CAVE FIFTEEN-A

I am informed by Dr. S. Vasant that a shell-script inscription was found on this cave's front interior wall when it was first discovered. The record was effaced before an estampage could be made.
null
**APPENDIX**

**Inscription 68**

**Cave:** Sixteen  
**Location:** Vihāra, front wall, to the left of the door  
**Medium:** Painted  
**Type:** Second period, programmatic, descriptive labels  
**Editions:** AJ3: 96, #6  
**Copies:** AJ3: Plate VIIIc-c  
**Notes:** AJ3 points out that although several narratives at Ajanta are based specifically on Ārya Sūra's Jñānakālī, that text was probably not the source for this painting. It addsuces two reasons. First, Ārya Sūra does not name the evil Brahmān “Yujakā.” Second, Ārya Sūra’s hero is named “Vivantara,” not “Vaiśvantara,” the latter corresponding to the Pali “Vessantara.” STUDIES, by contrast, understands this painted narrative to be part of a larger “cycle” on this wall, depicting Ārya Sūra’s Jñānakālī in its entirety. Nevertheless, STUDIES finds only incidents common to all known literary versions of the Vaiśvantara story here, and nothing particular to the Jñānakālī’s account.

**Text**

LI: Vaiśvantaraḥ Indraḥ Yujakā

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**Inscription 69**

**Cave:** Sixteen  
**Location:** Vihāra, right wall between cells R3 and R4  
**Medium:** Scratched into paint  
**Type:** Second period, intrusive, graffitti  
**Editions:** NIA: 152  
**Copies:** NIA: figure 6  
**Notes:** “Sūtradhāra” is either wrong for, or a dialectal variation of, “sūtradhāra,” literally “thread-holder.” This title ranges in meaning from archetypal to painter, broadly including any artist whose work includes the formal definition of line and proportion. See Shrīdhār Andhare. “Sūtradhāra as a Painter.” In The Art of Ajanta: New Perspectives, vol 2. Ed. by Ratna Parimoo et al. [New Delhi: Books and Books, 1991]: 351-55.)

**Text**

LI: sīru yugadhara sūtradhāra

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**Text Note**

1 NIA: sīru

**Translation**

Sīru Yugadhara, architect (or painter).
you ordered.’ The two men looked at each other bewildered, and the painters realized the two men were doubtful about the matter and said to them, ‘Why are you pondering over the matter for so long? Whatever object we undertake to produce is done without the slightest fault. If our words are not false, the portrait will show miracles.’ As soon as they had uttered these words, the portrait manifested a wonder: the body split into two busts, while the shadows intermingled into one, with features shining brilliantly. The two men were happily convinced, and delightedly fostered faith” [Xuanzang, *The Great Tang Dynasty Record of the Western Regions*, tr. Li Rongxi, (Berkeley: Numata Center for Buddhist Translation and Research, 1996): 72-73].

A final point. The donor Dhammatantraya is figured to the far left of the group, over the left corner of cell L4’s door. Should this monk be identified with the Dhammatantra mentioned in Cave 26’s verse inscription (#93, v. 14)? Another unanswered question.

Text

L1: deiyadharmno 'yaṁ sākyabhikṣor bhūbhaddantadharmmadattasya yad atra punyaṁ
L2: tad bhavatu mātāpiros śaṛvasatvānāṁ cānuttarajñānāvāpiye
L3: ye STU

Text Note

1 Aj3: [ssu]. See the Text Notes to inscription #17 for a discussion of this akṣara. Whether continuation is indicated because each of the individual Buddha’s is inscribed with Dhammatantra name, or because he wants one to read on to the other dedicatory record is uncertain.

Translation

This is the religious donation of the Sākyabhikṣu reverend Dhammatantra. Let the merit therein be for the attaining of supreme knowledge by [his] mother and father and all living beings.

Inscription 72

Case: Sixteen
Location: Vihaṭa, left wall, over cell L4, on the lotus throne of each of a series of four Buddhas
Medium: Painted
Type: Second period, intrusive, donative
Editions: Aj3: 95
Copies: None published

Text

bhūbhaddantadharmmadattasya

Translation

Reverend Dhammatantra’s

Inscription 71

Case: Sixteen
Location: Vihaṭa, left wall, over cell L5 and L6, below the third Buddha a series of Buddhas
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAIJ; ICTWI: 87, #25; BCTTI: 138, #15; Aj3: 95, #2
Copies: DAIJ; ICTWI: Cave XVI, # 26; BCTTI: Plate LIX, #15; Aj3: Plate VIIIb

Text

L1: deiyadharmn[mo] 'yaṁ sākyabhikṣor bhūbhaddantadharmmadattasya yad atra (punyaṁ)
L2: tad bhavatu [m]ātāpiros sarvasatvānāṁ cānuttarajñānāvāpiye

Text Notes

1 BCTTI: bhūbhadda; DAIJ: buddhakasya; ICTWI & BCTTI: dāpukasya

Translation

This is the religious donation of the Sākyabhikṣu reverend Bāpuka. Let the merit therein be for the attaining of supreme knowledge by [his] mother and father and all living beings.

Inscription 73

Case: Sixteen
Location: Vihaṭa, left wall, over cell L4, below the third Buddha a series of Buddhas
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAIJ; ICTWI: 87, #25; BCTTI: 138, #15; Aj3: 95, #3
Copies: DAIJ; ICTWI: Cave XVI, # 25; BCTTI: Plate LIX, #14; Aj3: VIIc
Notes: Most likely, this donation was a series of eight (seven Buddhas plus Maitreya). At present only six Buddhas are visible. Bāpuka’s Buddhas are located directly above the four Buddhas painted for Dhammatantra. And like Dhammatantra, Bāpuka is concerned to make sure all of his Buddhas are duly marked as his property.

Text

L1: deiyadharmno 'yaṁ sākyabhikṣor bhūbhaddantadharmmadattasya yad atra (punyaṁ)
L2: tad bhavatu mātāpiros sarvasatvānāṁ cā
L3: m anup[i]ta[r]ajñānāvāpiye

Text Notes

1 BCTTI: bhūbhadda; 2 DAIJ: buddhakasya; ICTWI & BCTTI: dāpukasya

Translation

This is the religious donation of the Sākyabhikṣu reverend Bāpuka. Let the merit therein be for the attaining of supreme knowledge by [his] mother and father and all living beings.
INSCRIPTION 74

Case: Sixteen
Location: Vihāra, left wall, between cells L5 and L6, on the lotus throne of each of a Buddhas donated by Bāpuka
Medium: Painted
Type: Second period, intrusive, donative
Editions: AJ3: 95, #3

Text
bāpukasya / bhadantabāpukasya¹

Text Note
¹ "bāpuka" is painted on the lotus of the 4th and 6th Buddhas in this group; "bhadantabāpuka" on the 5th.

Translation
Bāpuka's / Reverend Bāpuka's

INSCRIPTION 75

Case: Sixteen
Location: Vihāra, left wall, between cells L4 and L5
Medium: Yellow pigment (more like chalk than paint) over painted plaster
Type: Second or post-second period graffiti
Editions: AJ3: 95, #4
Copies: AJ3: Plate VIIIa
Notes: AJ3 writes that both this and the subsequent record belong paleographically to the "nail-headed variety," intimating their contemporaneity, with the site. This is possible. In Cave 21 we also find words in a similar script scribbled with what seems to be chalk on unfinished walls (cf. #86, #87). If these inscriptions do date from the Vakāṣṭha period, it seems possible that, given their location and medium, they informed the artists which scenes to paint on the marked walls; or they may be the names of the artists themselves, who claimed these spaces for their own use. Mitigating against this interpretation are the graffiti in Cave 1 (#1 & #2)—these use a similar script and medium but are scribbled over already-painted scenes—as well as some writing on the ceiling of the right end porch cell in Cave 21—this was scribbled over unpainted plaster that had been blackened by soot. However, this interpretation finds possible support from a similar record written in red paint or crayon on a pillar in the main stupa hall of Pīṭhulkhora, on a plastered but unfinished area at the top of a pillar. One wonders why a pious vandal would have chosen such an out-of-the-way spot at Pīṭhulkhora, given that more accessible places were available.

INSCRIPTION 76

Case: Sixteen
Location: Vihāra, left wall, between cells L3 and L4
“ra” (one can almost never be sure that a seeming anusūra or visarga is not just a pit in the rock), I too ignore it and read “avatāra” syntactically as a nominative singular. Indeed, there should be nothing shocking in this verse’s calling these brothers “avatāras” after having said that they are the image of Pradyumna and Samba; although these gods are, properly speaking, yāhāḥ of Nārāyaṇa, not avatāras, we cannot expect such theological exactitude in a text of this sort. The fact that their father is Kṛṣṇadāsa of course completes the pun. Finally, it would have been very inelegant indeed for the verse to rely upon two verbs (baḥbhaḥāraṇa and dadvitya) where one is sufficient. 17 ICTWI: ... m āśādakā; BCITI: ... sam āśādakā[ḥ]; CII: [niyojchrita āśādakā[ḥ][kan]. 18 ICTWI: ... nāṭabhāya atībhāya; BCITI: ... nāṭbhāya abhībhāya; CII: [kṛtāthasatvāḥ]. 19 ICTWI: “yāśaśpaḥ” 20 ICTWI: vijñāhāraḥ. 21 ICTWI: “śāsthiḥ; BCITI: prāyataḥ ... tāsānḥ. 22 ICTWI: ... vādhirāḥ. 23 ICTWI: acintyaśambhāḥ sacivas; BCITI: acintyaśambhāḥ sacīvam; BCITI: vyavividehāḥ. 24 ICTWI: ... nīlādīdvā[ḥ]; CII: ... nīlādīdvā[ḥ]. 25 ICTWI bhūvāṣaṇā. 26 Read sāmyaḥ [b] kauḥ hi; ICTWI: sāmyaḥ kauḥ hi; CII: sāḥbhāyavucī. 28 ICTWI: a. ... rūtiḥ; tavaivā; BCITI: artthakā 29 ICTWI: kṛttika. 30 ICTWI: ... sa ... bhūpī[ḥ]vāṣaṇā. 31 ICTWI: putrāḥcēṣṭān; BCITI: putrāḥcēṣṭān; ICTWI: vīdānaḥ nvādhyāya-sastraḥ[ḥ]sāpamāṇaṃ; BCITI: vidānārvī[ḥ]dāyāḥ; CII: [vid[va][ḥ] nivādhyāḥ; suggests reading nvāddhyāḥ. 32 ICTWI & BCITI: sarvajñābhivāpranādīnāsiddhiḥ; CII: sarvajñābhivāpranādīnāsiddhiḥ; 34 ICTWI: satīvābhī[ḥ]nām vībhavā ... 35 ICTWI: ... mīḥāraḥ; CII: “yog[a]ḥ” 36 ICTWI: yasombhūṣiḥ 37 ICTWI: ... bhṛrāḥ 38 ICTWI: samalaṃcakāraḥ; BCITI: [vijñālaḥ ca] 39 BCITI: [bhīṣyaḥ]. 40 ICTWI: “bhīṣyāḥ” 41 ICTWI: ... nāṭbhāya atībhāyaḥ; 42 ICTWI: ... sarvajñābhaḥvādbhīḥ; 43 ICTWI: ... māvi 44 ICTWI: ... śūnaḥ; BCITI: viplūnaḥ; BCITI: viplūnaḥ; 45 ICTWI: acintyaśambhāḥ ṣā[ṃ]kalāpam; BCITI: acintyaśambhāḥ ṣā[ṃ]kalpaḥ. 46 ICTWI: ... se [nā]yaḥ 47 CII: sādh [nā]yaḥ 48 ICTWI: “śāṃraḥ” 49 ICTWI & CII: “śāṃraḥ”; but suggests reading “karmaṇāḥ” 51 CII: mūnīnandadharmāpranādīnāsiddhyā 52 ICTWI: vihānī 53 CII: ānubhāstmāḥ 54 Expressed by a symbol.

**Inscription 79**

| **Case** | Seventeen |
| **Location** | Porch, left wall, in the lower left-hand corner, under the figure of a richly bejeweled green yakṣa |
| **Medium** | Painted |
| **Type** | Second period, intrusive (?), descriptive label |
| **Editions** | ICTWI: 87, #28; AJ3: 96, #1 |
| **Copies** | ICTWI: Cave XVII, #28; AJ3: Plate 1Xa |
| **Notes** | Aside from the obvious interest this label possesses vis-à-vis Ajanta’s architectural, decorative, and apotropaic programmes, this is an important record for its paleography. This is the only inscription at Ajanta to use a “northern” form of the m found in some Gupta inscriptions from Mathurā (including the Gupta year 135 [= 434 C.E.] image inscription) as well as sixth-century Buddhist manuscripts from Gilgit (see Leo Sander, Paläographische Zu den Sanskritinschriften der Berliner Turfanfassung, [Wiesbaden: Franz Steiner Verlag GMBH, 1968]: Tafel IV-B). |

**Text**

L1: māṇiḥbhadraḥ

**Inscription 80**

| **Case** | Seventeen |
| **Location** | Porch, rear wall, left corner |
| **Medium** | Painted |
| **Type** | Late-sixth to eighth-century graffiti |
| **Editions** | AJ3: 96, #4 |
| **Copies** | AJ3: Plate 1Xa |
| **Notes** | Along with the next two records, inscription #83 from Cave 20, #85 from Cave 21, and the long inscription #97 between Cave 26 and 26 lower left, this inscription clearly dates from a time much later than that proposed by Walter Spink as the end of Ajanta’s efflorescence. The fact that none of these later records possess discernible Buddhist content supports Spink’s contention that there was no Buddhist community at Ajanta in Xuangzang’s time. Though we cannot be sure whether Xuangzang himself visited Ajanta, the paleography of this record tells us that his contemporaries did. Still, it should also be noted that inscription #99 from Ghatotkaca derives from a similarly late date, but is definitively Buddhist, showing that at least one Buddhist did come to this area in the seventh or eighth century. |

**Text**

L1: śrī . . . pausa . . . (?)
Inscription 81

Cave: Seventeen  
Location: Porch, rear wall, to the right of #80, just to the left of the door way  
Medium: Painted  
Type: Late-sixth to eighth century, graffiti  
Editions: Not previously noticed  
Copies: None published  
Notes: This inscription may be classed with the preceding as late, intrusive, and probably non-Buddhist. It is located directly to the left of the porch’s left side doorway. Spink has proposed that Cave 17’s two side doors were partially filled in order to provide additional space on which painters might work. The location of this inscription lends credence to Spink’s supposition. For if this inscription was any longer than “ṣrī,” the only place the additional aksaras could have gone was over what is presently the doorway’s empty space.

Text
L1: ṣrī...

Inscription 82

Cave: Seventeen  
Location: Vihāra, left wall, to the left of cell L1  
Medium: Painted  
Type: Late-sixth to eighth century, graffiti  
Editions: DAJI; AJ3: 96, #3  
Copies: DAJI; AJ3: Plate IXe  
Notes: See inscription #80. Although most of this record is preserved, I have been unable to make sense of it. It appears to be a name and perhaps titles. A mantra?

Text
L1: ṣrī bha[mā]namāñāvapaukagai (gau?) radeva  
L2: vidūṣā caṣḍa-2

Text Notes
1 AJ3: Rū (Bha?); 2 DAJI: ṣrī bhamāṇamātavaloeka śivadevavidēṣaṇām

Inscription 83

Cave: Seventeen  
Location: Vihāra, right wall, on both sides of cell R1  
Medium: Painted  
Type: Second period, programmatic, descriptive labels  
Editions: DAJI; ICTWI: 87, #29; AJ3: 96, #2  
Copies: DAJI; ICTWI, Cave XVII, #29; AJ3: Plate IXb-c
CAVE NINeteen

The area over the entrance on the interior front wall appears to have been prepared for a verse record like those in Caves 16, 17, and 26. No inscriptions have been found in this cave to date.

CAVE TWENTY

INSCRIPTION 84

Cave: Twenty
Location: Porch, left pilaster
Medium: Incised
Type: Second period, programmatic, donative
Edition: DAJI (called “Cave XIX”); ICTWI: 76, #5; BCTTI: 132, #5; AJH: 113
Copies: DAJI (called “Cave XIX”); BCTTI: Plate LVIII, #5; AJH: 113

Text

L1: ............... yam' 1 mandapa ...........
L2: ............... pautrasva k[sa] ........
L3: ............... putrasya upendra' ..........
L4: ............... sya dharmma[haga] ........
L5: ............... trasya javata' ..........
L6: ............... [sy]a kale[pi'] ..........
L7: ............... mokasaka[sa] ..........
L8: ............... svamikya[sa] ..........
L9: ............... punyan tad' ............
L10: ............... gamamana[m] sa' .......
L11: ............... nava'p' ..........

Text Notes

1. Read deyadharmmo 'yam 2 DAJI: ... trasya ka ... ICTWI, BCTTI, AJH: 'trasya, read with this 3 ICTWI: ... pautrasya k[sa]: ICTWI & AJH: ... pautrasya [Kr]: ... AJH allows this might be read as ksa, but ksa (or ksa) seem the only possibilities. 4 ICTWI: ... pautrasya[caryendra]: AJ: upendra[sa]: 5 DAJI: 'dharmmapa ... ICTWI: dharmahaga ... [pu]. The reading “haga” is dubious, 6 DAJI: javasa: ICTWI: javata: BCTTI & AJH: javata: 7 DAJI: ... sya kalapi ... ICTWI: kalapi ... [para]: BCTTI: [yakalapi] ... 8 DAJI: mohasaksaya ICTWI: mopusaksaya: AJH: mup[sa]sa[sa]:. The reading suggested in ICTWI and AJH, “paramopashasya,” 9 is to be preferred for its sense, but the “ca” is clear and cannot be a “pa,” albeit “ca” could be deemed a scribal error. 10 DAJI: svamikysa: ICTWI: svamikysa ... [sasa]. This might also read “svamika” ICTWI: [stra] punyan tad bhavatu mAtipir: BCTTI: punya(tra) tad bhavatu mAtipir: 11 ICTWI: [purvan]gamana[m] sa[kalasavana]; BCTTI: [purvan]gamana[m] sa[kalasavana]; AJH: 11 ICTWI, in anuttara[raj][anavasta[vu]; BCTTI: [raja]nava[sa][patap]. Read this latter part yad utra punyan tad bhavatu mAtipir[purvan]gamana[m] sarvasatvam anuttaraj[anavasta[vu]

Translation

This pavilion is [the religious donation] of [X... the... of] Upendra... the son of Ksa... grand son of X... [Let the] merit [therein, be for the attaining of supreme knowledge by all living beings,] beginning with [his mother and father].
Cave: Twenty
Location: Vihāra, left wall
Medium: Painted in large red letters
Type: Late-sixth to eighth century, graffiti
Editions: Not previously noted
 Copies: None published
Notes: Apparently somebody’s name and titles like the graffiti in Cave 17. Not enough of this record remains to make transcription worthwhile.

CAVE TWENTY ONE

Inscription 86

Cave: Twenty One
Location: Porch, rear wall, right of door
Medium: Paint
Type: Second or post-second period, intrusive, graffiti
Editions: AJH: 111
 Copies: None published
Notes: Aside from the painting in large red letters, this wall, that to the left of the door, and many of the interior walls are covered by graffiti written with white chalk. See my note to #75 for further discussion of Ajanta’s graffiti. The record has deteriorated since the days of AJH. Chakravarti was apparently able to read the fourth line of this record as “[Dasa]ratha [ma...?]jana,” and he suggests that this and other records on the cave’s walls (most of which are too faded or fragmentary to bother reproducing, though they could yield secrets to a very tenacious epigrapher having plenty of time and the ASI’s permission to use a bright white-light source) provided the titles of scenes to be painted on the marked portion of the wall.

Inscription 87

Cave: Twenty One
Location: Vihāra, over cell LI
Medium: White chalk
Type: Second or post-second period, intrusive, graffiti
Editions: Not previously noted
 Copies: None published
Notes: Again see my discussion at inscription #75. Paleographically, this record is akin to #75 and #76.
CAVE TWENTY TWO

Inscription 88

Cave: Twenty Two
Location: Vihāra, right wall, lower back corner
Medium: Painted
Type: Second period, intrusive, donative
Editions: Not previously noticed
Copies: None published

Text
L1: devadharmaṃ 'yaṃ śākyopasaṇaḥ vaṣya mātāpiṭhīn uddāśya sarvasatvānām (ca)

Translation
This is the religious donation of the Śākya-upāsaka ṣva, in honor of [his] mother and father, [and] for all living beings.

Inscription 89

Cave: Twenty Two
Location: Vihāra, rear wall, left of door, on the throne of a Buddha image
Medium: Painted
Type: Second period, intrusive, donative
Editions: NIA: 131
Copies: NIA: figure 4

Text
L1: left:  [sidhām] devadharmaṃ 'yaṃ śākyya
L1: right: bhākṣoṁ j bhodanta bha...[ṣa] mātāpiṭro
L2: left: m uddāśya sa[rva]sa
L2: right: tvānāṁ ca bhavatu

Text Notes
1 Shown by a symbol 2 NIA: mātāpiṭro[ḥ] 3 NIA: -dasya ya[d atr] pu 4 NIA: [nyam tad bhajavatu ca]nuttarājñānāḥ[yāptaye

Translation
[Success] This is the religious donation of the Śākyabhikṣu reverend Bhaṭṭa. Let it be in honor of his parents and for all living beings.

Inscription 90

Cave: Twenty Two
Location: Shrine, right wall
Medium: Painted
Type: Second period, intrusive, donative
Editions: DAJ (called Cave XXI); ICTWI: 88, #30; AJ: 112
Copies: DAJ (called Cave XXI); ICTWI: Cave XXII, #30; John Griffiths. The Paintings in the Buddhist Cave-Temples of Ajanta, vol. 1. (London: 1896); plate 91. The first edition of Griffiths’ book source provides the best evidence for the first half of the inscription; the modern reprint is too blurry. AJI merely reproduces Griffiths’ plate as its Plate 1.

Text
L1: sidhāṃ devadharmaṃ 'yaṃ śākybhikṣu m aparāśailaḥ i... niṣayaḥ mātāpiṭro...[ṣa] mūrtyaḥ [ṣa]sarvanāmaḥ saubhāgyaṃ pāparāṇaḥ guṇendrīḥ bhāṣaradvipataḥ te bhavantii te nayānāḥ-hirāmā
L2: ye kārayaṃ[th]a ji[nṣaya]ḥ bhiṃbhaṃ

Text Notes
1 Represented by a symbol 2 NIA: mātāpiṭro[ḥ] 3 NIA: -dasya yā[d atr] pu 4 NIA: [nyam tad bhajavatu ca]nuttarājñānāḥ[yāptaye

Translation
Success! This is the religious donation of the Śākyabhikṣu Aparāśaila... for the attaining of supreme knowledge by [my] mother and father... [and] all living beings... Those who commission an image of the Conqueror here Will be endowed with beauty, good fortune, and good qualities. The power of their merits blazing like the sun, they will delight the eye.

Inscription 91

Cave: Twenty Two
Location: Shrine, right wall, beneath the series of Buddhas whose donation occasioned the previous record
Medium: Painted
Type: Second period, intrusive, descriptive labels
Editions: DAJ (called Cave XXI); ICTWI: 88, #30; AJ: 111–112
Copies: DAJ (called Cave XXI); ICTWI, Cave XXII, #30; Griffiths (see #90)
CAVE TWENTY SIX

INSCRIPTION 93

Cave: Twenty Six
Location: Porch, rear wall, over the right window
Medium: Incised. It appears that this inscription was coated with a layer of lime plaster after being incised. The inscribed verses were probably then painted in paint onto this plaster.

Type of text: Second period, programmatic, donative
Editions: DAJ: (called “Cave XXV”); ICTVI: 77-79, #6; BCTTI: 132, 136; #6; AJ4: 114-118, #1
Copies: DAJ: (called “Cave XXV”); BCTTI: Plate LVIII; #6; AJ4: Plate II
Notes: Regarding the absence of a translation, see #67 above. Meters: Drutavilambita 1; Asparasahasika 2, 4; Upajati 3, 10, 16; Vasantatilaka 5; Arya 6, 7, 8; Vamsasila 9; Amustubh 11, 12, 13, 14, 15, 19; Sihara† 17; Sādālavikēdita 18

Text:

L1: siddham⁴ [ ] jayati lokalhīvahityodayo ◌(a)sukhā[nta]karaḥ² paramārthavī [ ] trivādi- 
hanirāmālaasaravagunodayo muni[ṛ abhi]karunāmalaacandrīkaḥ [ ] ṛ [ ] [ ] [ ]
L2: punaḥ⁴ api [ ] marāṇḍi yena samyaggre[ṃ]janam [ ] [ ] [ ] ājārāmaratdharmam [ ] ca [ ] 
L3: śivam abhayam anālayam gato [ ] [ ] [ ] [ ] [ ] prasamapuraṃ agaśām karot[ī cārī] 
mā[ḥ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L4: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L5: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L6: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L7: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L8: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L9: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]
L10: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Text Notes:

⁴ “siddham” is found above Śikhī, “śīṛṣṭaḥ” above so-called Krakucchandah, “udumbaraḥ” above Kanakamuni, and “nyagrodhaḥ” over Kāśyapa.
AJANTA’S INSCRIPTIONS

INSCRIPTION 94

Case: Twenty Six
Location: Facade, right side, under a colossal standing Buddha
Medium: Incised
Type: Second period, intrusive, donative
Editions: DAII (called “Cave XXV”); ICTWI: 79, #7; BCTTI: 136, #7; AJH: 118–9, #2
Copies: FAI: plate xxviii, no. 11; DAII (called “Cave XXV”); AJH: 119, #2

Text

L1: siddham1 deyadharmmo ‘yam šākyabhikṣor bhaddana guṇākṣara yad atra punyam tad bhavatu mātāpitaru pūrvvāṅgamā kṛtvā
L2: sarvasvatvābhya anuttarajñāna āptaye9 12

Text Notes
1 Expressed by a symbol. Not recorded in DAII, ICTWI or BCTTI. 2 ICTWI: anuttarajñāna āptaye; DAII & BCTTI: anuttarajñāna vāpta 3 This line is followed by several auspicious symbols.

Translation
Success! This is the religious donation of the Śākyabhikṣor revered Guṇākṣara. Let the merit therein be for the attaining of supreme knowledge by all living beings, beginning with [his] mother and father.

INSCRIPTION 95

Case: Twenty Six
Location: Facade, right side, under a colossal standing Buddha
Medium: Incised
Type: Second period, intrusive, donative
Editions: DAII (called “Cave XXV”); ICTWI: 80, #8; BCTTI: 136, #8; AJH: 119-20; #3
Copies: DAII (called “Cave XXV”); BCTTI: Plate LVIII, #8; AJH: 119, #3

Text

L1: siddham1 deyadharmmo ‘yam šākyabhikṣor bhaddana guṇākṣara yad atra punyam tad bhavatu mātāpitaru pūrvvāṅgamā kṛtvā
L2: sarvasvatvābhya anuttarajñāna āptaye9 12

Text Note
1 Expressed by a symbol. Read by ICTWI and BCTTI as om

Translation
Success! This is the religious donation... Let the merit therein... of all beings...
Inscription 96

Case: Twenty Six
Location: Ambahatarvey, right wall, to the left of the third "niches"
Medium: Incised
Type: Second period, intrusive, donative
Editions: ICTWI: 80, #9; BCTTI: 136, #9; AJ4: 120, #4
Copies: BCTTI: Plate LVIII, #9; AJ3: 120, #4
Notes: This inscription is not as unique as the accompanying inscription. A seated Buddha had been planned for this spot by one donor, but that first conception was replaced by a standing Buddha. Apparently, before the seated Buddha could be fully executed, its donor either 1) changed his mind about the iconography he desired, or 2) was unable to pay the artisan, and so lost his image, or 3) left the site, assured by an unscrupulous artisan, who naturally demanded up-front payment, that his image would be made to specification, or 4) you decide. Whatever the reason, we see here that while no fully realized Buddha at Ajanta was ever desecrated so, a roughed out Buddha-form had no sacral priority.

Text
L1: devadharmo 'yam śākya
L2: bhikṣu saṁghamitraśya

Translation
This is the religious donation of the Śākyabhikṣu Saṁghamitra.

Inscription 97

Case: Twenty Six
Location: On the front wall between Caves 26 and 26 left wing
Medium: Incised, very lightly
Type: Post second period
Editions: AJ4: 121–124
Copies: AJ4: plates III, IV, V
Notes: The text given here is a reproduction of that found in AJ4. Refer to AJ4 for more on this odd record. The only other discussion I am aware of is Geri Fockfeld Malandara, "The Date of the Ajanta Cave 27 Inscription," Wiener Zeitschrift für die Kunde Südasiens 26 (1982): 37–46, wherein Malandara criticizes AJ4's treatment of the inscription, and proposes a date of the late seventh or early eighth century for its composition.

Text
Part A
L1: da hi ni 'a-rya-rāṭhe punḍra sa ya la pa [ri] iva sam - ti

Part B
GHATOTKACA CAVE

INSCRIPTION 98

Case: Ghatotkaca
Location: Porch, rear wall, at far left
Medium: Incised
Type: Second period, programmatic, donative
Editions: ICTW: 30, #12; BCTTI: 138, #13; GCi: 15-18; CII: 112-119, #26
Copies: BCTTI: Plate LX; GCI: Plate I; CII: Plate XXVI
Notes: I have reproduced the CII edition, without significant change. Meters: Upajīti 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12; Ārya 13; Puspitāgā 14, 15, 17; Vasantākā 16, 18

Text
L1: munir muninām amaro 'marānām' gurur gurūnām pravarō varāmān [1] jayaty anābhogaviduddhpubuddhī dharmabhābhdhāno 1 nīdir ādabhunānām 1
L11: dhīreṇu dhimatsu mahottihiteṣu kṛteṣpraham[eṣu] guruvacānuṣu [1]
L13: atha devaṛṣaṣṇur harigena ... hātuḥbhoja ... [1 11 13]
L15: atha ganāṣaṭasannābhṛtṛmātīhāḥ priyataṇo [1] [1 15 11]
L16: tasyātmaśājaḥ bahuḥ . . . [1] 11 16]

INSCRIPTION 99

Case: Ghatotkaca
Location: Vihāra, front left pillar
Medium: Incised
Type: c. 8th century, intrusive, religious creed
Editions: GCI: Plate 12
Copies: GCI: Plate 12 (very sketchy, not particularly useful)

Text
L1: ye dharmmāḥ hetuprabhāvaḥ he-)
L2: [nuṇaṇaṃ] tathāgato hy avadat
L3: ................
L4: ................

Text Note
1 This likely read: ye dharmmā hetuprabhāvam he tuṣṭam tathāgato hy avadat [1] teṣāṃ ca ya nirodha evaṁvaṇīdha maṁṣraṇamānām [1]