APPENDIX

AJANTA'S INSCRIPTIONS

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ABBREVIATIONS

ICTWI:  James Burgess and Bhagwanlal Indrajit. Inscriptions from the Cave Temples of Western India with Descriptive Notes, &c. Bombay: Government Central Press, 1881.


Conventions

[ ] In the Sanskrit texts these brackets mark *akṣara* that are damaged or unclear but can be determined with a reasonable degree of certainty. In the translations bracketed words are either based upon reconstructed text or supplied by the editor for proper meaning.

( ) *Akṣara* for which the text physically has adequate space but are now lost due to time and wear, reconstructed by present editor or at a previous editor’s suggestion.

{ } Supplied by editor. For the most part, these items are whole *akṣaras*, medial vowels, or case endings omitted due to scribal error or dialectal variation, or are conventional punctuation not utilized in the epigraphs.

\[\text{apadānā́} \text{ or } \text{jñānā́} \text{ as appropriate.}\]

\[\text{avaghá} \], never present in the inscriptions, this is always supplied by the editor.

Pillar Faces for Caves Nine and Ten

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CAVE ONE

Inscription 1

Cave: One
Location: Vihařa’s right wall; on a green patch directly to the right of the third cell
Medium: Painted
Type: Second or post-second period graffiti
Edition: Not previously noticed
Copies: None published
Notes: Written in yellow pigment, this record uses a script with which I am not familiar. The handwriting and medium are reminiscent of graffiti in Caves 16 and 21 (inscriptions #75, #76, and #87).

Inscription 2

Cave: One
Location: Vihařa’s right wall, between cells 4 and 5; beneath the stool and feet of a seated Buddha in the Agyaśasrama avatar (as identified in STUDIES: #0 2)
Medium: Painted
Type: Second or post-second period graffiti
Edition: Not previously noticed
Copies: None published
Notes: The paleography and nature of this record resemble those of #1.

Inscription 3

Cave: One
Location: Shrine antechamber’s left wall; beneath two of Māra’s daughters, below and to the right of the seated Buddha
Medium: Painted
Type: Second or post-second period graffiti
Edition: Not previously noticed
Copies: None published
Notes: It is possible that other scholars have noticed these black strokes, but judged them to be part of the narrative. The fact that they are not colored in – as leaves or insects would have been – but do present an intentional pattern suggests their epigraphic nature. Like the previous two records, this seems to be a graffito, neither descriptive nor donative in nature.
CAVE TWO

INSCRIPTION 4

Case: Two
Location: Left porch-end cell's rear wall; on a painted cane stool
Medium: Painted
Type: Second period, programmatic, descriptive label
Edition: ICTWI: 81; #3; AJ2: 58, #1
Copies: ICTWI: Cave II, #5; AJ2: 58
Notes: This record identifies the figure as the bodhisattva in his incarnation as Kṣāntivādin, the Preacher of Forbearance. Here one sees Kṣāntivādin preaching to a king's wives while they listen rapt with interest. A fuller description is found in AJ2: 58-9, n. 1.

Text
1. kṣāntivādinah

INSCRIPTION 5

Case: Two
Location: Left porch-end cell's rear wall; on a long green band beneath the scene containing the preceding record
Medium: Painted
Type: Second period, programmatic, didactic verse
Edition: ICTWI: 81, #4; AJ2: 59–60, #2
Copies: ICTWI: Cave II, #3; AJ2: 59
Notes: This inscription—verses 4, 15, and 19 from the Kṣāntivāda Jātaka in Ārya Śūra's Jātakamālam—is now virtually unreadable. Accordingly, I have reproduced the text published in AJ2 without emendation. The translation is from OBM: 194, 196. The Text Notes reproduce Ārya Śūra’s original verses, from KERN: 182, 184.

Text
1. ...yatavā rānta sadgu, bhunānā || tan ma..., nānā na..., ||
2. ...āghul, nītim avāpya manusa..., pāu... sasendreyā || avakṣamānyu
maṃ karōi yaḥ subhām..., chā, kṣāṁhām ema dānumayē || [[115]]
3. ...yanta kusumair mahātahā... dāugu... nītimōghanā || sarāsi mantabhra-
matessarorou... rvicāva... kṣā hiṇā || [[119]]

Text Notes
1. nīvasante hi yatraiva santah sāndgumabhīṣanah || tan maṅgāyaṁ manojñam
ca tat tirhistory tat tapvatam || [[1 + 1]]
2. agahitām ājām avāpya manuṣīṁ anūnābham atithiribhiṣ | | avakṣamānyu na karoīya yaḥ subhām pratiṇādabhāk pratiyahām eṣa vaścyate || [[1 + 1]]

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4. For, wherever a holy man of outstanding character chooses to settle, the place becomes auspicious and delightful; it becomes an object of pilgrimage, a hermitage.

19. Trees are adorned with blossoms, low-hanging rain clouds with streaks of lightning, lakes with lotuses and their drunken bees, and human beings with virtues that have been brought to perfection.

INSCRIPTION 6

Case: Two
Location: No longer extant; formerly on the left porch-end cell’s rear wall
Medium: Painted
Type: Second period, programmatic, didactic verse
Edition: DAJ J; ICTWI: 81, #5; AJ2: 60, #3
Copies: DAJ J; ICTWI: Cave II, #4; AJ2: 60
Notes: This inscription—verse 56 from the Kṣāntivāda Jātaka in Ārya Śūra’s Jātakamālam—is no longer extant. Accordingly, I have reproduced the text published in AJ2 without emendation. The translation is from OBM: 202. The Text Notes reproduce Ārya Śūra’s original verse, from KERN: 190.

Text
1. nātacchedity akṣatasāṁcāriṁ cītta tasva prakaṣa... ||... priti-
sanuṣyāna mahātaṁ nasa... nātra nādevādhā... || [[1]]

Text Notes
1. gātacchedine ‘pe akṣatasāṁCUHrīṁ cītta tasva prēkenāmavacā sañdhā || nāvī daikiham pritiyogin nṛpaṁ tu bhīṣmaṁ dharmāḥ viśeṣa samātīm āpa || [[1]]
56 ||

Translation
56. Even as he silently looked on while his body was hacked to pieces, his spirit remained unbroken in its constant forbearance. And, because of his kindly disposition, he felt no sorrow. But to see the king fallen from the path of virtue caused him anguish.

INSCRIPTION 7

Case: Two
Location: Left porch-end cell’s right wall
Medium: Painted
Type: Second period, programmatic, descriptive label
Edition: ICTWI: 82, #7; AJ2: 62, #6
Copies: ICTWI: Cave II, #7; AJ2: 62
Notes: This record allows for an easy identification of the story painted on this wall, now almost completely lost: the bodhisattva in his Jātaka as King Maitreñi. According to AJ2: 62-3, the scribe “clearly writes Chai for Mai.” However, a careful examination of the record in situ attests to the scribe’s correct use of Mai.

Text
L1: maitreñi karajjā

Text Note
1 ICTWI: caitrivalkarajjā; AJ2: caitrivalkarajjā

Translation
King Maitreñi

INSRIPTION 8

Case: Two
Location: No longer extant; formerly on the left porch-end cell’s right wall
Medium: Painted
Type: Second period, programmatic, didactic verse
Editions: ICTWI: 82, #8; AJ2: 62, #3
Copies: ICTWI: Cave II, #8; AJ2: 62
Notes: This inscription—verse 44 from the Jātakabhāsya’s Jātakamālā—is no longer extant. Accordingly, I have reproduced the text published in AJ2 without emendation. The translation is from OBM: 54. The Text Notes reproduce Arya Sūra’s original verse, from KERN: 50.

Text
L1: ........................ nā [1] na prashe manasvāstraiva duhhādi . hi . {11}

Text Note

Translation
44. The joy of giving constantly distracted his mind from dwelling on the pain of the sword cuts.

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INSRIPTION 9

Case: Two
Location: Left porch-end cell’s right wall; on the back of a cow, which is part of the Maitreñi Jātaka
Medium: Painted
Type: Second period, programmatic, descriptive label
Copies: ICTWI: Cave II, #6; AJ2: 61
Notes: Schlingloff proposes that this inscription “was probably added at a later date. [It] has no connection with the subject of the picture; it is probably the work of a scribe who wanted to show off his learning by demonstrating his knowledge of the fact that the holy name of Sarasvatī can also be applied to a cow” (STUDIES: 140). Scriptal motivations aside, the hand that wrote this word on the back of a cow also wrote all of the still-extant words in this cell, including the Jātakamālā verses. So, unless these verses are also intrusive (unlikely, given their integration with the painted narratives), “sarasvati” was written on the cow when the wall was first painted.

Text
L1: sarasvati

Text Note
1 ICTWI and AJ both have “sarasuit” and deem this a Prakrit inscription. However, the subjoined v is clearly a closed triangle, not the open-topped hook of a medial u.

INSRIPTION 10

Case: Two
Location: Left porch-end cell’s right wall; in the center near several disembodied heads
Medium: Painted
Type: Second or post-second period
Editions: Not previously noticed
Copies: None published
Notes: This seems to have been the entire record. It may have been initials or an abbreviation since it has no sense standing on its own.

Text
L1: ja śa

INSRIPTION 11

Case: Two
Location: Vihara’s left wall, between cells L3 and L4
Medium: Painted
Appendix

Inscription 13

Case: Two
Location: The pedestal of the left ante-chamber pillar
Medium: Painted
Type: Second period, intrusive, donative
Editions: Not previously edited, but noticed in: Aj2: 64, #10
Copies: Aj2: 64
Notes: This record is painted on the petals of a lotus-throne supported by a flowering stālī upon which a Buddha sits in vajrayamāṇakāsana, his hands in dharmacakra mudrā. The Buddha is flanked by attendants, but the one on his left is now effaced. The right attendant shouldered a cōry during his lifetime; his left hand holds either a reliquary, book, or offering plate aloft (the object is unclear). It is worth noting that this inscription and the other records of this Cave 2 group that are sufficiently intact use uḍḍai instead of uḍḍāna (usually found uḍḍāna at Ajantā). Likewise, this record, #14, and #65 in Cave 11 have sāka instead of sāka. Damsteegt records this variation as part of the "tendency to the development s > š" (Epigraphical Hybrid Sanskrit, [Leiden: E.J. Brill, 1978]: 45). But Damsteegt’s examples show further evidence of Prākritization such as assimilation of the conjunct consonants and concern for moraic, whereas these Ajanta inscriptions only vary from Sanskrit (in terms of phonology) in this change of sillānt.

Inscription 12

Case: Two
Location: Vihāra’s rear wall, to left of ante-chamber
Medium: Painted
Type: Second period, intrusive, donative
Editions: NOTES 34; ICTWI: 80, #1; Aj2: 64, #9
Copies: ICTWI: Cave II, #1; Aj2: 64
Notes: This record runs across the petals of the lotus-throne for a Buddha in vajrasamāna, his hands in dharmacakra mudrā with the pink of the left hand being touched by the joined fingers of the right. The Buddha is flanked by two attendants. Both stand on lotuses, are bedecked with jewels, and have their heads encircled by halos.

Text
L1: deyā[haṃmno sākyabhiṣṭaḥ]... [guṇḍaṣṭaḥ yad atra [puṇyaṃ tad bhava]tuousa] (māüpataṃ uḍḍai sarvasaṣādhaṃ ca ānuṭṭaraśādhaṃvāpate)

Translation
This is the religious donation of the Śākyabhikṣu... gupta. [Let the merit] therein [be in honor of his parents] and [for the attaining of] supreme knowledge by all living beings.

Inscription 14

Case: Two
Location: Antechamber, rear wall, right of shrine door
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 80–1, #2; Aj2: 64, #11 and Aj3: 85, n. 2
Copies: FAI: plate ix, no. 4; ICTWI Cave II, #2; Aj2: 64
Notes: This inscription, painted with bold thick strokes upon a white field, records the donation of "1000 Buddhas" adorning the four walls of the shrine ante-chamber. I have counted only 979 Buddhas in the group. The heads and halos of one row of Buddhas intrude upon the ample space set aside for this record, pushing it over the top edge. Perhaps this was done because the artist, realizing 1000 figures would not fit in the available space, wanted to make use of every inch. Be that as it may, because of the damage at
the beginning of the second line, we cannot be certain whether these are intended to represent the 1000 Buddhas of the present Bhadrakalpa, of which our Sakyamuni is the fourth and Maitreya will be the fifth. The Buddhas are all seated vajraparyanka upon lotuses, but there is an unsystematic diversity with respect to the mudrās displayed, whether a Buddha’s right shoulder is bared or covered, and the color of the individual Buddhas’ robes (four are yellow, red, white, and a dark blue, probably blue).

An interesting account of the significance and use of different color robes is found in the frame-story introducing Pañcājata no. 172, in which a foolish monk, who wishes to prove his scholarship, takes up the challenge: “The ‘yellow robe’ which he put on was blue as a bluebell; his outer robe was pure white. Thus clad, he entered the meeting, greeted the Elders, stepped up to the Preaching Seat... and sat down, ready to begin his recitation” (E.B. Cowell, ed., The Jātaka, Or Stories of the Buddha’s Former Births. [London: Pali Text Society, 1981], 2:46). Again, in the Āvartavati of the Muśasanki-vādāna vinaya we find a discussion of robe colors: “upaṇīya bhāvavāyam abhi viddhati | bhāvā hy evam bhāvanā | bhūdāhāni ākāśa bhūtāni | tattvāhāni sarvāhāni cātivistam dhārayām | pūrṇavihārakāt sarvajñānābhīvat | eva sarvapramāṇam pravayetam na kolta trans na iti” (N. Dutt, Gati Manuscripts. [Delhi: Sri Saṅgūrā, 1984], vol. 3:2, 95).

To paraphrase: A monk wants to wear entirely blue robes. The Buddha objects that such is householders’ clothing, and stipulates that monks may not wear blue robes exclusively. A similar restriction holds for green, red, and white robes as well. At a later date, the color blue/black for a Buddhist monk’s robe seems to have become associated with Tantric practitioners (see W. B. Bolle, “Buddhists and Buddhism in the Earlier Literature of the Svetambara Jains.” In Buddhist Studies in Honour of I. B. Horner, Ed. by L. Counihan, et al. [Dordrecht: D. Reidel, 1974], 33). One more citation of note on this topic comes from the Padmapurāṇa, verse 6:2.36-6-7: In order to destroy demons, Viṣṇu, in the form of Buddha, taught the false Buddhist religion, as well as the doctrines of the naked [Jains] and the blue-robed [Tantrikas?].

The scriptural passage quoted above is found in the center of the antechamber’s right wall. This Buddha, larger than all the others, is flanked by a pair of generic, regally beaded attendants holding crowns. Unfortunately this group is too damaged to yield many details.

Text

L2: ... budha-sa[ṃ]sa[r]

Text Note


Translation

This is the religious donation of the Śākyopāśaka Rām... [Let the merit therein] be [in honor of his] parents and [for the attaining of] supreme knowledge [by all living beings]... One Thousand Buddhas.

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Inscription 15

Case: Two
Location: Antechamber’s rear wall, to the right of the shrine entrance; on lotuses of the first two rows of Buddhas beneath the preceding inscription
Medium: Painted
Type: Second period, intrusive, donative Editions: Not edited previously, but noticed in AJ2: 64, #11
Copies: AJ2: 65
Notes: One cannot be certain whether this record also commemorates the 1000 Buddhas mentioned in the preceding inscription, or whether a zealous devotee decided to have his name painted over somebody else’s donation. The same hand wrote this inscription and #14, suggesting an alliance between, or the mutual knowledge of, these two donors. In point of fact, because the donor’s full name is lost in #14, #15, and #16, it is even possible that the same person was responsible for all three records. Multiple dedicatory records written by a single donor on a single donation are found in Cave 16, for instance.

Translation

Text

L1: ... yad atra puya tad bhavatu maṭāpi[r]’jm udusa sa[ṛva]sa[śavānāṃ ca]
L2: ... anuttarajñāna[ṃ] māṇapapa[ye]

Translation

... Let the merit therein be in honor of [his] parents and for the attaining of supreme knowledge by all living beings.

Inscription 16

Case: Two
Location: Antechamber’s rear wall, to the right of the shrine entrance; on lotuses of the third, fourth, and fifth rows of Buddhas beneath inscription #14
Medium: Painted
Type: Second period, intrusive, donative Editions: Not edited previously, but noted in AJ2: 64, #11
Copies: AJ2: 65
Notes: As with #15, there is a question as to what this “donor” actually donated.

Translation

Text

L2: ... maṭāpi[r]’jm udusa [sa]ṛva[sa]’t[va]ṃ anuttarajñāna[ṃ]
L3: ... (pave)

Translation

... of bhima. Let the merit therein be in honor [of his parents and for the attaining of] supreme knowledge by all living beings.
CAVE FOUR

Inscription 17

Case: Four
Location: Shrine, on the front face of the central image’s throne base towards the top
Medium: Inscribed. The inscription was coated with a layer of lime plaster after it was cut.
Type: Second period, programmatic, donative
Editions: E133: 262
Copies: E133

Text:
L1: [siddham] 1 deyadharmmo 'yam vihārasvāmin ‘bhayanandiskandavasuputrasya māthurasya kārvatayasyasagotrasya’ yad atra punyam
L2: tād bhavatu mātāpiros tātāmbāyāś cāgrāṃśatāya STU3 s1 sarvvasattāmanā ca[m]u[tta]ra[jñānāvā]pi[r]aye6

Text Notes
1 Shown by a symbol 2 E133: kārvatayasyasagotrasya 3 There is an orthographic symbol of uncertain meaning here, see the next note for a discussion thereof. 4 E133 reads this as cāgrāṃśatāya...s, and suggests restoring “prabhāsātmanā” in the ellipsis. E133 was apparently thrown off by two peculiarities of this inscription. First, “āvāś” is separated from “s sarvā” by a little over six inches, the span of 5 or 6 akṣaras. In part, this break occurs because the thrones dharmakaṇḍa cuts across the line of text. Although the text on the left of the akṣaras abuts it, on the akṣara’s right 5.75 inches were left unincised before the inscription started up again “s sarvā”. This record’s second peculiarity that might have thrown E133 is the presence of a character that looks like “sa, se, sa, se, sa, se” or “snha”—read by E133 as the “sa of su[bdha]”—between “āvāś” and the akṣara’s edge. In point of fact, a similar character is found in two other inscriptions (Cave 11, #65 & Cave 16, #70). This character does not seem to have either a grammatical or syntactical function in any of these three caves. Rather, in all three instances it indicates that the inscription continues after a physical break. In Cave 4, the break is caused by the dharmakaṇḍa; the Cave 11 record is farr worse because whatever occupied the space between this continuation sign and the inscription’s recommencement is effaced; the Cave 16 use could either allude to the fact that each of the four Buddha’s dedicated by Dharmacara is individually inscribed as well, or to the fact that Dharmacara inscribed a second set of Buddhas adjacent to the first. 5 E133: “āptaye [t]i[,] he suggests restoring to “ti”. The akṣara read by E133 as “ti” does not correspond paleographically to either “t-māṇa” or medial “t-s” in this inscription. Perhaps this is an auspicious symbol or abbreviation. It is also to be found in Cave 11, inscription #65.

Translation
This is the religious donation of the vihārasvāmin Māthura, son of Abhavanacand and Skandhavasu, [a member of the] Kārvataya gotra. Let the merit therein be for the attaining of supreme knowledge by [his] father, mother, father, and paternal grandmother — to whom belongs the principle share — as well as by all living beings.

CAVE SIX, UPPER

Inscription 18

Case: Six, upper
Location: Vihara, left wall to right of the second cell door
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 88
Copies: AJ3: Plate Ia
Notes: This records the donation of an ajamahābhaya Avalokiteśvara. The figure that AJ3 described as a donor is actually somebody fleeing from an approaching lion or other such horror, now lost.

Text:
L1: deya[dharmo] ya[ṃ] śākyabhiṣka[r ga]jya[ṃ] [d]aya yad atra punyaṃ...
L2: sya yad atra punyam (tad bhuvaj][u] sarv[ī]yasattānam
L3: m[a[n]uttarajñānāvā]pi[r]aye

Text Note
1 AJ3: taraṇakirtti.

Translation
This is the religious donation of the Śākyabhikṣu Govinda. Let the merit therein be for the attaining of supreme knowledge by all living beings.

Inscription 19

Case: Six, upper
Location: Vihara, on the front face of the front right pilaster about eight feet from the floor, beneath what seems to have been a Buddha seated prānabhāpatāsa upon a lion throne.
Medium: Painted
Type: Second period, intrusive, donative
Editions: Not previously noticed
Copies: None published
Notes: Spink has speculated that this record commemorates the conversion of cell R1 into a shrine, but the placement of this record beneath a typical “intrusive” image as well as the fact that six māsa are sculpted as donor figures beneath R1’s main Buddha militate against Spink’s view.

Text:
L1: [deya]dharmo ya[ṃ] śākyabhiṣka[r ga]jya[ṃ] [d]aya yad atra punyaṃ...

Translation
This is the religious donation of the Śākyabhikṣu Govinda. Let the [merit therein]...
CAVE SEVEN

Inscription 20

Cave: Seven
Location: Rear wall of the porch, to the right of the shrine doorway, about midway up the wall painted upon a white background
Medium: Painted
Type: Second period, or later
Editions: Not previously noticed
Copies: Too illegible to reproduce photographically
Notes: If, as is suggested in AJ3: 14–15, the scene here depicts the birth of Buddha, this record conceivably either labeled the figures or was a verse pertaining to the adjacent action.

Inscription 21

Cave: Seven
Location: Rear wall of the porch, to the left of the shrine doorway, beneath the preaching Buddha described in AJ3: 13–14
Medium: Painted
Type: Second period
Editions: Not previously noticed
Copies: Too illegible to reproduce photographically
Notes: Probably a donative record, it is oxidized beyond the point of intelligibility.

CAVE NINE

Inscription 22

Cave: Nine
Location: Front interior wall, over the right corner of the door, close to the head of a monk
Medium: Painted
Type: Second period, donative, intrusive
Editions: DAJ; ICTW: 82, #9; BCTTI: 136, #1, AJ3: 88, #1
Copies: DAJ; ICTW: Cave IX, #9; BCTTI: Plate LIx, #1; AJ3: Plate 1b
Text
L1: [devadmamo] ‘yam śākyabhiṣ[ks]o
L2: [s sa]nghaprī[i]ya
L3: mātāpi
L4: [sa]rab[m] u[dd]ji
L5: [śya]

Translation
This is [the religious donation] of the Śākyabhikṣu Saṅghapriya in honor of [his] mother and father.

Inscription 23

Cave: Nine
Location: No longer extant. Rear wall, to the left of the central painted stūpa, beneath a Buddha seated pralambhapadāsana, flanked by two richly dressed attendants in the background, and being revered by two figures in jata head-dress and red-and-white striped robes in the foreground. See AJ3: 20–21 for a fuller description of the scene.
Medium: Painted
Type: Second period, intrusive, donative
Editions: NOTES: 48
Copies: Never copied
Text
L1: ... yadharma...

Inscription 24

Cave: Nine
Location: Rear wall, in the center of the wall, under a painted stūpa
Medium: Painted
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INSCRIPTION 27
Cave: Nine
Location: Tritonum, above right aisle's ninth pillar
Medium: Painted
Type: Second period, intrusive, donative
Editions: NIA: 151
Copies: NIA: figure 5
Notes: The image corresponding to this record is rather damaged. To the right, however, there is a similar scene (uninscribed) in much better repair. In this latter painting, we see a Buddha clad in red robes, right shoulder bared; seated in parivatayana upon a grand lion throne; his feet rest on a large lotus, his hands make the dharma ondra mudra. Immediately to the Buddha’s right and left are two attendants, both dressed regally and holding flywhisks in their right hands, their left hands rest on the corresponding drap buying. Further out from the siting Buddha are two more Buddhas, both stand upon lotuses, both have their right hands in varada mudra, both are turned so as to face towards the sitting figure, both have regally dressed attendants with crowns, albeit not as fine as the main figure’s attendants. None of the attendants stands upon a lotus, is circumscribed by a halo, or bears any distinct attributes. Finally, directly above each of the three Buddhas was painted a second smaller Buddha seated viharpaya asa upon a lotus and also flanked by attendants. In the inscribed image, several donor figures can be seen surrounding the central Buddha’s feet. To the proper right is a figure dressed in a fancy red robe, trimmed with gold, apparently a sabbatic instead of cenuhitite monk (Raviprabha). There also seems to be a male figure behind him, although this second is less clear. At the main Buddha’s proper left kneels at least one woman, and perhaps a second figure.

INSCRIPTION 26
Cave: Nine
Location: No longer extant. On the rear wall, to the right of the central painted stupa, beneath the image of a Buddha seated in parivatayana. See AJ3: 21 for a full description of the accompanying scene.
Medium: Painted
Type: Second period, intrusive, donative
Editions: NOTES: 49
Copies: Never copied

INSCRIPTION 25
Cave: Nine
Location: No longer extant. On the rear wall, to the right of the central painted stupa, beneath the image of a Buddha seated in parivatayana. See AJ3: 21 for a full description of the accompanying scene.
Medium: Painted
Type: Second period, intrusive, donative
Editions: NOTES: 49
Copies: Never copied

INSCRIPTION 28
Cave: Nine
Location: Axial face of the right entrance pillar
Medium: Incised
Type: Indeterminate time, intrusive?, graffiti?
Editions: Not previously noted
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INSCRIPTION 31

Cave: Nine
Location: Pillar L1, face D, on the petals of a lotus beneath a standing Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 89, #4
Copies: None published
Notes: The Buddha's right hand is in what Herbert Hartel has called svāda mudrā (similar to the abhaya mudrā, but here the hand is turned 3/4 outwards, not palm-to-front), symbolic of the Buddha's addressing an audience according to Hartel. Although few of the inscribed Buddha images adopt this gesture, many of the Buddhas on the Caves 9 and 10 pillars are depicted thus. A single donor figure, a monk wearing a yellow robe, kneels at the Buddha's proper right. Other detail are obscured or lost.

Text
L1: deyadharm[mo] 'yam śākyabhikṣo . . .

Translation
This is the religious donation of the Śākyabhikṣu . . .

INSCRIPTION 32

Cave: Nine
Location: Pillar L4, face G, above a standing bodhisatva figure
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 89, #3
Copies: AJ3: Plate IIb
Notes: Possibly Maitreya, the bodhisatva's left hand, raised to his chest, holds a water bottle, cradling it in the crook of his arm; his right hand is in vasada mudrā; an antelope skin is draped over his left shoulder; his hair is a jatamukta, over which is set a tiara with a large diadem (there is no Buddha-figure in the diadem). The bodhisatva's head is circled by a radiant green halo. The image is lost from the belt down, so we cannot see if there were donor figures. Two similar images, both lacking inscriptions, are found on the front of the pilaster attached to the first pillar on the right aisle in this cave as well as in Cave 10 on pillar R10, face D.

Text
L1: deyaddharma[mo] 'yaṃ śākyabhikṣor bhadaṃta . . . sya

Translation
This is the religious donation of the Śākyabhikṣu reverend . . .

Text Note
This is the religious donation of the Śākyabhikṣu reverend...?ena.

**INSCRIPTION 33**

**Cave:** Nine  
**Location:** Pillar L5, face H, at ceiling level, above a standing Buddha circumscribed by a mandorla  
**Medium:** Painted  
**Type:** Second period, intrusive, donative  
**Edition:** Not previously noticed  
**Copies:** None published

**Text**

L1: (de)yaḥdharman[ō] ‘yam śākyabhikṣ[ō]... d[ha]rmma[sy]a

**Translation**

This is the religious donation of the Śākyabhikṣu... dharma.

**INSCRIPTION 34**

**Cave:** Nine  
**Location:** Pillar L8, face D, on an umbrella, probably over a standing Buddha  
**Medium:** Painted  
**Type:** Second period, intrusive, donative  
**Editions:** AJ3: 89, #6  
**Copies:** AJ3: Plate Iic

**Text**

L2: (d bha)yaṭa m[āra]pito... 

**Translation**

This is the religious donation of the Śākyabhikṣu teacher reverend... Let the merit therein be for... [his] mother and father...

**INSCRIPTION 35**

**Cave:** Nine  
**Location:** Pillar L9, face H, below a Buddha standing on a lotus  
**Medium:** Painted  
**Type:** Second period, intrusive, donative  
**Editions:** DAJJ; ICTWI: 83, #13; BCTTI: 137, #5; AJ3: 89, #7  
**Copies:** DAJJ: ICTWI: Cave IX, #13; BCTTI: Plate LIIX, #5; AJ3: Plate Iic  
**Notes:** The Buddha figure is turned 3/4 so that his right hand—in carada mudrā—threats towards the cave’s stūpa. A monk donor image is found at the Buddha’s proper left. Although proper right is the customary spot for such figures, the Buddha’s twisting places this donor directly beneath his boon-bestowing hand. The Buddha and monk wear robes of the same yellow color. At the Buddha’s proper right (behind his back as it were) is a second kneeling figure, an undecorated layman, whose shoulders are both covered by a white robe, with his hands folded in supplication.

**Text**

L1: deyaḥdharman[ō] ‘yam śākyabhikṣo bhadantā bhadvamasya

**Translation**

This is the religious donation of the Śākyabhikṣu reverend Bhadrasena.

**INSCRIPTION 36**

**Cave:** Nine  
**Location:** No longer extant. Pillar L9, face H, below a Buddha standing on a lotus (also lost)  
**Medium:** Painted  
**Type:** Second period, intrusive, donative  
**Editions:** ICTWI: 83, #11; BCTTI: 137, #3; AJ3: 90, #12  
**Copies:** ICTWI: Cave IX, #11; BCTTI: Plate LIIX, #5

**Text**


**Text Note**

1 BCTTI: dharmanā

**Translation**

This is the religious donation of reverend Dharmasena.

**INSCRIPTION 37**

**Cave:** Nine  
**Location:** Pillar R3, face D  
**Medium:** Painted  
**Type:** Second period, intrusive, donative  
**Editions:** AJ3: 90, #11  
**Copies:** None published

**Text**

L1: deyaḥdharmano ‘yam śākyabh[i]|ks|...
Translation

This is the religious donation of the Śākyabhāṣu...

INSCRIPTION 38

Case: Nine  
Location: Pillar R10, face A, on a white field beneath a red-robed Buddha standing upon a lotus  
Medium: Painted  
Type: Second period, intrusive, donative  
Editions: Not previously noticed

Notes: The Buddha's right hand in the cyārtta mudrā, at whose proper right kneels an indistinct donor figure. The record is too fragmentary to hazard a reading.

INSCRIPTION 39

Case: Nine  
Location: Pillar R10, face H  
Medium: Painted  
Type: Second period, intrusive, donative  
Editions: Not previously noticed

Notes: The image resembles the preceding but here the kneeling donor is clearly white clad and mustachioed. Again the record is too fragmentary.

INSCRIPTION 40

Case: Ten  
Location: Left arch of the facade's kirtimukha  
Medium: Incised  
Type: First period, donative  
Editions: NOTES: 50; DAJI; ICTWI: 67, #1; BCTTI: 116, #1

Notes: There is nothing to link the donor of this cave directly to the royal Śātavāhana family, whose Vāsiṣṭhiputra Paṇumāvi (c. 130–159 C.E.) was so prominent at Amarāvatī and Nasik. ICTWI proposes that the paleography of this record predates that of this Śātavāhana king by two centuries. The Cave Temples of India observes that this record's paleography is akin to those found mentioning Vāsiṣṭhiputra Paṇumāvi at Nasik. However, this monograph's reading is so fraught with mistakes that I would hesitate to accept its dating. In Cave Temples, Burgess tells of a wall of enormous, regular bricks built underneath the inscribed arch. He suggests this brick-work may have been Vāsiṣṭhiputra Kātahādi's donation, and that the cave may have been of an earlier date. The donated object, a gharamukha, (literally "house-door") lends an air of credibility to Burgess's suggestion. But gharamukha could also be a variant of kirtimukha, the architectural feature on which the inscription was incised.

Text

L1: vāsiṣṭhiputasa kata  
L2: hādino gharamukha  
L3: dānam1

Text Note

1 Vāsiṣṭputasa kātahā ḍīto gharmukha danam (James Fergusson and James Burgess. The Cave Temples of Western India. [London: W.H. Allen, 1880]: 293).

Translation

The facade is the gift of Vāsiṣṭhiputra Kātahādi.

INSCRIPTION 41

Case: Ten  
Location: Left wall, on the first horizontal cross-beam in the vault, before the first rib  
Medium: Incised  
Type: First period, donative  
Editions: NAX: 149; EI17: 244, B
Copies: NIA: figure 2; EI 37: 245, B
Notes: One troublesome aspect of this record is the word pasada. This may be read as the Sanskrit prasada, meaning "palace" or "temple," suggesting that this donor was responsible for the majority of the work done in the cave. Or alternately, pasada might be the Sanskrit prasada, meaning faith or favor. NIA understands it in the latter meaning. EI 37 compares this record with one at Bhaiga, that has the words Dhamakhyasa pasada incised on a wooden rib in the caitya's vault. Because it is unlikely that either this or the Bhaiga record means to designate the entire cave as the donation (due to the presence of other contemporaneous donative records) and because both inscriptions are located on ribs, EI 37 suggests that "pasada" has the restricted meaning of roof component of a structure, though he admits that there is no support for this definition. The fact that pasada may be a plural form supports EI 37's hypothesis. Further, given that the other first period donative inscriptions (#40, #42, #56) all stipulate the object donated, NIA's translation of pasada as 'faith' is improbable.

Text
L1: dharmadevasa... nasa
L2: pasada d[ai]nam pava[ja]sas

Text Notes
1 NIA: [pa]-[tha]nasa; EI 37: [ma]... nasa 2 NIA: pasado [dai]na pava[ja]

Translation
The prasada is the gift of Dharmadeva... for the renunciates.

Inscription 43

Case: Ten
Location: Left wall, under the fourth rib
Medium: Painted
Type: First phase, descriptive label
Edition: NIO 1925; 51; ICTWI: 84, 14; BCTTI: 137, 46; AJ 3: 90, 91, #1; STUDIES: 5
Copies: ICTWI: Cave X, #14; BCTTI: Plate 16.X, #6; AJ 3: Plate III; STUDIES: 344, fig. 2

Text
L1: bhagavasa yat[va] puvadeva [ha/I/p][ai][n][a][t] patisa yasa...

Text Note

Translations
ICTWI: Of Bhagava (Buddha) first dvar of Yatis... master of Yatis. STUDIES: The Exalted One... first [received] by the gods...

Inscription 44

Case: Ten
Location: Left wall, below and between the ninth and tenth ribs, on a white ground
Medium: Painted
Type: Second period, intrusive, donative
Notes: I have found no specific donation accompanying this record. Indeed, the remaining fragments of painted plaster at both end and admit it hold traces from Ajanta's first phase. If, as Burgess says (ICTWI: 84, 15 & 86, #24), there were other such inscriptions on this and the opposite wall (now lost), perhaps they severally allocated responsibility for the vault's redecoration during the Vakataka phase.

Text
L1: [a]carya... sa[iva]sya
L2: d[e]yadha[r][m]mo yad atra punya[m] tad bhavatu sarvasa
L3: tvan[a]m[ai] dukkhamoc[ya]

Translation
The wall is the gift of Kanhaka of Bahlada.

The wall is the gift of Yatis... A first [received] by the gods...
APPENDIX

Text Notes
DAJII: sadevasya

Translation
The religious donation of teacher... saciva. Let the merit wherein be for liberating all living beings from suffering.

INSCRIPTION 45

Case: Ten
Location: Right wall, under seventeenth rib upon a white background
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAJII; AJ3: 93, #13
Copies: DAJII; AJ3: VIa
Notes: Several heads are visible, but not enough to make any sense of the inscription's purport or the donation's subject. A similarly placed record, now wholly unreadable, may be found under the tenth rib on this side.

Text
L1: deyadharmmo 'yaṁ cākya'bhikṣor buddhi[nā]gaya. [su] karaṇḍ[ā]tra baṣa...

Text Notes
DAJII: śākya; AJ3: śākya 2 DAJII: vṛddhi (ka) sya 3 DAJII: (ā) karunatrapaḥ

Translation
This is the religious donation of the Śākyabhikṣu Buddhināga....

INSCRIPTION 46

Case: Ten
Location: No longer extant; Pillar L8 is now a concrete reconstruction
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 85, #19; BCTTI: 137, #10; AJ3: 94, #18
Copies: ICTWI Cave X, #19; BCTTI: Plate LIX, #10

Text
L1: bhadantasudattasya

Translation
Reverend Sudatta's.

INSCRIPTION 47

Case: Ten
Location: No longer extant; Pillar L8 is now a concrete reconstruction
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 85, #20; BCTTI: 137, #11; AJ3: 94, #19
Copies: ICTWI: Cave X, #19; BCTTI: Plate LIX, #11

Text
L1: [bhada]ntasudattasya

Translation
Reverend Sudatta's.

INSCRIPTION 48

Case: Ten
Location: Pillar L9, face G, on an umbrella over a standing Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 91, #3
Copies: None published

Text
L1: deya[dharmmo 'yaṁ śākya]bhikṣo[r] bhadamta [ācāryya sā]...

Translation
This is the religious donation of the Śākyabhikṣu reverend [teacher] Sā....

INSCRIPTION 49

Case: Ten
Location: Pillar L9, face A, beneath the image of a sitting Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 85, #18; AJ3: 91, #5
Copies: None published
Notes: This inscription was noted in ICTWI and AJ3, but is too faded to read.

INSCRIPTION 50

Case: Ten
Location: Pillar L9, face B, on a white field beneath a throne upon which sits a Buddha in visajāpyātā sankāsana
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 85, #18; AJ3: 91, #5
Appendix

Inscription 51

Case: Ten
Location: Pillar L10, face G, on an umbrella over a Buddha’s head
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 83–84; BCITTI: 137, #12; AJ3: 92, #7
Copies: ICTWI: Cave X, #21; BCITTI: Plate LIX, #12; AJ3: Plate IVc
Notes: The image is mostly lost.

Text
L1: devadharma[m]o ‘yaṃ sākyabhikṣore bhadāṃta samghaguptasya

Translation
This is the religious donation of the Sākyabhikṣu reverend Saṅghagaṇṭa.

Inscription 54

Case: Ten
Location: Pillar R2, face B, beneath a standing Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 94, #17
Copies: None published
Notes: The Buddha’s right hand is in varada mudrā, a monk holding an incense-burner in his right hand kneels at the Buddha’s feet.

Text
L1: [deva]dharm[o] ‘ya[m]
L2: . . . . . mata . . . .
L3: . . . . . . . . . . . .

Translation
This is the religious donation... mother...
APPENDIX

INSCRIPTION 55

Cave: Ten
Location: No longer extant. Pillar R5
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 86, #22; BCTTI: 138, #13; AJ3: 94, #21
Copies: ICTWI: Cave X, #22; BCTTI: Plate LIX, #13

Text
L1: deyadharmmo āyam bhādanta śilabhādrasya mātā
L2: pitaram udhiṣṭa

Translation
This is the religious donation of revered Śilabhādra in honor of [his] mother and father.

INSCRIPTION 56

Cave: Ten
Location: Pillar R5, face B
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 93-4, #16
Copies: AJ3: Plate VI, D

Notes: The image belonging to this inscription is not unusual: a Buddha standing upon a lotus, surrounded by a green mandorla, his right hand in varada/carana mудrā, with the figure of a monk wearing the same yellow-colored robes as the Buddha kneeling at the master's proper right. It is interesting to note, however, that during the Vākātaka period there seems to have been some administrative control over the decorative program of this cave, of which this image is a part. The general iconographic features of the axial Buddhas (faces A, B, C) were set such that there is a line of standing Buddhas wearing yellow/orange robes in a green mandorla (one per pillar); beneath each of these there is a standing Buddha wearing white robes, his head surrounded by a white halo (this halo intrudes over the background of the higher figure); and beneath these white Buddhas is a line of standing orange-mandolared Buddhas. The individualism of the various Buddhas across each band, the variety of donor figures, and the dedicatory inscriptions suggest that this decorative scheme was regulated within very broad restrictions, and did not mandate strict uniformity. One may contrast this patronage pattern with that indicated by the Buddha images to be found atop many of the pillars on the left side of the cave: these are quite uniform and have no inscriptions or donor figures to even hint at individuation in the source of funding. The programme of which this inscription's image is a part is found on pillars from both the right and left arcades of this stūpa's chamber. Though a pattern is clearly evident, it seems to have only been followed in the middle of these pillar groups; the pillars at the far ends of both lines do not conform to this pattern.

Text
L1: deyadharmmo āyam śākya
L2: bhikkhu bhādanta drāḍhā
tā: dharmamūṣāya

Text Note
1 DAJII: praudha

Translation
This is the religious donation of the Śākyabhākṣu Drāḍhādharmā.

INSCRIPTION 57

Cave: Ten
Location: Pillar R6, face H, at the feet of a Buddha standing on a lotus
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAJII: ICTWI: 84, #16; BCTTI: 137, #8; AJ3: 93, #15
Copies: DAJII: ICTWI: Cave X, #16; BCTTI: Plate LIIX, #8; AJ3: Plate VI

Notes: His right hand in varada muddrā, the Buddha wears an orange robe, as does the aged monk with a freshly shaved head kneeling in front of him. Behind the Buddha we see a second "donor" figure, clad in white, having both shoulders clasped.

Text
L1: deyadharmmo āyam śakya
L2: bhikkhu bhādanta drāḍhā
L3: dharmamūṣāya

Text Note

Translation
This is the religious donation of the Śākyabhākṣu reverend Drāḍhādharmā.

INSCRIPTION 58

Cave: Ten
Location: Pillar R7, face H, at the feet of a standing Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAJII: ICTWI: 85, #17; BCTTI: 137, #9; AJ3: 93, #14
Copies: DAJII: ICTWI: Cave X, #17; BCTTI: Plate LIIX, #9; AJ3: Plate VII

Notes: Vipāśiva's right hand is in abhayamudrā, at chest level, the left holds his robe, which does not cover the right shoulder. Like many other Buddhas in this cave, Vipāśiva is circumscribed by a green mandorla from the top of which rises a three-tiered parasol, with two garland-bearers hovering nearby. Atypically, Vipāśiva does not stand on a lotus. Another interesting peculiarity of this image is that Vipāśiva's undergarment—in colored bands of light and dark tan like rough-spun khadi—peeks out from beneath the
Text

L1: viepam[k] samya[k]sambo[ddhah] cetika.rikaya

Text Notes

1 DAJ: vipasvi; ICTWI & BCTTI: vipassi 2 DAJ: cetikadarikaya; ICTWI & BCTTI: cetika[ya]rikaya; AJ: cetika[pa]rikaya; 3 vati kaya is also possible.

Translation

Vipasvin, the Complete and Perfect Buddha. Belonging to Cetika Ṛrika.

INSCRIPTION 59

Cave: Ten
Location: Pillar R10, face G, near the feet of a white-clad Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: ICTWI: 86, #23; AJ3: 92, #11
Copies: ICTWI: Cave X, #23; AJ3: Plate Vb
Notes: The Buddha is seated in vajrapayaṇikaśana upon a lotus, his hands in dhāraṇaṇaprayācāraṇamudrā. There are three donor figures, all dressed in white. To the Buddha’s proper right is a monk, to his left, two “parents.”

Text

L1: d[e]ya[ṛ]dharma[ṇ]o ‘yaṁ śākyabhiṣi ... mātāpitum uḍiśya

Translation

This is the religious donation [of] the Śākyabhikṣu ... in honor of [his] mother and father.

INSCRIPTION 60

Cave: Ten
Location: Pillar R10, face G, near the feet of a white-clad Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 93, #12
Copies: AJ3: Plate Vc
Notes: The Buddha is seated in vajrapayaṇikaśana upon a lotus, his hands in dhāraṇaṇaprayācāraṇamudrā. There are three donor figures, all dressed in white. To the Buddha’s proper right is a monk, to his left, two “parents.”

Text

L1: d[e]ya[ṛ]dharma[ṇ]o ‘yaṁ śākyabhiṣi ... mātāpitum uḍiśya

Translation

This is the religious donation [of] the Śākyabhikṣu ... in honor of [his] mother and father.

INSCRIPTION 61

Cave: Ten
Location: Pillar R12, face F, over an umbrella
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 92, #10
Copies: AJ3: Plate Vb
Notes: The remainder of the image is lost, but the paleography and background red color suggest that this image was made by the same artisan as that responsible for the inscribed image (59) on pillar R10, face F. If so, this is interesting, for this image is placed in the same location on the pillar as R10’s, suggesting that artisans may have been given or bought blocks of space on which to work, perhaps with an eye towards maintaining visual harmony within the cave.

Text

L1: devadharmam ‘yaṁ śākyabhiṣ[or] buddha.maiśya
L2: mātāpa[t]ram uḍiśya sa[ṛvya]savā
L3: nāṁ ca

Text Notes

1 AJ suggests Buddhosamasya

Translation

This is the religious donation of the Śākyabhikṣu Buddha ... in honor of [his] mother and father [and] all living beings.
CAVE ELEVEN

INSCRIPTION 63

Cave: Eleven
Location: Porch, left wall, back corner, accompanying a very faded Aśvamahabhisaya Avalokiteśvara scene
Medium: Painted
Type: Second period, intrusive, donative
Editions: Not previously noticed
Copies: None published.

Text

Translation
This is the religious gift of an upāsaka. Let the merit therein be for... all living beings...

INSCRIPTION 64

Cave: Eleven
Location: No longer extant
Medium: Painted
Type: Second period, intrusive, donative
Editions: NIA: 149
Copies: NIA: figure 3

Text
L1: 'deyadharmmo 'yam upā
L2: saka'-mitradharmasya
L3: yad atra punyam tad bhava[tu]
L4: mātāpiro1 sarvasatvānān ca

Text Notes
1 NIA sees the siddham symbol here 2 NIA: 8saka[sya] 3 NIA: 8pi[ro][h]

Translation
Success! This is the religious donation of the upāsaka Mitradharma. Let the merit therein belong to [his] mother and father and all living beings.
Inscription 65

Cave: Eleven
Location: Rear wall, between the cells, at the feet of a completely obliterated Buddha
Medium: Painted
Type: Second period, intrusive, donative
Editions: Note previously noticed
Copies: None published

Text
L1: (deva)ś点儿[man] [yam] ... [māṭā] [p[l]i[p[i]i[v[va]ga[mo][k]i]vā yad at [a] [pu]ryam tād bha[v]a[t]u] [sa]vvasatvānā amutta[ra]m[ā]māya[ta][y]ē STU ... [ti]py asau tya ... [va]tālo...

Text Notes

1 This appears to be an auspicious symbol of the sort found in Cave 4’s inscription, #17; and Cave 16’s #70.
2 I am uncertain whether this is an aksara or a text-marker of some sort. It is isomorphic with the final character of inscription #17, which EI33 read as i[i]. However, it does not look like i. To know its significance one will have to make better sense of the aksaras that follow.

Translation

This is the religious donation... [Let the merit therein be for] the attaining of supreme knowledge by all living beings, having set his mother and father at the fore.

Inscription 66

Cave: Twelve
Location: Rear wall, to the left of the rightmost cell
Medium: Inscribed
Type: First period, donative
Editions: DAJII; ICTWI: 68, #2; BCTTI: 116, #2
Copies: DAJII; BCTTI: Plate LVI, #2

Text
L1: thānako devadhammam

Text Notes


Translation

A dwelling, the religious donation of the merchant Ghanāmaç[ad]a, a cell (u[va]varako = ap[va]rako) along with an upā...