

"In the year 378 of Yazdakard, the month Āvān and day Mitrō (24th November 1009), there have come to this place the co-religionists Yazdān-pānāk and Māh-āliyār, sons of Mitra-āliyār, Panj-būkht and Padar-būkht sons of Māh-āliyār, Mardān-shād son of Hirād-Bāhrām and Hirād-Bāhrām son of Mardān-shād, Mitra-āliyār son of Bāhrām-panāh and Bāhrām-panāh ⁴ son of Mitra-āliyār, Falān-zād and Zād-sparham sons of Āṭūr-māhān, Nūk-māhān, Din-Bāhrām, Bajūrg-āṭūr, Hirād-mard, and Beh-zād sons of Māh-bāzāe, and Bāhrām-panāh son of Mitra-bandād. In the month Āṭūr Aūharmazd son of Āvān-bandād died."

The third inscription in point of time is that on the left-hand pilaster of the verandah, and is numbered with the Pahlavi cipher for "three" preceding the invocation in its first line (No. 2 of the accompanying plates). It is dated twelve years later than the preceding inscriptions, and contains a different list of names, in which only four of the names in the previous inscriptions occur. It is fairly legible, and may be read as follows:—

---

¹ This word is illegible, but is assumed to be the same as in the preceding inscription. The za in yazatō, like the zd in yazdān and Aūharmazd, and the zda in yazdakardō is written like ā or ha, as it always is in Pahlavi MSS.; but this is merely a graphical variant, as these words are written with za, zd, and zda in Sassanian Pahlavi.

² The last syllable is circumflexed, but can hardly contain the letter d.

³ The last letter is doubtful, and the word looks more like mérō, but this would be unintelligible. This last line is evidently an addition to the inscription after the list of names was finished.

⁴ Probably a son of the preceding man, who had been named after his grandfather, a custom still common among the Pārsīs.

⁵ That is, in the following month (9th Dec. to 8th Jan.). It might possibly be "on the day Māh of the month Āṭūr (20th Dec.)"; or it might be translated "Māh-Āṭūr and Aūharmazd sons of Āvān-bandād died," but the word "died" is doubtful. This last sentence seems to have been a later addition to the inscription.
Kanheri. Pehlavi Inscription
Transliteration.

3. Pavan shem-† yazdân.
Bidanâ Mitrö va yóm Dinô shnat 300 90-† Yazdakardô min Airân¹
val denman jînâk yâtând hömand
Mäh-Frôbag va Mäh-aliyâr
1 Mitra-aliyâr, Panj-bûkhât-†
Mäh-aliyâr, Mandarin-shâd-†
Hîrâd-Bâhrâm, Bêh-zàd-†
Mitra-vîndad, Javidan-bûd-†
Bâhrâm-Gûshnasp, Bajûrg-âtår-†
Mäh-bażæ, Mäh-aliyâr va Bandêsht³
† Hîrâd-farukhö, va Mäh-bandåd-†
Gêhân-khash châsh⁴-nyôksh.

Translation.

"3. In the name of God.⁵

"In the month Mitrö and day Dinô of the year 300 of Yazdakard (30th
October 1021) there have come from Irân⁶ to this place Mäh-Frôbag and Mäh-
aliyâr seven sons of Mitra-aliyâr, Panj-bûkhât son of Mäh-aliyâr, Mandarin-shâd son
of Hîrâd-Bâhrâm, Bêh-zåd son of Mitra-vîndad, Javidan-bûd son of Bâhrâm-
Gûshnasp, Bajûrg-âtår seven sons of Mäh-bażæ, Mäh-aliyâr and Bandêsht sons
of Hîrâd-farukhö, and Mäh-bandåd son of Gêhân-khash, the listener to
instruction."⁸

It must have been during the visit mentioned in this third inscription that
the few words were inscribed on the dâgoba (discovered by Dr. West),⁹ for they
mention the same year and one of the same names. This short inscription was
correctly deciphered in 1866, as published in the Zartoshti Ablââs No. 3, p. 164,
and is as follows:—

Shnat 300
90-† Yazdaka(rd)
Shatra-iyâr
Mäh-Frôba(g).

"The year 390 of Yazdakard, Shatra-iyâr. Mäh-Frôbag."

Besides these four Pahlavi inscriptions at Kanheri there has been a fifth, of
which only two or three detached letters are legible on another stone of the
dâgoba, which is now in the Museum of the Bombay Branch of the Royal Asiatic
Society. This inscription appears to have consisted of seven vertical lines on a

¹ These last two words are doubtful, min being nearly all cut away, and Airân hardly
legible; they occupy the place of the doubtful word hamdênkân in the first two inscriptions.
² Possibly the same name as the Mitra-bandåd of the first two inscriptions.
³ Or, perhaps, Bôsth.
⁴ This word is doubtful, being partly broken away.
⁵ The Pahlavi word is here in the plural number.
⁶ The words "from Irân" are doubtful, being partly cut away to form a mortice in the
rock for attaching wood-work.
⁷ These four names also occur in the former lists in Nos. 1 and 2.
⁸ This last phrase is doubtful, and it is possible that the list of names is incomplete in
this inscription, as it is in that on the other pilaster.
flat space between two groups of sculpture; but the surface of the stone is so much decayed, that the letters legible are only just sufficient to show that the words have been Pahlavi.

4.—COINS.

During the excavations in making a path round the upper contour of the great reservoir at Viñār in Salsette, in January 1855, upwards of a thousand copper coins were dug up in an earthenware pot. They were much corroded, but of some of the best of them drawings were made by the Messrs. West. As no notice has been published of these, it may not be uninteresting to have a reproduction of the drawings preserved, which is done in the accompanying plate. Three of them are distinctly Muhammadan, and not of a very early type. Only about half a dozen were of this coinage, and most of the others bear a cross on one side with a point between each of the arms; and on the obverse is a small figure like a Maltese cross with a point on each side of it, over which is a line bent down at each end, and the remainder of the field is occupied by a symbol—the intent of which is very doubtful—between two sets of four points. A sixth has a rude outline of a cross on one side of it, the other being plain. Other pieces of copper of similar sizes were quite smooth.

10.—CAVE AT AMBIVALE.

The cave is about half a mile from the village of Ambivale near Jambrug, north from Karjat, under Kotaligadh, and to the east of it. It is cut in a long low hill forming the concave side of a curve in the bank of the river. The cave overlooks the river, being about 20 feet above it, sloping rock leading up to it from the water. It consists of a large square hall, about 42 feet by 39 feet and 10 feet high, having four cells off each of three sides (12 cells in all). Around these same three sides runs a low bench similar to the bench in Cave 35 at Kanheri and in No. III at Nāsīk. Two doorways, a central and a side one to the right, lead into a verandah, 31' long by about 5' 10" deep, the eaves of which are supported by 3' 9" of return of wall at either end and by four pillars. Between each pair of pillars (except the central pair—where the entrance is.) and the end pillars and pilasters is a low seat, with a parapet wall running along the outer side and forming a back to the seat. The outside of the parapet wall was ornamented in the same style as Cave III. at Nāsīk, with festoons and rosettes, but is so damaged that little now remains.

The pillars are of the same pattern as those of Nāsīk—pot capitals with flat tiles surmounting them, but roughly finished. The shafts, springing from the seats, have no bases. The central pair of pillars have octagonal shafts, the remaining two are 16-sided.

The doorways have had modern carved doors inserted at a late date, and with some built basements with carved figures on them in six of the cells at the back. The cave has thus been converted into a Brahmanical temple. A Jogi, recently dead, occupied the cave, the consequence being that the surface of the rock in the hall and verandah has been thoroughly coated with soot.

On the second pillar of verandah, on the left of entrance, is a Pāli inscription in one vertical line, reading downwards.¹

¹ There are some remains of letters on each of the centre pair of pillars, though indistinct.
Coins found at Vehar
(Natural Size)
AJANTA FRESCOES FROM CAVE X

1. From left wall

2. From right wall
11.—INSCRIPTIONS IN THE AJANTA CAVES.

The Ajantā Caves and their paintings were treated in considerable detail in No. 9. of these papers,¹ and some specimens were there given of the remaining fragments of the oldest wall-paintings from Cave X.

Since writing the Notes, however, I have come upon two wood engravings in the Illustrated London News of 8th September 1849, representing, on a very small scale, two of the large copies made by the late Major Gill, and so unfortunately destroyed by fire at the Sydenham Crystal Palace in 1866. They represent portions of these old paintings as they existed more than thirty years ago. These woodcuts are not executed with much minuteness of detail; they represent, however, the grouping of the figures in a portion of the painting on each wall of this cave. The first, from the left wall, is that from which most of the copies given in the Notes were taken, and shows that nearly forty years ago it had become a mere series of fragments.

The second represents part of a scene from the right wall, which has since become almost black, and has been scribbled over by native visitors. It may perhaps be possible even yet, however, to recover a portion of these interesting paintings; but in the meantime it seems desirable to preserve such records as we possess of them, and with this view the accompanying lithograph from these woodcuts is here given. Almost at the first glance we may recognise this as a representation of the famous Chhadanta Jātaka.² The head of the Chhadanta elephant appears in the extreme left of the drawing, under his favourite Bānian tree; the hunter Sonuttara appears among the rocks of the ridge named Suvarṇa in the kāshḍya dress of a mendicant, and further to the right he is seen carrying the tusks to Subhadra, the consort of the king of Banāras. To the right of this, he and a companion are again represented supplicating or listening to the king with the queen at his right hand; and lastly, the queen is represented seated, in deep grief for the murder and dying of a broken heart, while the king stands before her addressing her.

The larger inscriptions are unfortunately so damaged as to render satisfactory translations impossible. Transcriptions of all, so far as they are legible, have been made by Paṇḍit Bhagwanlal Indraji, and are here given with tentative translations and remarks on them.

ROCK INSCRIPTION No. 1.

The oldest is that on the left side of the arch on the front of the Chaitya Cave No. X. It is in Prākrit, and the characters are of a very early form of those used throughout the Western India Cave Inscriptions.

शास्तिपुत्र कट
हादिनो चरमुल
दान

¹ Notes on the Buddhist Rock-Temples of Ajantā, Plates VIII. to XI., and pp. 50, 51.
"A Kaṭahā and the gift of a cave- façade by Vāsiṭhiputa."

Kaṭahā may be the Sanskrit kaṭha, ‘a bāmbu lattice-work’ or ‘partition of bāmbu work,’ in Gujarāti kāḍa or kāḍo. Hence it may be inferred that the cave had some wooden lattice-work in the great arch over the doorway and lower façade, (which was probably of brick) and both were gifts of Vāsiṭhiputa. Vāsiṭhiputa or Vāsiṣṭhiputra might be supposed to be the well-known Vāsiṣṭhiputra Puḍumāvi of the Nāsik inscriptions, but from the character of the letters, compared with those of the inscriptions of that king, this would seem to be earlier by two centuries. Then we find no title, such as Rāṇa, applied to him, as in other inscriptions. And the usage of naming sons from their mothers is shown from other inscriptions to have been common to other families besides that of the Andhrabhṛtya dynasty. Thus at Pīṭalkhorā, we have the royal physician Vachhiputa; at Bhāja, Kosikiputa; at Kuḍā, Kochhiputa, &c. He seems, therefore, to have been a private person, and if so, we may translate thus:

"The gift of a cave- façade by Vāsiṭhiputa Kaṭahāda."

Kaṭahāda might then be regarded as either a family name or one derived from his native place, Katahaḍa, Sans. Katahrāda.

INSCRIPTION No. 2.

On the back wall of Cave No. XII, on the left side of the door of the right end cell—

ढानको देयम्भम्
धनामदवस विण्डः[स्]
सउवरको सउपः[सयो]

Sanskrit.

श्यानके देयम्भः:
धनामदवस बिण्डः:
सौपरको सौपः[श्रयम्]

"The meritorious gift of a dwelling with cells and hall by the merchant Ghanāmadada."

Remarks.

The letters of this inscription are not very clear, the language is Prākrit and at the end of the last line are the syllables saupā. It may have been intended to engrave saupāsaya, but these syllables as they stand convey no meaning.

Sthānaka is ‘a dwelling.’ The residence of the priests of the Dhundiyā sect of Jainas is still called sthānaka. It may have been applied to the layanas of early times. The ucavarakas, Sans. apavaraṇas, are the cells which surround the hall, and the upāsaya, Sans. upāśaya, is the central hall,—the whole together constituting a sthānaka.

1 See Notes, ut sup., p. 50.
Ghanâmadaὸ resembles a local name probably corrupted from Sans. Ganapadra, and if so, the record may mean the gift of a merchant residing at Ghanâmadaὸ: it is, however, very seldom to find such a record without the name of the donor.

Inscription No. 3.

This is on the left end wall outside the verandah in Cave XVI. The language is Sanskrit, and the composition is in verse. It is written in 27 lines. The letters are in the same square style as in the Śivani Copper-plates, and which was current in the Chhatisgarh district and the country around the Benagaṅgā about the 5th and 6th century. It is much weatherworn, especially towards the left side where it is most exposed. The following is a transcription of all the letters that are legible, made from a careful examination. Though the translation cannot, from the nature of the case, be very satisfactory, still some information may be gleaned from it.

It records the gift of a dwelling for monks by the son of a minister named Hastibhoja; his name is effaced, but it was perhaps Varāhadeva, which occurs in the 21st line. The donor was minister to king Harishena, and his father Hastibhoja was minister to Devasena, the father of Harishena. The inscription supplies the following list of kings:

1. Vindhyāsakti.
2. Pravarasena.
3. (Rudra ?)sena.
4. ............... 
5. Devasena.
6. Harishena.

From the broken state of the inscription it is not clear whether Pravarasena was a son of Vindhyāsakti, or, as is probable, of a member of the Vindhyāsakti family. Of his son only -sena is legible, preceded by a faintly traceable form like -dra, so that the name may have been Bhadrasena, Chandrasena, Indrasena, Rudrasena, &c. The expression “Kuntalendra”—king of Kuntala—occurring in connection with him shows that he had something to do with the king of that country. Later on Kuntala is included in his dominions. His son’s name is lost: he began to reign as a minor. His son was Devasena; and his was Harishena. Besides this inscription we have two copper-plate grants of this Vākṣātaka dynasty which seems to have had a somewhat extensive sway: one of these is the Śivani grant translated (but not very accurately) by Mr. Prinsep, and the other found in a ploughed field at Chamak, 7 or 8 miles south of Lichipur, some 11 or 12 years ago, and a transcript of which is given in the Notes, No. 9 (p. 54).

[1] उद्दीपणेनप्रवत्तीत्वेकयुद्धविष्मित्वापि: ............... षुद्धपदमानप्रवत्तीत्वेकयुद्धविष्मित्वापि: [उ] [II]
[9] महानिमेत्य-विनिर्दशाक्क: कुरुक्षेत्ररथिलरुपर्वतमय्येव[वीष्ये: ] [I] .................
[II] रणवधयमक्क: दिन्: प्राकाशो मुखि विनिर्दशाक्क: [II]
[1] पुरवर्गे: सन्तमवधाव: स्वाधीनेयित्रिनित: [वीष्ये: ] [I] .................
[II] [पशु] शुकानि बूढु वाकातकविभिन्न: [II]
Translation.

"... extinguisher of the increasing fire of the sins of the three worlds...

Having bowed (to him) I describe the early succession of kings.

"Vindhyasakti, whose valour increased in great battles, whose strength in his anger cannot be overcome by the gods, mighty in alms and in wars. Who was twice-born (dvija or kshatri), distinguished—such was (he) on the earth. (He) who was majestic, like Indra and Vishnu, who had won the whole earth by the vigour of his own arms, and who was a standard of the web of glory to the dynasty of Vâkâtaka. Who covered the sun by the dust cloud caused by (the prancing of) his steeds in the battlefield... Having made his enemies... caused them bowed down and humbled. He who had quelled his foes, and whose deeds are like Indra's, toiled in meritorious acts...

His son was Pravarasena whose lotus-like feet were kissed by the rays from the jewels in the coronets of kings, whose eyes are like the fresh opening lotus and the rays of the sun. Pravarasena's son was (Rudra?)sena the conqueror of all enemies, who justly (ruled) the earth of the king of kings. King of Kuntala...

(He) the son of Pravarasena, exalted by highest excellence, by power, by generosity in punishing...

His son... having obtained power when eight years of age, ruled excellently...

"His son Devasena became in the world... of men and gods. By his lovely and purifying enjoyments... of king of men and gods. Through the meritorious acts of this king... Hastibhoja (became his minister) on this earth, who was the dwelling of good qualities and treasury of...
"Who had a broad and firm breast and lotus eyes.............. who resembled the Gandhāhasti\textsuperscript{1} of the quarters: he was a well-wisher, modest,......... and who acted in accordance with the dictates of his heart: whose punishments are not destructive. Again, he being desirous of good, and from his capability to protect the people in the best and happiest way, he became popular and daily accessible by the people as a (father,) mother and friend......... This king having installed (him) and being at ease, he began to enjoy himself according to his heart's desire.

"Afterwards this (king's) son was king Harishaṇa, whose (eyes) were like the wet lotus...... the destroyer of miseries (Hari), the attractor of (men's) minds (Hara), beautiful like Kāma (Cupid), of glorious deeds and majesty like Indra's, (lord of the countries) including Kuntala,\textsuperscript{2} Avanti,\textsuperscript{3} Kalinga,\textsuperscript{4} Kosalā,\textsuperscript{5} Trikūṭa,\textsuperscript{6} Lāṭa,\textsuperscript{7} Andhra,\textsuperscript{8} ......... .........

"...Son of Hastibhoja well known in the world, became minister to this king; the whole world.............. who was a senior, of staid and tranquil mind, endowed with the qualities of almsgiving, mercy, and generosity, and possessed of a sense of justice, ruled the country uprightly......

"To whom merit is a help for the other world because he acquired a heap of merits and made a prison round Lōka guru (the teacher of the world—Buddha). Life, age, wealth, happiness.......... constructed a magnificent dwelling fit for the abode of the chiefs of monks, in honour of (his) mother and father, in the chief of mountains inhabited by the king of serpents, whose fronts are covered with clouds filled with water............

"(The dwelling) ornamented with windows, doors, splendid verandahs, railings, and images of Devakanyās (goddesses) and delightfully arranged pillars...... with Chaitya-Mandira\textsuperscript{9} ..........

"A large reservoir of water and (adorned) by the abode of the chief of serpents and others\textsuperscript{10} .......... Warmed in summer by the heat of the sun, and fit for enjoyment at all seasons...... (as) the dwelling of Indra and the bright caves of Mandara........ in the mountain to which none is equal in greatness ............ ..................... (he) made with love, pleasure, and expansive modesty .......... a cave brilliant with the radiance of the crown of Indra .......... ............ This Varāhadeva, praised among the Sugatās, having given (the cave) into possession of the Saṅghā, having enjoyed comforts of men and gods, with

\textsuperscript{1} The elephants of smell, so called because it was fabled that ordinary elephants were terrified by the mere smell of these.

\textsuperscript{2} Part of Kāmmadhā, somewhere about Anagundi or Hampé.

\textsuperscript{3} Western Mālā, round Ujjain.

\textsuperscript{4} The country between Odesa and the Krīshā.

\textsuperscript{5} Usually Audha, but here perhaps the district about Chhatisgarh in Central India.

\textsuperscript{6} Junnar in the Pūnā Zilla and adjacent districts.

\textsuperscript{7} Bharuch district.

\textsuperscript{8} The Tailaṅga country: the name of the chief seat of power is probably lost in the lacuna.

\textsuperscript{9} This is no longer found: it may have been structural and outside.—J. B.

\textsuperscript{10} Nāgendravēsina is the recess for the image of the Nāga. This without doubt refers to the figure of Nāgendra in the staircase leading down from the front of the cave. (See Notes, p. 57.)—J. B.
his relations .................. enjoy this pure jewel-like dwelling, declared by Ratnatraya, while (the earth rests) on the body of the serpent as the dense clouds and ................ while it shines by the yellow rays of the sun as red arsenic. This mountain having various summits and caves inhabited by great ..............

"Again, may the whole world attain the state of tranquillity, excellence, freedom from evil, and sorrow, and various sins."

Inscription No. 4.

This is on the side wall outside the verandah in Cave No. XVII, and like the last has also suffered much from the weather. This inscription is in 29 lines, and is in Sanskrit verse, each line containing one śloka.

This inscription furnishes the following names of kings:—

1. Dhratarāśṭra.
2. Harisāmba.
4. Upendragupta.
5. (Agaja? or) Kācha.
7. Niladāsa,
8. Kācha II.

There was perhaps one name more, preceding that of Dhratarāśṭra, who is said to have been the son of some king. Whether Harisāmba was the son or brother of the preceding king is not clear. Saurisāmba is apparently the son of Harisāmba, but we know nothing of the relation of Upendragupta to his predecessor; so also the relation of Bhikshudāsa to Upendragupta is lost. Krishnādāsa had two sons whose names, where they first occur, are obliterated, as is that of his wife. Later on Ravisāmba occurs as the name of one of them, and from the fragmentary phrases it appears that the elder murdered his brother, but afterwards repented. This is followed by the account of the construction of the Vihāra by the king or his minister, while Harishena was ruling—almost certainly one of the Vākāṭakas to whom this Asamaka family may have been subordinate.

The characters in this inscription bear a close resemblance to those of the Valabhi and early Chālukya copperplate grants. From the style of alphabet and the tenor of the inscriptions it would seem that then Caves Nos. XVI, XVII, XVIII and the Chaitya-Cave No. XXVI, belong all to very nearly the same date.

Transcript.

[1] ............... मांचिति पुणम्य विद्यात्रयपारं मुनीस्म [1]
विहारदातुविवदातकर्मणो गुणमित्रायायनय व्र नसिंते [11]
गृहसतान्तर्व भृत्व गृहसतातपर्ज्जु भृताराजेश: [21]
नृपतेनस्तय: भृत्व तत्स्यायामश्चिं: किंचिपादशीर्षाय: [31]

n 761-19
[8] सम्बूद[गन]सुतीया तस्य सिद्धिन् काच हस्त प्रकणयामा [७.११] 
[9] प्रथितो मुख मनल्लस्या नृतित्तत्सा पुत्रो नारायणस्य [७.११] 
[10] प्रथित नृत्य काच हस्त प्रदीपाकोष्ठित: [९.९] 
[11] तुषारस्य तस्य कृष्णदास: कुलेश्वरायुविलाल वसुद[व] [११.१] 
[12] तस्याल्प तस्य अयाहूत्तात्त्वविवधात्त्वत्त्वात्त्वचारकालरकात्त्वी [११.१] 
[13] [प्रवु] नमस्यापातिरी अलमारी [१२.१] 
[14] एकादिक्षिप्रमाणार्य द्वेषे दितीया रविवासानस्ताना [१२.१] 
[15] [महेन्द्र] [१२.१] 
[16] [१२.१] 
[17] [१२.१] 
[18] [१२.१] 
[19] [१२.१] 
[20] [१२.१] 
[21] [१२.१]
Making obeisance to the Muni who completely attained to the three sciences, I will set forth a description of the qualities of the donor of the vihāra, whose deeds are pure... to the king regarding all as equal to himself and who has the royal umbrella over his head, was a son by name Dhṛtarāṣṭra of the white umbrella... This king's (son) was Harisambha, whose face was as the lotus and the moon. Again, king Saurisambha, of pure lustre, was this king's (son). Upendragupta of great fame and beauty. Then his son was king (Agaja) whose well-known name was Kācha... (was) Bhikshudása for spreading renown in the world. The king known in the earth by the name of Niladása (was) the son of this king... Kācha, renowned and famous. Then Krishnadása was this king's son who was an increaser of the splendour of his dynasty... was (his wife) who was gentle, whose dress was white as the moonbeams, whose face was like the full moon, and who was adorned by modesty and good behaviour... to this king by her were born two sons... equal to Pradyumna and Samba, whose large eyes were lotus-like and whose beauty was as red burning gold. The first born, first to enjoy independent power (Ekādhipati), and the second assumed the name of Ravisambha... Asmaka and others... by frequently overcoming, they two were glorious as the sun and the moon... of those, the creepers of whose glory in friendship have spread, and who conduct

1 The word may also be read Avana instead of Agaja, which means 'a protector,' and if this reading be correct it cannot be a proper name; and the whole may mean that his 'son was a protector (of the world) whose well-known name was Kācha.'

2 It would seem that correctly either Ravisambha should be a title, or Ekādhipatya is a proper name, which however seems unlikely.
themselves always in happiness and mutual agreement. but he whose punishment is unrevokable and whose wicked actions grow from the deeds of his former life, (was as) a thunderbolt to the younger. patience, &c., great king, after this the minister named Achintya (?) threw, a great tree of merits, and again possessed knowledge of the sacred books, generosity, mercy, kindliness, friendship, benevolence, valour, and good sense, and being greatly ashamed conducted himself as men of renowned behaviour. who is successful in glory, became famous. he who is filled with mercy, and by his generous disposition released those whose eyes are wet, and whose behaviour is filial, the minister who, although he knew that the king has acquired in his heart a conscience purified from murderous tendencies, did not disclose who acquired knowledge, by faith in, and meditation on, the omniscient (Buddha). by the waters of (his) glory, white as the beams of the moon, he much beautified the whole world. when Harishena—who was (as) a moon to the face of. and a moon among kings, and a well-wisher of his subjects, was ruling. the heap of whose merits is extraordinary (making) the needy glad by the gift of a stupa, a vihara, and ornaments. this jewel of a monolithic temple, which is majestic, and contains within a Chaitya of the Muniraja (Buddha), made here an incomparable Chaitya, expending profusely upon it, such that the poor cannot even grasp in imagination. made a large reservoir charming to the eyes, of tasteful, clear, pleasant, and cold water. delightful to the eyes and mind. on the other side of it, towards the west, made a splendid Gandhakuti (temple) may the whole wealth of those whose actions are ready (?) for the benefit of the world, be for the attainment of the meditation on Munindranatha (Buddha) with courtesy may this temple increase comforts to the sages until the sun's rays destroy the darkness.

Inscription No. 5.

This occurs on the pilaster at the left end of the verandah in Cave XXII. Much of it is broken away, only a few letters in each of the eleven lines are now left. The language is Sanskrit prose, and the letters are similar to those of the inscription in Cave XVI.

\[\text{देयम्भियं मण्डय}\
\[\text{पूर्वप्रस्थ क}\
\[\text{पूर्वप्रस्थाचार्यं}\
\[\text{स्व यम्बिहाग} [?]\
\[\text{स्म जयता}\

---

1 As there is no dagoba or Chaitya in Cave XVII, it seems that the word Chaitya was used by the Buddhists, as it still is by the Jainas, for an image of Buddha.

2 The Gandhakuti was perhaps the small Cave No. XVIII. The name is applied only to a temple containing images, and not to a monastic abode. The image in Cave XVIII must have been moveable.
"The meritorious gift of a mandapa by Jayata...of...family, a great Upāsaka, great-grandson of...grandson of......of Āchārya Indra......son of Dharmahāga......may the merit of this be for excellent knowledge to all sentient beings, beginning with father and mother."

Inscription No. 6.

On the front of the Chaitya-cave No. XXVI, over the right side door (see Notes, p. 83, and Plate XXI). It consists of 27 lines in Sanskrit verse, and with the exception of flaws in the first and in some of the lower lines, it is fairly legible. The alphabet is similar to that used in the early Chālukya and Valabhi copper-plates, and if not of the same date as that on Cave XVII, is but little later.

Transcript.

[1] नपाति लोकहिवविशोहोवो| हिमसुलकरः परमार्थवि[१] | त्रिलिङ्गम्गन्धम्गुणोदयेया| मु[पितभी] | कड़ामलचर्क: [1 1 1]
[2] उनामपरेराणादयेन स्थविकप्यज्ञारमवर्मेता च लक्ष्या शिवभवमनलयं गतोपि प्रशमपुरं जगतां करोति चार्य [1 2 1]
[3] ततो नानकारणुणामिषां भवकाव्यं विपुलं महायाप्रदत्तमेण कुलमुं च यत्र स्वर्गप्रमाणयां-फलस्य हेतु: [1 3 1]
[4] अत इति विदुष्या तया गार्तेषु प्रविष्टगणाधिकोककल्लेषु कुटमुसरतां अनेन काय्यं रक्षक-कुणाधित्यानंदेनां-त:
[5] भाषक्ति: [1 4 1] देवा निर्मातविज्ञानविपत्तिकलाचत्ताजयेन शंभुरि कावरलोकनेनूद्रु कहो वशोमिपि कथामपतिः तत्त्वात्मायंति
[6] गुगता भविषमुक्ता: [1 5 1] स्थिवरचक्षण मुनिना शासनम्धावकवते नृतत्वेनायिपि सता शैल्यं कारिते शास्तु: [1 6 1]
[7] मागेव वैधार्थमरुपुलकारक्षेषु मोहकांसंविधमाणाविभी: कथायां काय्यं मनेकीति: [1 7 1]
[8] यास्कीतुतिः तात्वाकत्वाकुल्याय काय्यं कैसीम्भैमुर्षे [1 8 1] अनेकज्ञान्तरवर्तसौद्वर्द दिपरं दुब्तवं सुधिण्यं विपविधम्यु

1 Read वि.
2 Read मुद्रावयवः
3 Read कुक्तकेषु
Translation.

"He (Buddha) is victorious, ready and attentive to the good of the people, the destroyer of........comforts, induced with spiritual knowledge, in whom all the three pure virtues have grown up, who has ............... whose pure splendour is mercy, (2.) by whom release from frequent deaths, comforts, and power of not-grown old, and of immortality, have been obtained, and who, though he is deceased and gone to happy and fearless and houseless final emancipation (3) (yet) does good to the world. (3.) For this cause, saluting him and reciting his virtues is fruitful and of great and abundant advantage, and where even the gift of a flower is the cause of the fruit called heaven and final beatitude.4

(4.) Therefore, a learned person, who follows the practice of those before him should here worship the Tathāgatas (Buddhas), whose hearts are soft through mercy and who are greatly popular among people by their well-known virtues.

(5.) Devas from being subject to miseries are devoid of success. Also Śambhu, from the curse, was of trembling eyes. Krīṣṇa, though unwilling,
became subject to the will of Yama. The Sugatas, therefore, because altogether free from fears, are victorious.

"(6.) Even Sthavirâchala Muni who was grateful, of accomplished desires, and virtuous, made for Buddha a stone dwelling, glorifying religion. (7.) Why should the Bodhisattvas, who are desirous of worldly happiness as well as of final release and are possessed of prosperity, not previously have acquired fame? (8.) A human being enjoys heaven so long as his fame in the world lasts; (so) fame that may endure as long as the sun and moon, must be acquired in the mountains.

"(9.) [In honour of that Bhavirajâ] who has been in friendship with him through several transmigrations, who is steady, grateful, wise, learned, proficient in the Sura and Asura teaching of the Āchâryas, minister of the magnanimous king Asmaka, (10.) clever in worldly business, exceedingly fortunate every way, fullfiller of the desires of all the needy, a sweet speaker, exalted by virtues, gentle in modesty, much praised in the world for good behaviour: (11.) and who, as the excellent minister of the king, accomplishes merely by conciliation what is attained (usually) by punishments and by exertions only. (12.) His son Devarâja, a leader, was equal to him, and on the demise of his father exalted his dignity by his high qualities. (13.) In honour of that Bhavirajâ, and in honour of his father and mother, Bhikshu Buddhahadra has caused a temple to be built to Buddha.

"(14.) Having recourse to Bhikshu Dharmadatta and (his) good disciple Bhadrabandhu, I constructed this temple through them.1 (15.) May whatever merit is therein be for the attainment by these and by the world of the fruit of great Bodhi desired by all of pure qualities.

"(16.) He who on attaining the knowledge of the religion of Buddha is surrounded by relatives, and whose heart has been purified by the observance of many religious abstinences and by moral conduct, and has made the final release of people his duty, became a Bhikshu in his youth. (17.) Again the smallest virtue resulting in good cannot be accomplished while engaged in worldly affairs. The result of the actions of sages who are exalted by virtue tends to the enjoyment of happiness by the people.

"This temple is established for the welfare (of people, in a hill?), tuneful with the notes of various birds, and whose caves are filled with the sounds of cow-tails (chauris)..........and which is inhabited by the Yogïsvaras.............The same aggrieved Āchârya having taken over the anxiety of the people regarding the Sugata................."

**Inscription No. 7.**

On a plinth under the feet of a tall standing figure of Buddha, to the left of the façade of Cave XXVI.

[1] देयवर्माॅय शाक्तिमेईर्दन-गुणाकारस्य यद्यज्ञप्रियं तदन्तु वातापितं उच्चवेशं र्वला

[2] सर्वेऽस्वाम्य अनुतं जान आये

**Translation.**

"The Śākya Bhikshu, the Bhadanta Gunâkara's meritorious gift, may whatever merit is in this be for the attainment of supreme knowledge by all sentient beings, mother and father being first."

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1 It would seem from this that the donor Buddhahadra was not resident near, but entrusted the work to these devotees.
Inscription No. 8.

On the plinth under a similar figure on the opposite side of the façade. This is injured by the breaking away of the stone, leaving only the beginnings of the three lines.

[1] देवधर्मम् य ........................
[2] यद नामुष्य [तढ़वलं मातास्मृतं पुरुषो वेषम् लोका ?]
[3] संवेदनानाम [पुनर्म जानावते ?]

Translation.

"The meritorious gift of........................
attainment of supreme knowledge........................
all sentient beings, mother and father...................."

Inscription No. 9.

On the wall of the right side aisle under a small figure of Buddha:

[1] देवधर्मम् यास्य-
[2] भिवस्वरतिनस्य

Translation.

"The meritorious gift of the Sākyabhikṣu Sanghamitra."

Painted Inscriptions in the Ajantā Caves.

Inscriptions written on the paintings are found in six of the caves,—Nos. II, IX, X, XVI, XVII, and XXII—most of them more or less mutilated.

Painted Inscriptions in Cave No. II.

No. 1.

There are no inscriptions in Cave No. I, but in No. II, besides fragments of a pretty long one in small letters on a dark green ground in the left hand cell outside the verandah there are two or three inside. No. 1 is on the lotus throne of a painted figure of a seated Buddha on the back wall of the hall.1 The letters of this inscription are as late as the 6th or 7th century.

[1] देव[धर्मों] यास्यानां मोहितम् दृष्टि ... [इद्द] पुस्तय यद्र पुष्यय]

"The meritorious gift of the Sākyabhikṣu the reverend Buddhagupta: may whatever merit.....................of sentient beings."

No. 2.

No. 2 is on the right hand of the shrine door among many figures of Buddhas.2 It is much effaced and not very distinctly written, so that a trans-

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1 See Notes, p. 34. The execution of the painting is somewhat different from that on the right side wall of the cave, but it is hard to say whether this is due to the artist or to its being of somewhat later date.—J. B.

Notes, p. 35.
Ajanti Painted Inscriptions

Cave No. 1.
lation is impracticable. It begins with the usual donative phrase deya-dharmoyam, and probably recorded the presentation of the painted figures. It concludes with the common formula, "May whatever merit, &c."

[1] देयाद्भर्मायं सकयो उपस्थः ...............[मा]तापित्तम्....च अनु[च]रुता-

[२] ............... चुरा सह सं....

Besides this there is a line written among the Buddhas, but the letters are so mutilated and indistinct as almost to defy copying.

Nos. 3 to 8 are on the back and right hand wall of a chamber outside Cave II. to the left. They are descriptive of the subjects of the paintings on which they have been written, but unfortunately the paintings are as much destroyed as the inscriptions.

No. 3.

शान्तिवादिनः 1

On the back wall to the right of a door in it, a man is represented seated on a stool (bhadrásana) in a plain dress indicative of a Sādhu or Brāhmaṇa; his head is destroyed; under his seat is No. 3 in letters of about the 6th century, in which we read the word kshántivādiḥ — a discourse on forbearance. 2

No. 4.

Facing him is another seated figure, and below is a belt of green colour on which is No. 4 in two lines, so mutilated as to be untranslatable—possibly it related to the kshánti philosophy.

[१] ............ न यज्र ब्राह्मसिकु वेषणा तम....नाघन .................

शुभादि नीतिमार्याय मानुष...................पार्व स्तुचिनिष्ठै मतवाय-

युपयं करोति त: शुभ चा.... कथमेवद्यै ष्टः

[२] ............ शान्तेन्दुसेनायहि दागु! ज्ञानताय नापरा सिम्मानाधि

पत्तेसात: त.... नाचा व...................... शाहिणा .......

Below this is a Brāhmaṇa or Pāsupata, seated on a stool in plain dress and with a Rudrākṣa rosary about his neck. Opposite him is another male figure and between them is a woman seated, with her hands joined towards the former, whilst she speaks to the latter of the two.

No. 5.

Below these figures is inscription No. 5, also so destroyed as to be illegible, —but perhaps relating to the same subject.

[१] ............ नात्स्तेद्विद्यक्त्साध्वनिः चिरनिहितस्य क्षेत्र स...

[२] ............ पतिरस्यान्वयानं नसस्त:.... ज्ञात नदिवाचार.......

1 Read दी

2 Kshántivādin was the name of Gantama Buddha in one of his previous births. The kshántis are the states produced by continued meditation on the four verities: see Vasiliief, p. 140.
Below this again has been a royal figure surrounded by attendants, but the
merest fragments are left of the scene.
The painting on the right side of this same room has also been almost
entirely destroyed.

No. 6.

Among the fragments left are parts of a cow, over which is written the
inscription No. 6 consisting of the name—Sarasuti, in letters of the same age
as the others.

Saraduti

Sarasuti is a Prakrit form of “Sarasvati,” the goddess of learning.

No. 7.

On the same wall near the front corner, has been a figure of a king seated
on a throne, which bears the inscription No. 7:

वैशिष्ट्यवल्ले वैराजा (?)

“King Chaitri of Valorka.”

Vallura is met with in the Ghatotkacha inscription, and may be a form of
Valorka.

No. 8.

Above this is the broken inscription No. 8 which possibly expressed some
religious tenet:

[1]..........................नान प्रसेष हि: स्वस्थायित्र दुःखादि गाहि....................

Painted Inscriptions in Cave No. IX.

Fragments of inscriptions on the paintings of this cave are numerous, but
all in a more or less dilapidated condition. As many as sixteen have been
noticed, but of some only a letter or two have been left. Five of the most
legible have been given on the accompanying plate.

No. 9.

This is on the front wall of the Chaitya Cave No. IX, inside, over the door
and close to the head of a Bhikshu:

[दियवर्तस्]े शा[न्यभिस्मो]
स्त्रुंधः[वस्य]
...........माता

“... The meritorious gift of the Sakyag Bhikshu Sanghapriya.”

The letter ya has been supplied. The characters are similar to those of
the 6th century, and the portion of the painting on which it is, is of a corres-
pondingly modern date, but it overlies part of a picture in a much earlier style of
painting.
Ajantā Painted Inscriptions

Cave No. IX.

Scale 1/2 the original.
No. 10.

On the first pillar on the left side of the aisle, under a painted figure of a standing Buddha. The letters are of the 6th century:

देयर्गमैं उपासकनस्ति वस्य

"The meritorious gift of the Upāsaka Jāsadeva."

There are three other fragments on different sides of this same pillar; two of them are over umbrellas, and one on the petals of a lotus. All are apparently of the same general character.

No. 11.

On an architrave or jamb attached to the first pillar on the left side of the cave, under the throne of a seated figure of Buddha. It is in somewhat earlier letters than the preceding:

देयर्गमैं भद्र[घ]मेसन[स्य]

"The meritorious gift of the reverend Dharmasena."

On a broken pillar, the fourth from the front, on the same side of the cave, is a fragment in one line and a half. On the third standing pillar is another, also mutilated. And on the fifth standing (5th) pillar is another, on an umbrella, a line and half in length.

No. 12.

On the back wall of the cave under a painted dāgoba or Chaitya. This inscription is so damaged as to be illegible, but it affords specimens of the letters which apparently belong to about the 5th century, the period to which the painting on which it occurs may belong.¹ The inscription as usual begins with Deyag dāhana,—the second word misspelt as it sometimes is in these inscriptions. The letter bha, may perhaps indicate that the donor was a "Bhadanta."

देयद्रमेश्य...........स्य म...........

There are also two other fragments on this same wall.

No. 13.

On the 9th pillar (6th standing one) on the left side, under a standing figure of Buddha:

देयर्गमैं शाक्यभिसेवेद्रनवरसे[स्य?]

"The meritorious gift of the Sākya Bhikshu, the Bhadanta Bhadra-sena."

On the first standing pillar, on the right side, are about eight letters of another; and at the feet of a standing Buddha are traces of two or three letters. On the next are large fragments of two lines. On the entablature over this pillar, are fragments of an inscription in four lines.

¹ See Notes, pp. 47, 48, 49.
Fragments of about twenty inscriptions have been found in this cave, most of them on the pillars, and having reference to the painted figures of Buddha with which they have been covered. Of several only a few bits of letters remain.

No. 14.

This is on the left wall, opposite the third column, just over a portion of the very early painting in this cave, and evidently belongs to the same age. It is painted in dark brown letters on a light ground. The characters belong to the same age as the carved inscriptions elsewhere of the time of Satakarni, as on the Amaravati tope, &c. Unfortunately only a fragment is left of what it must originally have been.

भगवत यतिपुत्रेः[ब]....त्यतिपतिः यत .........

Sanskrit.

भगवो यतिपुत्रेःस्य ेयतपते: ...........

"Of Bhagava (Buddha) first deva of Yatis.....master of Yatis."

No. 15.

On the same wall, opposite the space between the fifth and sixth pillars, above the old painting and just below a portion of the later painting consisting of figures of Buddha in orange colour. It is in three lines on a thin white ground. The letters are of about the 6th century, but it is much defaced:—

आचार्य...सचिवस्य
देयत्वज्ञो यद्रूपाय तद्रवतु गतरुपस्य
ल्लो सुभम्बुष्या ............

"The meritorious gift ..........Āchārya of........Sachiva: may whatever merit is in this be for the (release) from miseries of all sentient creatures."

There was another inscription, also on a thin white ground on the same wall, but it has faded entirely.

No. 16.

This is on the 6th pillar—4th standing one,—on the right side of the cave, about 5 feet up, at the feet of a standing figure of Buddha, in three short lines in white, on a reddish ground. The letters resemble those of about the 5th century:—

देयत्वज्ञो या वस यम
मिर्चिकेन्द्र ग्राह- धर्मस्य

"This meritorious gift of the Sākya Bhikshu, the reverend Dṛṇadharmā."

The name is written as Dṛṇadharmā—apparently by mistake.

1 See Notes, p. 51.
Ajanta Painted Inscriptions

Cave No X.

Scale 1 to the original.
No. 17.

On the front of the 7th pillar (5th standing one), on the right side of the nave, at about 4½ feet from the earth painted on a green ground below a figure of a standing Buddha.

विपास्सि सम्बन्ध:  चेतिकः [प] रिकस्य

"Vipāssī, the perfectly wise. (Gīt) of Chetikayarak."  

By Vipāssī is probably to be understood the name of the Buddha represented: the name, however, should be written with ss̐t.

On the 7th standing pillar on the same side over an umbrella is another in two lines and perhaps a letter or two of a third.

On the first standing pillar, on the left of the nave, are parts of an inscription in one line; and on the petals of a lotus is another in two lines, in a later character than the others. On the third is a fragment of a small one in two lines.

No. 18.

On the ninth pillar on the left side of the nave there have been two inscriptions under figures of Buddha on adjoining sides; one of these is destroyed, but it probably contained the name of the donor. Under the other Buddha we read—

तथैव ब 

"Of the same."

No. 19.

On the 8th pillar (3rd standing) on the left side of the cave, on the lotus under the feet of a standing Buddha—

भद्नन्त चुदलस्य 

"Of the reverend Sudatta."

No. 20.

On another side of the same pillar, also on a lotus, under a seated Buddha, with a kneeling figure on each side the lotus stalk, but the inscription mutilated—

[भद] ल चुदलस्य 

"Of the reverend Sudatta."

On the 4th standing pillar, left side, are very faint traces of two,—one surrounded by a black border, over the nimbus of a Buddha; the other on an umbrella over a Buddha, on another side of the pillar.

No. 21.

On the 10th pillar (the 5th standing one) on the same side, on the umbrella, over a standing figure of Buddha—

देययुभ्यों शास्त्रयश्चिनोऽभिमेधं चुदलस्य 

"This meritorious gift of the Śākya Bhikshu the Bhadanta Sanghagupta."

On the 6th standing pillar, on the left side, are a few letters of another on an umbrella.

No. 22.

On the 5th pillar on the right side, below a standing figure of Buddha:

देययुष्मोयन्तं
मदुन्तशीशव्यम्भरस्य
माता

वितुमुदि[श्य]

"This meritorious gift of the Bhadanta Śilabhadra, in honour of father and mother."

No. 23.

On the 10th pillar (6th standing one) on the right side near the feet of a figure of Buddha:

मातापि

tरमुदि[श्य]

सूर्य...

देययुष्मप्याचार्यमिस्कृतम्यदन्तकेशस्य

"This meritorious gift of the Śākya Bhikshu the Bhadanta Keśava in honour of mother, father, and all........."

No. 24.

On the 17th pillar (10th standing one), on the left side, below a seated figure of Buddha, in three pretty long lines, but much defaced. The alphabet is apparently in characters of about the 5th or 6th century. In the beginning is a verse on the importance of making images of Buddha.

.............................................

....निम्प्रया भासुश[द्दि]सप्लि

.............................................

...कार्ययतीह जितन्ते विवेष

[देययुष्मप्याचार्यमिस्कृतम्यदन्तकेशस्य]

.............................................

whenever makes an image of Jina (Buddha) they...........of
senses and of good lustre............this meritorious gift of the Śākya
Bhikshu Achārya the Bhadanta Budhasena."

On the next pillar there is also an inscription of two short lines. On the wall of the right aisle, under the 4th, 5th, and 6th ribs, are a few letters of an inscription in larger characters. Under the 20th rib is a single line. And under the 24th and 25th ribs are some fragments of another in two lines.

Painted Inscriptions in Cave No. XVI.

These are below three figures of seated Buddhas on the left wall of the hall.¹ The characters used in these inscriptions belong to about the 6th century.

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¹ See Notes, p. 58, No. vii.
No. 25.

देयधम्मस्य श्राविर्मिलोभ्याऽंदन दापुक्षयां
यद्यपूर्व्या दद्भवतु मातिपिर्व: सर्वस्वतानाऽचा-नुः तःरङ्गानावासेः

"The meritorious gift of the Sākyamuni Bhikshu the Bhadanta Dāpuka. May whatever merit may be in this be for the attainment of the highest knowledge by mother and father and all sentient beings."

The symbol at the beginning of the 3rd line, which is written from under the 6th syllable of the second line and not from the extreme left side of area must be a mark of continuation like those used in some of the Tādpatra books of the Jainas.

No. 26.

देयधम्मस्य श्राविर्मिलोभ्याऽंदन धर्मास्तः यद्य [पुण्य]
दद्भवतु मातिपिर्वसर्वस्वतानाऽचा नुसरङ्गानावासेः

"The meritorious gift of the Sākyamuni Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother, father and all sentient creatures."

No. 27.

देयधम्मस्य श्राविर्मिलोभ्याऽंदन धर्मास्तः यद्यपूर्व्या
दद्भवतु मातिपिर्वसर्वस्वतानाऽचा नुसरङ्गानावासे

"The meritorious gift of the Sākyamuni Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother and father and all sentient beings."

Painted Inscriptions in Cave No. XVII.

No. 28.

Below a figure of a Yaksha in the left end of the verandah (Notes, p. 62). The letters employed in this are of the style in use in Eastern India about the 6th century.

माणिबद्रः

"Māṇibhadra."

Māṇibhadra is the name of a Yaksha well known among the later Buddhists and Jainas.

No. 29.

On some painted figures in the right end of the front aisle of the hall (Notes, pp. 75, 76,) being names on the figures relating to the Śibi Jātaka. The letters closely resemble those of the rock inscription No. 3, of the Vākāṭakas:

शिबिराण्डशिबिराण्डइन्रशिबिराण्डइन्रः

"King Sibi. King Sibi. Indra. King Sibi. Indraḥ."
PAINTED INSCRIPTION IN CAVE NO. XXII.

No. 30.

This is below eight figures of Buddhas painted on the left side of the shrine (see Notes, p. 81).


[6] देय धर्मोऽ शकयुष्मोर मधिवील........................
...

[१०] सीहःपिनीभाग्युण्डोपणना गुणपिनीभाग्यस्वरस्बिन्तलेन्ते भविष्य ते नयनाविरामा


"The meritorious gift of the Śākya Bhikṣu Māharṣaila.........mother and father..........for the attainment of supreme knowledge by all sentient creatures.

"Whoever makes an image of Jina (Buddha) becomes complete in beatitude, auspiciousness, and good qualities, and his splendour is brilliant through virtues, and physical organs, and is delightful to the eyes."

12—GHATOTKACHA INSCRIPTION.

This inscription is cut on the left end of the back wall of the verandah of the large Buddhist cave near Gulwāḍā, a few miles from Ajanta. It was originally a very long one but has been much destroyed by the decay of the stone, especially below the tenth line. It is in Sanskrit ślokas, and the lines are made to follow the verses. The letters agree closely with those of Ajanṭā Rock Inscription No. 3 (p. 69).

[१] मुनियेन्द्रिनायममोरोराणा गुष्ठम्मुख्यां प्रभो वराणा [१]

[२] धर्मितशोधर्मितबदा प्रणीतस्त्वया गणकावयंगो गणनां [१]

[३] असि प्रकाशो दिशिः दशिणपशय बहुरामवं दिहतमनां [१]

[४] त्यस्तेन्मून्द्रादित्वक्षणां ग्रन्थमनानां प्रायमकल्पक्षाम [१]
1. "The treasure of marvels called Buddha is victorious, who is the sage of sages, god of gods, teacher of teachers, best of the good, whose genius results from unproductive actions.

2. "From him virtue declared by the skilled in religion (arises) as also the assembly (gana-sangha), the foremost of assemblies (gana) (originates), and even an ungrateful and unjust prison (?) dedicated to his virtuous person, becomes the bestower of good.

3. "In the southern country there was a renowned and great family of the best of Brähmans named Vallūra which has earned deserved glory since the time commencing from Brahmā, and which is adored by the great.

4. "In this (family) was Yajñīṇa, prakāśa the best of Brähmans equal to the Brähmans of ancient times (as) Bhṛgu, Atri, Gargga, Angiras, noted for good qualities.

1 A similar expression occurs in the Ajañṭā inscription No. 3. The allusion is obscure.
5. "His son was Deva equal to a Deva (god), who was wise, a householder, just, a performer of religious rites. Having obtained possession of the countries of several princes, like Arjuna he performed religious rites therein.

6. "After him came Soma, equal to Soma (the moon), a Brâhman, a performer of acts mentioned in Śruti and Śrîrît; he set his heart on two wives born in Kshatriya families.

7. "He had born by his Kshatriya wife, of high family and chastity, a beautiful son named Ravi bearing the mark of a king, and who obtained rule over the whole Malaya country.

8. "He (Soma) had, by other Brâhman (wives), sons who were generous, and had attained their desires in the Vedas, the residence of which Brâhmanas is still Vâlîra in the southern country.

9. "The son of Ravi was by name Pravara; to him was born the illustrious Râma by name. His son was the famed Kîrtti, and his was Hastibhoja.

10. "When the Vâkâtaka Devasena lived, Hastibhoja, the store (? of people of good qualities, in this world, till now...

11.-18. "In men of patience, wise, advanced together...men of good qualities ..................which action of the king.

......half of whose seat ..................After this Devarâja

..............white as the rays of the moon

......then filled with a hundred qualities

..............the whole consequence

..............well

Remark.

The Hastibhoja of this inscription is probably the same as is named in the 3rd Ajanţă inscription (p. 69). He is here made the contemporary of Devasena. This supplies us with the ancestry of the minister Hastibhoja :

1. Yajña......prakâśa.
2. Deva.
4. Ravi, born of a Kshatriya.
5. Pravara.
6. Râma.
8. Hastibhoja, after whose name the inscription is much defaced.

There is, however, a Devarâja mentioned who may be the same as in the 6th Ajanţă inscription (p. 77), and if so we should then add—

11. Devarâja.

It would follow from this that this cave is of somewhat later date than Ajanţā Caves Nos. XVI, XVII, and XXVI."

1 This is borne out also by its architecture.
ELURÁ.

Panel in Tin Thál.
13.—INSRIPTIONS IN THE ROCK-TEMPLES OF ELURA.

The inscriptions at Elurā are very few and mostly so dilapidated as to be disappointing. Beginning from the south end of the series, at the Baudhā Caves, we take them in order as they come.

(I).—VIŚVAKARMA CAVE.

In the Buddhist Chaitya known as the Viśvakarma Cave, on the balcony above the porch, is the Mantra of the Mahāyāna sect—

Ye dharma hetu prabhavā hetuṁ teshāṁ tathāgato hyavadatteshāṁ cha yo nirodha evam vādi mahārāmanā[ḥ].

It is written at the end of every MS. in Nepāl, but does not occur in India perhaps before the 5th century; the earliest yet known being on a dāgoba at Kanheri and one given from a slab Jour. Asiat. Soc. Beng.¹ of rather later date. This is in characters of perhaps the 8th or 9th century.

In the Tin Thāl, the last of the Baudhā Caves at Elurā, there is a panel, repeated in several places, and in each instance divided into nine compartments each sculptured with a separate figure. In the centre is Buddha, seated in the jñāna mudrā or attitude of meditation, his hands placed over one another with the palms up, and resting on the upturned soles of his feet. He squats upon a padmāsana or lotus seat. On each side of him is an attendant with a chaũri or fly-flap. In the compartments right and left of the central one, and also seated on padmāsanas, are Padmapāṇi and Vajrapāṇi, recognizable by their positions with respect to Buddha as well as by the frontal emblems of a Buddha and a dāgoba, and the cognizances of a lotus and the vajra. The three figures in the upper line are perhaps Sāmanta Bhadra, Viśvapāṇi, and Ratnapāṇi—though the second bears the sword,² one of the symbols of Manjuśrī. Of the three in the lower row, that on the right has the book borne on a flower, the special emblem of Manjuśrī, who holds the place of Sarasvatī in the Baudhā mythology. The one on the left, in this row, bears a flag (ḍhvaja), and he and the next must be also Bodhisattvas,—such as Ḍharmapāṇi, Mani-pāṇi, Karmapāṇi, &c. It will be observed that the attitudes of the eight figures surrounding the central one vary: the legs in the 1st, 2nd, 6th, 7th and 8th are in the same positions,—the right knee being raised; in the 1st, 6th and 7th, the right hand is open, as if these figures were in the act of speaking; the 2nd and 8th have the fingers of the hand closed upon the knee; again the 3rd, 4th and 9th have the right knee flat on the seat and the hand leaning on it, while the left hand in each of these supports the cognizance. The symmetry of this arrangement is evidently studied. The same figures appear as supporters or attendants on the figures of Buddha in the shrines in the Do Thāl and Tin Thāl (see plate).

² The sword borne on a lotus is also one of the distinguishing marks or cognizances of the Simhanātha Lōkēśvara Bodhisattva of the modern Nepalese Buddhists. This sword is called Chandráhāsa Khadāga (see Notes, No. 9, p. 101). Both the sword and book, together with the bow and arrow, are borne by the six-armed figure found at the temple of Sambhunātha and figured as Lōkanātha by Mr. Hodgson in Trans. R. As. Soc., vol. II, p. 255, pl. iv, fig. 9.
On some of the pillars of the Tin Thál are rudely cut inscriptions in characters of about the fourteenth century, probably the work of visitors.

(2).—DĀṢA AVATĀRA.

On the west side of a mandapa in front of the Dāṣa Avatāra temple is a long Devanāgarī inscription, but faintly cut, and very much chipped. About half of the first two lines is lost, and indeed few letters are not injured. With much care the Pāṇḍit painted what was intelligible and then made the following transcript. A photograph was also taken. The language is in Sanskrit verse and the letters of about A.D. 700-750. It is in 14 long lines and contains 29½ slokas of different metres:

Transcript.

[1] देवम : शिवाय
अग्राकेष गारिष्ठे चतुष्य शिवणे जानुलक्नः कुमारेः
बामादेवपेनुः हृदिति विपाटिते गाढांगे पितृ मुखे
याः पाण्डमुः सनाते [ढहति पुरे?] ........
[सूर]सत् तुम्हाराति त्रिवसन युजरे ........ [१]

[२] भस्माद्य विपुला नया
सैविकुकती हरे राहिः वन पाण्डमुः नवममा [२]
[स्त्र]केक्करे यतन स्तो निम्मिने परेशाय न निश्चये करौषं
प्रकटहरे ........ पत्रोलितावयुद्धुः [३]
रिघारामक : [ श्वरुपा ] ........
...........................................
...........................................
...........................................

[३] ये कीर्तिता : कितिमुः श्रमिभि : पुराणा :
तान्विक संस्कृतति वेद्भुवनाति डीक-\
स्त्रयायस्य करिः तनोति कीर्ति [४]
समग्रनेतीति ........ पालनानिकीर्ति
भवीततु राणिव्रमणानाविष्ठाः श्रीपारते
न बेनि लक्ष्य किशी कृष्टिरास्त्रं तुच्छानयि [६]
...........................................
नायत : श्रीयात्म : प्रणयनम ........
...........................................

[६] प्रभवत : दृष्यमुक्तविन्यासमा गृहीताः
मेलिः कौऽरिणाम समग्रन्ततमभावीतान घटानां [७]
ELURA INSCRIPTIONS.

[9] 
मसूनाय ये दपलुना सहवस्तशालिन [9] 
अलेक्यापितमूर्तकृ: स्तम्भनेकवापि यथा द्रिष्टः 
पदभागः किमु हन्दुस्तन्तपाठित्रस्मानान्तनोऽि 
तनामस्मरणगागतः मात्राश्वेपिनास्त्रयः [9] 
मेक्ष्येन पर्याप्तः हस्तेच्य विविधास्तेविन निम्लितः: [10] 
तस्यात्मनः देवाराजः कमलायताः 
शुण्णारिपास्तीनानादत्वानवीतीवितिमरक्षणदीर्घाराजः: [11] 
यस्मिन्तोऽि 

[6] 
मल्लाण कुतम्भुमण्डः रक्षति शुण्णदुः 
संपन्नः सार्वेश्चति न परक्षतुमः [11] क्षमापतिनायपुक्तया 
यति...[भवना]:.....विलुप्तान्तिरे... 
कौथितामूलस्वितोऽकृतिकुष्णन्तिहृद्यान्यावचितः: [12] 
विकारः वर्षगणदारविततम शाश्वतांकाल्मवष्टे[शास्त्री] [11] 
करो[ह] संप्रदशीमलं जगद्यवतादिरमण्डलवर्गवंश्या: [12] 
दुन्दाराचरवः प्रवुत्तरकठः क्षमामूर्तःचुल्लने 
क्यतः शाक्तान्तिरे 

[7] 
क्षीरविभायमहाविचरनागारसः 
क्षोधीभारतवरी विषममहेरतसस्त्र हुनुपिपुरूतः 
माया मोहिन्दरार्यो हरिरेत हरिरास्वस्तीलराविनीयः [14] 
यस्यामेतः[प्रकटमूपृतिचःकल्लस्य 
रामामिरामचरिष्य सहस्रसंख्यः 
आन्दर्भुपुष्पणागतः[प्रभुदेविहारां 
व्याय जगकरकारतैतृत शीतवसे: [14] 
तत्तमा...तन्मारुपमहतिमिरालकाण्डवाल्ली... 
भेषः पुष्पी: प्रजाभुम सुतप्रभुमः कामसुक्षरारी 
मोहतपावताचिहारी 

[8] 
कालिकदुःष्टाः...कालाः 
राजस्वकालाः खर...र[हुरास्य] निम्लितिमातिरि: [16] 
यस्याल्पस्य नंति निपत्तपञ्चमाताणायाकाराः 

1 Read तस्मिन्दः. 2 Read अस्वय. 3 Read तत्स्मिन्य.
रम्यं हर्षाकारं प्रवरतमणि श्रीगणेशमानंकं
कामं वसंतं करं न विकारकरं ।। ।। [१७]
हुँमापविन्दकमान्यसाधनं
निन्त्रितायवुद्धसमारीमोहितयं:
यः कल्याणमपूर्वी-दुर्दिलोषीं ।। ।।

[१८] रामन्दिलियाणादितरहरीचकरं ॥ [१८]
तस्यभूतनयकाचममहमिसमं हसरियोऽजितः
किस्तः दुर्गर: प्रजापरिमबल्कम् चित्ताकृतिकृतः
मायाकिरकुम्भभित्तकसाकं पितायात्यं

[१९] श्रीरामचरितमिहाय: ।
यो माच्छरमनायकायः दीपः
ध्वजः संज्ञन्रपमशेष सुहः:

[२०] वेश्यादायो गुणः: शाश्वादुक्तिभिधिमापरं
तस्मां भायामः भोिे ।। ।।

[२१] तुम्हारे इस्स्हल्ला नाप्य: ॥ [२०]
वर्णाश्रमाश्रय: तनयत्स्तम् स्ववर्घः...
न्यसिः
श्रीदिवसतुङ्गराजसमसम्पलावांभूतः [२१]
यस्य हरिभविषं तात्तिकाविभविषः: कैकित्तः
शक्यमुनि: उपजनशमं नरपतिमार्गिय: सांसर्गिक: ॥ [२२]
द्वितेश निग्राम वनमाने यः सन्तोषानिपयः
काव्यां सकलहिंक्रोऽसपति: श्रीगौतमेश्वर: ॥
श्रीमाल्ला वाणिज्यकारसीतानां नीता बां ।
यः श्रीहरिम

[२३] तामारम् चरणं न्यस्य हियम् मस्तकं ॥ [२३]
श्रीप्रायाकाश्यिष्टम् यः प्रहुंकं तेतात्तिना माहति
रामानुजसवर्गम रणवार्षिको गुरु: महाय:
रूपायमुतिनेन मनमथय: स्थेयं समुन्याधिकारं
लावणेन शाश्वादुक्तिलयः: हृद्भूको: [३] यधः [२४]
देवं ।। ।। ।। ।। सवपरिकार भीमसेननियातः

1 Read मालयू. 2 Read प्रोसाय. 3 Read ब्रम्हच.
[12] जयिनिमिर्न प्रीयम्यारन्तम आशिर्वादस्यार्ये। [16]
दन्त ये देवतायण्यामे प्रीतिमहत्तमस्य देश्यं
न्यायं संविक्रियात्नेव सुमेधी नरसुन्दीकरुणं
माणिक्याकारण्यं दिवसस्मिरसंगमनं धिरसारे।
क्रृष्ण जितामुःतुम्मपर्ययुः प्रतित्यार्ये। [16]
दीवरी तु वरुष माणिक्याकारण्यं धिरसारे।
दीवरी तु वरुष माणिक्याकारण्यं धिरसारे।
सर्वं हृपाधितं परमीवर्।

[13] दृढ़ यतः धारावर्णां
प्रीति: पादप्यामध्ये सुप्रसिद्धंत्वमें राजसंभाजाय पेः॥ [17]
सर्वं नामं विराजयविधानं भूमिस्वरूपं विविधानं
विविधयां चिन्तित्यं विस्मयान्यां यथाविदाहित्यः
मृत्युस्तथादिगंगवं भूमिस्वरूपं प्राणन्तासाहि॥ [18]
सर्वामिसारणां चक्षुकृता नातां नानाविदाहित्यः
सर्वामिसारणां चक्षुकृता नातां नानाविदाहित्यः
सर्वामिसारणां चक्षुकृता नातां नानाविदाहित्यः
सर्वामिसारणां चक्षुकृता नातां नानाविदाहित्यः

[14] प्रदीपकन्यमेवाकरं
ध्येतर्तवां धुर्वेनः नामितिः॥ [19]
स्वयंतोद येवदानसन्ये
नृत्याक्षीमिषित्वः।
सार्वं कामिनिके नृत्यालामो नृत्याक्षीमिषित्वः।
व्याकरणं वैत्तिकांसम्बंधः।
हृद्यंषु विभाषितविनः।

A connected translation would be almost impossible, but the contents are as follows:

(Sl. 1, 2). It opens with an address to Śiva and Pārvatī; (3) contained probably an address to Sarasvatī; (4, destroyed) but probably in it the poet announced his subject; (5) he says what had been told by poets of former kings was remembered and known, so he is led to celebrate the fame of this dynasty; (6, the 1st charana is wanting—perhaps forgotten) he writes of the Rāṣṭrakūṭas: Who in the world does not know of them?: the only dynasty fit to protect the earth; who conquer Vishnu in the churning of the four oceans; (7, much damaged,) relates to the rājas of the past, who were liberal to those they loved and who asked of them: who were terrible to the crowds of elephants of the armies of their powerful enemies; (8) account of Dantivarman, whose glory like the waves of the milky ocean lightened the whole horizon, &c.; (11—13) his son Indrarāja is celebrated; (14) this Viśam Mahipati Indrarāja's son was Govindrāja; (15) Govind's praises; (16) his son was Karkarāja; (17, 18) his praises; (19) his son was Indrarāja; (20) his

1 Read सिमाहय.
ELURA INSCRIPTIONS.

praises; (21) Dantidurga was his son; (22) he is praised; (23) placing his feet on the necks of his enemies, and Vallabha having become tributary was overcome, and Sandhubhupa¹, Kanchi, Kalinga, Kośala, Śrī Sailadeśa, and besides, the Málwā, Lāṭa, Tauka rājas were subjugated, whence he took the name of Śrīvallabha; (24) continues his praises; (25) contains the name of Mahārāja Śarva, who was probably a brother or a friend to the king, for he is described as connected with the king as Arjuna (Bibhatsu) with Yudhishthira (Jayin). (26) At Ujjain he gave great presents to rājas and much money to the poor; (27, 28) his praises are continued; (29) the second part of this is obscure,—he approached with his army and staid at this temple; a Gjurara rāja is mentioned, apparently in connection with it: his fame is then celebrated. The inscription, however, is unfinished and stops before ending the 30th verse.

This inscription then carries the Rāṣṭrakūṭa dynasty back two generations previous to those mentioned in other inscriptions.² The kings here named are—

1. Dantivarman ... ... cir. A.D. 600
2. Indrarāja ... ... ... ... 630
3. Govinda I.³ ... ... ... ... 660
4. Karka ... ... ... ... 685
5. Indra ... ... ... ... 710
6. Dantidurga ... ... ... ... 725-755

(3).—KAILĀSA.

On the ceiling and architraves of the front porch of the great monolithic temple of Kailāsa there are some remains of painting of three different ages. The lowest of these is perhaps of about the 8th century or when the temple was finished, and done on a ground similar to that used at Ajantā. An elephant, a human figure, &c., can be distinguished, of good execution.

At a later date this has been covered over with a coating of lime and painted upon with figures of the gods, and on the architraves is a battle scene. On the south side are two armies; in the one to the left are a horse and then two elephants; over one are the letters -tuvnghyu (or thu ?), and behind are horsemen, &c. The man on the horse has a spear; in the army to the right is, first an elephant bearing a spearman, who is about to slay the horseman, and a man is represented falling down. Above the elephant, painted in modern Devanaṅgārī characters, we read—

Śeasti Śrī Pramārīrāū

and over the horseman—

Malagaha.

Behind Pramārīrāū's⁴ elephant are footmen in mail, bearing spears and round shields, their hair tied with a band, and all with large earrings—as the Arab

¹ The letters are much injured, and Sandhubhupa may be read Sandhukūpa, and yastricallabhādámāvāpa, may perhaps be prithvevallabhādámāvāpa.
³ For the Rāṣṭrakūṭas after Govinda, see Arch. Surv. West. Ind., vol. III, p. 32; or Ind. Ant., vol. VI, pp. 59-72.
⁴ Krishnadeva Pramāra, the fifth predecessor of Bhōja Rāja of Dhara, reigned about 890-900 A.D., and Krishnarajadeva Akalavasra of the Rāṣṭrakūṭa dynasty ruled about 945 A.D. (Ind. Ant., vol. VI, p. 51; Report Arch. Surv. W. India, vol. III, p. 32); but neither of these could have come into contact with the Muhammadans.
writers remarked of the Rāṣṭrakūṭas; behind are horsemen with swords and shields.

On the west side, a rāja is represented seated with a chhatra held over him; to the left some people are paying respects to him, and to the right are two bearded men seated with chhatras. Over the rāja is written—

Seasti Kannuradevarāya,

-ravapa (or ṭa)

and over the men—

the rest is lost.

This Kannuradeva is probably Krishṇadēva or Kannaradeva II of the Nikumbhavanaśa who ruled at Pāṭna, probably as feudatories of the Devagiri rājas. Kanhar fort, near Pāṭna, possibly takes its name from the same prince who flourished about 1150 A. D.

On the north side is a fight; from the left an army advances, in which is, first, an elephant bearing a rāja, and behind him come men with drawn bows and arrows and others with sword and shield: the rāja’s name, however, is lost. On the right, many men with sword and shield advance rapidly all with the sword arm stretched out, and pierced with arrows; all have beards and large eyes and may be intended for Muhammadans; over them is painted the word Mahamaraloku (or Masamaraloku).

On the base of the pilaster on the north or left side of the entrance to the hall is a short inscription in three lines of Canarese, which reads—

Gangapagala maga
Vagayanāna bāraha | Saka 1312 Śrī

It is thus translated by Mr. J. F. Fleet:

“The writing of Vagayanna, the son of Gangapa. Saka 1312. Śrī!”

In Kailāsa there is a rock-cut inscription on the pilaster to the right of a figure of Lakshmi facing the visitor in entering the court, and under a figure of a four-armed gana. There was one also on the left, but it is abraded so that only two letters are left; that on the right is also partly destroyed, but seems to read—

vādhe[k] labhadraṅkarasya
Śrī jalakī(nde ?)
dadhichāḍg(aṇḍa)......

The 3rd letter is injured and the 7th is read doubtfully -ṇka, so also is the last letter in the 2nd line: the last letter legible in the 3rd line seems to be dda, but it is very faint and may be nda or even dā. Any interpretation must be doubtful, but it seems probable the reading is—

Radhekula Bhadrāṅkurasya
Śrī jalakāḍ̯dau
adadhīḍ̯a......

“(The gift) of Lakshmi sporting in water and Udadhichanda (a gana of Siva), by Bhadrāṅkura of the Rādhē family.”

The value of the inscription however is, that the alphabet belongs to the date of the temple, and corresponds to that in use in Rāṣṭrakūṭa inscriptions
of the time of Dantidurga, early in the 8th century, and thus confirms the date assigned to Kailāsa on architectural grounds.

Beside a linga on the right side of the porch are some four letters in the southern form of alphabet and of about the same age. On the other side is a painted inscription of Saka 1384, below a linga, worshipped by Mārkandēya, and was probably written when the painting was renewed and the linga restored, after the last iconoclastic invasion of the Musalmāns. On the padmāsana of Lakshmi at the entrance, is a carved inscription:

Saṁvatu 1385 Kārtika vadi 8. . . . . . . .

Probably the date here is also in the Saka era, to which the characters agree, thus bringing it to the same time as the above date of restoration.

The first of the small temples on the platform behind the great shrine and to the right was dedicated to the Mātris, whose seven seats are arranged along the back, with Kārtikasvāmi's or Śiva's at the left end and one for Ganapati and Bhringi at the right wall; a small figure was found of Vaishnavi in excavating the area below. The next temple was for Chanda—whose place it is,—and has a pedestal for one image. Chanda is usually represented nude, in a state of lustful excitement, two or four-handed, with trisula, and jug or damaru, jatā head-dress, and Śiva's third eye; the refuse of the offerings in a Saiva temple are thrown to him.

The third small temple is for Pārvatī, whose shrine ought always to be just behind Śiva's; the fourth, on the north-east, is for Bhairava or Rudra; and the fifth—on the north, was for Gaṇesha.

(4).—RĀMESVARA.

In Rāmesvara, on a pillar by the side of the entrance, is carved—

Śrī Nāgadēvana

the name of some visitor from the south, in characters of the 7th or 8th century.

(5).—THE JAINA CAVES.

Among the Jaina Caves in the northern spur of the hill, the Chhota Kailāsa,—as it is called, from its being a monolithic temple like the great Brahmanical shrine,—has never been finished. During the excavation of a part of the earth with which the court and hall is filled, some images were discovered, all more or less mutilated. On one of these wanting the head is an inscription dated Saka 1169 (A.D. 1247) recording the dedication of the image by a native of Vardhanāpura.

In the lower hall of the Indra Sabhā on the front of a square pillar is a colossal figure of a Tīrthāṅkara with a short inscription in the Kāyastha or old Nāgari character, and attributed by Mr. J. F. Fleet to the 9th or 10 century. It reads—

Śrī Nāgavarmma kri(kri)ta pratimā.

"The image made by Śrī Nāgavarmā.""

At the left or west end of the front aisle is a chapel with colossal Digambara Tīrthāṅkaras on each side the entrance, and under the one on the north or right side is an inscription in three short lines in rather older like characters than the last. It reads—
Srī Sohila Brahmacārīnaḥ Sāntibhāṭṭaraka pratimeyām.

"This is the image of Sāntibhāṭṭaraka (made by) Sohila, a Brahmacārīna."

There are also in the hall on the left of the court of the Indra Sabhā some fragments of inscriptions in old Canarese characters which Mr. Fleet ascribes, from the form of the alphabet, to about 750 to 850 A.D.

(6).—Pārśvanātha.

On the northern spur of the hill in which the Elurā Caves are, is a large image of Pārśvanātha, the 23rd Jaina Tirthamkara. It is in the usual squatting position on a sinhasana or throne, and measures 9 feet from knee to knee, and 16 feet from the snake-hoods, which form a canopy over it, to the base of the throne, which has a wheel in front. Right and left are worshippers—among whom are represented Siva and Pārvatī. Over this figure a structural building was erected early last century.

On the cushion on which the image is represented as sitting, is carved the following inscription dated in 1234-5 A.D. It was copied by me in 1877, and has been translated by Dr. Bühler.

Inscription.

1. स्तस्ति थ्रैं श्राके १ ५ ६ जनसबाठे [फल्गुण मुचक्तितिआवे]
   श्रीदेवनापूर्तं जनागारः जन्माणी मागतापूर्णत ॥ १ ॥
   तस्य तस्य: तस्य तस्य तस्य तस्य तस्य तस्य तस्य तस्य तस्य ॥ २ ॥

2. चक्रेद्धो गुणमानस्तु दूर्दहतुता क आरम्भ ॥ ३ ॥
   विवाह विवाह विवाह विवाह विवाह विवाह विवाह ॥ ४ ॥

3. श्रीचाहरणशिविरितम्: श्रीचाहरणशिविरितम्: पन्चमणिशिविरितम्: ॥ ५ ॥
   श्रीस्वरूपादिक्षितम्: स्वरूपादिक्षितम्: स्वरूपादिक्षितम्: ॥ ६ ॥
   गालूपते तिम्मिदिक्षितम्: पारमस्थिदिक्षितम्: ॥ ७ ॥
   श्रीस्वरूपादिक्षितम्: स्वरूपादिक्षितम्: स्वरूपादिक्षितम्: ॥ ८ ॥

Translation.

"Hail! in the year 1156 of the famous Saka era, in the year (of the Brihaspati cycle) called Jaya. In Srī (Va)radhanāpurā was born Rānugī......his son (was) Gālūgī (whose) wife (was) Svarnā (dear) also to the world.

1. A so-called Pandit of the Digambaras—J. B.
2. Read संवरसे.
3. These words are added above the line.
4. Shreevaadapoor according to the inscription of 1169 and the metre. 5. Read तामा. 6. Read तामा.
7. Read दानाचक्षु, required by metre and sense.
8. Read चालयसिद्धिः (See verse 4.)
9. Read ज्ञाना वृत्ता, doubtful. Bhagwanlal suggests ज्ञानी वृत्ता.
10. Read ज्ञाने वर्णमान.
11. Read महाजित.
12. दृष्टान्तत, doubtful. Bhagwanlal Indraji reads दृष्टान्त स्ती.
2. From those two sprang four sons, Chakreśvara and the rest. Chakreśvara was chief among them, excelling through the virtue of liberality.

3. He gave, on the hill that is frequented by Chāranas, a monument of Pārśvanātha, and by (this act of) liberality (he made) an oblation of his karma ¹.

4. Many huge images of the lordly Jinas he made, and converted the Chāranāḍīrī thereby into a holy tīrtha, just as Bharata (made) Mount Kailāsa (a tīrtha).

5. The unique image of faith, of firm and pure convictions, kind, constant to his faithful wife, resembling the tree of paradise (in liberality), Chakreśvara becomes a protector of the pure faith, a fifth Vāsudeva. Quod felix faustumque sit / Phālguṇa 3, Wednesday.

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14.—BANAVASI PALI INSCRIPTION.

In the court of the great temple of Banavasi in Canara, I found the following Pali inscription on the two edges of a large slate slab on which was carved a five-hooded cobra. The first line is on the left margin of the slab from top to bottom, and the second line and the half are on the right side margin,—a letter being broken away at the beginning of the full line, perhaps two more a little way down ² and some at the end.

The following is Paṇḍit Bhagwânâlâ Indraji’s reading and translation:—

[1] सिंधु रजस हारितिपुत्रस विषुकपदकुक्लाणंदांशतकाणि स्वसताय सक्तिः १२ हेमंतान रक्षा ७ दिवस १ महामोहय महाराजा [भार]ि काय निवुपत

[२] [भा]जय सकुमाराय [राय] सिंवसंदनानगिरिय देयघम नागो तदांग विहारो च एस [-] कल्प्तकी अभचरो वदसङ्गस बन्यंतकर्म अचरियिस [पुरस]

[३] दमोकस्व शिखण्ड ऋतकेन नागो कति

Sanskrit.

[१] सिंधु रजस हारितिपुत्रस विषुकपदकुक्लाणंदांशतकाणि र बन्यंतकर्म: संक्तास: १२ हेमंताण्ड पता ७ दिवस: १ महामोहय महाराजबालिकाया जीवितमुय

[२] भारिया: सकुमाराया: शिवसंदनानगिरिया देयघमो नागो तदांज विहारो अवर कर्मय आवस्यकन्दसातिति: | जीवितकायिस्क वृत्तस्य

[३] दमोकस्व शिखण्ड ऋतकेन नागो कति: II

Translation.

"To the Perfect! In the year 12 of the century the king (being) Hāritiputa Sātakaṇi, the cherisher of the Vehnukadaduṭu(?), family, the 7th fortnight of the winter months, 1st day, the meritorious gift of the Mahābhūvi (Mahābhōjī) the king’s daughter, Sivakhadanāgasiri, wife of Jivaputa, with her son—of a Nāga, a tank and a vihāra. These three works by the prime minister Khadasāti. Naṭaka, the disciple of Damoraka and son of the Āchārya Jayantaka, made the Nāga.”

¹ That is, destroyed his karma, which bound him to the Samsāra.
² The letters in the second line transliterated as “ya saku” and Sivakhadanā may be also read somewhat differently.—J. B.
Remark.

The letters of this inscription seem to belong to the second century, and resemble those of the inscriptions of Yajña Śrī Śātakarni; it may be a little later, but not earlier. Who this Hāritiputra was we cannot say; he has the title of Śātakarni, which, though associated with the Andhrabhūriṭiya dynasty, may have prevailed also in other families. It is a title for a warrior. The "century" of the date, if it means a cycle of a hundred years, has not been previously met with in the Peninsula of India, though used in Kāśmir. As in Rudrādaman's inscription we have the 72nd year, not of his reign, but the numeral of the current year; so here the date is in that of the current year of the century. Until we find other inscriptions connected with or throwing light on this we need not say more about it.

Veṅṅukada, Sans. Vishṇuṅkaṭa, probably was the name of a place, to which the Duṭṭ family belonged.

15.—SILAHARA GRANT OF MARASIMHA.

It is well known that the late Mr. Wathen, Secretary to the Government of Bombay, collected a considerable number of copper-plate grants, which he translated in the early volumes of the Royal Asiatic Society's Journal. Some of the grants are still in possession of the Bombay Branch of the Royal Asiatic Society, though even of these some plates seem to have been lost; thus, of Wathen's Grant No. 10 (Journal Royal Asiatic Society, Vol. II, p. 388, and Vol. V, p. 133), only the second plate is now in the Society's Museum; and of his No. 1 (Journal Royal Asiatic Society, Vol. I, p. 379, and Vol. III, p. 94), the third plate has disappeared within the last eight or ten years. How many may have been lost entirely we have no means of knowing.

Mr. Wathen published no fac-similes,—indeed no real fac-similes of Indian inscriptions had been published before his death,—and, though a good scholar, he sometimes fell into mistakes and misinterpretations. It is exceedingly desirable, then, that we should have fac-similes of his inscriptions, and indeed all old inscriptions translated in the first-half of the century, to submit to the examination of the greatly advanced scholarship of the present time.

Mr. Wathen seems to have taken ink impressions of many, if not all, of his plates, and left numerous copies of these with the Society. The paper has now, after a lapse of forty years, become very rotten, and will scarcely bear handling. From among these old impressions, however, I picked out a few, and succeeded in mounting them. They are all "reverses," and can only be read by looking through the paper, or holding them up before a looking-glass; but this can be remedied in photo-lithography, and I have thought it worth while to have the accompanying plates, forming a complete grant, taken from these impressions, in order to preserve it, the original plates being lost.

1 Albriruni, in speaking of the Lokakāla, says the natives of India reckon by centuries, and leaving out the number of the century, call the year of it the 'Sanvatsara of the century.'—J. B.

2 An article containing my somewhat different reading and translation will be published in the Indian Antiquary.—G. Bühler.
They contain a Śilāhāra grant of Mārasiṃhā, dated Śaka 980. Wathen's account of them was published in the *Journal Royal Asiatic Society*, Vol. II, p. 384, and Vol. IV, p. 281.

Mr. J. F. Fleet, C.S., has supplied me with the following transliteration and analysis of this grant. He will publish a full translation at some future date.

**Transcription.**

*First Plate.*

[1.] Jayatu jagat-[t*]raya-nāthah | sakāla-kalā-jānā-dañña-nētra-tritayah | phani-pati-
[2.] vibhushan-āngaḥ | kapila-jaṭa-jūta-maṇḍanas(ā)-Saṁ(ɨSam)bhuḥ ||
Svasti Śrī-Siyalā-
[3.] ra-vaṁśa-tilakō | jimūtavāh-ānvaya-prastāra-prabhavāh | suvarṇa-
Garuda-yaḻolā-li-
[4.] lā-dhvajō | vistṛṃ-ārṇava-mēkhal-āvani-vadhpū-kāntō maḥi-
maṇḍala-prastutō | Ma-
[5.] leyamika-śarppanripati[h*] | śrī-rāja-vidyādharaḥ | Ari-bhūbhīch-
chakra-vakras-Tagara-nagara-
[6.] bhupalakas-ṭi(ṭ)va-tējāḥ | sthira-vākyas-śaurya-sāli nara-vara-
vara-Pamal-durgg-ādri-sim-
[7.] haḥ | sphūrīt-ōdyat-k[ṛ]*ttī-kānta-kṣhit-mahita-mahāmāṇḍalīk-
adhināṭhaḥ | dharani-ra-
[8.] kṣa-kṣama[h*] | Śrī-Jatīga-narapatīs-tasya sānu[h*] prachandāḥ | Ari-bala-sarppaḥ p[ṛ]*ṭhiva-Pu-
[9.] randari khacara-vaṁsa-chūḍāratnah | kharakara-sama-prabhah-
saṁgara-rāṅga-pranaya-
[10.] māṇḍalika-nidhānah | Gamjām-ągram-udhrīya vairi-nikarasya-
ātmīya-tīvṛ-āśī-
[11.] nā | bhumjaṅ(jaṁs) | ta(-ta) Karahāta-Kūndi-vishayaṁ svāṅgikraśa sarvva- | Mairimijā-śeṣa(ā) m-u-
[12.] dagra-koṁkana-mahā-śeṣa(ā)m niña-trāsanād-bhumjaṅ(jaṁs) ni-
[13.] j-ottamaḥ | Tasya-anujātō nṛipa-nīti-vidyaḥ | āhāyaṁ na kṛi
ganda-gūṇe raṇe vā |
[14.] ṛṣyaṁ vidhānē nṛipa-Γhalaṁkāḥ | Śaṣyāśrayasya krama-pūjan-
ēptah(sītah) | Ripu-balā-
[15.] sarppa maṇḍalika-Bhairava | vāraṇa-vājī-sādhan-ādhipa | niya-
vaśya-tamtra | nava-rājya-
[16.] samuddhaṁ-ārī-varagna-nipkri(shkri)pa | nṛipa-thī(dhī)ra sat-
Kī(kī)ligil-āchāla-durgga-samagra | bhūri-bhūmi-
[17.] pa tava sāhas-āṅkam-ārī-rāja-manō-rujam-ugra-paurushāṁ ||
Pūrvvā(rvvō)kta-Grūṅka-rā-

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1 This form of the name must be an adaptation of Śilāhāra, to suit the metre of this particular verse. The usual form, Śilāhāra, occurs in line 27.

2 This serpent king, Maleyaṅka, is not mentioned in any other Śilāhāra inscription known to me.

3 The punctuation of this inscription is very indifferent. The marks are frequently put, as here, in the wrong place and in the middle of a word.
SILAHARA GRANT OF MARASIMHA... ŚAKA 980
[18.] jah | sarvya-gun-ôpêta-lakshanâs-tasya sutah | Sarvvañja-bhakti-bhuvan-á | -śirvâda-pura-

**Second Plate (first side).**

[19.] sarâ mahâ-mahimaḥ || Balavâd-vidvishṭa-sainya-kshaya-kara-
| paripûrnam-äsi-hastam | daridr-á | khila-din-anâtha-vandi-prakara-mudakar-ôddâna-hastam | Suréndr-
| áchala-li-kârâ-devâyata- | [20.] na-kara-lasad-dharmma-hastam | mah-ôrvvîta[la]-bhâr-ôddhâra-
| tribhuvana-tilakam Mâ- | [21.] rasiñh-âgrahastam | Mâr-ákâra-sarîrah | vr-åri-madändha-
| gandhasi(s)ndhura-simhâh | śûra-pr- | [22.] tápa-nilayaḥ | sâra-gun-audâra-Mârasimha-nripah || Rêma(va)ntô-
| Vatsarâjô vara-turaga-châ- | [23.] y-årûda(dha)-rêkha-visuddha | Bhîmô bhîma-pratâpê | nija-bhujav-
| y-årûda(dha)-rêkha-visuddha | [24.] râjâ-niti-pravînah | Kâ-
| Bhîmô bhîma-pratâpê | [25.] mô rûpa-prasannê | dhava-la-vima[la]-digvartti-kîrtti-pratânah | Râ’m-
| nija-bhujavanîyâ | [26.] alo-kshita-charîto Mâra-
| râjâ-niti-pravînah | [27.] simh-avaniśah | Samadhitapana-charâmahâsabda-mahâmanḍâlēsvara |

Tagara-pura-

[27.] var-âdhâvāra | Śrî-Silâhâra-narendra | Jîmuṭâvâhan-ânvaya-
| suva- | [28.] rûna-Guruda-dhvaja | maṣuvaṅkâ-sarppa | Goṅkan-amkakâra |
| Gûhâyana-simhanâ(ha) | [29.] ripu-manḍalika-Bhairava | vidvishṭa-gaja-kanṭhîrava | iduvar-
| aditya | [30.] rûpa-Nârayana | Kaliy-
| Gûhâyana-simhanâ(ha) | [31.] ga-Vikramâditya | turaga-Révanta | kâmini-Kâmadêva | Śrî-
| Gûhâyana-simhanâ(ha) | [32.] mahâlakshmi-kshmi]-labdhâ-prasâd-âdi-sa-
| rûpa-Nârayana | [33.] distra-ârâja-samalâṅkâra-pratâh-simha-kâlêka-nâha-simha-bhuvan- | njâ-
| kalîyâ | [34.] mulîśah | Durô čuranta-duritâ- | nî-årdhyas-sakala-bhuvana-
| mulîśah | [35.] mår-âstra-jayâ vinukta-saimärâh | Brahâ-balîśu | bâla-Brahma-
| mulîśah | suchârî Mahâśva-

**Second Plate (second side).**

[36.] rânîghri-dhvânaḥ | jîma-raftitas-su-marggê | Brahmeśvarapânditô-
| muni-r-jjayaṭu | Tadly- | [37.] gra-śîpya(shya)s-samast-âgama-jînåh | mada-krôḍha-lôbh-âdi-
| muni-r-jjayaṭu | [38.] pûsîpat-âgama-krît-âbhina-vâ-bhuvan-ârgghy- | -âvâsita-Mudunîrō-
| dôsha-pradûraḥ | [39.] Lemelîś-ârppita-santati-prakâśa-
| dôsha-pradûraḥ | [40.] munîśah | Dûrô čuranta-duritâ- | -d-årâdhyas-sakala-bhuvana-
| munîśah | [41.] mår-âstra-jayâ vinukta-saimärâh | Brahâ-balîśu | bâla-Brahma-
| munîśah | suchârî Mahâśva-

1 The metre changes here from Srâdhyâra to Mandâkarânta.
2 Sc., mare-vokka. The meaning is either "as venomous as a snake in its place of shelter," or "as venomous as a snake to any one who intrudes on its place of shelter!"
3 Some letter or other seems to have been engraved and then cancelled here.
39. tasya mahā-sipyam(shya)-jana-pati-stutyah | śrīman-Mirīnja-
nagarasya= | -sy-āmbuja-maṇḍanom mumu-
40. kshu-nidhiḥ | Karmm-ārat-ibha-kumbha-prahara-japa-nakh-ānika-
durvāra-simhaḥ | dharmam-āmbhōja-prakā-
41. śat-kara-parinata-siddhānta-nity-āday-ārkaḥ | kūrmmaḍhaṇa-
prasast-ācharana-karana-pāḍ-āmbujā-
42. sēva-bhringaḥ | ni[r*]mmohō nishkaïltkō nirtatiyayata[ha*]-
śrī-yutas-Chakkadevaḥ | Dāna-dhā-
43. rmma-tapaś-ṛśa- | -brahmacharyya-vrat-ādīṣh | Chikkadeva-samō
u-āstī | na bhūtō na bha-
44. vishvati | Sa(sa)ka-nripa-kāl-ātita-saṁvatsara-śatēshu | asī(sī)ty-
adhika-nava-śatēshv-am-
45. kēshu1 | pravarttatayita2 Vilambi-saṁvatsarē | Pausha-māsasya
śuddha-pakshē | saṁpamyāṁ
46. Brihatspati-vārē | udagayana-parvṣani | pādau prakshālyā
dhāra-pūrvvakaṃ cha | sa(sa)hasra-trīta-
47. ya-Mirīnja-ṭēs-ābhyaṃtarka | Sirivolala-chaturvīṃśati-madhyē | Krishṇāvṛṇā-nadi-dakshina-
tāṭē |
48. pūrvv-dakshina-paśchima-tridīśa-bhāga-saṁvāsita- | -Kannavāda-
-Hādālvāda-Gālikūṭṭi |
49. etēshām pārśvava[r*]tī-grāmaṇāṁ madhyē | chatur-āghaṭa-
saṃēta- | -samsthitaḥ kuṃtavāda-
50. nāma-grāmaḥ | Tēna Śrī-rājaputrēna | tasmāi divya-tapasvinē |
tāṁ grāmaṁ dattavān
51. bhaktyā | yat-sāmyaṁ tat-samastakam | Mirīnja-pura-bāhiryō-
(rye) | Śivāyatana-pamche-
52. kaṁ | Mārāsimha-mahiśēna | kṛitavat ki[r*]tī-šasanāṁ | Tad-
āyatana-saṁbandhāḥ | tad-grā.

Third Plate.

53. mas-tatra tāpasaḥ | pūrvv-āśrayēbhavēd=dhi(vi)praḥ | ity-āśraya-
-sya naishṭhi-
54. kaḥ | Khāraṁkharyo(rye) su-ṣauchē japa-ṇiyama-saṁdāhana-
saṁpanna-śilē | mō(mau)
55. n-ānuśṭhāna-yuktē śaṃ-dama-nilaye brahmacharyo(rye) su-
dhe(dhai)ryō(rye) |
56. svādhya-ṛdhyāna-dhānē Hara-charaṇa-yajē tattva-vitvē(tyō)rē su-
yogē | ni-
57. tyan saṁdhyas=tav=ē(ai)tatt-parinata-munaya=atra nishṭhaṁti
n-ānyē | Parama-
58. śrī-kāmin-kétanam-amala-vach[h*]-śrī-ram-āvāsa- | -m=uγr-
ācharana-bhrū-
59. jat-tapa[h*]-śrī-vilūṭa-vara-kānt-ālayam | nitya-ṣa(sa)tr-ākara-
dāna-śrī-sah-
60. sampdaṁ=akhiṇa-yaśa[h*]-śrī-vadhū-nīda(da)m=itthaṁkara- śobhā-
pūta-pām-

1 The repetition of the date in figures, however, is omitted.
2 Sc., pravarttati, for pravarttamānē.
[61.] chāyatanam-anupamaṁ Chikkadēvēna pūjyaṁ || Bahubhi-
[62.] r=vā(vva)sudhā bhuktā r ājāhī=ṣaṅgar-ādībhīḥ || yasya yasya
ya-
[63.] dā bhūmis-tasya tasya tadā pa(ph)a)laṁ || Sva-dattāṁ para-dattāṁ
va | yō harē-
[64.] ti(ta) vasundharāṁ | shashti-varshā(rsha)-sahaśrā(srā)u vishthāyāṁ
jāyatē krimiḥ ||
[65.] Sāmānya=yaṁ dharmma-sētur-nrishā(pā)ṇaṁ | kālē kālē
pālanīyā(yō)
[66.] bhavadbhīḥ | sarvāṃ(n)=ētāṁ(tān) bhāgi(vi)nah pā[r*]tthivēm-
drāṁ(drāṁ) | bhūyo bhūyo
[67.] yāchatē Rāmahadriḥ(draḥ) || Ādēśād-ātma-bhūpasya | bhūpāla-
śa(sa)-
[68.] chiv-ōttamah | likhitain śasanaṁ tēna | Chikkadēvas-su(sa)
labdhaṁvān ||

Analysis.

After giving the Śilāhāra genealogy from Jatiga down to the Mahāmangala-
ūśvara Mārasimha, this inscription proceeds to record that,—in Śaka 930, the
Vilambi samvatsara, on Thursday, the seventh day of the bright fortnight of
Pausahaan, at the time of the sun’s commencing his progress to the north,—
Mārasimha, while reigning at his capital of Khiliğiḷadurga or Kilikiladurga,¹
bestowed upon a priest named Chikkadēva the village of Kuṇṭavāda,² situated
on the south bank of the river Krishnāvērṇa, in the centre of the villages of
Kanvaḍa³ and Hāḍalivāḍa⁴ and Gālikūṭṭi,⁵ in the Sirivola,⁶ Twenty-four, which
was in the Mirīnja⁷ district of the (Kūndi) Three-thousand.

16.—THREE INSCRIPTIONS
FROM THE CABINET OF THE AMERICAN ORIENTAL SOCIETY,
NEWHAVEN, U.S.

The accompanying plates are photo-lithographed from rubbings kindly
sent me by Professor Addison Van Name, the Treasurer and Librarian of the
American Oriental Society, Newhaven. The stones on which the inscriptions
are engraved were presented to the Society by Dr. Fitz-Edward Hall about
20 years ago.

¹ It occurs spelt in both ways in this inscription. I cannot identify the place.
² The ‘Kootwar’ of the maps.
³ The ‘Kunwar’ of the maps.
⁴ Probably the modern ‘Ghalwar’ of the maps.
⁵ I cannot identify this place, unless it is represented by the modern ‘Dowlee’ of the
maps.
⁶ The Sanskrit form of this name would be Śripura. It is the modern Sirōl,—the
‘Sheerool’ of the maps,—in lat. 16° 44’ N., and long. 74° 40’ E. The other places are close
by.
⁷ The modern Miraj.
The first and largest was procured by him in 1857, at Bhera-Ghat on the Narmadā about six miles west of the village of Tewar, where also the second was found, and which is about six miles west from Jabalpur. "The larger stone" he says, "had been brought as serviceable building material to the side of a temple which was in course of erection. When rescued it was on the point of being buried, face downward, in one the walls. Had its threatened fate been realized, quite possibly it would not have been spoken of in print for several centuries." This stone is 333 inches broad by 224 inches high. It is a plain block of greenstone (aphanite containing a little carbonate of lime) of a soft texture, and easily cut. The inscription upon it is of 29 lines—the last one of them indented about 4 inches—which cover its whole surface excepting a narrow and unornamented margin. It is engraved with great care, and with no little skill and nicety of execution, and is in almost perfect preservation, so that its characters are, for the most part, as regular, elegant, and legible as the best manuscript." Dr. Hall remarks that "it seems to have been aimed, in the manuscript of this memorial, to make it as formidable in aspect as practicable. To this end few occasions are left unimproved of doubling consonants where the grammar permits their duplication, and of yoking the final letters of words to the initials of those that succeed. For example we have अर्द्धन, कृस्य, and even निष्पिन्य and नागम, as also फ्रिल्ल, which is an error. Equally unauthorized is तिन्ध, which is everywhere put for तिन्ध. The dental न is, in two instances, combined laterally with र, and likewise in several places, with the dental and palatal sibilants; for the sake of conjunction, the anusvāra is changed to न, before a sibilant in stanzas 6 and 35. In the last verse of the 29th stanza the स of सर्द is repeated, although the viniṣṭya of the preceding word is retained. But on the other hand the sibilants are nowhere confounded: झ and झ have different symbols; and they are employed, generally, with just discrimination. The deviations, in this article, from accuracy, like several of the peculiarities above noticed, may have been the fault of the engraver. Thus बुद्ध is once substituted for बुद्ध, बुध for बुध, बुधमय for बुधमय, भाट for भाट, and वाप for वाप. From the 11th stanza we learn that the jujumālīya and its स were once written स: and from the 12th stanza that the shape of the upadhmālīya and its प (प) was प. Whether in the middle or end of a word "the anusvāra is more often turned into a conjunct nasal; and a consonant or the first consonant of a group is doubled under a त, the only exceptions to this latter rule being द द, द, श, श, त, in all cases of their occurrence; and also, in a single instance त. As regards the diphthongs e, ai, o, au, the inscription follows, with total indifference, the ordinary Devanāgarī method of writing them, or that which is usual in the Bengali. The sign of omission (ै) is not employed on the stone nor are the verses of its text numbered; but the marks of interpunction, (।) after a half-verse, (॥) after a verse, are introduced with entire regularity. At the end of a half-verse stands always उ and not anusvāra: in two cases, however, (10a, 28b) the virīma is omitted. Of other omissions, we have, verse 2a, दुर्स: for दुर्स: —this is at a place where a few syllables (viz. गम्य) have been erased and re-cut. Another like case of correction occurs just before in the same line (viz. बुधमर्यक्ष), and a third near the end of the 9th line of the inscription, or at the end of 12a, affecting the syllables which read अवग्नय: "The correctness of this reading, however, is not entirely certain. The न,
1. INSCRIPTION OF ALHANADEVI. THE YEAR 907.
From the Cabinet of the American Oriental Society, New Haven, U.S.
indeed, admits of no question; the π is less clear, but yet is altogether probable; for the next syllable the stone gives only the double υυ, ’not υυυ as read by Hall, “omitting the superposed ρ (♯) which causes the reduplication; and the following character is entirely illegible, but cannot possibly we think be ρυ: (as read by Hall), its lower part, which alone remains unobliterated, is clearly (r), and not (ϣ); above it might stand almost any single letter, but not a double one; for that there is no room, nor could a υ have been cut without leaving distinct traces on the unbroken part of the stone. We know not what to conjecture, if not π; υυυ is sometimes found used in the sense of ‘possession’ by a passion; the clause might then mean ‘Murula ceased to be possessed of arrogance.’ In the following πάदα the stone reads distinctly χχχχ for χχχχ. This is probably Mahidhara’s error; but, if the metre did not forbid, we might regard it as a misreading for χχχχ, ‘trembled; perhaps the word was in the cutter’s mind. Of the first syllable in the same line and πάदα only the upper part of the right hand lines are left: the consonant must be κ; but it might be combined with ρ and with any vowel excepting ι,” but we presume the reading κκκκ: proposed by Dr. Hall to be the correct one. At the beginning of verse 6 ‘‘the reading is κχχχχχχ, ‘with manifold forms.’ In verse 10, the last syllable of the first half-verse, which comes at the end of a line, is much broken: what is left seems to us to point out distinctly, as the original reading, τα instead of θ (as read by Hall): this would change the meaning of the word from active to passive. In verse 17b finally the stone has अनिच्छ (निच्छ) for निच्छ.

The inscription has been translated and commented on by Dr. Hall.

Transliteration.

(1). Oṁ namah Śivāyā || Kalyāṇitāmavikalām bhavatām tanōtu bhāle kalānīdhikālā āśāśekharasya [ekāva yā pramathasārthagatām dvitṛyā buddhim(m) pradoshavirahē’pi karōti nītyam || [1]
(2). Kim mālāh kumudasya kimā śāśikalāh kim dharmyakarmāḥ(m)-kurāh kim(y) vā kāṁchukīkāṁchukāh kimathāvā bhūtyudramā bhāntyām | itthā māṅkivitarkkitāḥ Śivasirāhaśaṅchārīnākāpāgārīnadvātguṭarāngabhan(m)-gītatayah punyapra-
(3). pāḥ pāntu vah || [2] Bhūtam sad vibhu yad vibhāti bhuvanain yadvībhṛamād yaj jagannetraṇandakaraṁ dharāśrayarasādyayatvahetuścha yat | yad gandhodhharadhāma yach cha yajate śītaṁ yadekāntataḥ sasprasṛṣam yadarupamebhīvatād yuṣmān śāritraḥ
(4). Śivāḥ || [3] Saktihētaparapritihētuśchandrakachchchataḥ | tānda-
vādaṁbarah kuryān Nilakaṇṭhaḥ priyāṇa vah || [4] Vighnaghasthamsamāsāsam-
harāṇyā śaṅkāṭ(m) muktaṁ kalāṅkakalayā śaṅkām sudhāṁsah kundavād-
tataradantamāśadh dadāh-
(5). nāḥ śreyāḥ paraṁ diśatvah vah sadayaṁ dvipāsyah || [5] Rūpairanēkair-
vvayavahāraḥ tātanaṁ pātu Sarvātū vah | yallēśāl állītyalavādapi svāt
samsattu puṁsāṁ garīmā gariyān || [6] Gōtre rātrīkaraśaḥ bhūpati-
(6). rahbūd bhībrat saharāṁ karān pratēkān trijagannāratvānāyane
rātrindivānājāgrīvah | tējōbhīrjagatiḥbhiramā paribhāvi nāmaṛjunaḥ saṁ-
smṛtir yasya’dyā pyādhigamyate vasu gataṁ nitaṁcha chaurāścirah ||[7]Tasyā-
(7). 'nvaye samabhavat prathitah prithivyā nāthah kathādbhutamā'pi
vṛthana yasya | Kokalladeva iti bibhradudārūpaṁ nāma trilokasukhasanajana-
naikadhāma || [8] Nirjityorjyjitarigvaravaparvatah pratyarthiprithi-
(8) bhujāḥ prāptānyntaḥ babhūva nripaṭairGaṅgeyadevatah | prithvi
yena vitiyā Merumatulaṁ kalpadrumenār'ṛthinām svarggādūrdhva
madalhasthi-
tāḥ pīvibhādāhreyaṁapādita || [9] Puṇyāṁritah smaṁkātā sūddhasattwapravardhi-
(9) tāḥ yatkiśitvārataṁ sarvāṁ vāyaḥ brahmāṃdaṃandapaṁ(ṁ) || [10]
Ten'jāni mahīpālah Karnaḥ svarṇēna kurvavāt | pūrṇatīrchnārāṇnavarhi-
garvavagraha

(10). Kaṅgah saṅgamāyamāga chakape[me] Vāṅgah kālingaṁ sāh | Kiraḥ kiravādaśa paṭijaragrihe Hūnāḥ praharshaṁ jahau yasmin rājaniśaurya-
vibramaśabharaṁ bibhṛtyapūrvarppabhe || [12] Asmadbhartipārabhavena sakalā-
(11) m bhūakte bhuvati, yāmasau tāmētāṁ tanavāmaḥi tanutarakāramitva
striyāḥ | yatpratyarthimahībhujām nanayaınajirbāspaṁ payōdhīn vyadhūh
sphārān ratnāmāhormīmīḥ punāramuṁ sāvargañdhakā(śa)-
(12) kriśe || [13] charmsāryaśvīdānādhratahāsahubhrāmsūnā bhāsaya
āsāchakramavakrabhāyāh kṣhāmpalachudāmaiḥ | tasmāj janaḥ saṃ-
saśāda viśadāṁ śrimān Yasaḥkarṇa ityavārdhā dha(ṁki)-
(13) chakāra vibuddhān yaḥ prekhya sarvāṇapi | [14] Tasmādaśeṣahungan-
ratnavidheraṅḍāḥ bhūvallabhāḥ samabhavat Gayakarṇaṅdevaḥ | yasya
pratipatapano paścandhānaḥ sākārṇavodayanidānapaṁ prapede || [15]
(14) Dhyūttijītarahālaṁ śīlākūtalabāḥ prithutarkaṅgūmelāḥ satruvarggaகకālaḥ | vimalitaranābālaḥ kāntakīrttāyaṁatālabāḥ śītaratarkaravālaḥ so'bhavat
bhūmiplāḥ || [16] Asti
(15) prasiddhamiha Gobbhilaupatragotraṁ tatrājaniṣṭū(ṁta) nripaṭaṁ kilā
Hamsapālah | sauraṇvasajitinarīrggalasasayasyaṁghanaṁruṁkīrtākhilamādripu-
chakravālaḥ || [17] Tasyāḥbhavat tanubhavah pra-
(16) ṇamatsamastasamantāsēkharaśirōmanirāṇjitaṁbhīr | śrī Vairisimha-
vasudhādhhipatirvīviśuddhuddhērmirdhīrṇa paramarthiṣjaṁasya chōchchaṁ || [18]
Sa Vairisimho 'pyandaṁ rūpanaṁ kālāṁ gambhārganāgrī-
(17) hāṁi | svayaṁ cha teṣāmadiśayaya chakre pūrāṇi dūrvāvijitālakāni ||
[19] Tasmādajamaya saṁastajanaṁbhīnandyaasundaṁyasauryabharaṁbhāṅgurūṭihi-
taṁśriṁ i prithvīpatirvijyasīṁ(ṁ)haṁ iti
(18) pravārdhānaṁ sādā jagati yasya yaḥsaḥduḥṇaṁsūḥ || [20] Tasyāṁ
'bhavat Mālavaṁandālāhēndōthādyātīyasyaṁ surūpā | Śrīgāṁriṁ Śīmaraṁdēvu-
dāraṁtrachintāmanirācchitaṁbhīṛ || [21]
(19) Mēṇyāmīva Śaṅkarapraṇayāṁ kshōṇibhirāmī nāyakād Viriṇyāṁva
Subhrabhānuvantā Dakhāṭ prajāṁbhīṁ | tasmād-Āhandaṁvaya jaya ājag-
drakshakshādmad bhpāter etasyaṁ(ṁ) mīj-
(20) dīṅghavan(ṁ)śaviśadaprāṇ(ṁ)khapatākākṛtīṁ || [22] Vivāhavidi-
mātīḥāya Gayakaraṁnaṁarsedhāvaṅ || [1] chakre pritiṁ parāmaśyaṁ Śivāyāṁva Śaṅ-
karaḥ || [23] Śrīgāṅraśāla kalasī kalānamānāṁ śvāyamāṁ gū-
(21) napanyabbhūṁiḥ | asūta putraṁ Gayakaraṁnabhūpād asau naresāṅ(ṁ)
digbhīttirvividhādhuṁ bandhurasuddhasambhūrargarbhā iva | bhūrbhartama-

1 Hall reads गङ्गसुर here.
2 The stone is damaged here : this is Hall's conjectural reading.

Another copper-plate grant found many years ago in the village of Kumbhi, on the Herun river, 35 miles N. E. from Jabalpur, and dated "Sam. 982," gives the genealogy of the Kalachuri or Kulachuri kings of Chedi or Dāhala as in this inscription but with some slight additions. With certain notes gathered from other sources, this genealogy stands thus:—

Yuvarāja Dēva, either the same as Lakśmana Dēva or his son, and contemporary with Vākpati Rājā (cir. a. p. 974). 2
Kokalla Dēva, his son, (mentioned in śl. 8 of this inscription) contemporary with Bhoja (cir. 1003-1058 a. p.). 3
Gāngeya Dēva, son (śl. 9, 10).
Karna Dēva, son, married Avalladēvi, a Hūṇa (śl. 12, 13); a great warrior. Bhumā Dēva of Gujarāt (1022-1073 a. p.) marched against him. 4
Yaśahkarṇa Dēva, son, (śl. 14).
Gayakarṇa Dēva, son (śl. 15-24), married Alahaṇa Dēṃi, the daughter of Vijayaisimha by Ṣyāmaladēvi, daughter of Udayādītya, son of Bhoja of Mālava (cir. 1058-1080).

2 Asiatic. Res. vol. IX, p. 108; J. A. S. B. vol. XXX, p. 318, 321, 331; Bonithādevī "the glory of the family of the lords of Chēdi, the daughter of king Lakshmana" was married to Vikramādītya, or Vijayādītya II., the Chālukya king (cir. 950-973 a. p.), and was the mother of Tailapa,—Ind. Ant. vol. VIII, p. 15; J. A. S. B. vol. XXXI, p. 114; and Ind. Ant. vol. VI, p. 48 ff.
Narasiṁha Déva, their son (śl. 25), in whose time this and the following grants were made, dated “Saṅvat 907 and 928.”

Jayasimha Déva, younger brother (śl. 26).

Vijayasimha, son, married Gos̄aldēvi.

Ajayasimha Déva, heir apparent in “Saṅ. 932.”

It is evident that the era used in these and other inscriptions of this dynasty is neither the Saka nor Vikrama Saṅvat; and Dr. Hall, after noting some of the coincidences, as that Udayāditya, the grandfather of Alhaṇadēvi, was the son of Bhoja, concludes that the year 850 of this Chëdi era must have fallen about A.D. 1100—making its initial epoch about A.D. 250. He then remarks that the specifications attached to the dates 907 and 928 are, however, so full, that any one who chooses to undertake a somewhat tedious calculation is provided with data from which the first year of this, or of some other unaccustomed epoch, may be definitely determined. If we take 26 years for a generation, the eight that precede Ajayasimha in “Saṅ. 932,” will cover 208 years or bring us back to 724 for the accession of Yuvarāja, the contemporary of Vākipati and probably of Tailapa (973-997 A.D.). This supports Hall’s suggestion that the era began about A.D. 250. Kokaḷa’s and Gângeya’s with part of Karna’s reign would be covered by the long reign of Bhoja. Alhaṇadēvi’s uncle Naravarna died in 1133 A.D. in her lifetime and most probably while her son Narasiṁha was a child, and so his accession would naturally fall about 1150-1160 A.D., or “Saṅ.” 900-910, and this, his first inscription, is dated “Sunday, the 11th of Mārga Sudi, Saṅ. 907.”

Inscription No. 2.

The second stone was found at the village of Tewar,—the Tripura of the Purāṇas. The stone on which it is cut “is of like character with the other, but has a more amygdaloidal structure, being full of little cavities which hold carbonate of lime. It is 12 inches broad and 7½ inches high, and contains 8 lines. The characters are coarsely, irregularly, and inelegantly cut.” It is dated “in the year 928: Sunday, the 6th of Śravana Sudi, asterism Hastha.”

Transcription.

(1.) Jñānān[uh]na daṁ param brahma brahmādīsuravēvah | vaṁ[uh]na dema- ... ṣtaka-śahāmā...   
(2.) hi mahādevaṁ devādevaṁ jagdāgurum | Śraimad Gayāka...
(3.) rṇānripasya sūnurnarēśvaraḥ Śri-Narasiṁhadevaḥ | ṣṭity ḍhāri...
(4.) trīṃ anujośya samrat jīyāḥ chiraṃ Śri-Jayasiṁhadevaḥ |
(5.) Vipro yo’stakanāma bhūdālaḍēvatadatmājaḥ |
(6.) Kēś(s)avah kārayāmāsa prāśadamamumais(ḥ)s varan... |
(7.) Saṅvat 928 Śrāvānasudi 6 Ravaṅ Haste |
(8.) Nāyakakosa(ḥ)s vasya gotraṇḥ Kātyāyanaṁ sthānam màla |

1 Jour. As. Soc. Beng, vol. XXX, pp. 317-ff; vol. XXXI, p. 103; Jour. Am. Or. Soc. vol. VI, p. 533; Asiatic Res. vol. IX, p. 108. We should like to know what has become of the Banārās copper-plate grant mentioned by Wilford: a good fac-simile of it would be interesting.


3 Akālavarsha, the Rāṣṭrākuta (A.D. 835), married Mahādevi, the daughter of Kokaḷa of Chëdi (Jour. R. A. Soc. vol. III, p. 102; J. B. B. R. A. S. vol. IV, p. 101; J. A. S. B. vol. XXX, p. 319); but this must have been the earlier prince of the same name mentioned in the Jabalpur stone removed from Bihārī (J. A. S. B., vol. XXX, p. 318, &c.). Dr. Hall seems to have regarded them as the same person.

4 The notes respecting these two grants are given here in considerable detail, because the Journal of the American Oriental Society is not always accessible in India.
Here again we have the names of the kings Gayākarna, Narasimha Dēva, and the prince Jayasimha Dēva.

Inscription No. 3.

The third inscription was dug from the ruins of a temple in the village of Harsaudā about 10 1/2 miles from Chārwā, in the district of Hoshangābād. The stone measures 13 1/2 inches in height by 13 inches in breadth, “besides a raised and rounded margin. It is thick and heavy, and shaped upon the back into some form of which the intent is not now recognizable. Its material is green-stone like that of the others, but much harder and tougher in quality.” Dr. Hall published a revised Devanāgarī transcript and translation of this inscription in the Journal of the Bengal Asiatic Society (vol. XXVIII, pp. 1-8).

It will be remarked that it does not belong to the Chēdi dynasty, but to a Dēvapāla Dēva, of Dhārā, not otherwise known to us. It is dated in Śaṃvat 1275 (A.D. 1218-19), Chitrabhānu 1 Saṃvatsara.

Transcription.

(1). Om namah Śivaya || Sarvakarmamahasamārumbhe ghrvvarṇāryyo namskrītaḥ || sa mayā Pārvatipatro Hērambhah prārthya-
(2). ti chiraṁ || 1 || Bhārati bhavatām bhūyād vāgullāśavikāsadā || jagajja-
dyaṁ tamo'dhastāt kavvati blhā rāvērīva || 2 ||
(3). Keśāh kañ(ū)n jālikāsābhāhūn(ū)n kārāi-Pinākīnāh || vivigatayō dadyoh saṁ vo(ṛ) jāmbunagaukasaṁ || 3 ||
(4). Saṁvats paṁ(ū)n čhāsaptatyādhisadvāḍāsacān(ū)n ke 1275 Mārggasudī 5 Sa(ś)a nau svasti śrīmad-Dhārāyāṁ samastapraśāstēpeta-
samadhisaptapān(ū)n chamahāsābdaḻān(ū)n kāravājanamaparambhatā-
raṣkamahārajādhirājparamesvaraparamamahēsvarasṛ-
(5). Lītṣvāyāpṛāśadavadaradabhadhaprāṭasārīm(ū)d - Dēvapāladevacharaṇā-
nāṁ mahipravardhamānakalyāṇaviyayarāye sāti
(7). || Adhike paṁ(ū)n čhāsaptatyā dvāḍābāḍēate Śake vatsare Chitrabhā-
nau tu Mārggaṇī(ś)i rāṣa site dale || 4 || Paṁ(ū)n chamyāṁ(ū)n taka-
saṁ-
(8). yōge nakshatre Vishnudaivate || yōge Harshaśasanajī tu tīthyar-
dhe Dhāthidaivate || 5 || Śrīmad-Uñ(ū)n dapyrus sarvvamāsid Dōṣtī(ṇi)-
(9). pūrushah || khyatāḥ sarvagunairllōke vilōke sammatāḥ satām || 6 ||
Tadaurasāḥ sūddhamatīrribhuvā śrī-Bilha-
(10). no'naṁ(ū)n gasaṇamamūrtīḥ || tasyā”tmao’bhūd vanijām mahātmā śrī-
Dhanlāmā mahāniyākṛītīḥ || 7 ||
(11). Tasyā’nūjāḥ Kēṣaraṇāmadheyo vanikpathe sūddhamatijane ratiḥ ||
āṣē saḍā dharmamaniṣtanāḥ sadā
(12). bhūdevabhaṅkate svajāne tiraktāḥ || 8 || Tenā’kāri mano dharme Kēṣa-
vena sujanmanā || nālīnīdaḷaṇīrēṇa

1 According to the usual reckoning in the Dekhan, this would be Bahudhānya, the 13th, but according to the Jyotiṣaḥṭava rule, followed in Northern India, it is Chitrabhānu, the 16th of the cycle. The rules of the astronomical treatises also make it the 16th.—J.B.
(13). paśyata sadṛśaṁ vapuh || 9 || Harshapurvvat purā(d)devasibhage
dokanaṁ(n)unaṁ || chakārya’’yatanām Satbhūrambhonicī-
(14). sa(sa)maṁ sarah || 10 || Tattsamidhānve Hanumatkshetrapalaganesava-
rān || sthāpayāmāsa Krishnādīn Nakullīsamath’Ā
(15). ’mbakām || 11 || Lōkānurāgatasttyāgāt viprasaṁ(n)tarpanāt sadā
devārchehānāgnihomābhyyāmarjitaṁ sumahā(ha)-
(16). d yaśaḥ || 12 || Lōke brūte Kesaṁh satyaṅkyaṁ ma matprāsādaṁ yo
nara(h) paśvatīmaṁ || taddāśahā ma bhūtale supra-
(17). siddhaṁ jānāṁ(n)tvete sajjanāṁ sarvsvadaiva || 13 || Mahājanānurā-
gena śrēyo mama vītaṁ(n)vatā || kṛtā sa(sa)–
(18). stā prasastai(stō)yaṁ dhimāta Devasarmmanā || 14 || Subhain bhavatu
lēkhakapātakayōḥ sarvdavaiva || Śivamastu ||

Beneath the inscription in a rude figure of Siva or perhaps of some other
god and seven worshipping figures, at least three of them being females.¹

17.—MODERN COPPER-PLATE GRANTS FROM KATHIAWAD.

Five copper-plates were sent me by the Darbār of His Highness the Jām
of Nawānagar. They were in Gujarātī, and of so recent a date as not to require
their being lithographed. The following are transcripts of them, prepared by
the Paṇḍit. Three of the small ones are marked with the kutar.

FIRST COPPER-PLATE.

1 Dr. Hall says only one female, but see the lithograph.
SECOND COPPER-PLATE.

ल. 1 बड़ेल सुराग वस्त्रात ठा
के ओर का निदो मे भजप्राप्त हा जात व
जम्मा दुःखने जी स्नाताराम (आ) पुष्य आ
पोके. भारतीय दशमो. वेश्या आय
मनो. कमरों वा के. वे वागत
पुनःगांव करीं आधी 2. ते पुन 2
नालिक पव. धन. 1324. आशु 98
30) सोम आमापे 9. मण्डप प्राक्टा करा
नी दीक्षा के सन 1791 माहा 98 1
1 आन साप ती सु.
रवनी साप.
1 भाऱ आळीनी साप.
1 भारतीया दारानी.
1 भारतीया नागचंद.
1 ल. 1 भुजारा ज्वा.

THIRD COPPER-PLATE.

ल. नाणेल श्री 9 पाताक्य वस्त्रात
चाले कारोला नपे कूली प्राप्त आ.
भारतीय आयमाही ने बाबींचा कम्ब
शी तथा क्षाली के बेलवरका 9 गाई
वैदा ने श्री श्रीमानकानून कूली 9ा.
पी छ पावके नागाचंद करीं
सन 1917 ना आधेना छूट 2 3/4.
परिसंहीक पावे सजी.

सन 1917 माहा
1 विने लाले
1 ग्याना साप
1 काला ज्वा
1 ल. 1 भुजारा
1 च्वा.

FOURTH COPPER-PLATE.

अपातं भाँ श्री हर्षेद्र वधां वर्त गिरा 9ा
के दिक्खरम आभारामनार धरे कारे मंडर 9रम
पाते नमोशी 9ने नरी परापु 5 अंक नार पाही 9े संकार
श्री नमोशी 9ने आमेवी हसी 9े तमासा नामुने 9े
पु करीमाल 9ते नवनी वयत रामचंद्र (2) साक्षे देशाम
शूकर काळी करीं गावभूमि इत्सिद्ध इंधे मनाने 9े.
FIFTH COPPER-PLATE.

Side 1.

Side 2.