

INSCRIPTION No. 32.

उगाहउपासकस पुतस
इसिपालितस सपुत्रकस दानं

Sanskrit.

उद्गाहोपासकस्य पुत्रस्य
ऋषिपालितस्य सपुत्रकस्य दानम् ॥

“The gift of Isipālita¹ son of Ugāha² an Upāsaka 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.

यवणस
चिटस गतानं
भोजणमटपो
देयघम सवे

Sanskrit.

यवनस्य
चिटस्य गतान [?]
भोजनमण्डपो
देयघर्मः संवे ॥

“The meritorious gift of a refectory by the Yavana Chīṭa 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 inscription³ :—

उगाहपुतस इसिपालितस सपरिवारस चेतियघरो दानं

Sanskrit.

उद्गाहपुत्रस्य ऋषिपालितस्य सपरिवारस्य चैत्यगृहं दानम् ॥

“The gift of a Chetiyaghara by Isipālita, son of Ugāha, with his family.”

Remark.

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

¹ Sans. Rishipālita.

² Sans. Udgrāha.

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 Hīnayāna sect, but in after times as the Mahāyāna 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 vihāras 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 Ajanṭā, Aurangābād, Elurā, Ghatotkacha, nor are pillars introduced into the halls except in the Mahārāja's or Darbār 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 Hīnayāna excavations. Such ornament, however, as we do find here is not without interest, and should be compared with what we find at Nāsik, Junnar, and the Konkan groups of caves.

The accompanying plates¹ 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 Ajanṭā, &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.² *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 Mhār 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.

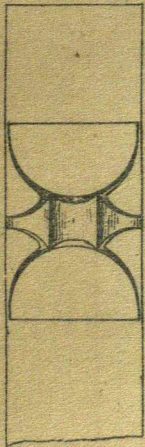
² The second half of this plate has been marked by mistake "Junnar." Though some of the patterns are also found at Junnar all the examples, except No. 3, here given are from the Kanheri caves.

PILASTER ORNAMENTS

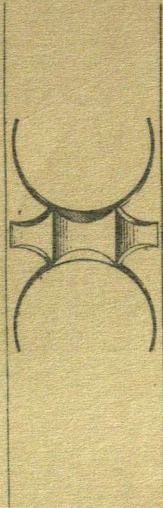
KANHERI

JUNNAR

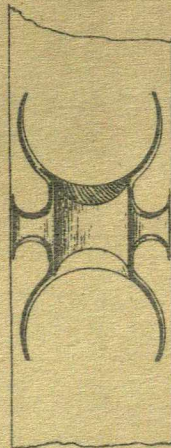
N° 1



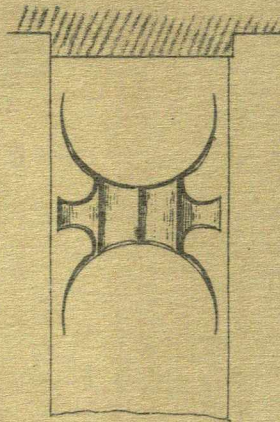
N° 2



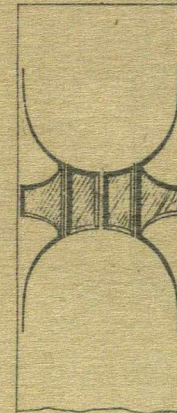
N° 3



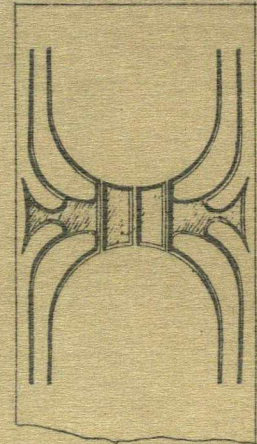
N° 7



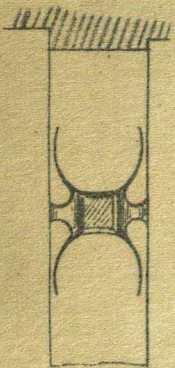
N° 8



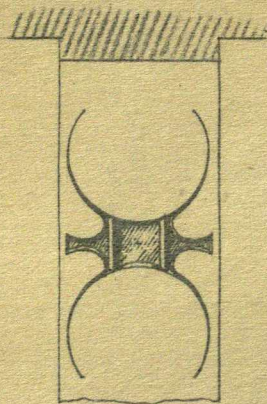
N° 9



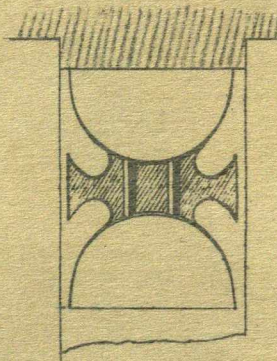
N° 4



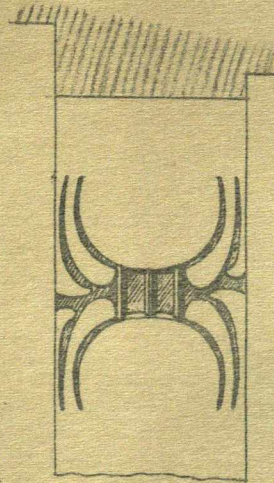
N° 5



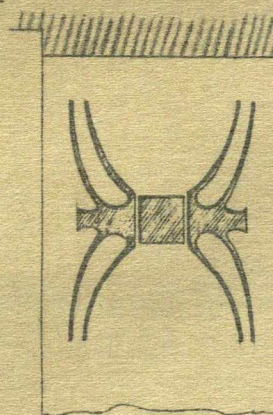
N° 6



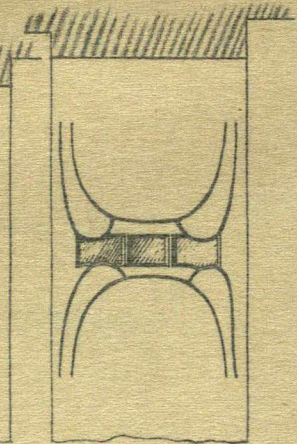
N° 10



N° 11

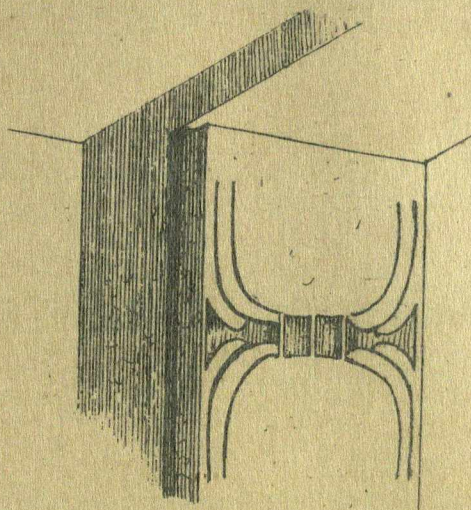
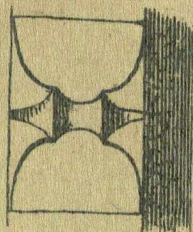


N° 12

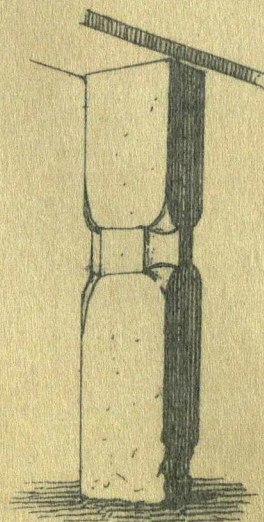


KANHERI

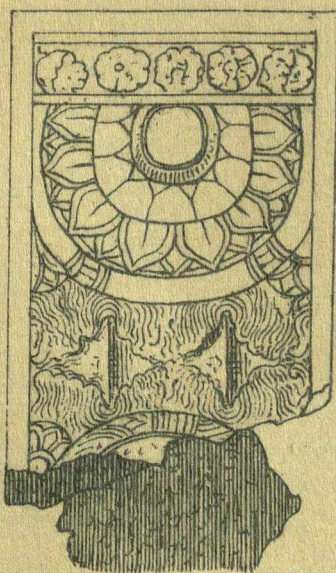
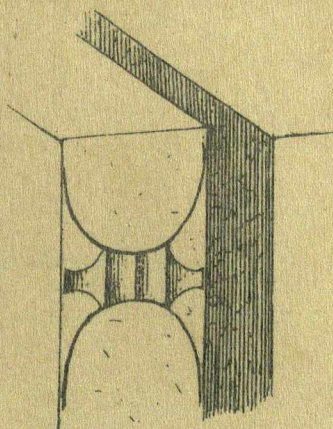
ORNAMENTS ON PILASTERS &c



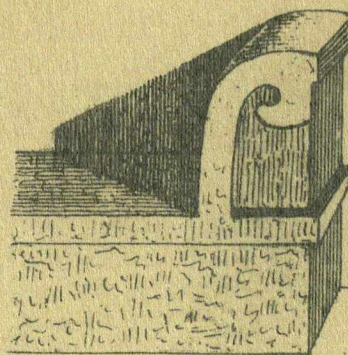
IN CAVE XXXV.



IN CAVE XLV.



IN CAVE XLII.

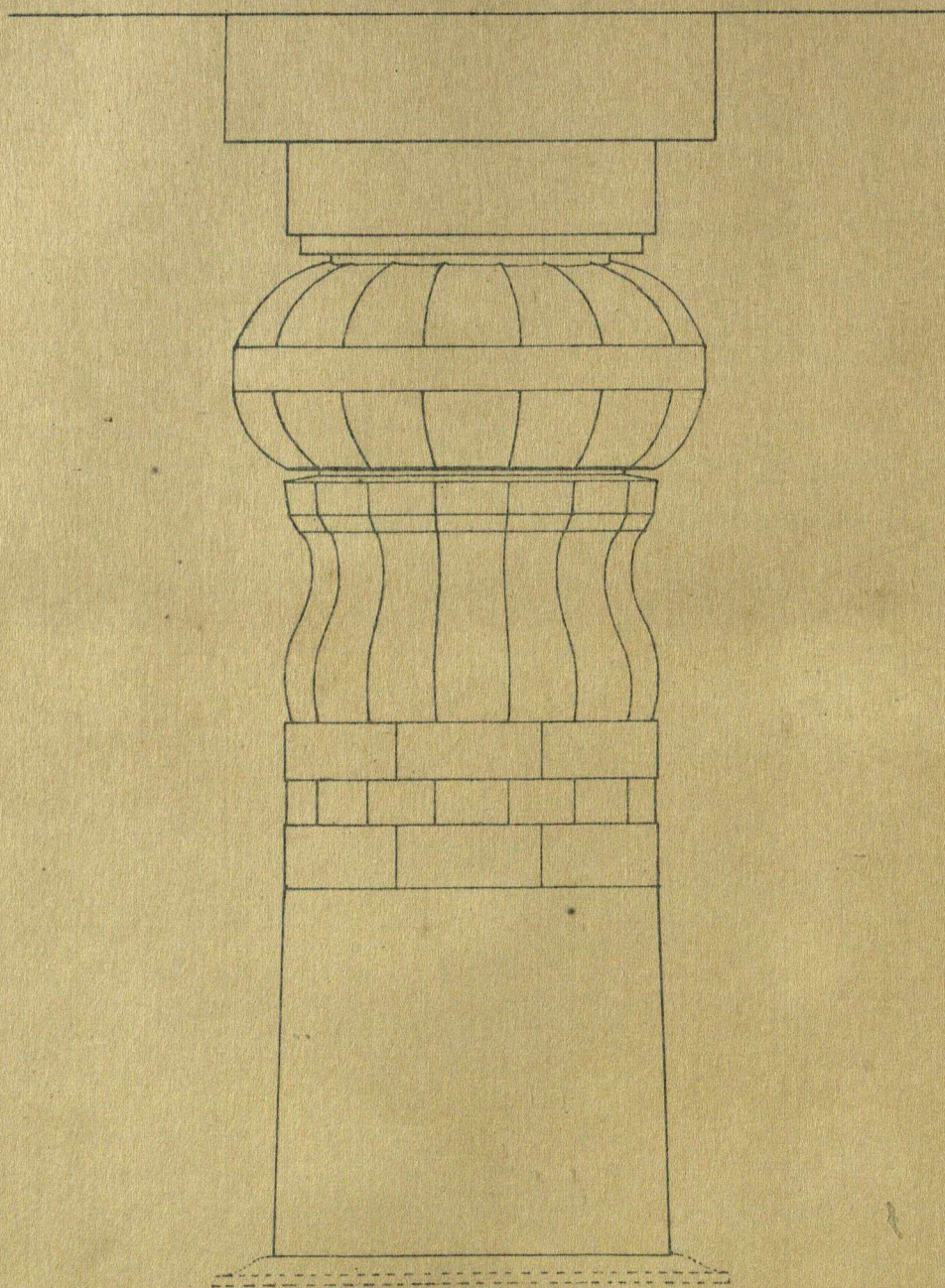


BENCH IN CAVE XLV.

Kanheri

(unfinished Column)

Cave N^o 1



(Scale $\frac{1}{2}$ 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 *Dēvanāgarī*, and accompanied with what was called a “literal translation” by a Calcutta Bābū: 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 Bombay³ 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. 343-360.

² *Jour. As. Soc. Beng.*, vol. X., pt. i., p. 94.

³ *Jour. Bom. B. R. A. Soc.*, vol. V., pt. 16, p. 56.

errors in the transcription and translation. Using his copy¹ as a basis, Paṇḍit Bhagwānlāl Indrajī 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 *Trikūṭa*°, 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 *gi*, *ri* in *Krishnagiri*, in the same line. The *anusvāra* in *Trikūṭakāṇḍam* is omitted either from the negligence of the copyist or in the original. In the copy we have *savvatsare*, where evidently *ṣ* has been misread as *ś*. In *dwaye*, the *e* is thrown back upon the *dva*.

Line 2. *Sindhuvishayāntargatagramikanakavāstavya*, we should perhaps read °*gramika Naka*, *Bhoka* (or *Toka*), or *grame kaṇaka*°—‘an inhabitant of the village of Bhoka or Toka in Sindh,’ or of *Kāṇaka*.

The *bhā* in *suprabhāyāḥ* 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 *Srāvakāryaganyo*, the copy has *vrāvakāryyaganyko*, *ṣ* having taken the place of *ś* and *ṣ* = *nko* that of *ṣ* = *nyo*. In *choraṇa*, *ra* is written *ṛ*; and in *kuśalo* the *lo* is written as *z*³.

Line 4. *Sāradvatīputra* looks like *śaraṇśati*, *z* being written for *ś* = *dva*.

Line 5. The *anusvāra* in °*kalinam* is omitted; and in *yaksha*, for *ksha*, we have only *sha*.

Line 6. In *vaṅkaṇakā* the last *ka* is written as *no*; the *śa* in *diśan-tva* is written *ṣ*; and in *prachalita*, the *i* is attached to the letters *ṇa-ma* of the line above.

Line 7. In *ghaṛṇitā* the *i* circle is omitted over °*ṛṇna*. In *yāvadvā*, the last syllable is wrongly written *dva*; and at the end of line 8 the *visarga* is omitted after the word *nāmnah*.²

Transcript.

- [१] नमस्सर्वज्ञाय ॥ त्रिकूटकानां प्रवर्द्धमानराज्यसम्बत्सरशतद्वये पञ्चचत्वारिंशदुत्तरे कृष्णगिरिमहाविहारे
[२] सिन्धुविषयान्तर्गतग्रामे काणकवास्तव्यः सुप्रभायाः बुद्धश्रिया ॥ पुण्यवर्मणश्च पुत्रोदशबलबलि-
[३] नो भगवत्तृशाक्यमुनेस्सम्यक्समुद्भूतस्य तद्धर्मश्रावकार्य्यगण्यो चरणपरिचरणकुशलो बुद्धस्तचिरि-
[४] दं तस्यैव परममुनेर्ग्रयश्रावकस्यार्य्यशारद्वतीपुत्रस्य चैत्यं घटितपाषाणेष्टकाभिराच-
[५] न्द्राकर्णव क्षितिस्थितिसमकालीनं प्रतिष्ठापितवांस्तदस्य देवयक्षसिद्धविद्याधरगणमाणिभद्रपू-
[६] ण्णभद्रपञ्चिकार्य्यवज्रपाणिबहुणकादयः स्वस्ति दिशन्वापि च यावद्वीचीसहस्रप्रचलितमकरा-
[७] घुर्णिर्तावर्त्ततोयः क्षीरोदः क्षीरतोयो बृहदुपलक्षितः कर्कशो वापि मेघः यावद्वा यान्ति नद्य-
[८] स्सुविमलसलिलास्सागरं तोयवत्यः तावत्कीर्त्तिः स्थिरैर्यं भजतु शुभकरी सत्सुतं पुण्यनाम्नः
दादा (?)

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 Kanheri.
(Copied from Dr. J. Bird's "Historical Researches")*

ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥
 ॐ नमो भगवते वासुदेवाय ॥ अथ कान्हेरी पत्राक्षरं ॥

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 Kṛishṇagiri, Buddharuchi—an inhabitant of Kanaka (? Kabhoka or Katoka) a village in the Sindhu country, the son of the glorious Buddhaśri and Pushyavarman, intent on religious duties, of the religion of Śākya Muni (*who was*) strong in the possession of the ten powers, revered, possessed of perfect knowledge—an Ārya-gaṇa of his (*i.e.*, S. M.’s) Śrāvaks,—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, Vidyādharas, Gaṇas, and Māṇibhadra, Pūrnabhadra, Pañchika, Ārya-Vajrapāni, Vaṅkanaka, (?) &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 *Triṅkūṭakas*, 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 Āndhras employ no date from a fixed epoch, nor do they mention such a title as *Triṅkūṭaka*. 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,’ ‘Guptanripārājyabhukti,’ or ‘Sam.’ but such a name as *Triṅkūṭa* 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 Koṅkan. The Gurjara and Rāshtrakūṭa kings all dated in the Śakakāla, and the earliest known Rāshtrakūṭa king was Dantivarman early in the 7th century A. D.¹ The Śilahāras were only petty kings in the Koṅkan, and Kapardi I., their earliest king, belongs to the ninth century (cir. 820 A. D.).²

Triṅkūṭaka—native of a town or country (*Triṅkūṭa*) ‘on three hills’—must refer to some place in Aparānta, or the Northern Koṅkan, not far from Kanheri where the plate was deposited.

Now, the *Raghuvamśa* (IV. śl. 52, 53, 58) says that Raghu, when he conquered the Koṅkan, built a city called *Triṅkūṭa*³ on a lofty site, as a tower of victory. The inference from this is that in Kālidāsa’s time, such a place as *Triṅkūṭa* really existed not far from the western coast. Aparānta was this western

¹ Govinda I. of the Rāshtrakūṭas (*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 Āppāyika-Gōvinda mentioned in the Aihole inscription (*Ind. Ant.*, vol. VIII., pp. 238, 244), who must have lived about A. D. 625. The Elurā inscription gives us the name of his father Indrarāja, and of his grandfather Dantivarman.—J. B.

² From the form of the characters, I incline to think that this inscription may be dated in the Gupta era; the *Triṅkūṭakas*, like the Valabhi Senāpatīs, may have continued to use the Gupta era on assuming independence; or it may have been adopted from Gujārāt.—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 *Raghuvamśa* mentions on the authority of the *Viśvakōsha* that the district in which was Sorpāraka (the modern Supārā), was called Aparānta :—

Aparāntāstu pāsčātyās te cha Surpārakādayah.

Ptolemy and the *Periplus* both mention Tagara as a noted city in the west of India. Now, Tagara is a corruption of the Sanskrit *Trigiri*—a synonym of *Trikūṭa*; and Tagara may be identified with Junnar, which answers to the statement in the *Raghuvamśa*, in being built fully 2,000 feet above the sea, and surrounded by steep hills such as Śivanēri,¹ Mānmodi, &c., and is readily reached from the Konkan by the Nānāghāt and Māsej 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 Bhagwānlāl 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 Āndhrabhṛitya inscriptions.

Transcript.

सिधं रजो मादरिपुत्रस्य स्वामि (सिरि) सेनस
सवत्सरे ८ गिप ९ दिव १० एतायं पुवायं क-
ल्याणकस्य नैगमस्य वेणुनान्दिस्य पुत्रस्य नैग-
मस्य गृहपतिस्य (सात्त?)स्य लेणं पातिष्ठापि-
तं सहा व्याय्यकेन (जसे)न सहापितुना वेणुनं-
दिना सहामातुये बोधिसमाये सहा भा-
[त्तुना....] हयिना सहा सवेन (निकायेनेति)

Sanskrit.

सिद्धम् । राज्ञो मादरिपुत्रस्य स्वामिश्रीसेनस्य
संवत्सरे ८ ग्री. प. ९ दिव. १० एतस्यां पूर्वस्यां क-
ल्याणकस्य नैगमस्य विष्णुनन्दिनः पुत्रस्य नैग-
मस्य गृहपतेः (सात्त?)स्य लयनं प्रतिष्ठापि-

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

² The Śilāra or Śilāhāra kings speak of themselves as “born in the family of Jīmūta-vāhana, the Śilāhāra prince, (*Tagarapuravarādhīśvara*) lord of the excellent city of Tagara” (conf. *Ind. Ant.*, vol. IX., p. 37). So the Kadambas in Canara took the epithet of *Banavāsipurādhīśvara* (*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.

तं सह आर्य्यकेण(यशसा) सह पित्रा विष्णुन-
न्दिना सह मात्रा बोधिसमया सह भ्रा-
[त्रा....] हस्तिना सह सर्व्वेण (निकायेनेति) ॥

Translation.

“Siddham! In the 8th year of king Mādhariputta, the lord Sirisena, in the 6th fortnight of Grishma, the 10th day. On the above (*day*) a merchant householder the son of Venhunandi,¹ merchant, a resident of Kalyāna, constructed a cave of Śatta (?) with the respectable.....² 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 Kaṇheri, both belonging to the 9th century, and to the Śilāhāra kings of the Koṅkaṇ, who were tributaries to the Rāshtrakūṭas 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. Kapardī II., the Śilāhāra 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 Amoghavarsha ruled during the same period. He is distinctly the son or successor of Jagattunga: Amoghavarsha I. was son of Govinda III., one of whose *birudas* was Jagattunga, but he must have ruled cir. 810-830; and Amoghavarsha II. was the son of Indra II. Indra either bore the *birudas* of Jagadrudra 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 Amoghavarsha, and he succeeded Jagattunga about 850 A. D.³

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.⁴

Translation.

“May it be propitious (*svasti*)! On the 2nd day of the dark half of Mār-gaśirsha in the Prajāpati year, after seven hundred and seventy-five years, in figures—Samvat 775⁵ of the Śaka king had passed: during the victorious and happy reign of Amoghavarshadēva, 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 Koṅkaṇ, during the flourishing and victorious reign in it of Kapardī, 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.....”

¹ Sans. *Vishṇunandi*.

² The name here is obliterated.

³ See *Arch. Reports*, vol. III, p. 32.

⁴ *J. B. B. R. A. S.*, vol. VI., p. 6.

⁵ Prajāpati, according to Telinga rule, agrees with 773, and Śrīmukha with 775 Śaka; Angira, by the Jyotishtava 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 inscription 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 Śaka king had elapsed, during the prosperous and victorious reign of the illustrious Amoghavarshadeva, 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 Pârsis 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 follows³:—

Transliteration.

Pavan shem-î yazatô.

Pavan tag mârvâk va nadûkô dadak denman shnat 300

70 8-î Yazdakardô bidanâ Mitrô yôm

Aûharmazd ham-dînikân val denman jînâk yâtûnd

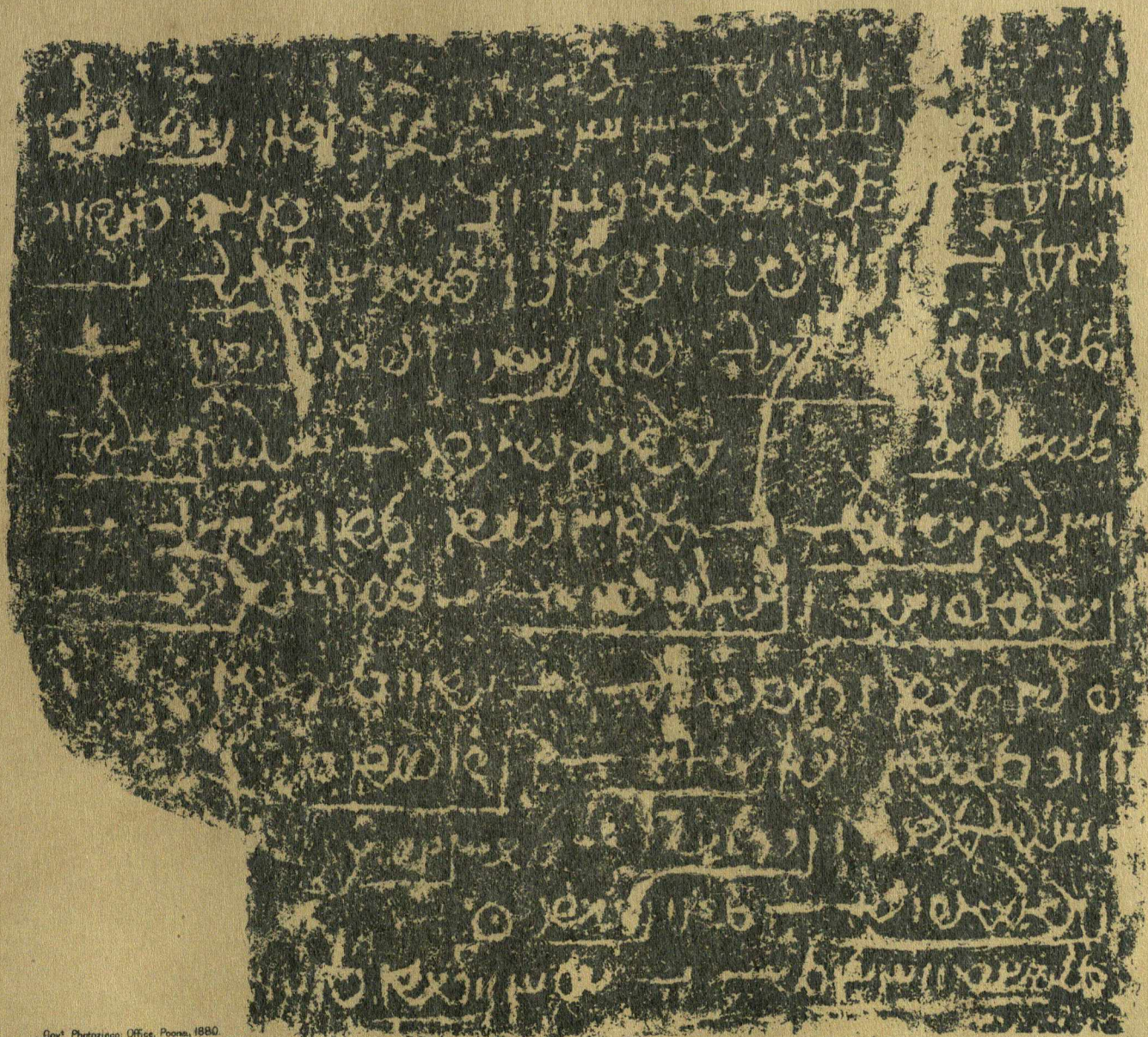
¹ These inscription have been translated by Dr. E. W. West, for the *Indian Antiquary*, where they will also appear with his remarks in full. Mr. K. M. Kama also kindly supplied me with versions of the three longer inscriptions prepared by Pârsi scholars.

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*, *v* and *z* for *v* and *z* written like *ch*.

Nº 1

Kanheri. Pehlavi Inscription





hōmand Yazdân-pânak va Mâh-aiyyâr-i
Mitra-aiyyâr,¹ Panj-bûkhtō va Padar-bûkhtō-i
Mâh-aiyyâr, Mardân-shâd-i Hirâd²-Bâhrâm
va Hirâd-Bâhrâm-i Mardân-shâd Mitra-aiyyâr-i
Bâhrâm-panâh va Bâhrâm-panâh-i Mitra-aiyyâr,
Falân-zâd³ va Zâd-sparham-i Âtûr⁴-mahân,
Nûk-mâhân va Din-Bâhrâm va Bajûrg-âtûr va Hirâd-mard
va Bêh-zâdō-i 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 this⁶ year 378 of Yazdakard, on the day Âûharmazd of the month Mitrô (10th October 1009), *there* have come to this place the co-religionists⁷ Yazdân-pânak and Mâh-aiyyâr sons of Mitra-aiyyâr, &c. (as in No. 2, as far as) Bêh-zâd son of Mâh⁸.”

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 *aiyyâr* is merely a provisional reading for the Pahlavi equivalent of Pers. *yâr*, until its true sound is ascertained. In the second inscription it is always circumflexed, as if to be read *aiḍbâr*.

² Or, perhaps, *Khîrâd* or *Âîr-aē*, as the final *d* (not being *ḍ*) 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 *Farukhō-zâd*, a common Pahlavi name.

⁴ Hitherto I have generally read this word *âtârō* direct from the Avesta, but it occurs in Sasanian inscriptions, not only in a form which can be read either *âtârō* or *âtûr*, but also in another form which *must* be read *âtûr*; it is also transcribed by Syriac writers as *âdûr* or *âdur*. The second part of the name is here written *mahân*, but is *mâhân* 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 *hamdînîkân* 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-î yazatô.¹

Shnat 300 va 70 8-î Yazdakardō bidanâ Âvânō
va yôm Mitrō hamdinikân val denman jinâk yâtûnd
hōmand Yazdân-pânak va Mâh-aiyyâr-î
Mitra-aiyyâr, Panj-bûkhtō va Padar-bûkhtō-î
Mâh-aiyyâr, Mardân-shâd-î Hîrâd-Bâhrâm
va Hîrâd Bâhrâm-î Mardân-shâd, Mitra-aiyyâr-î,
Bâhrâm-panâh va Bâhrâm-panâh-î Mitra-aiyyâr,
Falân-zâd va Zâd-sparham-î Âtûr-mâhân,
Nûk-mâhân va Dîn-Bâhrâm va Bajûrg-âtûr
va Hîrâd-mard va Bêh-zâdō-î Mâh-bâzâe,²
Bâhrâm-panâh-î Mitra-bandâd.
Mâh Âtûr Aûharmazd-î Âvân-bandâd mûrd.³

Translation.

"2. In the name of God.

"In the year 378 of Yazdakard, the month Âvân and day Mitrō (24th November 1009), there have come to this place the co-religionists Yazdân-pânak and Mâh-aiyyâr, sons of Mitra-aiyyâr, Panj-bûkht and Padar-bûkht sons of Mâh-aiyyâr, Mardân-shâd son of Hîrâd-Bâhrâm and Hîrâd-Bâhrâm⁴ son of Mardân-shâd, Mitra-aiyyâr son of Bâhrâm-panâh and Bâhrâm-panâh⁴ son of Mitra-aiyyâr, Falân-zâd and Zâd-sparham sons of Âtûr-mâhân, Nûk-mâhân, Dîn-Bâhrâm, Bajûrg-âtûr, Hîrâd-mard, and Bêh-zâd sons of Mâh-bâzâe, and Bâhrâm-panâh son of Mitra-bandâd. In the month Âtûr⁵ Aûharmazd son of Âvân-bandâd 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 *yazatô*, like the *zd* in *yazdân* and *Aûharmazd*, and the *zda* in *yazdakardō* is written like *á* 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 Sasanian Pahlavi.

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

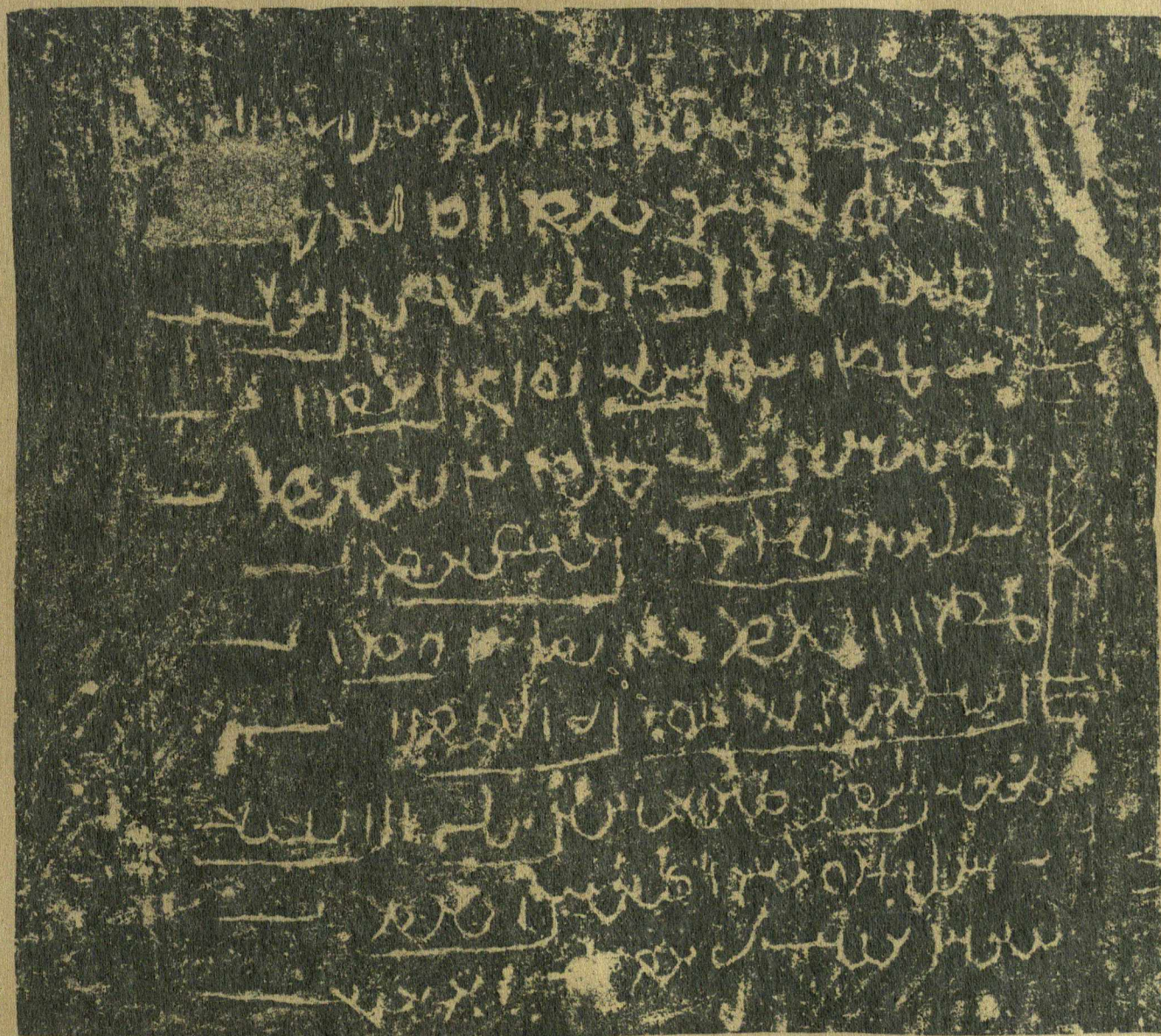
³ The last letter is doubtful, and the word looks more like *mûrû*, but this would be unintelligible. This last line is evidently an addition to the inscription after the list of names was finished.

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

⁵ That is, in the following month (9th Dec. to 8th Jan.). It might possibly be "on the day Mâh of the month Âtûr (20th Dec.)"; or it might be translated "Mâh-Âtûr and Aûharmazd sons of Âvân-bandâd died," but the word "died" is doubtful. This last sentence seems to have been a later addition to the inscription.

Nº 2

Kanheri. Pehlavi Inscription



*Transliteration.*

3. Pavan shem-î yazdân.
 Bidanâ Mitrô va yôm Dinô shnat 300 90-î Yazdakardô min Aîrân¹
 val denman jînâk yâtûnd hômand
 Mâh-Frôbag va Mâh-aîyyâr
 î Mitra-aîyyâr, Panj-bûkhtô-î
 Mâh-aîyyâr, Mardân-shâd-î
 Hirâd-Bâhrâm, Bêh-zâd-î
 Mitra-vindâd,² Jâvidân-bûdô-î
 Bâhrâm-Gûshnaspô, Bajûrg-âtûr-î
 Mâh-bâzâe, Mâh-aîyyâr va Bandêsh³
 î Hirâd-farukhō, va Mâh-bandâd-î
 Gêhân-khash châsh⁴-nyôkhsh.

Translation.

“3. In the name of God.⁵

“In the month Mitrô and day Dinô of the year 390 of Yazdakard (30th October 1021) there have come from Irân⁶ to this place Mâh-Frôbag and Mâh-aîyyâr⁷ sons of Mitra-aîyyâr, Panj-bûkht⁷ son of Mâh-aîyyâr, Mardân-shâd⁷ son of Hirâd-Bâhrâm, Bêh-zâd son of Mitra-vindâd, Jâvidân-bûd son of Bâhrâm-Gûshnasp, Bajûrg-âtûr⁷ son of Mâh-bâzâe, Mâh-aîyyâr and Bandêsh sons of Hirâd-farukhō, and Mâh-bandâd 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 Abhîās* No. 3, p. 164, and is as follows :—

Shnat 300
 90-î Yazdaka(rd)
 Shatra-iyâr
 Mâh-Frôba(g).

“The year 390 of Yazdakard, Shatra-iyâr. Mâh-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 *Aîrân* hardly legible; they occupy the place of the doubtful word *hamdânîkân* in the first two inscriptions.

² Possibly the same name as the Mitra-bandâd of the first two inscriptions.

³ Or, perhaps, *Bôsîh*.

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.

⁹ See *Jour. Bom. B. R. As. Soc.*, vol. VI., p. 119, and plate iii, fig. 21.

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 Vihār 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.

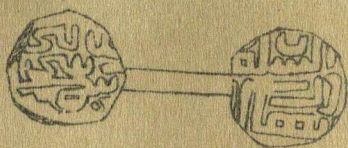
The cave is about half a mile from the village of Ambivale near Jambrug, north from Karjat, under Kotaligadh, and to the east of it. It is cut in a long low hill forming the concave side of a curve in the bank of the river. The cave overlooks the river, being about 20 feet above it, sloping rock leading 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 Nāsik. 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 Nāsik, with festoons and rosettes, but is so damaged that little now remains.

The pillars are of the same pattern as those of Nāsik—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.

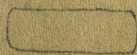
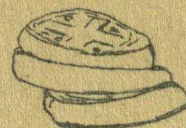
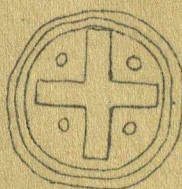
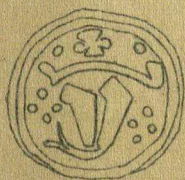
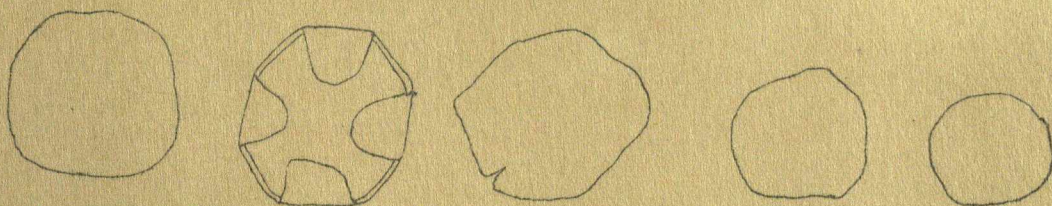
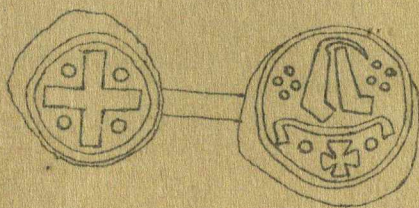
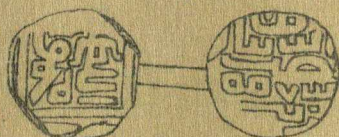
On the second pillar of verandah, on the left of entrance, is a Pāli inscription in one vertical line, reading downwards.¹

¹ There are some remains of letters on each of the centre pair of pillars, though indistinct.



Coins found at Vehar

(Natural Size)



AJANTĀ FRESCOES FROM CAVE X



1 From left wall



2 From right wall



11.—INSCRIPTIONS IN THE AJANTA CAVES.

The Ajantâ 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 all 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 Jâtaka*.² The head of the Chhadanta elephant appears in the extreme left of the drawing, under his favourite Banian tree; the hunter Sonuttara appears among the rocks of the ridge named Suvârna in the *kâshâya* dress of a mendicant, and further to the right he is seen carrying the tusks to Subhadrâ, the consort of the king of Banâras. 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 Pandit Bhagwânâlâl Indrajî, 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 Prâkṛit, and the characters are of a very early form of those used throughout the Western India Cave Inscriptions.

वासिठिपुतस कठ
हादिनो घामुल
दानं

¹ *Notes on the Buddhist Rock-Temples of Ajantâ*, Plates VIII. to XI., and pp. 50, 51.

² Julien, *Mém. sur. les Cont. Occ.*, tom. I, p. 360; Cunningham's *Bharhut*, p. 62; M. Coomâra Swamy's *Dadhâvamsa*, c. iii, 31, p. 50.

Sanskrit.

वासिष्ठीपुत्रस्य कटा वासिष्ठीपुत्रस्य कट-
हो दत्तः गृहमुख- or ह्वादिनो गृहमुख-
दानम् दानम्

"A Kāṭahā and the gift of a cave-façade by Vāsīṭhiputa."

Kāṭahā may be the Sanskrit *kaṭāha*, 'a bambu lattice-work' or 'partition of bambu work,' in Gujarāṭi *kūḍa* or *kaḍo*. 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 brick¹) and both were gifts of Vāsīṭhiputa.

Vāsīṭhiputa or *Vāsīṣṭhiputra* might be supposed to be the well-known *Vāsīṣṭhiputra* Puṇḍarīka 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 *Rājā*, 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 *Āndhrabhritya* dynasty. Thus at *Pitalkhorā*, we have the royal physician *Vachhiputa*; at *Bhājā*, *Kosikiputa*; at *Kudā*, *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 Vāsīṭhiputa Kāṭahadi."

Kāṭahadi might then be regarded as either a family name or one derived from his native place, *Kāṭahā*, Sans. *Kāṭahrada*.

INSCRIPTION No. 2.

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

ठानको देयधर्मं
घनामददस वणिज[स]
सउवरको सउपा[सयो]

Sanskrit.

स्थानकं देयधर्मः
घनामददस्य वणिजः
सोपवरकं सउपा[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 *Prākṛit* and at the end of the last line are the syllables *saupā*. It may have been intended to engrave *saupāsayo*, but these syllables as they stand convey no meaning.

Sthānaka is 'a dwelling.' The residence of the priests of the *Dhundiya* sect of Jainas is still called *sthānaka*. It may have been applied to the *layanas* of early times. The *uvavarakas*, Sans. *apavarakas*, are the cells which surround the hall, and the *upāsaya*, Sans. *upāsraya*, is the central hall,—the whole together constituting a *sthānaka*.

¹ See *Notes*, ut sup., p. 50.

Ghanâmadada resembles a local name probably corrupted from Sans. *Ganapadra*, and if so, the record may mean the gift of a merchant residing at *Ghanâmadada* : 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 *Sivani* 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. Vindhyaśakti.
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 Vindhyaśakti, or, as is probable, of a member of the Vindhyaśakti family. Of his son only *-sena* is legible, preceded by a faintly traceable form like *-dra*, so that the name may have been Bhadrāsena, 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 Vākāṭaka dynasty which seems to have had a somewhat extensive sway : one of these is the *Sivani* 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 Illichpur, some 11 or 12 years ago, and a transcript of which is given in the *Notes*, No. 9 (p. 54).

- [१] उदीर्णलोकत्रयदोषबन्धिनिर्वापनो.....
.....प्रणम्य पूर्वार्धं प्रवक्ष्ये क्षितिपानुपूर्वी[म्] [॥]
- [२] महाविमर्देष्वाभिवृद्धशक्तिः क्रुद्धस्तुरैरप्यनिवार्य[वीर्यः] [॥]
.....रणदानशक्तिः द्विज ५ प्रकाशो भुवि विन्ध्यशक्तिः [॥]
- [३] पुरन्दरोपेन्द्रसमप्रभावः स्वबाहुवीर्याज्जितस[र्वलोकः] [॥]
.....[यशो]शुकानां बभूव वाकाटकवंशकैतुः [॥]

- [४] रणे[धु] ह्यर्थुत्थितरेणुजालसञ्छादितार्क.....[॥] ...
.....नरातीन्कृत्वा[भि]वादप्रवणाञ्चकार [॥]
- [५] [विनि]र्जितारि[स्सुर]राजकार्य्यश्चकारपुण्येषु परं प्रय[त्नं] [॥].....[॥]
.....नरैर्द्रमौलिविन्यस्तमणिकिरणलीढक्रमाभुजः
- [६] प्रवरसेनस्तस्य पुत्रोभूद्विकसन्नवेन्दीवरेक्षणराविमयूख
.....[रुद्र? सेनः] प्रवरसेनस्य जितसर्व्वसेनस्सुतोभवत्
- [७] पार्थिवेन्द्रस्य [प्रशशास]धर्मेण मेदिनीम् कुन्तलैर्द्रवि.....
.....प्रवरसेनस्य पुत्रोभूत्प्रवरोज्जितोदारशासनप्रवर[ः] [॥]
- [८] [॥] तस्यात्मजं ॥ कामत.....
.....[॥].....मवाप्य राज्यमष्टाब्दकोय ॥ प्रशशास सम्यक् [॥]
- [९] तस्यात्मजोभून्नरदेव.....भुवि देवसेन[ः] यस्योपभोगैर्ललितै-
र्व्विपावनैर्नृदेवराजस्यभूः [॥]पुण्यानुभावाक्षितिपस्य
- [१०] [॥].....यगुणाधिवासो
कोशो भुवि हस्तिभोजः[॥]इत्य..... ॥ पृथुपीनवक्षास्तरोरुहाक्ष ॥ क्षपि
- [११] [॥].....दिगन्धहस्तिप्रतिमो बभूव[॥]
हितो विनीतः प्रणयम्.....मनोनुकूलानुविधानवर्त्ती [॥]निरत्ययं
- [१२] [शा]सन.....सकश्च[॥] तथैव लोकस्य हिताशय-
त्वात्सुखेन सम्यक्परिपालनाय [॥]पितेव मातेव सखेव नित्यं प्रियोभिगम्यश्च बभूव
- [१३] [नित्यं] [॥].....[॥]स्वस्थस्तमावेश्य स तत्र राजा ससर्ज्ज
भोगेषु यथेष्टचे[ष्टाम्?] [॥] अथ तस्य सुतो बभू-
- [१४] [व राजा] सजलाम्भोरुह [॥] हरिरेष हर[ः] स्मरेव कान्तिर्हरिषेणो
हरिविक्रमप्रतापः [॥] सकुन्तलावन्तिकलिङ्गकोसलत्रिकूटलाटान्ध-
- [१५] [॥].....स्वनिर्देश.....[॥]प्रधितो-
भुवि हस्तिभोजसूनुस्तच्चिवस्तस्य महीपतेर्बभूव [॥] सकलक्षिति
- [१६] [॥].....जेष्टः स्थिरधीरचेतास्त्रागक्षमौदार्य्यगुणैरु-
पेतः [॥] धर्मेण धर्मप्रवणश्शशास देशं यशःपुण्यगुणांशु
- [१७] [॥].....प्रति पुण्योपचयं परं चकार [॥] यत ऊर्द्ध-
मदस्सहायधर्मा परितो लोकगुरौ चकार काराम् [॥] आयुर्व्वयोवित्त[सु]खानि
- [१८]लानि [॥]उद्दिश्य मातापितराबुद्वारं न्यवी-
विशद्वैश्म यतीन्द्र [सैव्यं] [॥] [सज]लाम्बुद.....रुद्धिताग्रे भुजगेन्द्राधुषिते मही-
धरेन्द्रे [॥]
- [१९]श्रीपतिना शरानिकुञ्जे [॥] गवाक्षनिर्व्यू-
हसुवीथिवेदिकासुरेन्द्रकन्याप्रतिमाद्यलङ्कृतम् [॥]मनोहरस्तम्भविभङ्ग

- [२०]रचैखमन्दिरं [॥] म.....तलसन्निविष्टं वित
.....नमनोभिरामं [॥] व.....ञ्चाम्बुमहानिधानं नागेन्द्रवेश्मादिभिर-
- [२१] प्यलंकृतं [॥].....समीरण.....[॥] ग्री-
ष्माकस्य च किरणोपतापतप्तं सर्वर्तुप्रथितगुणोपभोगयोग्यम् [॥]
- [२२]सुरेन्द्रमन्दिराणां रुचिमन्मन्दरकन्द[रानुरूपं][॥]
.....सुखो यथेप्सितः [॥] असमप्रतिरोचने गिरौ विक[च]
- [२३]श्रमान्तकः [॥].....[॥].....
.....यस्य जनेन नाम प्रीतिप्रसादविकचप्रणयेन चक्रे [॥] चैतः
- [२४]लयनं सुरेन्द्र मौलिप्रभोपचित.....हायं [॥] निवेवेद्य
सङ्घाय.....थ्यं सवन्धुवर्गस्त वराहदेवः [॥] नृदेवसौख्यान्यनुभूय
- [२५]शास्ता सुगन्तप्रशस्तः [॥] सान्द्राम्भोदभुजङ्गभोग.....
.....तमाराम.....अमनश्शिलालकपिलैर्ग्यावत्कौरर्भस्करः [॥] तावच्छि-
- [२६]सेव्यतामन्तर्मण्डपरत्नमतदमलं रत्नत्रयोद्गावित[म्]
[॥] विविधलयनसानुस्तेव्यमानो महद्भिर्गिरिरय-
- [२७]भ्यः [॥] जगदापि च समस्तं व्यस्तदोषप्रहाण-
म्विशतु पदमशोकं निर्व्वरं शान्तमार्थं [॥]

Translation.

"..... extinguisher of the increasing fire of the sins of the three worlds
.....having bowed (to him) I describe the early succession of kings.

"Vindhyaśakti, 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 Vākātaka. 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 sunPravarasena'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 *Gandhahasti*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 Harishena, 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,² Avanti,³ Kalinga,⁴ Kosala,⁵ Triakṣa,⁶ Lāṭa,⁷ Andhra⁸.....

"...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 Lōkaguru (*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-Mandira⁹.....

"A large reservoir of water and (*adorned*) by the abode of the chief of serpents and others¹⁰.....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 Sugatas, having given (*the cave*) into possession of the Saṅgha, having enjoyed comforts of men and gods, with

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

² Part of Kānnadā, somewhere about Anagundi or Hampe.

³ Western Mālwa, round Ujjain.

⁴ The country between Oḍesa and the Krishṇā.

⁵ Usually Audha, but here perhaps the district about Chhatisgarh in Central India.

⁶ Junnar in the Pūṇā Zilla and adjacent districts.

⁷ Bharoch district.

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

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

¹⁰ *Nāgendraśeṣma* 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. Dhratarāshṭra.
2. Harisāmba.
3. Saurisāmba.
4. Upendragupta.
5. (Agaja ? or) Kācha.
6. Bhikshudāsa.
7. Nīladāsa.
8. Kācha II.
9. Krishṇadāsa.

There was perhaps one name more, preceding that of Dhratarāshṭra, 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. Krishṇadāsa 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 Vākātakas to whom this Asamaka family may have been subordinate.

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

Transcript.

- [१]मावनिं, प्रणम्य विद्यात्रयपारगं मुनीम् [१]
विहारदातुर्व्यवदातकर्मणो गुणाभिधानोपनयं करिष्यते [१॥]
- [२]नेश, लब्धात्मभावस्य नराधिपस्य [१]
धृतातपत्रस्य बभूव पुत्रस्तितातपत्रो धृतराष्ट्रसंज्ञः [२॥]
- [३]स्यराज्ञो, हरिसाम्बोऽनुहोऽदुःकान्तवक्रः [१]
नृपतेस्तनयो बभूव तस्याप्यमलश्रीः क्षितिपालशौरिसाम्बः [३॥]

- [४] नेश वृथुकीर्तिवृत्तिमानुपेन्द्रगुप्तः [१]
समभूद[गज]स्सुतोय तस्य क्षितिप ५ काच इति प्रकाशनामा [४॥]
- [५] [६] वि कीर्तिन्यसनाय भिक्षुदासः [१]
प्रथितो भुवि नीलदासनामा नृपतिस्तस्य सुतो नराधिपस्य [५॥]
- [६] प्रथित ५ काच इति प्रदीप्तकीर्तिः [१]
नृपतेरथ तस्य कृष्णदासः कुलवंशद्युतिवर्द्धनो बभूव [६॥]
- [७] सनया चन्द्रकरावदातवेषा [१]
अभ[ब]त्परिपूर्णचन्द्रवक्त्रा विनयान्चारविभूषणा ... चन्द्रा [७॥]
- [८] श्रोतकरीमवाप [१]
तस्याञ्च तस्याम्बुह्वयताक्षवुत्तसचामीकरकान्तरूपौ [८॥]
- [९] [प्रद्यु]म्नसाम्बप्रतिमौ कुमारौ [१]
एकाधिपस्यप्रथमावतारं दध्रे द्वितीयो रविसाम्बसंज्ञाम् [९॥]
- [१०] मश्मकादि [१]
..... नुताभ्यामतिभूय भूयसा रराजतुश्चन्द्रादिवाकरावित्र [१०॥]
- [११] [१]
विवृद्धसौहार्द[यश]प्रतानयोस्सदानुकूल्येन सुखं विजहतोः [११॥]
- [१२] रप्यनिवार्य्य शासनः [१]
पुराकृतोद्भाविताभीमविक्रमः कनीयासि पा [.....] ताशनिः [१२॥]
- [१३] धैर्यादि याधिराजः [१]
आर्चित्यसंज्ञः सचिवस्तत ५ परं व्यवीवृधःपुण्यमहामहीरुहम् [१३॥]
- [१४] नु[याततोष]म् [१]
भूयश्चतुर्गदयाप्रमोदमैत्रोक्षमावीर्य्यधियस्सिषेवे [१४॥]
- [१५] नरेन्द्रान् [१]
प्रशस्तवृत्तान्नुविशुद्धवृत्तो वृत्तेन सम्यक् क्षुभितोनुचक्रे [१५॥]
- [१६] चकार [१]
अ र्थिकस्यार्थिजनस्तवैव कीर्तिकृतार्थः प्रथयास्वभूव [१६॥]
- [१७] विस्तृताक्षान् [१]
अमूमुचद्वित्तविसर्गशक्त्या पुत्राभिचेष्टान्करुणाभिमृष्टः [१७॥]
- [१८] येन पुत्रवत् [१]
अनूचिवां सोपि हि यस्य बहूनां विन्दन्तृवध्याशयशुद्धिसम्पदम् [१८॥]
- [१९] कराणि सद्यः [१]
सर्वज्ञभावप्रणिधानसिद्धिः सत्याभिधानाभिभवादपेयुः [१९॥]
- [२०] स्मारचयां धियोगः [१]
यशोभुमिश्वन्द्रमरीचिशुभ्रैर्जगत्समग्रं समलं चकार [२०॥]
- [२१] वदनारविन्दचन्द्रे [१]
परिपालयति क्षितीन्द्रचन्द्रे हरिषेणे हितकारिणि प्रजानाम् [२१॥]

- [२२]सद्गतपुण्यराशिः [१]
.....भुवस्तूपाविहारभूषा दानोदयैश्चात्थिजनप्रमोदम् [२२॥]
- [२३][नानिलनादवाद्भिः] [१]
.....शरयाभहद्भिः.....मविसद्वपादे [२३॥]
- [२४]गाम्भीर्यगुणैरुपेतम् [१]
निवेशितान्तर्मुनिराजचैयमेकाश्मकं मण्डपरत्नमेतत् [२४॥]
- [२५]ष्टि विपुलां विसृज्य [१]
अचीकरच्चैयमिहानकल्पमल्पात्मभिः कल्पनयाप्यशक्यम् [२५॥]
- [२६]शे नयनाभिरामम् [१]
न्यवीविशत्स्वादुलघुप्रसन्नशतिं प्रकामाम्बुमहानिधानम् [२६॥]
- [२७]नेत्रमनोभिरामम् [१]
अन्यांगदेशेस्य दिशि प्रतीच्यामचीकरद्वन्द्वकुटीमुद्गराम् [२७॥]
- [२८]द्वितायोद्यतसर्वकर्मणः [१]
मुनीन्द्रनाथप्राणिधानसिद्धये भवन्त्वभीष्टा भुवि सर्वसम्पदः [२८॥]
- [२९]सप्रणयेन मण्डपः [१]
करोतु तावत्कुशलोदयं सतां निहन्ति यावद्रविरंशुभिस्तमः [२९॥]

Translation.

"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 vihâra, 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 Dhratarâshṭra of the white umbrella..... This king's (son) was Harisâmba, whose face was as the lotus and the moon. Again king Saurisâmba, of pure lustre, was this king's (son).....Upendragupta of great fame and beauty. Then his son was king (Agaja)¹ whose well-known name was Kâcha..... (was) Bhikshudâsa for spreading renown in the world. The king known in the earth by the name of Nîladâsa (was) the son of this king..... Kâcha, renowned and famous. Then Kṛishṇadâsa 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 Sâmba, whose large eyes were lotus-like and whose beauty was as red burning gold. The first born, first to enjoy independent power (*Ekâdhipati*), and the second assumed the name of Ravisâmba² 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 Kâcha."

² It would seem that correctly either Ravisâmba should be a title, or *Ekâdhipatya* 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 (?) throve, a great tree of merits,.....and again possessed knowledge of the sacred books, generosity, mercy, kindness, 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 stūpa, a vihāra, and ornaments (?).....of winds this jewel of a monolithic temple, which is majestic, and contains within a Chaitya of the Munirāja (*Buddha*)¹made 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)²may the whole wealth of those whose actions are ready (?) for the benefit of the world, be for the attainment of the meditation on Munīndranātha (*Buddha*) with courteousness 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.

[दियधर्मो]यं मण्डप
.....प्रपौत्रस्य क
.....पौत्रस्याचार्येन्द्र
.....स्य धर्महग.....[पु]
त्रस्य 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 Jains, 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.

स्य कुलाग्रि.....[पर]
 मोपासकस्य.....
 ...न्वामिकस्यै... [यद]
 [त्र]पुण्यं तद्भवतु मातापितृ
 [पूर्व]गमानां स[कलसत्वाना]
 मनुत्तरज्ञानावाप्तये]

“The meritorious gift of a maṇḍapa by Jayata.....of.....family, a great Upāsaka, great-grandson ofgrandson of..... of Âchârya Indra...son of Dharmahagamay 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 Châlukya and Valabhî copper-plates, and if not of the same date as that on Cave XVII, is but little later.

Transcript.

- [१] जयति लोकहितावहितोद्यतो...हिसुखान्तकरः परमार्थवि[तू] [१] त्रिविधनिर्मलसर्वगुणोदयो
 मु[षितभीः?] करुणामलचन्द्रिकः [॥ १ ॥]
- [२] पुनरपि मरणादि येन सम्यक्षिवमजरामरधर्म्मता च लब्धा शिवमभयमनालयं गतोपि प्रशमपुरं
 जगतां करोति चार्थं [॥ २ ॥]
- [३] ततो नमस्कारगुणाभिधानं भवत्यवन्ध्यं विपुलं महार्थं प्रदत्तमेकं कुसुमं च यत्र स्वर्गापवर्गाख्य-
 फलस्य हेतुः [॥ ३ ॥]
- [४] अत इह विदुषा तथागतेषु प्रथितगुणाधिकलोकवत्सलेषु कृतमनुसरता जनेन कार्या ब्रवक-
 रुणाहदयेष्वती-
- [५] वभक्तिः [॥ ४ ॥] देवा निरस्तविजयास्सविपत्तिकत्वाच्छापेन शंभुरपि काचरलोचनोभूत् कृष्णो
 वशोपि वशमापतितोन्तकस्य तस्माज्जयन्ति
- [६] सुगता भयविप्रमुक्ताः [॥ ५ ॥] स्थविराचलेन मुनिना शासनमुद्गावयकृतज्ञेन^१ कितकृत्येनापि^२
 सता शैलगृहं कारितं शास्तुः [॥ ६ ॥]
- [७] प्रागेव बोधिसत्त्वैर्भवसुखकामैश्च मोक्षकामैश्च संविद्यमानविभवैः कथञ्च कार्या भवेत्कीर्तिः [॥ ७ ॥]
 यावत्कीर्तिर्लोकै तावत्स्वर्गे-
- [८] पु मोदाति च देही चन्द्रार्ककालकल्पा कार्या कीर्तिर्महीध्रेषु [॥ ८ ॥] अनेकजन्मांतरवद्सौहृदं
 स्थिरं कृतज्ञं सुधियं विपश्चितम्

^१ Read ° वि.

^२ Read मुद्गावयत्क°.

^३ Read ° कृतकृत्य°.

- [९] सुरासुराचार्यमतेषु कोविदं महानुभावाश्मकराजमंत्रिणम् [॥ ९ ॥] लोकज्ञमेकान्तसमन्तभद्रं
सर्वाधिनामर्त्यकरं सुवाचं गुणोन्नतं प्रश्रय-
- [१०] नम्रमूर्तिं ख्यातिं गतं सच्चरितैः पृथिव्यां [॥ १० ॥] दण्डसाध्यानि कार्याणि व्यायामैकरसा-
न्यापि यस्साधयति साम्नेव नृपतेर्मन्तृपुङ्गवः [॥ ११ ॥] इत्थं
- [११] भूतोस्य पुत्रोपि देवराजो धुरन्धरः पितर्युपरते येन पदमुच्चामितं गुणैः [॥ १२ ॥] तं भविव-
राजमुद्दिश्य मातापितरमेव च भिक्षुणा बुद्धभद्रेण
- [१२] कारितः सुगतालयः [॥ १३ ॥] आगम्य धर्मदत्तञ्च भिक्षं सच्छिष्यमेव च भद्रबन्धुमिदं वैश्व-
ताभ्यां निष्पादितं च मे [॥ १४ ॥] यदत्र पुण्यं तत्तेषां
- [१३] जगतां च भवत्विदं सर्वमल्लगुणध्यातमहाबोधिकलाप्तये [॥ १५ ॥] यो बुद्धशासनगतिं समबु-
द्ध्यजातो भिक्षुर्व्यस्यमिन्नैवैभिजनोपपन्नः
- [१४] बहुव्रतः शीलविशुद्धचेता लोकस्य मोक्षाय कृताधिकारः [॥ १६ ॥] न संसारापन्नं शुभमपितु
किञ्चिच्छुभकरं विपाको दिव्यो
- [१५] ...त्य.....चनियमा.....लोकात्त्राय प्रसृत.....पुण्यमहतां विपाको
घीराणां भवति सुखभोगाय
- [१६] जगताम्.....बलभिर्जीनाण्डजव्याहते गोलाङ्गुलीननादपूरितदरे प्राग्भावि.....
- [१७] योगीश्वराध्यासिते वैश्वेदं ज.....जनकभूयै प्रतिष्ठापितं पूर्वोपि चेयं तेनैव द्विब्धा-^२
चार्येण सौगतिम् लोकचिन्तामुपादाय.....

Translation.

“He (*Buddha*) is victorious, ready and attentive to the good of the people, the destroyer of..... comforts, indued 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 growing old, and of immortality, have been obtained, and who, though he is deceased and gone to happy and fearless and houseless final emancipation³ (*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 *Sambhu*, from the curse, was of trembling eyes. *Kṛishṇa*, though unwilling,

¹ Read ०र्मन्त्रिपुङ्गवः०.

Read दृब्धा०.

³ Literally, “who, though he is gone to the city of quiescence, happy and without danger, and where there is no need for a house.”

⁴ The northern or *Mahāyāna* Buddhists hold that if *Buddha* had lost all influence, it would be useless worshipping him or remembering his deeds. The *Hinayāna* sect say that worshipping and meditating on him of itself purifies the heart and leads to the desired end without any influence exerted on *Buddha*'s part. The doctrine in the inscription is that of the *Mahāyānas*.



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 Bhavirâja*] 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 Âchâryas, minister of the magnanimous king Asmaka, (10.) clever in worldly business, exceedingly fortunate every way, fulfiller 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 Bhavirâja, 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 Yogîśvaras.....The same aggrieved Achârya 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.

[१] देयधर्म्मोयं शाक्यभिक्षोर्भदन्तगुणाकरस्य यदत्रपुण्यं तद्वत्तु मातापितरं पूर्ववृद्धं कृत्वा

[२] सर्वसत्त्वैभ्य अनुत्तर ज्ञान आपत्ते

Translation.

“The Śākya Bhikshu, the Bhadanta Guṇākara'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.”

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.

- [१] ॐ देयधर्मो[य.....]
 [२] यदत्रपुण्यं [तद्भवतु मातापितरं पूर्वज्जन्मं कृत्वा ?]
 [३] सर्वसत्त्वानाम[नूत्तर ज्ञानावाप्तये ?]

Translation.

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

INSCRIPTION No. 9.

On the wall of the rightside aisle under a small figure of Buddha :

- [१] देयधर्मोयं शाक्य-
 [२] भिक्षुसंघमित्तस्य

Translation.

“The meritorious gift of the Śākyaabhiṣhu Sanghamitra.”

PAINTED INSCRIPTIONS IN THE AJANTA 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.

- [१] देय[धम्मोयं] शाक्यभिक्षोर्भदन्त ... [बुद्ध]गुप्तस्य यदत्र पु[ण्यं]
 [२] [स]र्वसत्त्व

“The meritorious gift of the Śākya Bhikshu 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-

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.

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."

[१] देयधर्मोयं साक्यो उषकस्य[मा]तापितृम्म.....च अनु[त्त]रज्ञा-

[२]बुधा 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.

क्षान्तिवादिः¹

On the back wall to the right of a door in it, a man is represented seated on a stool (*bhadrāsana*) in a plain dress indicative of a Sādhu or Brāhmaṇ; his head is destroyed; under his seat is No. 3 in letters of about the 6th century, in which we read the word *kshāntivādiḥ*—'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 *kshānti* philosophy.

[१] न यत्र वरान्तसंकु .. धेषणा तन्म..... नाज्ञान

सुतहि नीतिमवाप्य मानुष.....पात्र.. स्तचेन्द्रियै सुवाक्य-

मुत्पन्नं करोति यः शुभं चा.. क्यहमेमदं न्यते

[२] शायन्तकुसुमैर्भहितहा ... दागुसे न्तिताय नापरा सिमन्ताग्रे

मतेस्त...त.....न्वाचा व..... क्षाहिण

.....

Below this is a Brāhmaṇa or Pāsūpata, seated on a stool in plain dress and with a Rudrāksha 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]..... नात्रच्छेदितक्षतक्षान्तिचिरनिर्वृतस्य क्षेप.....

[२]..... पतिसंन्यानमहतां नस..... णात्र नादेवाधार.....

¹ Read दी

² *Kshāntivādin* was the name of Gautama Buddha in one of his previous births. The *kshāntis* are the states produced by continued meditation on the four verities: see Vassilief, 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.

सरसुति

Sarasuti is a Prākṛit 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 :—

चैत्रिवल्लोकीराजा (?)

“King Chaitri of Valorka.”

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

No. 8.

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

[१].....नान प्रसेहे मनः स्वस्यात्रैव 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 :—

[देयधर्मो]यं शा[क्यभिक्षो]

स्सङ्घाप्र[ियस्य]

.....माता

.....

“The meritorious gift of the Śākya 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 correspondingly modern date, but it overlies part of a picture in a much earlier style of painting.

Ajantâ Painted Inscriptions

Cave No IX.

N° 9



10

उभयवर्ण्यं प्रसूते
अस्य

11

उभयवर्ण्यं प्रसूते अस्मिन्

12

०॥ उभयवर्ण्यं प्रसूते

13

उभयवर्ण्यं प्रसूते अस्मिन्

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:—

देयधर्म्मो उपासकजसदे-

वस्य

“The meritorious gift of the Upāsaka Jasadeva.”

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:—

देयधर्म्मोयं भदन्त[ध]र्म्मसेन[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 (8th) 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 *Deya dahama*,—the second word misspelt as it sometimes is in these inscriptions. The letter *bha*, may perhaps indicate that the donor was a “Bhadanta.”

देयद्धर्म्मभ.....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:—

देयधर्म्मोयं शाक्यभिक्षोर्भदन्तभद्रसे[नस्य?]

“The meritorious gift of the Śākya 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.

INSCRIPTIONS IN CAVE No. X.

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.¹ 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 Śātakarṇi, as on the Amarāvati tope, &c. Unfortunately only a fragment is left of what it must originally have been.

भगवस यतिपुवदे[व]...तयतिपातिस यत्त

Sanskrit.

भागवतो यतिपूर्वदेवस्य...यतिपते:

“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
देयधर्मो यदत्रपुण्यं तद्भवतु सर्वस-
त्वानां दुःखमोचा

“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 :—

देयधर्मोयं शाक्य-
भिक्षोर्भद्रेत द्राढ-
धर्मस्य

“This meritorious gift of the Śākya Bhikshu, the reverend Drāḍhadharma.”
The name is written as Drāḍhadharma—apparently by mistake.

¹ See *Notes*, p. 51.

Ajantâ Painted Inscriptions

Cave N^o X.

N^o 14

नमो भगवते वासुदेवाय नमो भगवते वासुदेवाय

15

नमो भगवते वासुदेवाय नमो भगवते वासुदेवाय
नमो भगवते वासुदेवाय नमो भगवते वासुदेवाय
नमो भगवते वासुदेवाय नमो भगवते वासुदेवाय

16

नमो भगवते वासुदेवाय
नमो भगवते वासुदेवाय
नमो भगवते वासुदेवाय

17

नमो भगवते वासुदेवाय नमो भगवते वासुदेवाय

18

नमो भगवते वासुदेवाय

19

(नमो भगवते वासुदेवाय)

20

नमो भगवते वासुदेवाय

Scale. $\frac{3}{4}$ the original.

Photozincographed, Govt. Office, Poona, 1980.

Ajantâ Painted Inscriptions

Cave N^o X.

N^o 21

ॐ नमो भगवते वासुदेवाय

22

ॐ नमो भगवते वासुदेवाय
ॐ नमो भगवते वासुदेवाय

Scale. $\frac{3}{5}$ the original.

Photozincographed, Govt. Office, Poona, 1880.

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 सम्यक्संबुद्धः चेतिक[य]रिकस्य

“Vipaśsi, the perfectly wise. (*Gift*) of Chetikayarik.”

By Vipaśsi is probably to be understood the name of the Buddha represented: the name, however, should be written with *ss*.

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—

तस्यै व

“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—

भदन्त सुदत्तस्य

“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]न्त सुदत्तस्य

“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—

देयधम्मोयं शाक्यभिक्षोर्भदन्तसंघगुप्तस्य

“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 :—

देयदुर्म्मोयं भदन्तशीलभद्रस्य माता

पितरमुदि[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

तरमुदि[श्य]

सर्व.....

देयधु[र्म्मोयं शाक्यभिक्षोर्भ]दन्तकेशवस्य

“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.

.....न्द्रिया भासुर[दी]प्तयस्ते

.....कारयंतीह जिनस्य विं

[देयधु]र्म्मोयं शाक्यभिक्षोराचार्यभदन्तबुद्धसेनस्य.

“..... whoever makes an image of Jina (*Buddha*) they.....of senses and of good lustre.....this meritorious gift of the Śākya Bhikshu Āchārya 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.

¹ See Notes, p. 59, No. vii.

Ajantâ Painted Inscriptions

Cave No. X.

No. 23

— 𑀧𑀺𑀢𑀺𑀓
𑀕𑀲𑀺𑀓𑀺𑀓
𑀕𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓

24

𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓
𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓 𑀧𑀺𑀓𑀺𑀓

Scale. $\frac{2}{3}$ the original.

Photostituted Govt. Office, Poona, 1880

N^o 25

ॐ नमो भगवते वासुदेवाय
सकल भूतानां कृपाय नमः
ॐ नमो भगवते वासुदेवाय
सकल भूतानां कृपाय नमः

26

ॐ नमो भगवते वासुदेवाय
सकल भूतानां कृपाय नमः
ॐ नमो भगवते वासुदेवाय
सकल भूतानां कृपाय नमः

No. 25.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्त दापुकस्य
यदत्रपुण्यं तद्भवतु मातापित्रोः] सर्वसत्त्वानाञ्चा-
नुत्तरज्ञानावाप्तये

“The meritorious gift of the Śākya 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.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्त धर्म्मदत्तस्य यदत्र [पुण्यं]
तद्भवतु मातापित्रोस्सर्वसत्त्वानाञ्चानुत्तरज्ञानावाप्तये

“The meritorious gift of the Śākya 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.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्तधर्म्मदत्तस्य यदत्रपुण्यं
तद्भवतु मातापित्रोस्सर्वसत्त्वानाञ्चानुत्तरज्ञानावाप्त-
येस्तु

“The meritorious gift of the Śākya 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.

माणिभद्रः

“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 *Sibi Jātaka*. The letters closely resemble those of the rock inscription No. 3, of the Vākāṭakas;—

शिविराजा	शिविराजा	इन्द्र	शिविराजा	इन्द्रः
“King Sibi.	King Sibi.	Indra.	King Sibi.	Indrah.”

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).

- | | |
|-------------|---------------|
| [१] विपश्ची | [५] कनकमुनि |
| [२] शिखी | [६] काश्यप : |
| [३] विश्वभू | [७] शाक्यमुनि |
| [४] | [८] मैत्रेय |

[९] देय धम्मोयं शक्यभिक्षो मषरसैल.....
...नी सुस्य मातापितृ.....त्रन्य .. सर्व्वसत्त्वानामनुत्तरज्ञानवाप्तये

[१०] सौरूप्यसौभाग्यगुणोपपन्ना गुणोन्निवैर्भास्वरदिप्तयष्टे भवन्ति ते नयनाभिरामा
ये कारयन्तीह जिनस्य विंशं

"Vipaśvi. Śikhi. Viśvabhu.....Kanakamuni. Kāśyapa. Śākyamuni. Maitreya.

"The meritorious gift of the Śākya Bhikshu Masharśaila.....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 Gulwâdâ, a few miles from Ajantâ. 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 śloka, and the lines are made to follow the verses. The letters agree closely with those of Ajantâ Rock Inscription No. 3 (p. 69).

- [१] मुनिर्मुनीनाममरोमराणां गुरुर्गुरुणां प्रवरो वराणां [१]
जयस्वनाभोगत्रिबुद्धबुद्धिर्बुद्धाभिधानो निधिरहुतानां [॥]
- [२] धर्मस्ततो धर्मविदा प्रणीतस्तथा गणश्चाग्र्यतमो गणानां [१]
भवन्ति यस्मिन्निहिता सुपात्रे कारापकारास्तनयाप्युदारा [॥]
- [३] अस्ति प्रकाशो दिशि दक्षिणस्यां बहूरनाम्नां द्विजसत्त्वानां [१]
आब्रह्मणस्संभृतपुण्यकीर्तिर्विशो महीयान्महितो महद्भिः [॥]
- [४] तस्मिन्भूदाहृतलक्षणानां द्विजन्मनां प्राथमकल्पकानाम् [१]
भृग्वन्निगर्गाङ्गिरसां समानो द्विजर्षभो यज्ञ... प्रकाशः [॥]



Cave N^o XXII.

(1) ପ୍ରଥମ ଦିନ ପ୍ରାୟ ନିକଟରେ ମୃତ୍ୟୁ: ମୃତ୍ୟୁ ହେବାର ସମ୍ଭାବନା

(2) உலக ரத்தினம் எதுவென்று உணர்வார்
 இவ்வுலகம் உலகம் உலகம் உலகம் உலகம் உலகம்

(3) தெய்வநாதராயபுரம் லுக்கு யானாசுரீய்யபுரம் செல்லுதல் காரியம் —

- [९] तदात्मजो देव इवास देवकृती गृहस्थो नयवान्क्रियावान् [१]
सराजकं राष्ट्रमुपेय यस्मिन्धर्म्याः क्रियाः पार्थ इव प्रचक्रे [॥]
- [६] सोमस्ततः सोम इवापरोभूत्सब्राह्मणः क्षत्रियवंशजासु [१]
[श्रुतिस्मृतिभ्यां] विहितार्थकारी द्वयसि भार्यासु मनो दधार [॥]
- [७] स क्षत्रियायां कुलशीलवत्यामुत्पादयामास नरेन्द्रचिन्हं [१]
सुतं सुरूपं रविनामधेयं कृताधिपत्यं मलये समग्रे [॥]
- [८] द्विजासु चान्यासु सुतानुदारान्स [सोम?] वेदेषु समाप्तकामान् [१]
वल्लरनाम्ना दिशि दक्षिणस्यामद्यापि येषाम्वसतिद्विजानां [॥]
- [९] रवेः सुतोभूत्प्रवराभिधानः श्री[रा]मनामाथ बभूव तस्मात् [१]
तदात्मजः किञ्चिद्भूत्सकीर्तिर्बभूव तस्मादथ ह[स्तिभोजः] [॥]
- [१०] वाकाटके राजति देवसेने गु[णैषिकोशो] भवि हस्तिभोजः [१]
[अद्यापि] ... स्याभिम ... य ना [॥]
- [११] धीरेषु धीमत्सु सहोत्थितेषु गुणान्वितेषु [१]
.....कार्यं नृपतेर्यदे..... स्य [॥]
- [१२] यस्यासनाद्धं पुरुषाक्ष.....मत्संसदि..... [१]
.....विवृ..... [॥]
- [१३] अथ देवराज [१]
..... [॥]
- [१४] शशिकरधवल्लानि.....
- [१५] अथ गुणशतसंभृतो
- [१६] तस्यात्मजेषु बहुषु
- [१७] फलमाविलमिल
- [१८] सम्यग्विभा

Translation.

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 (?)¹ 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 Brāhman 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 Yajña.....prakāśa the best of Brāhman equal to the Brāhman of ancient times (*as*) Bhṛigu, Atri, Gargga, Angiras, noted for good qualities.

¹ A similar expression occurs in the Ajanṭā inscription No. 3. The allusion is obscure.
p 761—23

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, the performer of acts mentioned in Śruti and Smṛiti; 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 Brâhmanî (*wives*), sons who were generous, and had attained their desires in the Vedas, the residence of which Brâhman is still Vallûra 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 qualitieswhich action of the king.....half of whose seat.....After this Devarâja.....white as the rays of the moon.....then filled with a hundred qualities.....In many of his sons.....the whole consequence.....well"

Remark.

The Hastibhoja of this inscription is probably the same as is named in the 3rd Ajantâ 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.
3. Soma.
4. Ravi, born of a Kshatriya.
5. Pravara.
6. Râma.
7. Kîrtti.
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 Ajantâ inscription (p. 77), and if so we should then add—

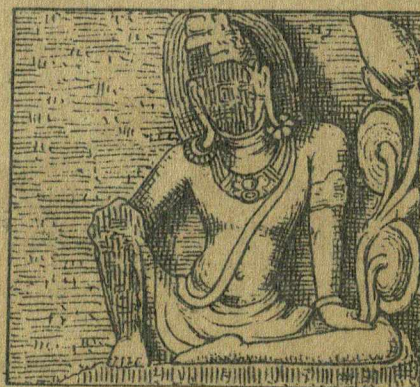
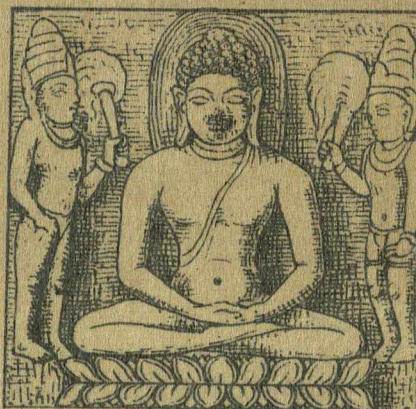
9. Varahâdeva.
10. Bhavirâja.
11. Devarâja.

It would follow from this that this cave is of somewhat later date than Ajantâ Caves Nos. XVI, XVII, and XXVI.¹

¹ This is borne out also by its architecture.

ELURÂ.

PANEL IN TIN THÁL.



Scale of 12" 6" 1 2 3 4 5 feet.

13.—INSCRIPTIONS IN THE ROCK-TEMPLES OF ELURA.

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

(1).—VIŚVAKARMA CAVE.

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

Ye dharma hetu prabhavâ hetuñ tesham tathâgato hyavadatteshâm cha yo nirodha evam vâdi mahâsramana[h].

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

In the Tîn Thâl, the last of the Bauddha Caves at Elurâ, 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 *jñâna mudrâ* 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 *padmâsana* or lotus seat. On each side of him is an attendant with a *chauri* or fly-flap. In the compartments right and left of the central one, and also seated on *padmâsanâs*, are Padmapâni and Vajrapâni, recognisable by their positions with respect to Buddha as well as by the frontal emblems of a Buddha and a dâgoba, and the cognizances of a lotus and the *vajra*. The three figures in the upper line are perhaps Sâmantha Bhadra, Viśvapâni, and Ratnapâni—though the second bears the sword,² one of the symbols of Manjuśri. Of the three in the lower row, that on the right has the book borne on a flower, the special emblem of Manjuśri, who holds the place of Sarasvatî in the Bauddha mythology. The one on the left, in this row, bears a flag (*dhvaja*), and he and the next must be also Bodhisattvas,—such as Dharmapâni, Manipâni, Karmapâni, &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 Thâl and Tîn Thâl (see plate).

¹ *J. A. S. B.*, vol. IV, pp. 133, 211, 286, 713; vol. V, p. 658; vol. X, p. 95; *Asiat. Res.*, vol. V, p. 131.

² The sword borne on a lotus is also one of the distinguishing marks or cognizances of the Simhanâtha Lôkêśvara Bodhisattva of the modern Nepalese Buddhists. This sword is called *Chandrahâsa Khadga* (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 Sambhunâtha and figured as Lokanâtha by Mr. Hodgson in *Trans. R. As. Soc.*, vol. II, p. 255, pl. iv, fig. g.



(2).—DÂS'A AVATÂRA.

Transcript.

अर्द्धाकृष्टे गरिष्ठं धनुषि शिशुतया ज्ञानुल्लभं कुमारं
वामार्द्धेनापनेतुं क्षतिरिति विघाटेते गाढबन्धोपि मुष्टौ
यातः पाया सन्धादपि [दहाति पुरे?]
[स]स्तः तृष्टामराति त्रितयपुरवर.....[१]

सैव्युक्तवती हरं रहसि वः पायान्गोन्दात्मजा [२]
[स्व]लकृतं यत्न पि निर्मलं परेण जाप्यं नलिनीं करोष्यलं
प्रकृष्टमाकृष्ट पयोविन्दुरिवायुधधुरः [३]
स्थिरात्मकः [सद्गुण]
..... क... स्य ... नां सजनो [४]
.....

ये कीर्त्तिताः क्षितिभुजः कविभिः पुराणाः
तानेव संस्मरति वेत्यधुनापि लोक-
स्तस्यान्वयस्य कविरेष तनोति कीर्त्तिं [५]
समग्रजगतीतला पालनैकोचितं
प्र[कामचतु]रार्णवप्रमथनाञ्जितः श्रीपातं
न वेत्ति खलु कः क्षितौ प्रकटराष्ट्रकूटान्वयं [६]
..... तपथ द्वैर्यवन्तः
कर्त्तारः प्रार्थितार्थः प्रणयिजन
.....

भंत्तारः कौञ्जरीणां समदकटतटश्लाघिनीनां घटानां [७]

तस्मिन्दुग्धाम्बु[वीची]नु[ति]धवल्यशश्चान्त्रिकोद्गासिताशो
योषिचक्रस्यरणदधन्मत्तमातंगगामी
स्वामी वर्णाश्रमाणां प्रशमितसकलव्यापदानन्ददा[ता]
..... भास्वतपसां विद्विषां दन्तिवर्मा [८]
सुदुस्त्यजा येन सतापि भूभृता सत्र
विवेकिनाश्चर्य

[९] मसज्जनाय यं दयालुना सज्जनवृत्तशालिना [९]
आलेख्यार्पितमूर्तयः स्वभवनेष्वद्यापि यस्य द्विषः
पश्यन्तः किमु युद्धमुद्धतरुषाश्चित्रस्थमानन्तनोः
तन्नामस्मरणागत.....मात्वन्येपि नष्टशूयः^२
प्रेक्ष्यन्ते पथिकैः शुचेव विविधास्तेनैव निर्मूलिताः [१०]
तस्यातमज.....देवराज.....कमलयताक्षः
क्षुण्णारिपक्षवनितायनयनान्तवान्ततोयान्वितक्षितिमरक्षयदीन्द्रराजः [११]
यस्मिन्क्षोणी

[६] मखण्डां कृतभयसुनतां रक्षति क्षुण्णदुष्टे
संपन्नैः सार्वसिष्टैः प्रवरकृतयु[ग ?] क्षमापतीन्याययुक्त्या
यज्ञैः.....[भक्ताः].....विबुधानोजिरे.....
कश्चिन्नाभूत्सशोकं कलिकलुषमतिनैव नाप्यल्पवित्तः [१२]
विकासि यस्य क्षणदास्वविक्षतं शशाङ्कधामव्यपदे[शका]रि
करो[ति]संप्रत्यपि निर्मलं जगत्प्रसन्नदिग्मण्डलमण्डनं यशः [१३]
दुर्व्विरोदारचक्रः पृथुतरंकटकः क्षमाभृदुन्मूलनेन
ख्यातः शंखाङ्गपाणि

[७] बर्बलिविजयमहाविक्रमावाप्तलक्ष्मीः
क्षोणीभारावतारी विषममहिपतेस्तस्य सूनुरूपोभूत्
मान्यो गोविन्दराजो हरिरिव हरिणाक्षीजनप्रार्थनीयः॥ [१४]
यस्यामलैः[प्रणतभूपतिवच्छलस्य^३
रामाभिरामचरितस्य सहस्रसंख्यैः
आनन्दभिर्गुणशतैः[प्रसृतैर्दिगान्तं
व्याप्तं जगत्करशतैरिव शीतरश्मेः [१५]
तस्मा.....जन्मारिपुजनतिमिराकाण्डचण्डांशु.....
मेघः पुण्यैः प्रजानां सुगतसमकपः कल्पवृक्षानुकारी
भीतापञ्चात्तिहारी

[८] कलिकलुषज्जुषा.....मकारी
राजश्रीकर्कराजः खर...र [खुराक्षेपः] निःशेषितारिः [१६]
यस्यारूढस्य नक्तं नियतनृपजनास्थानदानायकान्तं

^१ Read तस्मिन्दु. ^२ Read श्रियः. ^३ Read °त्सलस्य.

रम्यं हर्म्यस्यष्टं प्रवरतरमणि श्रोणिसिंहासनांकं
वारस्त्रीहारतारद्युतितरलमहारत्नरोचिश्शिखाभिः
कामं ध्वस्तेन्धकारे न सितकरकरैयैः ॥ [१७]
दुःप्रापवाञ्छितमनोरथसंविधान
निर्नाशितार्थिबुधसार्थमनोभितापः
यः कल्पपादयमपीन्दुसितोरुकीर्त्तिं

[९] रानन्दिभिर्गुणशतैरधरीचकार ॥ [१८]
तस्याभूदुवनप्रकाममहिमा भग्नारिवीरोच्चातिः
क्षितः क्षुद्ररजः प्रजापरिभवव्यापात्तिविच्छित्तिरुत्
मादादिक्करिकुम्भभित्तिविलसत्कीर्त्तिप्रतीतायतं
.....द्वाजिरणार्ज्जितजयः श्रीरीन्द्रराजः सुतः ॥ [१९]
यो माच्छर्यमनार्यकार्यविमुखः प्रोच्छर्यधैर्योदाधि
धृत्वा सज्जनवृत्तमेष सुकृतैः.....ग्रहीत्
यस्याद्यापि गुणैः शशाङ्कशुचिभिर्धामापरं तत्समं
भाम्यद्विर्भवे ऽ खिले

[१०] नुशरदं हंसच्छलेनाप्यते ॥ [२०]
वर्णाश्रमानशेषं तनयस्तस्य स्ववर्त्मन्यसितुं
श्रीदन्तिदुर्गराजस्सकलमहीपालनाथोभूत् [२१]
यस्य हरेरिव चरितं नातिक्रान्तैर्नभाविभिः कैश्चित्
शक्यमनुकर्तुममलं नरपतिभिर्नपि सांप्रतिकैः ॥ [२२]
दण्डेनैव जिगाय बल्लभबलं यः सन्धुभूपाधिपं
काञ्चीशं सकलिङ्गकोसलपतिं श्रीशैलदेशेश्वरं
शैशान्मालवलाटकनृपतीनन्यांश्च नीत्वा बशं
यः श्रीवल्लभ

[११] तामवाप चरणं न्यस्य द्विषां मस्तके ॥ [२३]
शौर्येणाब्रशयिष्ट यः प्रथनकं तेजास्विना मारुति
त्यागेनांशुमदात्मजं रणनयैर्द्रोणं गुहं प्रज्ञया
रूपेणाप्रतिमेन मन्मथमथ स्येम्ना सुवर्णाञ्चलं
लावण्येन शशाङ्कमुज्ज्वलयशः शुभ्रकृतो [यं] यथः [२४]
देवं सवरपरिकरं भीमसेनानुयातं
प्रवृद्धैर्भूपेन्द्रवृन्दैः परिवृतमभयैरुग्रसेनो जितारिः
व्यापशुद्धर्तुमेकं प्रसभपरकारिध्वंससंस्कारदक्षो
बीभर्क्षुर्दुष्टनागो

[१२] जयिनमिवपरं श्रीमहाराजशर्व्वः ॥ [२९]

दत्तं येनोज्जयिन्यामपि नृपतिमहादानमाश्वर्यभूतं
न्याय्यं संचिन्त्यदीप्तयुतिबहुकनकं रत्नमुक्तावतसं
माणिक्याकीर्णमन्यं दिवसमविरततृप्तदीनार्थिसार्थं
कर्तुं किडामपूर्व्वामपरानृपतिभिः स्वप्नकालेप्यनाय्यां ॥ [२६]
धौरेयं तु प्रकृष्टं सकलवसुमतीभारधारि[त्व]योग्य
दृष्ट्वैवं श्लाघनीयं रघुनघुषनृगेष्वप्यदृष्टं य
सर्व्वं द्वीपाधिपत्यं परमविज[यिन]

[१३] मादरैश्वर्यसारं

प्रीतः प्रादात्सयस्मै मुषितकलिमुदे राजसिंघाय¹ वेधा ॥ [२७]
यस्माद्दुःखं द्विषतः सुमहदुपचितं प्रापुरिष्टा विशिष्टा-
श्चित्रं चित्तेन वित्तं चिरमभिलाषितं यत्तदेवार्थिसार्थाः
भृत्यास्तद्भोगयोगं भयविधुरधियः प्राणिनस्त्वाशनाशं
वृद्धिं धर्म्यस्य विप्राः सुखमभिरुचितं बन्धुमित्राप्तवर्गाः ॥ [२८]
यस्याखंडितविक्रमस्य कटकेनाक्रम्य तीराक्षिति
सौधेस्मिंकृतगुर्जरिन्द्रराचिते रम्ये.....तैस्तस्थुषः
स्नान्तीभि.....ताड्यरागसुरभि

[१४] प्रोत्कंपिपद्माकरं

धारितृष्णापि पुष्करेष्वापि.....नाभिश्चिरं ॥ [२९]
यस्यास्तोदयशैलसानुवनजेषूत्कंपिकर्णोत्पला[ः]
साद्धं कामिजनैर्लवंगसुमनोगन्धान्धमुक्ताल्लिषु
व्याकीर्णेषु लतागृहेष्वविरलः कर्पूररेणूकरै

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

(Sl. 1, 2). It opens with an address to Siva and Pârvatî; (3) contained probably an address to Sarasvatî; (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 *charaṇa* is wanting—perhaps forgotten:) he writes of the Râshṭrakûṭas: Who in the world does not know of them? the only dynasty fit to protect the earth; who conquer Vishṇu in the churning of the four oceans; (7, much damaged,) relates to the râjas 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 Indrarâja is celebrated; (14) this Viśam Mahipati Indrarâja's son was Govindrâja; (15) Govind's praises; (16) his son was Karkarâja; (17, 18) his praises; (19) his son was Indrarâja; (20) his

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 Śailadeśa, and besides, the Mālwa, 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 Yudhishṭhira (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 Gurjara 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 Rāshtrakūṭa dynasty back two generations previous to those mentioned in other inscriptions.² The kings here named are—

1. Dantivarma	...	...	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 Ajaṇṭā. 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 *-lurumṅhu* (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 Devanāgarī characters, we read—

Svasti Śrī Pramāṛīrādā

and over the horseman—

Malagaha.

Behind Pramāṛīrādā'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 Sanāhukūpa, and *yaśrīvallabhatāmavāpa*, may perhaps be *prithivīvallabhatāmavāpa*.

² See *Ind. Ant.*, vol. V, p. 144; vol. VI, pp. 60-72; or *Arch. Reports*, vol. III, pp. 31ff.

³ For the Rāshtrakūṭas 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 Dhāra, reigned about 890-900 A.D., and Krishnarājadeva Akalavarsha of the Rāshtrakūṭa dynasty ruled about 945 A.D. (*Ind. Ant.*, vol. VI, p. 51; *Report Arch. Sur. W. India*, vol. III, p. 32); but neither of these could have come into contact with the Muhammadans.



writers remarked of the Râshtrakûṭas; 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—

Svasti Kannuradēvarāya,

and over the men—

-rarāṇa(or ? la)

the rest is lost.

This Kannuradēva is probably Krishnadēva or Kannaradēva II of the Nikumbhavamśa who ruled at Pâtna, probably as feudatories of the Devagiri rājas. Kanhar fort, near Pâtna, 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—

*Gaṅgapagala maga
Vagayannana ba-
raha | Śaka 1312 Śrī*

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

“The writing of Vagayanna, the son of Gaṅgapa. Śaka 1312. Śrī!”

In Kailâsa there is a rock-cut inscription on the pilaster to the right of a figure of Lakshmî 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—

*râdhē[ku]labhadraṅkarasya
Śrī jalakî(nde ?)
dadhichadḍa(ṇḍa).....*

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 *ḍḍa*, but it is very faint and may be *ṇḍa* or even *dau*. Any interpretation must be doubtful, but it seems probable the reading is—

*Radhekula Bhadrāṅkurasya
Śrī jalakṛīḍau
dadhichanḍa.....*

“(The gift) of Lakshmî sporting in water and Udadhichanḍa (a *gana* of Śiva), by Bhadrāṅkura of the Râdhe 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 Râshtrakûṭa inscriptions

of the time of Dantidurga, early in the 8th century, and thus confirms the date assigned to Kailâsa 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 Śaka 1384, below a *linga*, worshipped by Mārkaṇḍeya, and was probably written when the painting was renewed and the *linga* restored, after the last iconoclastic invasion of the Musalmâns. On the *padmâsana* of Lakshmî at the entrance, is a carved inscription :—

Samvatu 1385 Kârtika vadi 8.....

Probably the date here is also in the Śaka 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 Mâtris, whose seven seats are arranged along the back, with Kârtikasvâmi's or Śiva's at the left end and one for Gaṇapati and Bhṛīngi at the right wall; a small figure was found of Vaiṣṇavi 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 triśula, and jug or damaru, jaṭâ head-dress, and Śiva's third eye; the refuse of the offerings in a Śaiva temple are thrown to him.

The third small temple is for Pârvatî, 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 Gaṇeśa.

(4).—RÂMESVARA.

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

Śri Nâgadêvana

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 Kailâsa,—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 Śaka 1169 (A.D. 1247) recording the dedication of the image by a native of Vardhanâpura.

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

Śri Nâgavarmma kri(kri)tâ pratimâ.

“The image made by Śri Nâgavarmâ.”

At the left or west end of the front aisle is a chapel with colossal Digambara Tîrthamkaras 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 Brahma-
chārīṇaḥ Sāntibhaṭṭa-
raka pratimeyaṁ.*

“This is the image of Sāntibhaṭṭāraka (*made by*) Sohila, a Brahmachārīṇa.”

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 Tirthankara. It is in the usual squatting position on a *sinhāsana* 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 Śiva 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] स्वस्ति श्री शाके ११५६ जयसवच्छरे^१ [फाल्गुण सुधत्रीतिभावुवे]^३
श्रीवर्द्धनापुर^४ = । जभा = — जानि राणुगिः ।
तत्पुत्रो म्हालुगिः स्वर्णा वल्लभो जगतोप्यभूत् ॥ १ ॥
ताभ्यं^५ वभूवुश्चत्वरः^६ पुत्राश्चक्रेश्वरादयः ।
मुख्यश्चक्रेश्वरस्तेषु दार्धर्म^७ गुणोत्तरः ॥ २ ॥
- [2] चैत्यं श्रीपार्श्वनाथस्य गिरौ वारणसेविते^८ ।
चक्रेश्वरोऽसृजदाना^९ दृताहुतीं च कर्मणां ॥ ३ ॥
बहूनि विवानि जिनेश्वराणं^{१०} महाति^{११} तेनैव विरच्य सर्वतः ।
श्रीचारणाद्विर्गमितः सुतीर्थतां कैलासभूमृद्धरतेन यद्वत् ॥ ४ ॥
- [3] धर्मैकमूर्तिः स्थिरशुद्धदृष्टिर्दृष्टो सती^{१२} वल्लभकल्पवृक्षः ।
उत्पद्यते निर्मलधर्मपालश्चक्रेश्वरः पञ्चमचक्रपाणिः ॥ ५ ॥
शुभंभवतु ॥
फाल्गुण त्रितीयां वुधे

Translation.

“Hail! in the year 1156 of the famous Śaka era, in the year (*of the Brihaspati cycle*) called Jaya. In Śrī (Va)radhanāpura was born Rāṇugi.....his son (*was*) Gālugi (*whose*) wife (*was*) Śvarṇā (*dear*) also to the world.

¹ A so-called Paṇḍit of the Digambaras—J. B.

² Read संवत्सरे.

³ These words are added above the line.

⁴ श्रीवर्द्धनापुर according to the inscription of 1169 and the metre. ⁵ Read ताभ्यां. ⁶ Read चत्वारः.

⁷ Read दानधर्म, required by metre and sense. ⁸ Read वारणसेविते. (See verse 4.)

⁹ Read दाना वृता, doubtful. Bhagwānlāl suggests दानविलता हंविष. ¹⁰ Read जिनेश्वराणाम्.

¹¹ Read महाति.

¹² दृष्टोसती, doubtful. Bhagwānlāl Indrajī reads दीनो सती.

"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 Châraṇas, a monument of Pârśvanâtha, 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 Châranâdri thereby into a holy *tîrtha*, just as Bharata (*made*) Mount Kailâsa (*a tîrtha*).

"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 Vâsudeva. *Quod felix faustumque sit!* Phâlguna 3, Wednesday."

14.—BANAVASI PALI INSCRIPTION.

In the court of the great temple of Banavâsi in Canara, I found the following Pâli 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 Bhagwânâlâl Indrajî's reading and translation:—

- [१] सिधं रओ हारितिपुतस विण्हुकडडुडकुलानंदसातकणिस वससताय सबच्चरं १२ हैमंतान पखें ७ दिवस १ महाभूविय महाराज [बालि]काय जिवपुत
- [२] [भा]जाय सकुमा[राय] सिबखंदनागसिरिय देयधम्म नागो तडागं विहारो च एय [!]
कमतिको अमचो खदसातिस जयंतकस अचरियस [पुतस]
- [३] दमोरकस सिसिन णटकेन नागो कतो

Sanskrit.

- [१] सिद्धं राज्ञो हारितीपुत्रस्य विष्णुकटडुडकुलानंदशातकार्णिनो वर्षशतेभ्यः संवत्सरः १२
हैमंतानां पक्षः ७ दिवसः १ महाभोज्या महाराजबालिकाया जीवपुत्र
- [२] भार्यायाः सकुमारायाः शिवस्कन्दानगश्रिया देयधर्मो नागो तडाकं विहारश्च । अत्र कर्मत्रयं
आमात्यस्कन्दस्वातिनः । जयंतकस्याचार्यस्य पुत्रस्य
- [३] दमोरकस्य शिष्येण णटकेन नागः कृतः॥

Translation.

"To the Perfect ! In the year 12 of the century the king (*being*) Hârutiputa Sâtakani, the cherisher of the Vehnukaḍaḍu(?) family, the 7th fortnight of the winter months, 1st day, the meritorious gift of the Mahâbhuvî (Mahâbhojî) the king's daughter, Sivakhandanâgasiri, wife of Jivaputa, with her son—of a Nâga, a tank and a vihâra. These three works by the prime minister Khadasâti. Naṭaka, the disciple of Damoraka and son of the Âchârya Jayantaka, made the Nâga."

¹ That is, destroyed his *karma*, which bound him to the *Samsâra*.

² The letters in the second line transliterated as *°ya saku°* and *Sivakhadanâ°* 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 Hāritîputra was we cannot say; he has the title of Śātakarni, which, though associated with the Ândhrabhṛitya 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,¹ though used in Kâśmîr. As in Rudrâdaman'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.

Vehṇukada, Sans. Vishṇukata, probably was the name of a place, to which the Duṭu family belonged.²

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. 183), 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 mislections. It is exceedingly desirable, then, that we should have fac-similes of his inscriptions, and indeed of 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 of 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 Albiruni, in speaking of the Lokakâla, says the natives of India reckon by centuries, and leaving out the number of the century, call the year of it the 'Saṁvatsara 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 Mārasimha, 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 | sakala-kalā-jñāna-dhāna-nētra-
tritayah | phani-pati-
[2.] vibhūṣaṇ-āṅgaḥ | kapila-jatā-jūṭa-māndanas(ś)=Saṁ(Saṁ)bhuḥ ||
Svasti Śrī-Śiyalā-
[3.] ra¹-vaṁśa-tilakō Jīmūtavāh-ānvaya-prastāra-prabhavaḥ | suvarṇṇa-
Garuḍa-vyālōḷa-lī-
[4.] lā-dhvajō | vistīrṇ-ārṇava-mēkhaḥ-āvani-vadhū-kāntō mahi-
maṇḍala-prastutyō | Ma-
[5.] leyatūka²-sarppanripati[h*] śrī-rāja-vidyādharah || Ari-bhūbhric-
chakra-vakras=Tagara-nagara-
[6.] bhūpālakas=ti(tī)vra-tējāḥ | sthira-vākyaś=śauryya-sālī nara-vara-
vara-Pannāl-durgg-ādri-sim-
[7.] haḥ | sphurit-ōdyat-kī[r*]tti-kānta-kshiti-mahita-mahāmāṇḍalīk-
ādhināthah | dharanī-ra-
[8.] kshā-kshama[h*] Śrī-Jatiga-narapatis=tasya sūnu[h*] prachandah ||
Ari-bala-sarppah pā[r*]tthiva-Pu-
[9.] randarah khachara-vaṁśa-chūḍāratnah | kharakara-sama-prabhah
saṁgara-raṅga-pranayi-
[10.] māṇḍalika-nidhānah . || Gaṁjām=agram=udīryya vairi-nikarasy=
ātmiya-tīvr-āsi-
[11.] nā | bhumjām(jams=) ta(=ta)t-Karahāṭa-Kūṇḍi-vishayam
svaṁgīkritam sarvva-³ Mairimjā-dēsa(śa)m=u-
[12.] dagra-Komkaṇa-mahā-dēsa(śa)m nija-trāsanād=bhamjām(jan=)
ni(=ni)tya- | m=udāra-vīra-nripati[h*] Śrī-Gomka-rā-
[13.] j-ōttamah || Tasy=ānujātō nripa-nīti-vidyah | hāsyam na krid-
ganda-guṇē ranē vā |
[14.] lāsyam vidhānē nripa-Gūhalāmkah | Śasyāśrayasya krama-pūjan-
ēptah(śtāḥ) || Ripu-bala-
[15.] sarppa maṇḍalika-Bhairava | vāraṇa-vāji-sāadhan-ādhipa | nija-
vaśya-tantra | nava-rājya-
[16.] samuddharan=āri-vargga-nipkri(shkri)pa | nripa-thī(dhī)ra sat-
Kī(ki)ligil-āchala-durgga-samagra | bhūri-bhūmi-
[17.] pa tava sāhas-āṁkam=ari-rāja-manō-rujam=ugra-paurusham ||
Pūrvvā(rvō)kta-Gomka-rā-

¹ This form of the name must be an adaptation of *Śilāra*, to suit the metre of this particular verse. The usual form, *Śilāhāra*, occurs in line 27.

² This serpent king, Maleyanka, 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.

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Svasti Śrī-Siyalā-
[3.] ra¹-vaṁśa-tīlakō Jīmūtavāh-ānvaya-prastāra-prabhavaḥ | suvarṇṇa-
Garuda-vyālōla-lī-
[4.] lā-dhvajō | vistīrṇṇ-ārṇṇava-mēkhaḥ-āvani-vadhū-kāntō mahī-
maṇḍala-prastutyō | Ma-
[5.] leyaṁka²-sarppanripati[h*] śrī-rāja-vidyādharaḥ || Ari-bhūbhri-
chakra-vakras=Tagara-nagara-
[6.] bhūpālakas=ti(tī)vra-tējāḥ | sthira-vākyaś=śauryya-śālī nara-vara-
vara-Pannāl-durgg-ādri-sim-
[7.] haḥ | sphurit-ōdyat-kī[r*]tti-kānta-kshiti-mahita-mahāmāṇḍalik-
ādhināthah | dharanī-ra-
[8.] kshā-kshama[h*] Śrī-Jatiga-narapatis=tasya sūnu[h*] prachandah ||
Ari-bala-sarppah pā[r*]tthiva-Pu-
[9.] randarah khachara-vaṁśa-chūdāratnaḥ | kharakara-sama-prabhah
saṁgara-raṅga-pranayi-
[10.] māṇḍalika-nidhānaḥ . || Gaṁjām=agram=udīryya vairi-nikarasy=
ātmiya-tīvr-āsi-
[11.] nā | bhuṁjam(jams=) ta(=ta)t-Karahāṭa-Kūṇḍi-vishayaṁ
svaṁgīkritaṁ sarvva-³ Mairimjā-dēsa(śa)m=u-
[12.] dagra-Komkaṇa-mahā-dēsa(śa)m nija-trāsanād=bhaṁjam(jan=)
ni(=ni)tya- | m=udāra-vīra-nripati[h*] Śrī-Gomka-rā-
[13.] j-ōttamah || Tasy=ānujātō nripa-nīti-vidyaḥ | hāsyam na krid-
ganda-guṇē rapē vā |
[14.] lāsyam vidhānē nripa-Gūhalāmkah | Śasyāśrayasya krama-pūjan-
ēptah(shtaḥ) || Ripu-bala-
[15.] sarppa maṇḍalika-Bhairava | vāraṇa-vāji-sādhana-ādhipa | nija-
vaśya-tantra | nava-rājya-
[16.] samuddharaṇ=āri-vargga-nipkri(shkri)pa | nripa-thī(dhī)ra sat-
Kī(ki)ligil-āchala-durgga-samagra | bhūri-bhūmi-
[17.] pa tava sāhas-āṁkam=ari-rāja-manō-rujam=ugra-paurusham ||
Pūrvvā(rvvō)kta-Gomka-rā-

¹ This form of the name must be an adaptation of *S'ilāra*, to suit the metre of this particular verse. The usual form, *Silāhāra*, occurs in line 27.

² This serpent king, Maleyaṅka, is not mentioned in any other Silāhāra 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... ŚAFA 980

1a.





Photozincographed, Gov^t Office, Poona, 1880.



Ila.

Gov^t Photodup: Office, Poona, 1880



IIb.

[18.] jah | sarvva-gun-ôpêta-lakshanas=tasya sutah | Sarvvajña-
bhakti-bhuvan-â- | -śīrvvâda-pura-

Second Plate (first side).

[19.] ssarô mahâ-mahimah || Balaavad-vidvishta-sainya-kshaya-kara-
paripûrnn-âsi-hastam | daridr-â-

[20.] khila-dîn-ânâtha-vandi-prakara-mudakar-ôddâna-hastam | Surêndr-
âchala-lîl-âkâra-dêvâyata-

[21.] na-kara-lasad-dharmma-hastam | mah-ôrvvîta-bhâr-ôddhâra-
hastam | tribhuvana-tîlakam Mâ-

[22.] rasimh-âgrahastam || Mâr-âkâra-śarîrah | vîr-âri-madândha-
gandhaśi(si)ndhura-simhah | śûra-pra-

[23.] tâpa-nîlayah | sâra-gun-audâra-Mârasimha-nripah || Rêma(va)ntô
Vatsarâjô vara-turaga-cha-

[24.] y-ârûda(dha)-rêkhâ-vîsuddhau | Bhîmô bhîma-pratâpê | nija-bhuja-
vijayî râja-nîti-pravînah | Kâ-

[25.] mô rûpa-prasannê dhavaḷa-vimaḷa-digvartti-kîrtti-pratânah | Râ'm-
âdy-âdikshitpa-charitô Mâra-

[26.] simh-âvanîśah || Samadhigatapañchamahâśabda-mahâmaṇḍalêśvara |
Tagara-pura-

[27.] var-âdhîśvara | Śrî-Śilâhâra-narêndra | Jîmûtavâhan-ânvaya-
prasûta | suva-

[28.] rñna-Garûda-dhvaja | maruvamka²-sarppa | Gomkan=amkakâra |
Gûhâyana simham(ha) |

[29.] ripu-maṇḍalika-Bhairava | vidvishta-gaja-kanthîrava | iduvar=
âditya | rûpa-Nârâyana | Kaliyu-

[30.] ga-Vikramâditya | turaga-Rêvanta | kâminî-Kâmadêva | Śrî-
Mahâlakshmi(kshmî)-labdha-vara-prasâd-âdi-sa-

[31.] masta-râjâvalî-samalamkṛita-mahâmaṇḍalika-Śrî-Mârasimhadêvah |
nija-râjadhâni-Śrî-Khîli-

[32.] gîla-durggê | sukha-samkathâ-vinôdêna râjyam kurvvan(rvvanis)=
ta(ti)pṭha(shṭha)³ty=avasarê || Śrî-Simha-sparś-ârjjita-

[33.] pâsupat-âgama-kṛit-âbhinava-bhuvan-ârgghy- | -âvâsita-Mudunîrô
Lemêś-ârppita-santati-prakâśa-

[34.] munîśah || Dîrô duranta-duritâ- | -d-ârâdhyas=sakala-bhuvana-
manujânâm | dhîras=tapah-prabhâvê |

[35.] mâr-âstra-jayî vimukta-saṁsârah || Brahmâ kalâsu | bâla-Brahma-
suchârî Mahêśva-

Second Plate (second side).

[36.] r-ânghri-dhyânah | jihma-rahitas=su-marggî | Brahmêśvarapaṇḍitô
munir=jjayatu || Tadîy-â-

[37.] gra-śîpya(shya)s=samast-âgama-jñah | mada-krôdha-lôbh-âdi-
dôsha-pradûrah | sudrîshṭas=suvri-

[38.] ttaş=sudharmma-pradi(dî)pah | padârttha-pravîṇô mumukshu-
pradhânah || Śrî-Maleyâlô dêvah |

¹ The metre changes here from *Sragdharâ* to *Mandâkrântâ*.

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 mahâ-śipya(shya)-jana-pati-stutyah | śrīman-Mirimja-nagarasy=ā- | -sy-āmbuja-māṇḍanō mumu-
- [40.] kshu-nidhiḥ || Karmm-ārāt-ībha-kumbha-prahara-japa-nakh-ānīka-durvvara-simhaḥ | dharmm-āmbhōja-prakā-
- [41.] śat-kara-parinata-siddhānta-nity-ōday-ārkkah | karmmādhāna-praśast-ācharaṇa-karaṇa-pād-āmbuj-ā-
- [42.] sēva-bhṛīṅgaḥ | ni[r*]mmōhō nishkalāmkō nratīśaya-tapa[h*]-śrī-yutaś=Chikkadēvaḥ || Dāna-dha-
- [43.] rmma-tapaś-śīla- | -brahmacharyya-vrat-ādishu | Chikkadēva-samō n=āsti | na bhutō na bha-
- [44.] vishyati || Sa(śa)ka-nṛipa-kāl-ātita-samvatsara-śatēshu | asī(śī)ty-adhika-nava-śatēshy=am-
- [45.] kēshu¹ | pravarttatāyiti² Vilambi-samvatsarē | Pausha-māsasya śuddha-pakshē | saptamyām
- [46.] Brihaspati-vārē | udagayana-parvvaṇi | pāḍau prakshālya | dhārā-pūrvvakam cha | śa(sa)hasra-trita-
- [47.] ya-Mirimja-dēs-ābhyantarē | Sirivolāla-chaturvimsāti-madhyē | Kṛishnāvērnnā-nadī-dakshīṇa-tatē |
- [48.] pūrvva-dakshīṇa-pāschima-tridiśā-bhāga-samāvāsita- | -Kannavāḍa- | -Hādalivāḍa-Gālikuṭṭi |
- [49.] ētēshām pārśvava[r*]tti-grāmāṇām madhyē | chatur-āghāṭa-samēta- | -samsthitah Kuṁtavāḍa-
- [50.] nāma-grāmah | Tēna Śrī-rājaputrēṇa | tasmai divya-tapasvinē | tam grāmam dattavān
- [51.] bhaktyā | yat-sāmyam tat-samastakam || Mirimjā-pura-bāhiryyō-(ryyē) | Śivāyatana-paṁcha-
- [52.] kam | Mārasimha-mahīśēna | kṛitavat ki[r*]tti-śāsanam || Tad-āyatana-sambandhaḥ | tad-grā-

Third Plate.

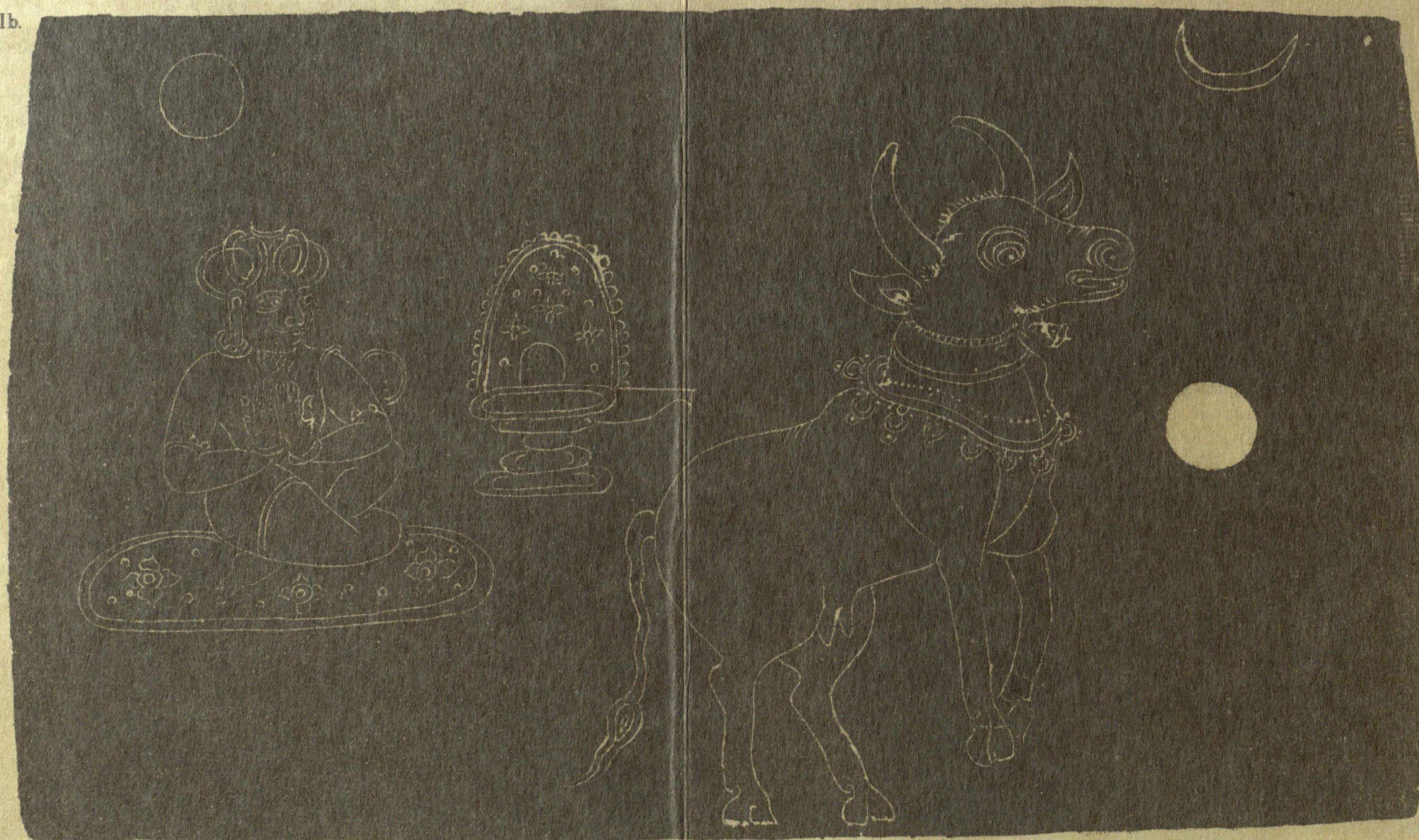
- [53.] mas=tatra tāpasah | pūrvv-āśrayēbhavēd=dhi(vi)prah | ity=āśraya- | -sya naishṭhi-
- [54.] kah || Khāraṁkharyyō(ryyē) su-śauchē japa-niyama-samādhāna-sampanna-śīlē | mō(mau)-
- [55.] n-ānushṭhāna-yuktē śama-dama-nīlayē brahmacharyyō(ryyē) su-dhe(dhai)ryyō(ryyē) |
- [56.] svādhyāya-dhyāna-dhānē Hara-charaṇa-yajē tatva-vitvē(ttvē) su-yōgē | ni-
- [57.] tyam samdhyās=tav=ē(ai)tat-parinata-munayas=tatra nishṭhamti n=ānyē || Parama-
- [58.] śrī-kāminī-kētanam=amala-vacha[h*]-śrī-ram-āvāsa- | -m=ugr-ācharaṇa-bhrā-
- [59.] jat-tapa[h*]-śrī-vilulita-vara-kānt-ālayam | nitya-śa(sa)tr-ākara-dāna-śrī-satī-
- [60.] sampadam=akhīla-yaśa[h*]-śrī-vadhū-nīda(ḍa)m=itthamkara-śōbhā-pūta-pam-

¹ The repetition of the date in figures, however, is omitted.

² *Sc.*, pravarttati, for pravarttamānē.

SILAHARA GRANT OF MARASIMHA... ŚAKA 980

IIIb.



- [61.] châyatanam=anupamam Chikkadêvêna pûjyam || Bahubhi-
[62.] r=vvâ(vva)sudhâ bhuktâ | râjabhis=Sagar-âdibhih | yasya yasya
ya-
[63.] dâ bhûmis=tasya tasya tadâ pa(pha)lam || Sva-dattâm para-dattâm
vâ | yô harê-
[64.] ti(ta) vasundharâm | shashti-varshâ(rsha)-sahasrâ(srâ)ni vishtâyâm
jâyatê krimih ||
[65.] Sâmanyô=yam dharmma-sêtur=nrishâ(pâ)nam | kâlê kâlê
pâlanîyâ(yô)
[66.] bhavadbhih | sarvvânn(n)=êtâm(tân) bhâgi(vi)nah pâ[r*]tthivêm-
drâm(drân) | bhûyô bhûyô
[67.] yâchatê Râmabhadrih(drah) || Âdêsâd=âtma-bhûpasya | bhûpâla-
śśa(sa)-
[68.] chiv-ôttamah | likhitam śśasanam tēna | Chikkadêvas=su(sa)
labdhavân ||

Analysis.

After giving the Śilâhâra genealogy from Jatiga down to the *Mahâmanḍa-
lêśvara* Mârasimha, this inscription proceeds to record that,—in Śaka 930, the
Vilambi *saṃvatsara*, on Thursday, the seventh day of the bright fortnight of
Pausha, at the time of the sun's commencing his progress to the north,—
Mârasimha, while reigning at his capital of Khiligiladurga or Kiligiladurga,¹
bestowed upon a priest named Chikkadêva the village of Kuṇṭavâda,² situated on
the south bank of the river Krishnâvêrnâ, in the centre of the villages of Kan-
navâda³ and Hâdalivâda⁴ and Gâlikuṭṭi,⁵ in the Sirivolal⁶ Twenty-four, which
was in the Miriñja⁷ district of the (Kûndi) 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.

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 Śrîpura. It is the modern Śirôl,—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-Ghāt 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 33½ inches broad by 22½ 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 अर्जुन, कीर्त्या, and even निधिर्न and गर्भर्न; as also किम्वा, which is an error. Equally unauthorized is सिंह, which is everywhere put for सिंह. 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 सार्ध is repeated, although the *visarga* of the preceding word is retained. But on the other hand the sibilants are nowhere confounded: व and व 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 बुद्धि is once substituted for बुद्धि, बन्धुर for बन्धुर, बहुमाय for बहुमाय, बाल for बाल, and बाण्य for बाण्य. From the 11th stanza we learn that the *juvāmālīya* and its क were once written क्क; and from the 12th stanza that the shape of the *upadhmanīya* and its प (प्र) was प्प." 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 ण, the only exceptions to this latter rule being घ, थ, ध, श, स, in all cases of their occurrence; and also, in a single instance र्. 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 Bengālī. The sign of omission (ऽ) is not employed on the stone nor are the verses of its text numbered; but the marks of interpunction, (i) after a half-verse, (ii) after a verse, are introduced with entire regularity. At the end of a half-verse stands always म् and not *anusvāra*: in two cases, however, (10a, 28b) the *virāma* is omitted. Of other omissions, we have, verse 2a, कुरा; for कुरा:—this is at a place where a few syllables (viz. धर्मयवर्मा) have been erased and re-cut. Another like case of correction occurs just before in the same line (viz. बुमुदस्यकिश), and a third near the end of the 9th line of the inscription, or at the end of 12a, affecting the syllables" which read नगवयः "The correctness of this reading, however, is not entirely certain. The न,



From the Cabinet of the American Oriental Society, New Haven, U.S.

From an ink impression by Prof. R van Name

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 *vv*," not *rvv* as read by Hall, "omitting the superposed *r* ($\frac{r}{v}$) which causes the reduplication; and the following character is entirely illegible, but cannot possibly we think be रुः (as read by Hall), its lower part, which alone remains unobliterated, is clearly (*r*), and not (*r*); above it might stand almost any single letter, but not a double one; for that there is no room, nor could a रु have been cut without leaving distinct traces on the unbroken part of the stone. We know not what to conjecture, if not ग्रः , ग्रह is sometimes found used in the sense of 'possession' by a passion; the clause might then mean 'Murala ceased to be possessed of arrogance.' In the following *pāda* the stone reads distinctly चकपे for चकमे . This is probably Mahādhara's error; but, if the metre did not forbid, we might regard it as a misreading for चकपे , 'trembled'; perhaps the word was in the cutter's mind. Of the first syllable in the same line and *pāda* only the upper part of the right hand lines are left: the consonant must be क ; but it might be combined with *r* and with any vowel excepting *i*," but we presume the reading कङ्गः proposed by Dr. Hall to be the correct one. At the beginning of verse 6 "the reading is रूपैरनेकैर् , '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, ता instead of चा (as read by Hall): this would change the meaning of the word from active to passive. In verse 176 finally the stone has जनिप (जनिपु?) for जनिष्ट ."

The inscription has been translated and commented on by Dr. Hall.

Transliteration.

(1). Om namaḥ Śivāya || Kalyāṇitāmavikalām bhavatām tanōtu bhāle kalānidhikalā śaśīśekharasya | ēkaiva yā pramathasārthagatām dvitīyā buddhim(m) pradoshavirahe'pi karōti nityam || [1]

(2). Kim mālāḥ kumudasya kim śaśikalāḥ kim dharmmyakarmṇā(m)-kurāḥ kim(m) vā kañchukikañchukāḥ kimathavā bhūtyudramā bhāntyamī | ittham nākivitarckitāḥ Sivasirahsañchārīnākāpagāringadvalgutaraṅgabhan(n)-gitatayaḥ puṇyapra-

(3). pāḥ pāntu vaḥ || [2] Bhūtam sad vibhu yad vibhāti bhuvanaṁ yadvibhramād yaj jagannetrānandakaraṁ dharāśrayarasādyanyatvaheṭuścha yat | yad gandhoddhuradhāma yach cha yajate śītam yadēkāntataḥ sasparśam yadarūpamēbhīravatād yushmān śarīraiḥ

(4). Śivāḥ || [3] Śaktihētiparaprītiheṭuśchandrakacharchchataḥ | tāṇḍa-vāḍambaraḥ kuryān Nīlakaṇṭhaḥ priyāṇi vaḥ || [4] Vighnaughasantamasasamharaṇāya śaktam(m) muktaṁ kalaṅkakalayā śakalam sudhāmśaḥ kundāvadā-tataradantamishād dadhā-

(5). naḥ śrēyaḥ param diśatu vaḥ sadayaṁ dvipāsyah || [5] Rūpairanēkairvvyavahārajātam ātanvatī pātu Sarasvatī vaḥ | yallēśal ālityalavādapi syāt saṁsatsu puṁsaṁ garīmā gariyān || [6] Gōtre rātrikarasya bhūpati-

(6). rabhūd bibhrat sahasraṁ karān pratyēkaṁ trijaganmanōvinayane rātrindivam jāgrivīḥ | tējōbhīrjjagatībhīritam paribhavi nāmna'rjjunaḥ saṁs-
mriter yasyā'dyā'pyadhigamyate vasu gataṁ nītam cha chauraiśchiram || [7] Tasyā-

(7). 'nvaye samabhavat prathitah prithivyā nāthah kathā'dbhutamā'pi
vrithāna yasya | Kokalladeva iti bibhradudārarūpaṁ nāma trilokasukhasañjana-
naikadhāma || [8] Nirjjityorjjitagarvvaparvvatabhritah pratyarthiprithvī-

(8). bhujah prāptānantayaśā babhūva nripatirGgāngeyadevastatah | prithvī
yena vidhāya Merumatulaṁ kalpadrumenā'rthinām svarggādūrdhvamadhahsthi-
tā'pi vibudhādhāreyamāpādītā || [9] Puṇyāmṛitenasamsiktāśuddhasattvapravardhi-

(9). tā | yatpratyarthimahibhujām nayanajairbbāshpaiḥ payōdhīn vyadhuḥ
Tenā'jani mahipālah Karnṇah svarṇṇēnakurvvatā | pūrṇṇatrishṇṇārṇṇavānarthi-
sārthānarthitakīrttinā || [11] Pāṇḍyaśchaṇḍimatām mumocha Muralastatyāja
garvvagraha¹

(10). Kaṅgah saṅgatimājagāma chakape[me] Vaṅgah kalingaiḥ saba |
Kirah kiravadāsa pañjaragrihe Hūnah praharshaṁ jahau yasmin rājani śaurya-
vibhramabharāṁ bibhratyapūrvvaprabhe || [12] Asmadbharttriparābhavena sakalā-

(11). m bhuṅkte bhuvān. yāmasau tāmētām tanavāmahai tanutarākārāmitīva
striyah | yatpratyarthimahibhujām nayanajairbbāshpaiḥ payōdhīn vyadhuḥ
sphārān ratnamahōrmibhiḥ punaramī samvarddhakā(ścha)-

(12). krirē || [13] Champāranyavidāraṇōdratayaśahśubhrāmśunā bhāsayan
śāśchakramavakrabhāvahridayah kshmapālachudāmaṇiḥ | tasmājanma samā-
sasāda viśadam śrīmān Yaśahkarnṇa ityaudāryād dha(nikī)²-

(13). chakāra vibudhān yah prēkshya sarvvānapi || [14] Tasmādaśeshaguṇa-
ratnanidheragādhād bhūvallabhah samabhavad Gayakarṇṇadēvah | yasya
pratāpatapano'pyarisundarinām śōkarṇṇavōdayanidānapadam prapede || [15]

(14). Dyutijitaharītālāh śīlatākapaśālāh prithutaraguṇamālāh śatruvarg-
gaikakālāh | vimalitaranabālāh kāntakīrttyāśatālāh śītarakaravālāh so'bhavat
bhūmipālāh || [16] Asti

(15). prasiddhamiha Gōbhillaputragōtraṁ tatrā'janisṭū(ṭa) nripatiḥ kila
Hamsapālāh | śauryāvasajjitanirarggalasainyasaṅghanamrīkṛitākhillamiladripu-
chakravālāh || [17] Tasyā'bhavat tanubhavaḥ pra-

(16). ṇamatsamastasāmantaśōkharasīrōmanīrañjitāmbrīḥ | śrī Vairisimha-
vasudhādhīpatirvvīśuddhabuddhērnidhirnna paramarthijanasya chōchchaiḥ || [18]
Sa Vairisimho'pyanayad ripūṇām kulāni gambhīraguhāgri-

(17). hāni | svayam cha teshāmadhiśayya chakre purāṇidūrāvajitālakāni ||
[19] Tasmāda jāyata samastajanābhinandyaśaundaryaśauryabharabhaṅguritāhi-
taśrīḥ | prithvipatirvvijayasin(m)ha iti

(18). pravarddhamānah sadā jagati yasya yaśahsudhāmśuḥ || [20] Tasyā
'bhavat Mālavamaṇḍalādhināthōdayādityasutā surūpā | Śrīngārīṇī Śyāmaladēvyu-
dāracharitrachintāmanirarchchitaśrīḥ || [21]

(19). Mēnāyāmiva Śaṅkarapranayinī kshōṇībhritām nāyakād Vīrinyāmiva
Śubhrabhānuvanitā Dakshāt prajānām srijah | tasmād-Alhanadēvyajāyata jaga-
drakshākshamād bhūpatēr etasyān(m) nija-

(20). dīrghavan(m)śavisādaprem(n)khatpatākākrītiḥ || [22] Vivāhavidhi-
mādhāya Gayakarṇṇanareśvarah | chakre prītim parāmasyām Śivāyāmiva Śaṅ-
karah || [23] Śrīngārasālā kalasī kalānām lāvanyamālā gu-

(21). napanyabhūmih | asūta putram Gayakarṇṇabhūpād asau narēśan(m)
Narasinhadēvam || [24] Asya śrī-Narasinhadēvanripateḥ prodyan yaśāschandramā
digbhittirvvidadhātu bandhurasudhāsambhāragarbhā iva | bhūrbharttama-

¹ Hall reads गर्वग्रह here.

² The stone is damaged here : this is Hall's conjectural reading.

- (22). vāpya chainamuchitaṁ prītin(m) tathā prāpnuyāt pūrvvêshān(m) na yathā manāgapi mahākshōṇibhritāṁ dhyāyati || [25] Asyā'nujo vijayatām Jayasin(m) hadēvaḥ Saumitrivat prathamajē'dbhutarūpasevaḥ yo meghanādabahu-
- (23). māyamahātikāyasainyāṁ dvishāmabhibhavannaha prahastāḥ || [26] Akārayan mandiramindumauler idam mathenā'dbhutabhūmikenā t saḥā'munā śrī-Narasimhadēvaprasūrasāv-Alhanadēvyudārā || [27] Vyākhyānāsā-
- (24). lāmudyānamālāmavikalāmamūm | akārayat svayam Sambhuprāsādā-līdvayan(m) nijaiḥ || [28] Dēvāyā'smai Vaidyanāthābhīdhāya prādād dēvī Jāulī pattaḷāyām | grāman(m) nāmnā nāma Uṇḍīti sarvvādāyaiḥ ssā-
- (25). rddham chārucharchchāprasiddhyai || [29] Narmmadādakshinē kūle parvvatopatyakāśraye | tathā'paramadād grāman(m) nāmnā Makarapātakam || [30] Lātānvayaḥ pāsupatastapasvī śrī-Rudrarāśīrvividhivad vyadhattam | sthā-nasya rakshāvi-
- (26). dhimasya tāvad yāvan mimīte bhuvanāni Śambhuḥ || [31] Maunyan-vaye Bhārgga-Vavaitahavya-Sāvetasetipravaratrayādye | Mahēśvarākhyad Dhar-anīdharo'bhūn nāmnā garimnā yāsasā śrīyā cha || [32] Komala-
- (27). kāntisatālenochchāiḥ snehātibhārabharitena | dīrghamanojūdaśena tribhuvanadīpāyitaṁ yena || [33] Prithvīdharastasya sutaḥ samastagabhīrasāstrārṇṇavapāradrīsvā | prasastimetāmalikhad yadīyair ddi-
- (28). āmandā śishyaganairvvijigye || [34] Ētasyā'varajastarkkanishnātād-bhutanaipunaḥ | prasastimakarodetām sūriḥ Śasīdharābhīdhāḥ || [35] Āsūtraya-didam sarvvaṁ Viśvakarmmavidhānavit | Pīthēsamabhidhāḥ sūtra-
- (29). dhārah[prithvīm Prithuyarthā] || [36] Sūtradhārāgrāni-Bālasin(m) hasū-nurm-Mahīdharāḥ śīlān(m) tathā'karōd varṇṇairṇnabhastārakitaṁ yathā || [37] Saṁvat 907 Mārggasudi 11 ravau |

Another copper-plate grant found many years ago at the village of Kumbhi,¹ on the Herun river, 35 miles N. E. from Jabalpur, and dated "Sam. 932," 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 Lakshmaṇa Dēva or his son, and contemporary with Vākpati Rājā (cir. A. D. 974).²

Kokalla Dēva, his son, (mentioned in śl. 8 of this inscription) contemporary with Bhoja (cir. 1003-1058 A. D.).³

Gāngeya Dēva, son (śll. 9, 10).

Karṇa Dēva, son, married Āvalladēvī, a Hūṇa (śl. 12, 13); a great warrior. Bhīma Dēva of Gujarāt (1022-1073 A. D.) marched against him.⁴

Yāsahkarṇa Dēva, son (śl. 14).

Gayākārṇa Dēva, son (śll. 15-24), married Alhanā Dēvī, the daughter of Vijayasimha by Śyāmaladēvī, daughter of Udayāditya, son of Bhoja of Mālava (cir. 1058-1080).

¹ *Jour. A. S. Beng.* vol. VIII, pp. 481ff., and vol. XXXI, pp. 111ff.

² *Asiat. Res.* vol. IX, p. 108; *J. A. S. B.* vol. XXX, p. 318, 321, 331; Bonthādēvī "the glory of the family of the lords of Chēdi, the daughter of king Lakshmaṇa" was married to Vikramāditya, or Vijayāditya II., the Chālukya king (cir. 950-978 A. D.), 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. 48ff.

³ *J. A. S. B.*, vol. XXX, p. 319.

⁴ *Rās Mālā*, vol. I, pp. 83, 90; *Ind. Ant.* vol. VI, p. 185; *Asiat. Res.* vol. IX, p. 103.

Narasimha Dêva, their son (sl. 25), in whose time this and the following grants were made, dated "Samvat 907 and 928."

Jayasimha Dêva, younger brother (sl. 26).

Vijayasimha, son, married Gosalâdêvi.

Ajayasimha Dêva, heir apparent in "Sam. 932."

It is evident that the era used in these and other¹ inscriptions of this dynasty is neither the Saka nor Vikrama Samvat; and Dr. Hall, after noting some of the coincidences, as that Udayâditya, the grandfather of Alhanadêvi, was the son of Bhoja, concludes that the year 850 of this Chêdi 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."² If we take 26 years for a generation, the eight that precede Ajayasimha in "Sam. 932," will cover 208 years or bring us back to 724 for the accession of Yuvarâja, the contemporary of Vâkpati and probably of Tailapa (973-997 A.D.). This supports Hall's suggestion that the era began about A.D. 250. Kokalla's³ and Gângeya's with part of Karna's reign would be covered by the long reign of Bhoja. Alhanadêvi's uncle Naravarma died in 1133 A.D. in her lifetime and most probably while her son Narasimha was a child, and so his accession would naturally fall about 1150-1160 A.D., or "Sam." 900-910, and this, his first inscription, is dated "Sunday, the 11th of Mârga Sudi, Sam. 907."

INSCRIPTION No. 2.

The second stone was found at the village of Tewar,—the Tripura of the *Purânas*. 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."⁴ It is dated "in the year 928 : Sunday, the 6th of Srâvâṇa Sudi, asterism Haste."

Transcription.

- (1.) Jñânâr(n)dam param brahma brahmâdisurasêvitañ | vañ(n)dema-
- (2.) hi mahâdêvañ dêvadêvañ jagadgurum || SrîmadGayâka-
- (3.) rñnanripasya sūnurnarêśvarah Srî-Narasimhadêvah | jigye dhari-
- (4.) trîm anujo'sya samrât jiyâch chiram Srî-Jayasimhadêvah ||
- (5.) Viproyo'stakanâmâ 'bhûdÂladêvastadâtmajah
- (6.) Kês(ś)avah kârayâmâsa prâsâdamamumais(ś)varam ||
- (7.) Samvat 928 Srâvâṇasudi 6 Ravau Haste ||
- (8.) Nâyakakesa(sa)vasya gotram Kâtyâyanam sthânam mâla

¹ *Jour. As. Soc. Beng.*, vol. XXX, pp. 317-ff; vol. XXXI, p. 103; *Jour. Am. Or. Soc.* vol. VI, p. 533; *Asiat. Res.* vol. IX, p. 108. We should like to know what has become of the Banâras copper-plate grant mentioned by Wilford: a good fac-simile of it would be interesting.

² *Jour. Am. Or. Soc.* vol. VI, p. 501; also p. 522.

³ Akâlavarsha, the Râshtrakûta (A.D. 835), married Mahâdêvi, the daughter of Kokalla of Chêdi (*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 Bilharî (*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.

2. INSCRIPTION OF THE TIME OF KING NARASIMHADÊVA -THE YEAR 928
Belonging to the American Oriental Society New Haven

ॐ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
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 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥
 नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥

From an ink impression by Prof. R. van Name

Scale: $\frac{1}{2}$ the original.

Govt. Photozincographic Office, Poona, 1880.

INSCRIPTION N^o 3 DATED SAMVAT 1275

Belonging to the American Oriental Society New Haven.

ॐ नमः शिवाय ॥ सर्वकर्मसमाख्ये गौर्वीणां तत्तत्कृतः ॥ समयापावर्तनीयं ब्रह्म रक्षते
ति विरा ॥ १ ॥ तारतम्यवतः त्रयाष्टाष्टासविकारादा ॥ जगत्ताद्यंतमाधत्ता कुर्वती नारायणि ॥ २ ॥
कुशाः कौजालिकाराताडं कारारिपिनाकिनः ॥ विविगागताया ददुःखं वीक्षुं दुर्नयोकसः ॥ ३ ॥
संवत्सरसंख्या विदुः ददरा रातं के १२७५ मासं उदि पस्ततो धर्मि श्रीमद्वा सयात्समं च १२ ॥ आपत
समविगतं पंचमहाशयलंकार विराट्मान परमसरा रकमहारा विगंज परमेश्वर परममाह्वर
निश्चर्यापमाद वरनक्षत्रतापथी मदेव घाल दिवसराण तं मदी पवडे मानक त्याग विजयराजोसति
॥ अविशंप्रवसन्त्या द्वांदरा दशतशक्तिरेविकता नो उमा र्थणी र्थिते दालं ॥ ४ ॥ मं र्थत रुसो
प्यणवत्तवे विष्णु दिवताये हो दुर्षणलं हं वनियो हं स त्वदेवता ॥ ५ ॥ श्रीमदुदपुरे सर्वमासीदोसीति
पुरुषः ॥ ६ ॥ अथातः सर्वगोणैर्लोकैर्विलाससम्मतः सतामा ॥ ६ ॥ तादोरतस्य दुर्भुतिर्वद्वथी विहा
लानं मसमाभूमर्तिः ॥ तस्या त्माजा प्रहृष्टिर्लामनामायी टलनामामदतीयकीर्तिः ॥ ७ ॥
तस्यानुजः केरवतामावोयात पिर्कोयुद्धमतिरुज रतिः ॥ आशीवदाभूमि निक्ततनः ॥ ८ ॥
न एवतक्रः ॥ ९ ॥ अतवाचारि मनाधरे के रावतसुं जेना ॥ नलिनी दलनीरण
पथतासद्वरु ॥ १० ॥ ॥ दुर्षप्रं र्थय राविरा विनागे लोकनंदनां च को राघतनं सानारंतोति
रामसरः ॥ ११ ॥ तत्तद्विधाने हं च मदे वर्णिते विष्णु रात्रा न्यापयामा सकृदा दीवकुली रामना
धिका ॥ १२ ॥ लोकावु रागत स्यागाति प्रतैत र्पणा रादोदवा र्धमा सिद्धामा ज्ञातिं वं मुपहा
द्यः ॥ १३ ॥ लोके प्रते के रावः सद्यवा र्धमा प्रामा दं योन र्भयतीमा सद्यवा र्धमा दंतममु
सिद्धं ज्ञानं वेते सद्यः ॥ १४ ॥ महाजुनावु रागेण ब्रह्मो मवितर्तु ॥ कृतारा
प्राप्ररास्रयं धीमतां देवरां म्मा ॥ १५ ॥ अतं नवयल पक्वण वक्योः सद्यदेव ॥ रावमवा



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 $10\frac{1}{2}$ miles from Chârwa, in the district of Hoshangâbâd. The stone measures $13\frac{1}{2}$ 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 greenstone like that of the others, but much harder and tougher in quality." Dr. Hall published a revised Devanâgarî 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 Chêdi dynasty, but to a Dēvapâla Dēva, of Dhârâ, not otherwise known to us. It is dated in Samvat 1275 (A.D. 1218-19), Chitrabhânu¹ Samvatsara.

Transcription.

- (1). Om namah Śivāya || Sarvvakarmmasamārambhe gîrvvânairyyo namas-kritah || sa mayâ Pârvatîputro Hêrambhaḥ prârthya-
- (2). ti chiram || 1 || Bhârati bhavatām bhūyād vâgullâsavikâśadâ || jagajjâ-dyam tamo'dhastât kuryvatî bhâ ravêriya || 2 ||
- (3). Kêśah kaṇ(ñ)jâlîkâśâbhâhum(ñ)kârâri-Pinâkinah | vivigogatayo dadyuh śam vo(?)jâmbunagaukasah || 3 ||
- (4). Samvat pañ(ñ)chasaptatyadhikadvâdaśasatān(ñ)ke 1275 Mârggasudi 5 Sa(śa)nau svasti śrîmad-Dhârâyām samastaprasastôpeta-
- (5). samadhigatapam(ñ)chamahâdâśabdālām(ñ)kâravirâjamânaparamabhaṭṭâ-rakamahârâjâdhirâjaparamêsvaparamamâhêsvaraśrî-
- (6). Litsvârâprâśâdavaradalabdhapratâpaśrîma(d) - Dēvapâladevacharanâ-nâm mahîpravarddhamânakalyânavijayarâjye sati
- (7). || Adhike pañ(ñ)chasaptatyâ dvâdaśâbdaśate Śake vatsare Chitrabhâ-nau tu Mârggañ(śî)rsha site dale || 4 || Pañ(ñ)chamyām(n)taka-sam-
- (8). yôge nakshatre Vishṇudaivate | yoge Harshanâsajjñe tu tithyar-ddhe Dhâṭhidaivate || 5 || Śrîmad-Uñ(n)dapure sarvvamâsid Dôsîti(ni)-
- (9). pûrushah || khyâtaḥ sarvvagunairllôke vilôke sammataḥ satām || 6 || Tadaurasah śuddhamatirbbabhava śrî-Bilha-
- (10). no'nam(ñ)gasamânamûrtih || tasyâ'tmajô'bhûd vanijâm mahâtma śrî-Dhalanâmâ mahânîyakîrtih || 7 ||
- (11). Tasyâ'nujah Kêśavanâmadheyo vanikpathe śuddhamatirjane ratih || âsît sadâ dharmanîketanah sadâ
- (12). bhûdevabhaktaḥ svajane'tiraktaḥ || 8 || Tenâ'kâri mano dharme Kêśa-vena sujanmanâ || nalinîdalanîrêṇa

¹ According to the usual reckoning in the Dekhan, this would be Bahudhânya, the 13th, but according to the Jyotishtava rule, followed in Northern India, it is Chitrabhânu, the 16th of the cycle. The rules of the astronomical treatises also make it the 16th.—J.B.

- (13). paśyatā sadriśam vapuḥ || 9 || Harshapurvvāt purā(d)dēśavibhāge
lōkanam(n)danam | chakārā'yatanam Saṁbhōrambhonidhi.
(14). śa(sa)man sarah || 10 || Tatsannidhāne Hanumatkshetrapālaganeśva-
rān | sthāpayāmāsa Kṛṣṇādīn Nakulīśamath'Ā
(15). 'mbakām || 11 || Lōkānūrāgatastyāgāt viprasam(n)tarpanāt sadā |
devārchchanāgniḥomābhyāmarjjitam sumahā(ha)-
(16). d yaśah || 12 || Lōke brūte Keśavaḥ satyavākyaṁ matprāsādam yo
nara(h) paśyatīman || taddōśam ma bhūtale supra-
(17). siddham jānam(n)tvete sajanāḥ sarvvadaiva || 13 || Mahājanānūrā-
gēna śrēyo mama vitam(n)vātā || kṛitā sa(śa)-
(18). stā prasastai(stō)yaṁ dhimata Devasarmmaṇā || 14 || Subham bhavatu
lēkhakapāṭakayoḥ sarvvadaiva || Sivamastu ||

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 Gujarāṭi, 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.

૧. જાડેજા વિઠમસી વ
સનાત મોજે કાટકોલા મધે બ
રખભોજ કરીને ભોમ પ્રાણુ ર
મોઠ વણિઆ પુંજને કશતાર
પણુ બુધે આપીછે ગામથી દખણા
ધી નદીથી આયમણી છે તે પુત્ર પુ
ત્રાદિક પાલે સહી સવત ૧૯૧૧ વર
એ કારતક શુદ્ધ ૧૧
સવંત ૧૭૧૧ માહા
વદ ૧ દિને જાડેજા
પાતાજી નદીની વાંડી
આવ સાખથીસૂ
રજની સાખ
બણુ કાલીદસ.
ની સખ (૧)
જાડેજા કપર
જીની સાખ.

¹ Dr. Hall says only one female, but see the lithograph.

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