Kanheri Cave 21 Verandah Inscription

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Edition

〈1〉 sidhaṃ |||〈2〉 raño gotamiputasa sāmisiriyañas(a)takaṇi<<sa>> savachar(e) 104 gi〈3〉mh(ā)ṇa pakh(e) 1 d(i)vas(e) 5 _ kāl(i)yaṇavāṭhavasa _ negamasa _ (Ā)ṇa〈4〉da-putasa _ U(pā)sakasa _ Apareṇusa _ saparivārasa _ sah(ā)〈5〉 kuḍubiṇiya _ Āṇaṃ-damātu(k)āv(ā)riṇikāya _ sahā b(ā)la(ke)na _ (Ā)ṇaṃd(e)ṇa〈6〉 saha ca suṇh(ā)hi _ (A)ṇa[dena mā](t)[u]l(eṇa) s(a)ha ca _ dhāmadevāya〈7〉 saha (ca) sa□(ve)ṇa _ Ahavi Āpano _ Āmāpitār(o) _ Udise〈8〉 pāvate kāṇhase□le _ leṇaṁ _ koḍhi ca _ deyadhāmaṁ _ cā(t)udise〈9〉 bh(i)khusaghe _ padiṭhāpitaṃ _ sāvasa□taṇ(i) hitasughatha □〈10〉Etasa ca Akhayanivi datā kāhāpaṇāna(ṃ) satāni be 200〈11〉saghasa yeva hathe paḍike sate Etha ca Ādhapaṇaṁ〈12〉 khetayasa kheta gāme magalaṭh(ā)□ne bhojā kapati Eto〈13〉 sa(ṁ)ghaṇa _ dātava civariko soḷasaka _ paḍīko ca m(ā)so Utukāle

Apparatus

〈1〉 sidhaṃ ||| ◇ *sidhaṃ ||* B&B; *sidhaṃ ||* M; *sidhaṃ* G • Although perhaps unexpected, the triple *daṇḍa* is clear.

〈2〉 sāmisiriyañas(a)takaṇi〈〈sa〉〉 • Prior scholars do not note that the final sa is inserted interlinearly. This interlinear -sa- is inordinately large for no obvious reason, perhaps suggesting that it was added at a later time by a different engraver.

〈3〉 kāl(i)yaṇa ◇ *kāliyāṇa* B&B; *kālayaṇa* M; *kāliyāṇa* G.

〈4〉 U(pā)sakasa • The shape of what we read as *-pā-* is odd, and it seems that the engraver might have first engraved a *-va-*, before correcting himself, thereby resulting in an ambiguous akṣara.

〈5〉 kuḍubiṇiya ◇ *kuḍubiniya* B&B; *kuḍubiniya* M; *kuḍubiniya* G. — 〈5〉 Āṇaṃ-damātu(k)āv(ā)riṇikāya ◇ *Āṇadamātu (ju)vārinikāya* B&B; *Āṇadamātu (ju)vārinikāya* M; *Āṇadamātu (ju)vārinikāya* G.

〈6〉 (A)ṇa[dena mā](t)[u]l(eṇa) s(a)ha ca ◇ *Aṇa [3+] la [1+] sipeca* B&B; *Aṇa [2+] la [1+] sipe ca* M; *Aṇa [5+] la [5+] sipeca* G • This reconstructed reading is somewhat uncertain however it fits the context well. — 〈6〉 dhāmadevāya ◇ *dhāmadev(i)ya* B&B; *dhāmadev(i)ya* M; *dhāmadev(i)ya* G.

〈7〉 Āpano ◇ *Āpaṇā* B&B; *Āpaṇā* M; *Āpaṇā* G. — 〈7〉 sa□(ve)ṇa ◇ *[3+]veṇa* B&B; *[3+]veṇa* M; *[3+]veṇa* G • West notes that "The spaces in the [seventh] and [eighth] lines are probably blank", a correct observation given that we have *kāṇhase□le* in l. 8. — 〈7〉 Udise ◇ *Udisa* B&B; *Udisa* M; *Udisa* G.

〈9〉 padiṭhāpitaṃ ◇ *paḍiṭhāpita* B&B; *paḍiṭhāpita* M; *paḍiṭhāpita* G • Although we expect a retroflex here (or at least a *-ti-*), this is clearly a *-di-*, cf. l. 5 *ḍu*/l. 11 *ḍi*/l. 13 *ḍī* and l. 7 *di*/l. 8 *di*. — 〈9〉 sāvasa□taṇ(i) ◇ *sāvasatāṇaṃ* B&B; *sāvasatāṇaṃ* M; *sāvasatāṇaṃ* G.

〈10〉 kāhāpaṇāna(ṃ) ◇ *kāhāpaṇān(i)* B&B; *kāhāpaṇān(i)* M; *kāhāpaṇān(i)* G • There is no i-mātra on the final akṣara, however this may be compared with KI00035 l. 3 *Akhayanivi ca dinā kāhāpaṇāṇaṁ* and KI00033 l. 8 *kahāvaṇāṇaṁ śatāni _ 10(6)* (perhaps cf. EIAD 200.13 *kāhāpanāna ca purānasahasa Akhayaniv([i]* and EIAD 201.14 *purāna kāhāpanāna Akhanivi [3+]*. — 〈10〉 200 • This numeral extends all the way into the line below.

〈12〉 khetayasa ◇ *khetiyasa* B&B; *khetiyasa* M; *khetiyasa* G • The reading is clear. — 〈12〉 magalaṭh(ā)□ne • Prior scholars do not note the space due to a fault in the stone. It appears that the ā-mātra here is positioned above the *-th-*. We find this as well in the first akṣara of KI00084 l. 6and in both cases it is unclear if the mātra is "floating" above the akṣara or if it is connected with a vertical line. — 〈12〉 bhojā kapati ◇ *bhojākapati* M; *bhojākapati* G.

〈13〉 paḍīko ◇ *paḷiko* B&B; *paḷiko* M; *paḷiko* G. — 〈13〉 m(ā)so ◇ *māse* B&B; *māse* M; *māse* G • The reading of the final akṣara is clear, but understand *māse*.

Translation

〈1–3〉 Success! On the 5th day of the 1st fortnight of the hot season in the 16th year of the king Gotamiputa Sāmisiriyaññasātakaṇṇi.

〈3–9〉 A cave and *koḍhi* on the Kāṇhasela Mountain: the meritorious gift of the lay follower Apareṇu, son of the market councillor Anada [and] resident of Kalyan, with the retinue. Together with the *kuḍubini* Kāvāriṇikā, the mother of Āṇada; together with the son Āṇada and together with the daughter-in-laws; [and together] with the maternal uncle Aṇada and together with Dhāmadevā; and together with all. [The merit is] assigned to his very own mother and father. Established for the universal order of monks, for the purpose of the welfare and happiness of all beings.

〈10–13〉 And for this, an *akhayanivi* of two hundred — 200 — *kāhāpaṇas* has been given. [The interest is set at] a *paḍika* to the hundred in the hand of this very Saṃgha. (l. 11-13) And in this, the ownership of the half-*paṇa* field owner [in] a field in the village of Magalaṭhāṇa is arranged. From this, a cloth money of sixteen and a paḍika per month in the season is to be given to the Saṃgha

Commentary

Prior Scholars do not make note of the use of semantic spaces throughout l. 2-9.

It seems probable that the "post-script" recording the donation of the *akṣayanīvī* was carved at a later time and should perhaps be considered a separate inscription. This was already noted by West who states "The last four lines being more distinct than the rest, and probably cut subsequently". Not only are l. 10-13 carved noticeably deeper than the preceding text, they also contain no spaces between words and the *ta*-s are written in the looped style.

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