

A SOURCE BOOK OF
THE EARLY BUDDHIST INSCRIPTIONS
OF AMARĀVATĪ

A SOURCE BOOK OF
THE EARLY BUDDHIST INSCRIPTIONS
OF AMARĀVATĪ

FRANCIS N. J.



GOLDEN JUBILEE SERIES

Indian Institute of Advanced Study
Rashtrapati Nivas, Shimla

First published 2016

© Indian Institute of Advanced Study, Shimla

All rights reserved. No part of this publication may be reproduced or transmitted, in any form or by any means, without prior permission of the author and the publisher.

ISBN: 978-93-82396-36-9

Published by:

The Secretary
Indian Institute of Advanced Study,
Rashtrapati Nivas, Shimla

Typeset at:

Sai Graphic Design, New Delhi

Printed at:

Pearl Offset Press Private Limited
5/33, Kirti Nagar, New Delhi

Cover illustration: Worshipping scene on a *caitya* slab from Amarāvati at Government Museum, Chennai. Photo by Francis N. J.

© Archaeological Survey of India, New Delhi

Contents

<i>Acknowledgements</i>	vii
1. Introduction	1
2. From ‘Appendices’ and ‘Notes’ to ‘Lists’ and ‘Notices’: A Brief History of the Discourses on Amarāvati Inscriptions	14
3. Functions and Patterns of the Early Buddhist Inscriptions of Amarāvati	45
4. Corpus of the Inscriptions: Text and Analysis	59
Phase I	59
Phase II	84
Phase III	107
Phase IV	141
V: Miscellaneous	160
5. Concordances to Amarāvati Inscriptions	173
Names of Donors	173
Names of Male Donors	185
Number of Male Donors	192
Names of Female Donors	197
Number of Female Donors	202
Statuses of Donors	206
Number of Monks	219
Number of Nuns	220
Number of <i>Upāsaka</i>	221
Number of <i>Upāsikā</i>	222
List of Objects Donated	222
Names of Institutions/Corporations	226
Names of Tribes/Communities	228
List of Place Names	229
Buddhism and Rituals	231

6. Illustrations of Estampages and Eye-Copies	243
Appendices	
1. Map of South-Eastern Deccan Showing Amarāvati and Cognate Buddhist Sites	271
2. The Site of the <i>Mahācaitya</i>	272
3. Inscriptions Noticed by Col. Colin Mackenzie	273
<i>Bibliography</i>	275
<i>Index</i>	285

Acknowledgements

During the course of my study of the Amarāvātī inscriptions, as part of the Fellowship offered to me by the Indian Institute of Advanced Study, Shimla, I have been put to a long trail of indebtedness by many scholars, friends and officials. During the one year that I spent at the IAS, it has been, for me, a place of wonder and reality rolled into one at the same time, and I would cherish the freedom that I had in the library, with the fellow Fellows and Associates, and with the officials. I am much beholden to the authorities of the IAS for having offered me a Fellowship that enabled me to carry on further my work on *A Source Book of the Early Buddhist Inscriptions of Amarāvātī* though I am not sure as to how much of a source book my work has now become.

Materials for this study were collected, in fact, on earlier occasions from the libraries of the Office of the Director of Epigraphy, Archaeological Survey of India, Mysore; the Archaeological Survey of India, New Delhi; the British Museum Library, London; and the School of Oriental and African Studies, University of London. Visits to the Jawaharlal Nehru University, New Delhi, the University of Delhi, and the National Museum Institute of History of Art, New Delhi, on various occasions, further replenished my collection of materials. Study trips to the Asahi Shimbun Gallery of Amarāvātī Sculptures in the British Museum, London; Government Museum, Chennai; Archaeological Museum, Amarāvātī; Indian Museum, Kolkatta; and the National Museum, New Delhi, at different occasions during the last ten years, gave me opportunities to appreciate the Amarāvātī sculptures upon which the epigraphs that form the subject matter of this study are engraved.

I will be failing in my duty if I do not acknowledge my indebtedness to the following teachers and scholars who have been of great inspiration, help, assistance and guidance in many respects in connection with my studies on Amarāvātī. I am deeply indebted to the warmth of scholarship

and directing criticism of Dr. M. R. Raghava Varier and of Prof. M. G. S. Narayanan, who had initiated me into early Indian historical and epigraphical studies and always extended their guidance in many ways. The criticism and suggestions of Professors Romila Thapar, R. Champakalakshmi, P. M. Rajan Gurukkal, Kesavan Veluthat and Aloka Parasher Sen, at different stages of my studies on Amarāvati, kept me in good stead as I proceeded with the present study as well.

Dr. Akira Shimada of the World Corpus of the Amarāvati Sculptures—a project sponsored by the Society for South Asian Studies of the British Academy—was kind enough to provide me with some useful references which I could not locate in many libraries in India. Mr. Robert Knox, formerly Head of the Asia Department of the British Museum, London; Dr. Heather Elgood, Department of Education of the British Museum; and Dr. Naman Ahuja, formerly Fellow of the Ashmolean Museum, Oxford, and tutor at the British Museum Diploma in Asian Arts, and presently faculty at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, have been kind enough to entertain my timid and immature works and still encourage me. I am obliged to Dr. S. U. Deraniyagala, formerly Director General, Archaeological Survey Department of Sri Lanka, for making available A. Ghosh's paper on Amarāvati inscriptions published in Sri Lanka and his own papers on the radio-carbon dating of the Brāhmī script in Sri Lanka; and to Sri D. Kanna Babu, Assistant Superintending Archaeologist, Archaeological Museum, Amarāvati, for readily sending me copy of a paper on Amarāvati by the late Dr. P.R.K. Prasad, the onetime curator of Amarāvati.

The rather silent but very fruitful interactions that I have had with the Fellows of the IAS, in seminar and outside, always kept me aware of the hair-splitting nuances of scholarship and argumentation. I am thankful to Dr. Archana Verma, Fellow, for pointing out some of the relevant references which I would have otherwise not incorporated into the text. The friendship of Dr. Francis A.P. and Dr. L. Anand Singh, both Fellows, kept me warm in my rather cold days in Shimla. I am thankful to Dr. Debarshi Sen and Dr. A.K. Sharma for ensuring an environment free from official formalities that always promoted academic activity.

CHAPTER 1

Introduction

The central aim of this study is to present the complete corpus of the donative epigraphs, recovered during the last two centuries, from the early Indian Buddhist monastic site of Amarāvātī in the south-eastern Deccan for a systematic analysis and a categorization of the inscriptional evidence thereof in historical perspective, and thus produce a source book of the rich and historically significant inscriptional data that are crucial for understanding the dynamics of the inter-linkages between art and society and art and religion in the south-eastern Deccan during the period between 300 BC and 300 AD.

Of all the early Buddhist sites in India, Amarāvātī (Latitude 16° 34” N.; Longitude 80° 17” E.), in District Guntur of Andhra Pradesh, has the longest history in terms of modern scholarship than that of other early Indian Buddhist monastic sites like Bhārhūt, Sāñcī, Mathurā and Gandhāra, and this scholarship is older than archaeology in India, the formation of the Archaeological Survey of India and the first museum in India. Situated on the southern bank of the River Krishna, 35 kms to the north of the modern town of Guntur in District Guntur in the south-eastern Deccan, Amarāvātī has long been known to the students of early Indian history, archaeology and art ever since the pioneering efforts of Colonel Colin Mackenzie of the Trigonometrical Survey of India, towards the end of the 18th century, at salvaging the ruins of the Buddhist *stūpa* of the site from further ruination. The site is famous for the Buddhist *stūpa* and the marble relief-sculptures that once adorned the railings of the *stūpa*. Ever since the importance of the site was brought to the notice of scholar-officials by Colonel Colin Mackenzie in the last decade of the 18th century, several archaeological excavations have been conducted at Amarāvātī and the adjacent village of Dharaṇikōṭa which together constitute the ancient site of Dhānyakaṭaka or Dhamñakaṭa. These excavations have brought to light the ruins of a *stūpa* i.e., the *mahācaitya* as it is referred to in the epigraphs of the site,

and a few smaller *caityas*; the sculptured slabs of limestone of the railings and other architectural parts of these *caityas* with short label inscriptions; pot-sherds; coins and other artifacts, including various items of material culture of the different phases of occupation at the site.¹

Ever since the archaeological explorations and excavations at the site, the modern lives of these sculptures during the last two centuries have been not *in situ*, but largely outside the original site and context; and in consequence to the dismemberment of the *mahācaitya*, of which these sculptures formed various constituent parts, in the larger colonial context of the maturing of archaeology as a discipline and the emergence of the museum as an institution of cultural repository, the Amarāvati marbles found their diasporic place in galleries spread out in the major museums in India and different parts of Europe and North America on the one hand and the fugitive place in some private collections on the other.² The Government Museum, Chennai (formerly Madras); Indian Museum, Kolkotta (formerly Calcutta); National Museum, New Delhi; Archaeological Museum, Amarāvati; the British Museum, London; Musée Guimet, Paris; Museum of Fine Arts, Boston; and some private art collections both in Europe and North America now share the corpus of the sculptures from Amarāvati, the bulk being, however, in the museum collections at Chennai, London and Amarāvati.

During the last two hundred years since the ‘discovery’ of Amarāvati, the sculptural art of the site has been variously assessed by historians of Indian art, objectively as well as with the bias characteristic of the Indological and Orientalist discourses of the 19th and early 20th centuries on the one hand and with the fervour, zeal and emotion characteristic of the Indian nationalist discourse on the other. In between these discourses lies the transformation of the Amarāvati sculptures from the *Elliot Marbles* of the second half of the 19th century to the *Amarāvati marbles* of the early 20th century. About 1819-20, Col. Colin Mackenzie wrote that the excavated slabs “... are remarkable for the beauty of the sculptures upon them ... very neatly executed. ... Many a story is completely told with clearness and precision, and the characters accurately defined. The passions also are naturally exhibited and strongly marked; ... the carvings ... are far superior to any ancient or modern Hindu production.”³ Robert Sewell, who had excavated the site in 1877, considered the sculptures the “priceless gems of Ancient Indian Art” which once constituted “the most beautiful Buddhist monument in all India.”⁴ In the early 20th century, while appreciating the style of Amarāvati sculptures, V. A. Smith considered the sculptural art of Amarāvati as “... one of the most splendid exhibitions of artistic skill known in the history of the world.”⁵ To E. B. Havell, the

sculptures of Amarāvātī appeared to indicate two distinct groups of racial elements, one representing the “undeveloped indigenous Indian tradition” and the other “an importation from Western Asia” which was then “under Hellenic influence.”⁶ Ananda K. Coomaraswamy, the commentator on Indian art and aesthetics *par excellence*, summarised that “It would hardly be possible to exaggerate the luxurious beauty or the technical proficiency of the Amarāvātī reliefs; this is the most voluptuous and delicate flower of Indian sculpture.”⁷ Benjamin Rowland thought that “Certainly from the point of view of complex and yet always coherent composition, of massing of chiaroscuro, and aliveness of surface treatment they have seldom been surpassed in the history of relief sculpture.”⁸ Douglas Barrett, while treating the British Museum collection of the Amarāvātī sculptures as a whole for the first time, ranked them with the Elgin marbles and the Assyrian reliefs among the great possessions of the British Museum.⁹ More recently, Robert Knox of the Department of the Oriental Antiquities of the British Museum, London, located the stature of Amarāvātī art within the context of the art traditions of the ancient world thus: “The Amarāvātī sculptures rank with the highest products of the art of the great ancient cultures of Egypt, Mesopotamia and the Mediterranean. ... In its great natural beauty the Amarāvātī collection may have an important role in drawing people to Indian art in general and assist in crossing boundaries into a world which often seems inaccessible and difficult to understand.”¹⁰

As an early Buddhist site, Amarāvātī has the unique advantage (1) of having an archaeological record of a cultural contact with the geography of early Buddhism, which starts from not later than the 4th century BC onwards, that is, immediately after those events in north-eastern India that are generally associated with the Buddha and the early growth of the movement; (2) of having been the focal point of legendary and mythicized accounts as the sacred spot with which the life of the Buddha was connected in Buddhist hagiography; and, (3) as the centre where the subsequent evolution of the *dharma* took place.¹¹ One of the earliest themes of sculptural representation at the site purported to present the worship of the Amarāvātī *caitya* with the canonised and mythified pedigree of events in the life of the Master in a narrative style.¹² The base of the *mahācaitya* goes back archaeologically to the 3rd century BC, whereas the epigraphic reference to *vinayadhara*, *dhammakathika*, etc. supports the association of the site with the textual tradition of the Buddhist canons. A conscious process of appropriating the antiquity of and attributing sacredness to the site by the various Buddhist monastic or schismatic traditions, over the years, is also noticeable pertaining to Amarāvātī. In terms of the legend of Bāvarī as given in the *Suttanipāta*, the Āndhra country learned of the

Buddhist message from the very lips of Śākyamuni.¹³ The *Dhammapada t̥hakat̥hā* states that the Buddha, in one of his previous births as a *brāhmaṇa* youth named Sumedha, was born in Amarāvati.¹⁴ The *Mañjuśrīmūlakalpa* identifies Amarāvati, Nāgārjunakoṇḍa and other sites in the south-eastern Deccan as important centres of the Mahāyāna¹⁵ and mentions that the *Caitya* of Dhānyakaṭaka enshrined a relic of the Buddha.¹⁶ *Gaṇḍavyūha* tells us that *Mañjuśrī* lived in the extensive forest at Dhānyakaṭaka.¹⁷ Both the Mantrayāna in general and especially the Kālacakra Mūlatantra are supposed to have been preached by the Buddha at the *stūpa* of Dhānyakaṭaka.¹⁸ The *Vajrayāna* thinkers ascribe the turning of the third Wheel of the Law at Dhānyakaṭaka directly to the Buddha and place it sixteen years after the Buddha's enlightenment; and the Tibetan sources suggest that the Buddha was born as *Padmasambhava* in Dhānyakaṭaka to propound Tāntric Buddhism.¹⁹ The analysis of the inscriptional evidence from Amarāvati shows that the site was more than a monastic centre and had become the focus of the Buddhist pilgrims from far and wide and a centre for diffusion of religious ethics and cultic practices by the beginning of the Christian era. In the midst of this metamorphosis was yet another transition of the site from its position as one of the earliest Buddhist monastic sites in Āndhradeśa—where its history has been variously traced back to the time of the Buddha himself on literary evidence²⁰ and to the pre-Mauryan times on archaeological basis²¹—to its new position in the early centuries of the Christian era as one of the major sites on the eastern sea-board of India instrumental in the spread of Buddhism and its cultic practices to south-east Asia.²²

This recognition of the historical significance of the art of Amarāvati as well as the realisation of its religious and cultural prominence may now be contrasted with the apathy towards the site and its debris, both on the part of the Archaeological Survey of India under the British as well as after Indian Independence, on the one hand, and the historical scholarship on various issues related to Amarāvati, on the other. The interest of the British administrators, archaeological explorers and scholars on the eastern Deccan in the 19th century was primarily in the recovering and museumising of the sculptural remains of Amarāvati. The focus of archaeological excavations at Amarāvati in the 19th and early 20th centuries had been either on the antiquity of the *stūpa*, its shape, size, and structure; or else, on the different sculptural and architectural phases at Amarāvati. Any historiographical glance over the discourse on Amarāvati during the last two centuries will show that most studies centred either (1) around the art and the sculptural styles of the *stūpa*, or (2) on the architecture of the *stūpa* with its shape, size and structural phases in focus, or (3) on the chronology of the *stūpa*.²³

Although much headway has been registered in the archaeological excavations at, and the study of the art of, Amarāvātī, results of these researches remain more or less isolated blocks in time and space and have not been incorporated into historical studies. As had been admitted by the late H. Sarkar, Amarāvātī and its neighbourhood had never been studied as a complete city, leading to an improper understanding of its ecological factors and its role in the early history of Āndhra. He admitted further that the *Mahācaitya* at Amarāvātī was never thought of as having been at the centre of a larger social and economic fabric.²⁴ Not much in precise form is known about the art activity during the period, out of which the sculptural and architectural forms emerged as the outward manifestation of the artistic tradition. It was the neglect of the rich inscriptional evidence from Amarāvātī on the part of historians and archaeologists that increasingly led to the situation as described by H. Sarkar. This is not to deny the painstaking work of erudite and devoted epigraphists and palaeographers in connection with Amarāvātī during the last more than one and a half century but only to state that the decipherment and translation of the Amarāvātī inscriptions remained largely at the level of appendices to the discourse on Amarāvātī and that the historical and cultural data represented by these epigraphs were practically not carried forward into historical studies.

It has been generally and often vaguely stated by historians of early Indian art that religious endowments were largely responsible for promoting and enriching the artistic heritage during the Mauryan and post-Mauryan times including that of the early Buddhist art. Similarly, the distinction between the early Buddhist schools of art and the still earlier Mauryan art in terms of the nature of patronage was also generally understood. It was very rightly stated by Prof. Niharranjan Ray, in a pioneering sociological study of early Indian art, that if the Mauryan art was totally the product of active court patronage, the Gandhāra, Mathurā, and Amarāvātī art traditions not only flourished due to liberal monetary endowments made by the devout votaries of various Buddhist sects in the context of international trade and the emergence of what he characterised as a bourgeois society in the urban and semi-urban centres, but even conditioned by their tastes, ideas and preferences,²⁵ though he did not elaborate on the precise nature of patronage in question. Amita Ray, in inquiring into the problem of the relationship between a given social and ideational pattern of life and the creative activities and forms generated and fostered by it with specific reference to Amarāvātī and its cognate centres as well as Nāgārjunakoṇḍā, wrote rather vaguely that a “countless number of epigraphic records recovered from Amarāvātī, makes reference to the *gahapatīs* and their wives and relatives”²⁶ and more or less glossed over the rich inscriptional

evidence for the study of life and art of early Āndhra. Even some of the specialised studies on patronage in Indian culture have, in spite of having contributed immensely to the new theoretical insights and rigour in pursuing questions related to patronage in the Indian context, refrained from drawing extensively on the epigraphic data from Amarāvati and, strangely enough, suffer from presentation of sparse and even inaccurate data due to a lack of examination of the evidence from the site. In her search for the nature of female patronage in Indian Buddhism, Janice D. Willis ‘learns’ and identifies one “Cāmtasiri, the sister of King Cāmtamūla and mother-in-law of King Siri Vīrapuruṣadāta” as the principal donor of the entire subsidiary structures associated with the *stūpa* complex at Amarāvati.²⁷ In fact, no such inscriptional evidence from Amarāvati exists to date; and possibly she confused the said donor, who had registered her donations not at Amarāvati but instead at Nāgārjunakoṇḍa, also in the south-eastern Deccan itself, with an important donor of Amarāvati.

Historians of early India, and for that matter of Buddhism, too, have tended to refrain from examining the exact nature of patronage of early Indian Buddhism as is available in the epigraphical records of the various early Buddhist monastic centres in India, and have generally been advancing descriptions of the nature of patronage based on the early Buddhist literary evidence, especially in the way it is found reflected in the Pāli texts, as if it were applicable for the whole history of early Buddhism. Sukumar Dutt, for example, generalized on the basis of the Pāli texts that the worship of the *stūpa* was a concern mainly of the lay Buddhists. His neglect of the inscriptional evidence from the early Buddhist monastic centres led him to suggest that the art of the *stūpa* was “neither monk-moulded nor monk-directed; it is just a reflection of the popular mind under the impact and influence of Buddhist faith”; that it was a “lithic expression of lay Buddhist culture”; and that the work of the *stūpa*-decorators “is untouched by the influence of monkish learning; it gives no hint of the special interpretations and doctrinal matters...”²⁸ In fact, inscriptional evidence from most early Buddhist monastic centres in general and Amarāvati in particular is to the contrary which shows that not only the very plan and art, but the renovation, the themes of sculptural depiction, and the entire activity in this connection, were supervised and controlled by the monks.²⁹ The *gahapati* has mostly been considered as the principal social group that patronized the early Buddhist religious and artistic activity.³⁰ Prof. Gregory Schopen has pointed out the obliqueness of the prevailing or received notions in Indian historiography about the patronage of Buddhism by examining the actual records of religious praxis in the form of the votive epigraphs of the early Buddhist monastic centres,

and interestingly, he has also demonstrated that the Buddhist monks and nuns themselves constituted the largest group of donors to the Buddhist Sangha at nearly all the Buddhist monastic sites, wherever there are epigraphical records, throughout the history of Indian Buddhism.³¹ It has been pointed out by the present writer that the case of Amarāvātī, too, is not different at all since it is equivocally clear in the early Buddhist praxis of *dāna* as recorded in the epigraphs recovered from the site that it is the monastic community, and not the *gahapatis*, that constituted the largest group of donors, which is, again, unexpectedly contrary to the widely held notion that the largest share of support to the Buddhist movement came from the *gahapati* donors or mercantile groups.³²

It may also be stated as an adjunct that the less rigorous attitude towards the rich inscriptional evidence from Amarāvātī led to the *mahācaitya* at Amarāvātī being frequently referred to by scholars as *mahāstūpa* and *stūpa*—terms which are not used even once anywhere in the more than the 277 inscriptions recovered from the site. Moreover, such usages apparently had their origin in the custom of setting aside the Amarāvātī evidence in preference to the evidence furnished by the early Buddhist centres from the north and the north-west of India for generalization on a pan-Indian or sub-continental level in spite of the fact that Amarāvātī was the first among the early Buddhist centres of monasticism and art to have been discovered and explored.

This is for the first time that the full corpus of the inscriptions from Amarāvātī is being presented in a single volume. Spread out in numerous journals and as appendices to mainstream discussions on art or archaeology in various publications during the last nearly two centuries,³³ the inscriptions of Amarāvātī have been very much obscured in early Indian historical scholarship in comparison to the epigraphs from other early Buddhist monastic centres. This obscurity is best illustrated when it is realized that even the much read and widely-followed historical account of Indian Buddhism by Hiraakawa Akira, first published in its English translation as recently as 1990 in the Buddhist Tradition Series by the University of Hawaii Press, acknowledges the existence of only 160 Amarāvātī inscriptions with the result that another 110 inscriptions remain unaccounted,³⁴ at a time when nearly two decades had already been elapsed since the site was excavated last by the Archaeological Survey of India and the texts of the epigraphs recovered from recent operation at the site got published in a series of publications, though this is not at all to deny the great worth and usefulness of the study by a great master in the field. Similarly, the only monograph on Amarāvātī, published by the Archaeological Survey of India since Independence and which ran into not

less than three editions, does not enumerate the number of epigraphs from Amarāvātī in museums in India nor does it give any clue to the significance of these inscriptions while describing the sculptures and other antiquities of the site kept in the site museum at Amarāvātī.³⁵ More recently a research paper titled ‘Repositioning of Women in Ancient India in the Context of Amaravati Inscriptions’, published in the *Proceedings of the Indian History Congress* in 2004, does not even take cognizance of more than the hundred Amarāvātī inscriptions—whatever be the theoretical merit of the study—published since the second decade of the 20th century.³⁶

It is in this context that the present study, which grew out as a by-product of my doctoral study entitled “Buddhist Art, Religion and Society at Amarāvātī and other Allied Centres, BC 300-AD 300”, proposes to take up a desideratum in the extant studies on Amarāvātī, and present the full corpus of the Amarāvātī inscriptions in a single volume, split up various items of data from the 277 available donative epigraphs on thematic basis, and present them in a historical framework. These short donatory epigraphs are found engraved on different architectural or structural components of the *mahācaitya* or some of the smaller *caityas*, both with and without sculptural embellishments, though the former category is the usual pattern in most examples. The extant epigraphs are mostly fragmentary due largely to the trials and tribulations of an unknown number of ransacking which the monument of the *mahācaitya* at Amarāvātī, when still *in situ*, had undergone both before and after the end of the 18th and the beginning of the 19th centuries by local people for suspected treasure and building materials on the one hand; and due to what Sir Walter Elliot admitted sometime between 1877 and 1880 as the ‘quite haphazard’³⁷ manner of digging up the monument for sculptures without ever having the slightest idea as to what lay underneath while digging up, on the part of the British administrator-turned explorators and excavators in the 19th century, on the other.³⁸

Analysis of the data from the epigraphs in the way it is being done in the present study will enable researchers to take up further the societal, religious, cultural and economic roots of the early Buddhist art of Amarāvātī in a more concrete manner. Thus, the artistic heritage of Amarāvātī, which has largely been museumised in India and abroad, can now be historicized and retrieved from the insularity into which the sculptures of Amarāvātī have been put to over the years. The present study will, it is hoped, prove to be a guide to students and scholars for approaching and appreciating the early Buddhist art of Amarāvātī in a better historical perspective. It is high time that the corpus of the Amarāvātī sculptures, though spread out in various museums in India, Europe and North America, is seen in

India as contiguous and an organic whole³⁹ capable of yielding evidence that could meaningfully fill up many a disjuncture in the art historical and religio-cultural scholarship when it pertains to the still lingering notions of seeming bipolarities between the north and the south in India.

Only those epigraphs, the texts of which have been edited and published or noticed earlier by epigraphists and paleographers, are taken up in this study for purposes of indexing and analysis, and it is likely that some inscriptions, recovered in the recent clearing operations at the site⁴⁰ or else collected from the neighbourhood of the site and kept in the site Museum, remain outside the purview of this study, which is, indeed, a drawback of this venture. It has been recently reported by Sri C. A. Padmanabha Sastry that the South Zone of the Epigraphy Branch of the Archaeological Survey of India, Chennai, has taken up a re-survey of the Amarāvati-Dharaṇikoṭa area for epigraphical data and that it has copied new as well as already noticed or published inscriptions for re-examination.⁴¹ Of the inscriptions that he has reported, only one is specifically stated to belong to the *caitya*, though those other inscriptions with no details on their provenance are also included in the present indexing or study for the reason that these belong to the site of Amarāvati-Dharaṇikoṭa. While new epigraphs are very likely to come up, these can safely be incorporated into the future revisions if any that the present work may undergo and this need not necessarily alter altogether the present framework of the volume.

A word on the structure of the work seems necessary. Chapter 2 is primarily historiographical in nature and traces the ways in which knowledge on the cumulating body of inscriptions from Amarāvati constituted the ingredients of certain discourses, first in the multiple contexts of Orientalism which is seen as part of the British colonial forms of knowledge, and secondly, in the context of Indian nationalist engagements with India's past. Chapter 3 takes up certain issues of chronology of the inscriptions, the functions and patterns of the donative records in the form of epigraphs, the phraseology of *dāna*, etc. The text of all the available 277 inscriptions from Amarāvati are presented in Chapter 4 with translations wherever possible and an analysis of twenty-three items of inscriptional evidence. Chapter 5 prepares a concordance to the Amarāvati inscriptions. Chapter 6 reproduces the available estampages and eye-copies of the Amarāvati inscriptions.

Having said this much about what the present work is all about, it has to also be stated as to what this work is not. This is neither a paleographical study of the corpus of the inscriptions of Amarāvati nor a study of the epigraphical nuances of the same, but rather an approach of a student of early Indian history and art to the rich but comparatively less explored data

of a region and period that have great historical significance. Therefore, the work places the inscriptional data *per se* in a historical perspective with certain not-fully explored set of questions and formulations. The data searched for and then isolated into numerous tables in the form of certain concordances are, it is hoped, capable of raising various interrelated questions on patronage and socio-economic formations though these have not been pursued further in the study. In spite of the too numerous shortcomings, the present study has tried to historicize the Amarāvati inscriptions.

NOTES

1. For the sculptural remains from Amarāvati, see C. Sivaramamurti, *Amarāvati Sculptures in the Madras Government Museum, Bulletin of the Madras Government Museum*. n.s., General Section, Vol. IV. Madras: Government Press, 1977 (reprint); H. Sarkar and S. P. Nainar, *Amarāvati*. New Delhi: Archaeological Survey of India, 1992 (3rd Edition); Robert Knox, *Amaravati: Buddhist Sculptures from the Great Stupa*. London: The British Museum, 1992; and Ananda K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*. Delhi: Bharatiya Publishing House, 1978 (reprint), pp. 51–56 and plates vii–xv; for a study of the coins recovered from the site, see Parameshwari Lal Gupta, *The Amarāvati Hoard of Silver Punch-Marked Coins*, Andhra Pradesh Government Museum Series, No.6, Hyderabad: Andhra Pradesh Government Museum, 1963; and for stratigraphical sequence see I. Karthikeya Sarma, ‘Some More Inscriptions from Amarāvati Excavations and the Chronology of the Mahāstūpa’ in Desai, Z. A. and Shastri, A. M. (eds.), *Studies in Indian Epigraphy*, Vol. i. Mysore: Geetha Book House, 1974, pp. 60–74.
2. For a critical historiographical account of the discovery and early explorations at the site leading to the process of museumising the sculptures and relics of the past as part of the wider colonial project of the transformation of objects into *artefacts* and *art*, see Bernard S. Cohn, ‘Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth-Century India’ in Barbara Stoler Miller (ed.), *Powers of Art: Patronage in Indian Culture*. Delhi: Oxford University Press, 1992, pp. 301–329. Tapati Guha-Thakurta, ‘The museumised relic: Archaeology and the first museum of colonial India’, *The Indian Economic and Social History Review*, Vol. XXXIV, no.1, January–March, 1997, pp. 21–51 goes on to show how the Amarāvati sculptures played a pivotal role in the arrival of archaeology as a system of knowledge in the museum as an institution of art. Also, Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, pp. 64–68; the dismembering of the *mahācaitya* during the period between Col. Mackenzie’s first visit till the end of 1886 is taken up by Upinder Singh, ‘Amaravati: the dismembering of the Mahācaitya (1797-1886)’, *South Asian Studies*, Vol. 17, 2001, pp. 19–40, a revised version of which appeared in her *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 249–289; Jennifer Howes has pointed out that as many as seventy nine stones with sculptures that were sketched by Mackenzie’s artists and draftsmen are still missing. See her ‘Colin Mackenzie and the Stupa at Amaravati’,

- South Asian Studies*, Vol. 18, 2002, pp. 53–65.
3. Cited by James Burgess, *The Buddhist Stupas of Amarāvati and Jaggayyapeta in the Kṛṣṇa District Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint), p. 16.
 4. Robert Sewell, *Report on the Amarāvati Tope and Excavations on its Site in 1877*. Varanasi: Bhartiya Publishing House, 1973 (reprint), p. 6 and p. 60.
 5. Vincent A. Smith, *A History of Fine Art in India & Ceylon*. Bombay: D.B. Taraporevala Sons & Co. Private Ltd., (Third Edition, year of publication not mentioned), p. 46.
 6. E. B. Havell, *The Ideals of Indian Art*. London: John Murray, 1920, p. 16.
 7. Ananda K. Coomaraswamy, *History of Indian and Indonesian Art*. London: Edward Goldston, 1927, pp. 7–71.
 8. Benjamin Rowland, *The Art and Architecture of India: Buddhist, Hindu, Jain*. Harmondsworth: Penguin Books, 1967 (Third Edition), p. 128.
 9. Douglas Barrett, *Sculptures from Amaravati in the British Museum*. London: The Trustees of the British Museum, 1954, p. VII.
 10. Robert Knox, *Amaravati: Buddhist Sculptures from the Great Stūpa*. London: The British Museum Press, 1992, p. 22.
 11. N. J. Francis, ‘Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300 - AD 300’, Unpublished Ph D Thesis, University of Calicut, 2002, p. 206.
 12. A. Ghosh and H. Sarkar, ‘Beginnings of Sculptural Art in South-east India: A Stele from Amarāvati’. *Ancient India, Bulletin of the Archaeological Survey of India*, nos. 20-21.1964-65, pp. 168–177.
 13. Étienne Lamotte, *History of Indian Buddhism: From the Origins to the Śāka Era* (English translation by Sara Webb-Boin). Louvain-La-Neuve: Universite Catholique De Louvain, 1988, p. 347.
 14. B. C. Law, *Geography of Early Buddhism*. Varanasi: Bharatiya Publishing House, 1973, p. 62.
 15. Reginald A. Ray, *Buddhist Saints in India: A Study in Buddhist Values and Orientations*, New York: Oxford University Press, 1999, p. 405.
 16. Nalinaksha Dutt, ‘Discovery of Bone-relic at an Ancient Centre of Mahāyāna’, *The Indian Historical Quarterly*, Vol. V, 1929 (Reprint, 1985), 1929. p. 794.
 17. P. S. Sastri, ‘The Rise and Growth of Buddhism in Andhra’, *The Indian Historical Quarterly*, Vol. XXXI, No.1, 1955, p. 68.
 18. Helmut Hoffmann, ‘Buddha’s Preaching of the Kālacakra Tantra at the Stūpa at Dhānyakaṭaka’ in *German Scholars on India: Contributions to Indian Studies* edited by the Cultural Department of the Embassy of the Federal Republic of Germany, New Delhi. Varanasi: Chowkhamba Sanskrit Series Office, 1973, pp. 136–140; also Vesna A. Wallace, *The Inner Kālacakratantra: A Buddhist Tantric View of the Individual*. Oxford: Oxford University Press, 2001, p. 3.
 19. P. S. Sastri, ‘The Rise and Growth of Buddhism in Andhra’, *The Indian Historical Quarterly*, Vol. XXXI, No.1, 1955, p. 70.
 20. *Ibid.*, p. 68.
 21. I. K. Sarma, ‘Early Sculptures and Epigraphs from South-East India: New Evidence from Amarāvati’, in Frederick M. Asher and G.S. Gai (eds.), *Indian Epigraphy: Its Bearing on the History of Art*. New Delhi: Oxford and I.B.H Publishing Co., 1985, pp. 15–23.

12 • The Early Buddhist Inscriptions of Amarāvati

22. Himanshu Prabha Ray, 'Early Maritime Contacts Between South and Southeast Asia', *Journal of Southeast Asian Studies*, Vol. XX, No. 1, March 1989, pp. 43–44, and 46; H. P. Ray, 'Early Trade in the Bay of Bengal', *The Indian Historical Review*, Vol. XIV, 1–2, pp. 79–89 and H. P. Ray, *The Winds of Change: Buddhism and the Maritime Links of Early South Asia*. Delhi: Oxford University Press, 1994, pp.185–86.
23. N. J. Francis, 'Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300 - AD 300', Unpublished Ph D Thesis, University of Calicut, 2002, pp. 10–38.
24. H. Sarkar, 'Emergence of Urban Centres in Early Historical Andhradesa', in B. M. Pande and B. D. Chattopadhyaya (Eds.), *Archaeology and History: Essays in Memory of Sri. A. Ghosh*, Vol. ii. Delhi: Agam Kala Prakashan, 1987, pp. 631–641.
25. Niharranjan Ray, *Mauvya and Post-Mauvya Art: A Study in Social and Formal Contrasts*. New Delhi: Indian Council for Historical Research, 1975, pp. 48–51, 91–97.
26. Amita Ray, *Life and Art of Early Andhradesa*. Delhi: Agam Kala Prakashan, 1983, pp. 22, 23.
27. Janice D. Willis, 'Female Patronage in Indian Buddhism' in Barbara Stoler Miller (ed.), *Powers of Art: Patronage in Indian Culture*. Delhi: Oxford University Press, 1992, p. 50.
28. Sukumar Dutt, *Buddhist Monks and Monasteries of India: Their History and Their Contribution to Indian Culture*. London: George Allen and Unwin, 1962, pp. 119–121.
29. In the case of Amarāvati, an institutional base of the art activity with the monks of different cadres and specialisations seemed to have been in existence. See N. J. Francis, 'The Institutional Base of Early Buddhist Art at Amaravati', in *Deccan Studies*, Vol. III, no. 1, 2005, pp. 47–89.
30. Narendra Wagle, *Society at the Time of the Buddha*. Bombay: Popular Prakashan, 1966, pp. 151–156 and *passim*; Uma Chakravarti, *Social Dimensions of Early Buddhism*. Delhi: Oxford University Press, 1987, treats the centrality of the category of the *gahapati* (see pp. 65-93). While she also pointed out, very rightly, the near absolute similarity of the social categories found in the Buddhist Pāli texts and the inscriptions of the early Buddhist centres including that of Amarāvati (see p. 120 and Appendix B, pp.191-197), she did not consider the fact that a greater number of donors belonging to the monastic category, including monks, nuns and *upāsakā* and *upāsikā*, are also referred to in the inscriptions of Amarāvati and other sites.
31. Gregory Schopen, *Bones, Stones, and Buddhist Monks: Collected Papers on the Archaeology, Epigraphy, and Texts of Monastic Buddhism in India*. Honolulu: University of Hawaii Press, 1997. pp. 30–32 and *passim*.
32. N. J. Francis, 'Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300 - AD 300', Unpublished Ph D Thesis, University of Calicut, 2002, p. 118.
33. A historiographical account of the way knowledge on the inscriptions of Amarāvati cumulated during the last two centuries is taken up in chapter 2 of this volume.
34. Hirakawa Akira, *A History of Indian Buddhism: From Śākyamuni to Early Mahāyāna*. (Translated and edited by Paul Groner). Delhi: Motilal Banarsidass (Indian Reprint), 1998, p. 241.
35. H. Sarkar and S. P. Nainar, *Amaravati*. New Delhi: Archaeological Survey of India, 1992 (third edition).

36. Vijaya Laxmi Singh, 'Repositioning of Women in Ancient India in the Context of Amaravati Inscriptions', *Proceedings of the Indian History Congress, 64th Session, Mysore 2003*. Patna: IHC, 2004, pp. 161-66.
37. Sir Walter Elliot's letter to Robert Sewell cited by the latter. See Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1887*. Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 68.
38. This part of the modern history of the sculptures is taken up in detail in Chapter 2; also see note no. 2 above.
39. The Society for South Asian Studies of the British Academy has undertaken a project, the World Corpus of the Amaravati Sculptures, with the aims of digitising the Amaravati collections throughout the world, facilitating access to the site's sculpture and documentation, encouraging the interdisciplinary and international discussion of Amarāvātī, and promoting new research and publication on Amarāvātī and Buddhist archaeology. As part of the project, a web-based node—the World Corpus of Amarāvātī Sculptures—for the widely-dispersed remains of the *mahācaitya* is on the Internet. A bibliography of the extant studies on Amarāvātī has also been prepared, including some Japanese papers.
40. Details on the operation conducted at the site in the summer of 1990 by Dr. Siva Sarma, then of the Hyderabad Circle of the Archaeological Survey of India, remain unpublished.
41. C. A. Padmanabha Sastry, 'A Few Prakrit Inscriptions from Amaravati' in Aloka Parasher-Sen (ed.), *Kevalabodhi: Jaina History of the Deccan (The BSL Commemoration Volume)*, Vol. 1, Delhi: Bharatiya Kala Prakashan, 2004, p. 162.

CHAPTER 2

From ‘Appendices’ and ‘Notes’ to ‘Lists’ and ‘Notices’: A Brief History of Discourses on Amarāvati Inscriptions

The way information and data about the Amarāvati inscriptions cumulated and studies on the same developed during the two-century old archaeological explorations and excavations at Amarāvati, and the ensuing scholarship on the art, architecture, history and other aspects of the site including the artifacts unearthed and museumised, are viewed in this chapter as an essential ingredient of colonial knowledge in the context of the larger British mediated Orientalist discourses of the 18th, 19th, and 20th centuries, to begin with, and then of the subsequent Indian nationalist historiographical discourses on early India of the first half of the 20th century.

The British antiquarian interest in India began in the late 18th and early 19th centuries as a by-product of and as a sequel to the establishment of English East India Company’s rule, and the officers of the Company, seemingly out of administrative compulsions but in fact as part of a broader and long-term project of knowing and constructing the ‘Orient’, tried to develop familiarity with the geography, languages, customs, religions and history of the ‘natives’ of Bengal and the Carnatic.¹ With the foundation of the Asiatic Society of Bengal in 1784 by those officers of the East India Company who were interested in everything Indian marked the beginning of an organized British project to decipher and construct the history of India.² This was followed by the establishment of several surveys, like the Trigonometrical Survey of India for the collection of information that was thought necessary and useful for the British in India. The surveyors

reported the existence of the remains of temples, caves and shrines; and early coins, inscriptions and manuscripts of ancient texts.³ Subsequently, these objects were transformed into 'artefacts', 'antiquities' and 'art' by the British through an interpretative strategy of constructing 'history' for India⁴ which necessitated an intensive search for ancient Indian remains and manuscripts.

The accumulation of the ancient remains by the two institutions—the Trigonometrical Survey of India and the Asiatic Society of Bengal—and the numerous officers of the Company largely involved in this process, necessitated 'safe custody' of these materials, leading to a process of museumising these antiquities as a representative Indian collection for visualizing India's past.⁵ Part of this process was the making of the institution of the museum and the formation of archaeology as a discipline in colonial India, for the maturing of which Amarāvātī became a crucial site.⁶ It was during this period of survey and search for the ancient remains that Colonel Colin Mackenzie of the Mysore Survey heard about the discovery of antiquities in Amarāvātī (then known as Amareśvaram) and visited the place in 1797. Col. Mackenzie's realization of the importance of the ancient remains at Amarāvātī and his pioneering effort at salvaging the ruins from further ruination marked the beginning of scholarly interest on Amarāvātī. He returned to Amarāvātī in 1816 and prepared plans and sketches of the place and drawings of several of the marble sculptures that he recovered from the mound that had been dug up by a local raja/zamindar for suspected treasure, as well for building material for his new residence and renovating the Śiva temple of Amareśvaram. The earliest notice of the remains of the site was a manuscript note prepared by Mackenzie and dated 1803, entitled "Memorandum of Amaresvaram in Guntoor & C." as part of his volume of drawings of the sculptured pieces recovered from Amarāvātī.⁷ Though he published his first report in 1807 as a paper in *Asiatic Researches*, the journal of the Asiatic Society of Bengal,⁸ followed by a manuscript note entitled "Memorandum of Antiquities & C." in 1817,⁹ and one more paper published posthumously in 1823 in *Asiatic Journal*,¹⁰ the remains of Amarāvātī continued to be in a state of neglect till the beginning of the 1860s.

Mackenzie's sketches and descriptions form the primary reports of the ancient remains at Amarāvātī and the adjacent village of Dharaṇikoṭa and these reports contained a survey of the geographical description of the site of Amarāvātī, the locale of the temple of Amareśvara, the mound which was then locally known as Dīpāladinne ('Hill of Lamps'), a description of the way the mound was ransacked for suspected treasure and building material by the local zamindar, and of the remains of the fort of

Dharaṇikoṭa. Allowing that in the first and second decades of the 19th century the Orientalists were still working out their paradigms on Indian culture and that the study of early Indian languages was yet to mature, it is reasonable that “It was not till long after Col. Mackenzie’s time that it was first surmised that the Amarāvati *stūpa* was a Buddhist monument”.¹¹ Seen in this background, Mackenzie’s supposition that it was of the Jains could have been a clue to the later realization of its real cultural affinity. Though many of Mackenzie’s observations were imperfect,¹² later explorers, excavators and authors were compelled to fall back on his notes, papers and sketches for precise measurements of the *mahācaitya* since the ruins were no longer *in situ*.

Since we are concerned here not so much with the archaeological explorations or excavations of the site as with the way knowledge on the inscriptions and studies of the same in relation to Amarāvati cumulated during the last two centuries, the history of archaeological explorations of the site subsequent to that of Colin Mackenzie will not be taken up for reasons of space and brevity though certain persons or years involved in such operations will have to be referred to from time to time to suit the context, and moreover, this part of the modern history of the monument as well as the sculptures have been the subject of recent critical scholarship.¹³ However, it is pertinent to point out that the first archaeological exploration and excavation in the Indian sub-continent took place at Amarāvati, and that too even before archaeology became a science, the Archaeological Survey of India was founded, and the first museum in India took its shape. During the process of digging up the sculptures of Amarāvati—a process that took place more or less in the same fashion also at Bhārhūt—archaeology matured into a science in India, the Archaeological Survey of India was established as part of the British Government in India, and the early museums were founded in Calcutta and Madras to exhibit the relics of India’s past. As Upinder Singh has very succinctly summarized this recent history of the monument:

It reveals the gradual transition from sloppy amateur operations, often poorly documented and causing greater harm than good, towards more systematic excavations in the later decades. It also graphically reveals how a spectacular and important ancient site was destroyed by repeated archaeological excavation. The history of the dispersal of the Amarāvati sculptures illustrates the turbulent life-history of ancient remains in modern times and the slowly emerging concern for the conservation of historical monuments in colonial India in the later part of the nineteenth century. However, the result of a century-and-three-quarters’ exploration and excavation at Amarāvati is

that, today, the site of what James Fergusson described as the most elaborate and magnificent pieces of architecture found in any part of the world, is marked by a nondescript mound ringed by a few forlorn stones.¹⁴

Among the Mackenzie drawings are sketches of two inscribed stones, which he recovered from the mound at the site, to which the first ever notice of the existence of epigraphs at Amarāvati and the first ever attempt to take up the study of the same can be traced back. The smaller of these two,¹⁵ which he found in August 1816 on a limestone slab placed on the east side of the south gateway of the monument, has been lost since then,¹⁶ while the larger one,¹⁷ was rediscovered later in 1880 in the British Museum by Robert Sewell.¹⁸ These were the two inscriptions taken up by James Prinsep, the Assay Master of the Calcutta Mint, in the first epigraphical and palaeographical study of the Amarāvati inscriptions—which is taken up below in some detail—as part of his wider attempt at deciphering and mastering the early Indian scripts.

By the 1830's attempts at deciphering the early Indian scripts were gaining momentum and several scholar-officials were working backwards from the current, known scripts, through Siddhamātrkā and Gupta Brāhmī, to the early Brāhmī of the Aśokan inscriptions and thus securing entry into the numerous inscriptions of the country. This took James Prinsep to the copies of the two late Brāhmī inscriptions, cited above, from Amarāvati as well and he partially succeeded in deciphering the same, the results of which he published in a paper in the *Journal of the Asiatic Society of Bengal* in 1837.¹⁹ He worked these out, as Sewell pointed out,²⁰ only from copies of Col. Mackenzie's clerks, and gave translations and transliterations of both the inscriptions. It was with the collaboration of Pandit Madhoray who had been an associate of Colin Mackenzie that Prinsep proceeded to decipher the script of the two inscriptions in question. Prinsep thought that the script of the inscription was of the same type as the one found in the cave inscriptions at Mahābalipuram, that it was similar to the alphabets of Chattisgarh, and that these were transformations of the north Indian Devanāgiri.²¹ Thus, although his translation and transliteration were far from being accurate, as pointed out by Robert Sewell,²² he conjectured that the purport of one of the inscriptions

... refers, in all probability, to the foundation and endowment of some Buddhistic institution by the monarch of his day. His name cannot be extracted from the passage extant. It is evident, therefore, that history will gain nothing by the document; nor can any of the loose chronicles of the Hindu dynasties of *Telinga* or the *Carnatic* be expected to throw much light upon the period when *Amarāvati* was subject to their hated opponents, the followers of the Buddhist creed.²³

With the first part of Prinsep's suggestion, it was now possible to view the Amarāvati sculptures not simply as pieces of art but as art that had some purpose to serve in a given point of history, whereas the second part of his comment was more replete with overtones of the early Orientalist and Indological articulations of certain paradigms and constructs of society and religion in India.²⁴ It is interesting to note, when one looks back to the many ways of the growth of this discourse, that Prinsep refers to the site of Amarāvati in the said paper as a "town in the Berar province, situated on the Kistna River to the west of Nāgpur" indicative of the fact that he had never been to the site nor did he think it essential to have the precise geographical location as one proceeded to decipher the script of that land; yet, it was from this pioneering palaeographical study of this inscription that Prinsep tabulated what he characterized as the 'Kistnah Alphabet', i.e., the Kṛṣṇa alphabet.²⁵

With the exploration of Sir Walter Elliot, Commissioner at Guntur, in 1845, the sculptures from Amarāvati became a collection in itself—the 'Elliot Marbles'—which were sent first to Madras, then to the collections of the India Museum and stowed away in the coach-houses of the Fife House in London only to be rediscovered by James Fergusson in 1867, before eventually finding their place in the British Museum, London. James Fergusson who was deeply interested in Indian architecture wrote a "Description of Amarāvati Tope in Guntur"²⁶ before describing the Amarāvati marbles in the British Museum with photographic illustrations and reproductions of the drawings of Mackenzie in the second part of his volume on *Tree and Serpent Worship* in 1868.²⁷ Although Fergusson was not well-versed in early Indian languages and scripts, as he himself admitted,²⁸ he added to his work an appendix on twenty Amarāvati inscriptions with text and tentative English translation prepared by Major General Alexander Cunningham²⁹ who was the Archaeological Surveyor since 1861.

While Fergusson made attempts to recapture the nature and form of the *stūpa* based on the representation of the monument in various sculptured panels—and if possible arrange the sculptures on that basis—his enthusiasm to bring out the mythological nature of Indian religions and art, to prove that the worship of the tree and serpent as seen at Sāñcī and Amarāvati indicated the interconnection of Indian and Mediterranean ideas, and to establish that there was "so much of Greek" and "Bactrian art in the architectural details of the Amarāvati *stūpa*,"³⁰ possibly did not allow him to incorporate to his text any discussion on the twenty inscriptions that had come to his notice. Nor did he attach great value to the contents of the epigraphs or their palaeography though he had assigned

the task of translating the same and preparing an appendix to the volume on the same to no less an eminent person than Major General Alexander Cunningham:

Unfortunately, they merely record that the pillar, or bas-relief, or object on which they are found, is the gift of some piously-disposed persons whose names are given; but these names, with one doubtful exception, are unluckily for our purpose, all unknown to fame. At present, therefore, it is only from the form of the characters that the inscriptions aid in ascertaining the date of the monument. Generally this may be described as the Gupta alphabet, as used either immediately before or after AD 318. ... The inscriptions in which the form of the letters most closely resembles that found at Amravati are those of the Kanheri and Nasick caves. If Dr. Stevenson is right in ascribing these to the first half of the fourth century, and I see no reason to doubt his correctness in this respect, this evidence, ... would assign to the Amravati Tope the same epoch. ... Notwithstanding all this, there is so much of Greek or rather Bactrian art in the architectural details of Amravati Tope, that the first inference is that—it must be nearer to the Christian era than the form of the inscriptions would lead us to suppose.³¹

The emphasis of the administrator-turned-writers and the Indologists of the period was on the reconstruction of Indian political history with all conceivable details on war and conquest, and therefore, names of emperors and kings alone were thought of worthy of serious attention and scholarship. Seen in this light, it is not beyond comprehension that the decipherment and study of the epigraphs in question did not produce enthusiasm comparable in any degree to that of the decipherment of the Aśokan edicts, in spite of the fact that the already known and available short label inscriptions of Amarāvātī, if taken together, provided valuable evidence on early Indian society, economy and religion. This is the historiographical background of the first appendix on Amarāvātī inscriptions—a practice or custom in the writings on Amarāvātī that became the dominant and accepted mode of discussion on the epigraphs from the site for long. Yet another reason for this appending discussion on inscriptions was that epigraphy was yet to be seen in India as an ancillary to either historical or archaeological studies.

In his prefatory note to the appendix, Cunningham gave some of his observations on the epigraphs, which are not free from factual errors. Given the incipient nature of the knowledge and awareness of early Indian history, languages, and religions at the time of his writing the appendix, it is unfair now to criticize these factual errors in Cunningham's observations, as for example his statement that the inscriptions were in Pāli. Being pioneering in many methodological and technical respects of copying and comparing with the photographs of the sculptures, it can safely be said that

this laid the basis for further studies on the Amarāvātī inscriptions later. He could also locate the epigraphs in a wider spatial and cultural context in the light of his familiarity with similar monuments elsewhere in India, as for example Sāñcī, and by citing the contemporary practice of making gifts by people collectively in Buddhist countries like Burma. For the sake of having a glance of the first specific writing on the Amarāvātī epigraphs, excerpts from the same are cited here and this will help develop a better picture of the evolution of the discourse on the Amarāvātī inscriptions:

The Amravati inscriptions are similar to those on the Railings and Gateways of the Buddhist Stupas and Monasteries at Bhilsa and other places. They are all written in the Pali language; ... but the latter is unfortunately a very corrupt transcript of the most important of all the Amravati records, as it certainly contains the name of a King, which, if it had been faithfully copied, would most probably have enabled us to fix the date of the inscriptions.

The following translations are not offered as critical renderings of the inscriptions, but simply as free versions conveying their general meaning, which is usually confined to the specifications of certain gifts made to the sacred edifice by various individuals, both priests and laymen, in which they were frequently joined by their wives and children. The same practice is still common in Burmah and in other Buddhist countries.³²

Cunningham realized that the Amarāvātī inscriptions were donative in character and that the sculptured slabs and pillars were donated to the *mahācaitya* and the *caitya* by worshippers including *gahapatis* (householders), *sēṭhi* (banker), *thēras* (elders), *bikhunīs* (nuns), etc. He stated with respect to one of the inscriptions that “Parts of this inscription are not intelligible; but enough has been made out to show that it records the gift of two slabs and three-slab pillars by certain persons of Rājagiri, the ancient capital of Bihār.”³³ One item of gift was a slab with ‘enshrined tooth.’³⁴ He thought that the most valuable of all the Amarāvātī inscriptions was number IX in which “the title of Maharaja is distinct in the last line but one, and the name following it appears to be *Yādnya*, who was one of the last of the Andhra kings”³⁵ though H. Lüders pointed out in 1912 that this inscription did not mention *mahārāja* Yañasiri Sādakaṇi³⁶ as stated by Cunningham.

The next appendix on Amarāvātī inscriptions appeared in Robert Sewell’s report of his 1877 excavations of the Amarāvātī *stūpa* in which he expressed doubts about Cunningham’s rendering of *Yādnya Siri* and added that it was useless to waste time in discussing the inscription since the original stone with the inscription in question, which Cunningham referred to as the most valuable of all the Amarāvātī inscriptions, had not been found in the collection of the sculptures in London.³⁷ Secondly,

he announced his own discovery in London of the second of the two inscriptions already described by James Prinsep in 1837. Dismissing the transcript and translation of the epigraph given by Prinsep as faulty since Mr. Yates, who made the transcripts and translations for Prinsep, had mistakenly believed that the text of the inscription was complete and that he had tried to make sense of the fragment by modifying and 'altering it at random'³⁸, he furnished a new transliteration and translation by Dr. Eggeling, Professor of Sanskrit in the University of Edinburgh.³⁹ The inscription, which Eggeling thought belonged to the sixth century AD, yielded only certain fragments of Buddhist monastic codes and principles as is clear from his translation of the fragmented lines. Yet, it was considered as having supplied "no historical data."⁴⁰

With the establishment of the Archaeological Survey of India, and especially from the 1880s onwards, the amateurish exploration of the antiquarians and administrator-turned explorers gradually gave way to the professional excavation of the archaeologists under the stewardship of Alexander Cunningham. Systematic surveys across most parts of India with emphasis on the northern, north-western and eastern parts, but with the exception of the deep-south, and planned excavations, decipherment of the inscriptions and co-ordinate publications of the reports on excavations and epigraphy were some of the important features of this second phase of the development of Indian archaeology.⁴¹ Archaeological and epigraphical studies on Amarāvātī during this second phase of evolution of archaeology in India, too, exhibited the same trends and characteristics, though the emphasis on the art and structure of the *mahācaitya* with an addition of its chronology based on the political history of the Deccan, persisted.

Aspects of the Buddhist monastic history, mythology, religion, and canonical and secular literature were being widely discussed upon in the second half of the 19th century, in India and the West, providing for a better understanding of the archaeological remains at Amarāvātī as well. However, this accumulation of knowledge about Buddhism, as Philip C. Almond has shown, is to be viewed as part of the Victorian discourse about Buddhism. The British discovery of Buddhism was part of a broader discourse about the Orient, which was presented "by the West, in the West, and primarily for the West."⁴² Moreover, this "construction and interpretation of Buddhism reveals much about nineteenth-century concerns and can be read as an important sign of crucial socio-cultural aspects of the Victorian period"⁴³ as is the case in general of all Orientalist discourse. Subsequently, scholars from continental Europe and America were also involved in the history of Buddhist studies, which evolved primarily on the basis of the study of numerous canonical texts attributed

to Buddhism.⁴⁴ There was also the rather queer context of alienation of ‘Buddhism’ as a religion and praxis in the 19th and early 20th centuries from its practitioners in different parts of South Asia and then its placement in the dominant custodianship of the new British or European expositors, exegetics and curators, many of whom considered the contemporary praxis of that religion as corruptions or aberrations from the ‘original’ Buddhism which they reconstructed from a textual study of its canons.⁴⁵ Indian art historical scholarship was also not free from the Orientalist or even racially-prejudiced European notions of, and reactions to, Indian gods and goddesses as much maligned monsters.⁴⁶

Some small excavations were conducted at the site in 1881-‘82 by James Burgess of the Archaeological Survey of Madras, immediately following the rather hasty and clumsy excavation at the site by J. G. Horsfall, the Collector of the Kistna district, at the orders of the Duke of Buckingham and Chandos, the Governor of Madras.⁴⁷ The results of the excavation and examination of the remains by Burgess were published as *Notes on Amarāvati Stūpa* in 1882⁴⁸ and *The Buddhist Stūpas of Amarāvati and Jaggayyapeta* in 1887,⁴⁹ the latter of which was intended to be complementary to James Fergusson’s *Tree and Serpent Worship*. With the studies of Burgess, the history of the sculptural art with different stages and the architectural details of Amarāvati, which evaded many earlier excavators and writers, as well as the epigraphy pertaining to the site registered remarkable progress. He could trace the origin of the *stūpas* or *caityas* to the burial *tumuli* or sepulchres, each surrounded by a stone circle,⁵⁰ examples of which are to be found in and around Amarāvati and even under one of the minor *caityas* at the site as proved in the discovery of megalithic remains in the excavations by Alexander Rea in 1908-’09.⁵¹ Since Burgess was working simultaneously on the Buddhist cave temples and inscriptions of the western Deccan, he could hint at a picture of Buddhism with householders and traders supporting the renovation of the *stūpa*. Burgess argued, mainly on the basis of the style of the earlier sculptures and translations of the inscriptions, that the *stūpa* was first raised as early as the 2nd century BC and that the *stūpa* had been undergoing additions or embellishments by the middle of the 2nd century AD.⁵² The early political history of Āndhra became clearer with the study of inscriptions of the Sātavāhanas, including the one at Amarāvati which refers to Vāsiṣṭiputra Pulumāvi.⁵³ Burgess wrote:

The value of the inscription I recognized as soon I discovered it: it proves beyond a doubt that the Amarāvati Stūpa was either already built, or was being built during the reign of the great Pulumāvi, whose inscriptions we

have at Nāsik, at Kārle, and on the Sanchi gateway, and this indicates that this stupa was already in existence in the second century AD if not earlier.

The statement that it belonged to the Chetika school (if supported) is also of some interest. The Buddhists early divided into two great schools, the Mahāsāṃghika or 'great congregation,' composed of old and young alike, known in China as 'the school of various and miscellaneous moral rules;' and the school of the Staviras or 'of the old men,' which acknowledges the authority of the original *Vinaya* only. From the Mahāsāṃghikas sprung numerous schools, among which was that of the Chetikas* (Sanskrit *Chaitika*).⁵⁴

With regard to the growth of the discourse on the epigraphs, Burgess was the first to interpret the sculptural and architectural phases and the history of the Buddhist monuments at the site in the light of the inscriptional evidence. His interpretations were integrated and interwoven with the inscriptional evidence, accompanied with the text, translations and even photographic reproductions of the epigraphs deciphered so far. Burgess gave the transliterated text, translation and photographs of fifty-six inscriptions from Amarāvātī, and thus the number of the inscriptions—other than the two medieval ones, translated by Dr. Eggeling in Robert Sewell and the Pallava inscription with dynastic list which J. F. Fleet read in *Notes on the Amaravati Stupa* by Burgess⁵⁵—studied so far by scholars rose to a total of seventy-six.

The inscriptions published by James Burgess were translated mostly by Dr. E. Hultzsch of Vienna, and one by Dr. Georg Bühler,⁵⁶ also of Vienna, and one by Dr. Bhagawanlal Indraji.⁵⁷ Dr. Hultzsch subsequently published many of the early inscriptions of Amarāvātī in German from Leipzig in 1883 and 1886, though often without photographic plates which would have been essential for palaeographic purposes.⁵⁸ Some of the translations by Hultzsch were corrected later by Franke.⁵⁹ These very erudite translations of Hultzsch and Bühler were, on the one hand, proof of the German interest in Indology with a different note from that of the British as well as from the then dominant German intellectual quest for India through literature and religion,⁶⁰ but on the other, placed Amarāvātī art in its religious and chronological context based on inscriptional evidence. Bhagawanlal Indraji, it may be noted, formed one of the early 'native' scholars who had, by the 1880s, involved deeply with the exploration and excavations of different sites and the translation of the epigraphs recovered from such sites, and in this respect, had close association with

* Perhaps the same as the Chaityavādā or Chaityaśāila school.

the Archaeological Survey right from the days of Alexander Cunningham, who had relied on Indrajī for the translation of epigraphs.⁶¹

Inscriptions were again recovered from Amarāvati when Alexander Rea, then Superintendent of Archaeology of the Southern Circle, conducted excavations at the site of the *mahācaitya* in 1888–89, 1905–06 and 1908–09. Although Rea published only two very short reports of his excavations⁶² that comprised the rather extensive diggings three times within a span of over nearly twelve years, he had specifically listed the items that were discovered including the material culture of the site, like grass cutting implements, vessels, bronze lamps, in addition to a large number of sculptures of limestone and bronze, rail panels, etc. He also knew the importance of the presence of pre-historic stone implements in and around Amarāvati, and moreover, his own excavation of the remains of megaliths under or superimposed over a smaller *stūpa* close to the *mahācaitya*, led him to suggest that this indicated the existence of a large population long before the foundation of the earliest of the Buddhist monastic buildings at Amarāvati.⁶³ Yet, the inscriptions recovered from him were neither listed nor noticed by him, possibly because, by this time, an epigraphy division within the Archaeological Survey had already come into existence signalling the professional maturity of Indian epigraphy, and such work as the translation and publication of the text of the newly recovered inscriptions was left out to that branch.

Since the excavations of Rea at the turn of the 19th century, no archaeological excavation was conducted at the site until the 1950s. This was largely due to the unearthing of debris of ancient cities in the Indus valley and the consequent but gradual shift of emphasis of the Archaeological Survey from art and architecture to pre-history/proto-history and to the urban centres of the north-west of India, both proto-historical and early historical. However, it was during this interval that the corpus of the then available Amarāvati inscriptions was revised and published by the Archaeological Survey of India in its journals. *Epigraphia Indica*, Vol. IV, carried a study of two medieval pillar inscriptions from Amarāvati⁶⁴ and the Mayidavolu Plates of Śivaskandhavarman addressed to the representative of the Pallavas at Dhānyakataka.⁶⁵

The Annual Report for 1905-06 of the Archaeological Survey, referred to earlier in connection with the excavations of Alexander Rea, did also carry a summary write-up by Dr. Sten Konov on the epigraphical discoveries by Alexander Rea at Amarāvati.⁶⁶ Since Sten Konov offered some perceptive observations on the palaeography of the Amarāvati inscriptions, particularly about the evolution of the script at Amarāvati, the following excerpts from his article are reproduced below for the purpose

of tracing the history of this epigraphical discourse by the first decade of the 20th century:

Still greater importance must be assigned to the discovery of inscriptions in ancient Brāhmī at Amarāvātī. Up to the year under review there was nothing to show that the *stūpa* there was older than the second or third century; and Bühler, in his *Indian Palaeography*, came to the conclusion that the alphabet used in the inscriptions of the Amarāvātī and Jaggayyapēṭa *stūpas* was developed out of the ornamental Brāhmī known from the Western Dekkhan and the Koṅkan, in the third century AD. We know, however, from the epigraphs of the Bhaṭṭiprōlu *stūpa* that the Brāhmī alphabet had been used in the Kistna district as early as the third century BC. Mr. Rea's recent discovery ... has now added considerably to the materials available for the history of the alphabet in that part of India. It will be seen that he found a number of sculpted stones and also several plain slabs and pillars, many of which carried inscriptions. Those incised on sculptured stones are of the same kind as the epigraphs previously found, and it is doubtful whether any of them can be dated before the Christian Era. The inscriptions found on the plain slabs, on the other hand, are inscribed in characters which must of the Maurya period and probably go back to the second, or more likely to the third, century BC. There are at least eighteen such, of which impressions have been sent to me. They contain no historical information and very few proper names. Two of them ascribe the stone to the Dhamñakaṭaka and Dhamñakaḍaka *nigama*, respectively. This name of Amarāvātī has long been known. Tāranāth informs us that Nāgārjuna built a railing round the great shrine of Dhānyakaṭaka. *Dhamñakaṭaka* is the regular Pāli form corresponding to Dhānyakaṭaka, and the *Dhamñakaḍaka*, with the weakening of *ṭ* to *ḍ*, probably represents the vernacular name of the Kistna district in the third century BC. The change of a *ṭ* between vowels into a *ḍ*, which occurs already in the Aśōka edicts, is common in all the Prākṛits, and its occurrence in Amarāvātī does not, therefore, teach us anything about the affiliation of the Aryan dialect spoken in the Kistna district in those early days. The language of the old inscriptions is, on the whole, identical with the Pāli of Buddhist literature. The term *Dhamñakaṭaka*, i.e. *Dhaññakaḍaka*, well agrees with this, because the change of *ny* into *ññ*, according to Prākṛit grammarians, does not belong to other Prākṛit dialects than Māgadhī and Paisāchī, with which forms of speech Pāli agrees in this and in several other features.⁶⁷

Notwithstanding the value of the foregoing statement of Konov, his contention that there was nothing to show that the Amarāvātī *stūpa* was older than the 2nd or 3rd century was due to an oversight of the inscriptional evidence which had already been brought out by Burgess and Hultsch.⁶⁸

While the inscriptions recovered by Alexander Rea were being copied and studied by a group of Indian epigraphists in the first two decades of the 20th century, to which we will return soon below, the Archaeological Survey of India had, by this time, come to possess such an extensive institutional

apparatus, and taken up such academic and scholastic exercises of a pan-Indian nature and sweep, that certain patterns and styles generic to the hundreds of the early Brāhmī epigraphs recovered from different parts of the Indian sub-continent as a whole began to be obviously noted by scholars. Thus, Professor Heinrich Lüders, again of German nationality, prepared a list of Brāhmī inscriptions from the earliest times to about 400 AD with the exception of those of Aśoka, which was published by the Archaeological Survey of India as an ‘appendix’—ironic it might seem though, given the significance of such a path-breaking and a widely relied upon work to this day even after almost a century has elapsed since its publication—to the *Epigraphia Indica* in 1912.⁶⁹ This appendix also listed the so far published as well as just noticed Brāhmī epigraphs from Amarāvati, one hundred and twenty one in number, with references to all the previous publications and place of deposit of the inscriptions, but with only summaries of meaning and with no full text or translation.⁷⁰ Though Lüders had given summaries of meaning to only 91 out of these 121 epigraphs from Amarāvati, the rest 30 being left out as ‘not read’ category, an altogether new world of literate and conscious prescriptions of the Buddhist religious praxis could now be visualized behind, and as an essential part of, the Buddhist artistic production of the whole geographical area and period in question. Yet another attempt made by him, to have the lists of the proper names, statuses of donors, place names, meaning of technical terms, etc. occurring in the epigraphs added to his *List*, put the whole early Brāhmī votive records of the sub-continent—Mathurā, Sāranāth and Bodh Gayā in northern India; Bhārḥūt and Sāñcī in central India; Nāsik, Kārle, Kānheri, Nānāghat, etc. in the western Deccan; and Bhaṭṭiprōlu and Jaggayyapēṭa in the eastern Deccan—in a comparative light in terms of geography, time, language, religious and schismatic affiliations, and evolution of art and architecture. The early Buddhist monastic site of Amarāvati, too, for the first time, was situated in this wider historical and cultural canvass.

Towards the close of the 19th century, the British Government in India already contemplated that “...as regards deciphering inscriptions, it seems probable that Natives may be found better qualified to do this work than many Europeans, whose services could be at present secured for such employment in the Department.”⁷¹ There was also a mounting pressure on the Archaeological Department since the 1880s, when the politics of the Indian National Congress had started, to increase the Indian participation in the archaeological enterprise. An equally compelling reason for employing ‘Hindu gentlemen of high castes’ was that access to temples still under worship but with immense potential for archaeological,

epigraphical and restoration work, was often not readily forthcoming to the European officers of the Archaeological Department. The emergence of the early Indian archaeologists-cum-epigraphists and antiquarians like P.C. Mukharji, Rajendralala Mitra, Ram Raz, Bhagawanlal Indrajī, Bhau Dhaji and others and their participation in the activities of the Archaeological Survey may be traced back to a combination of this background.⁷²

As a reaction to the British colonial view of India's past and as a by-product of the rise and growth of Indian nationalism, Indian writers took up the study of India's past as early as the end of the 19th century and more intensively in the first quarter of the 20th century. While condemning and contradicting the British distortions of India's past, these nationalist historians projected the glories and achievements of ancient India, supported the claims and demands of nationalists, and used history as a tool for promoting nationalism. Indian art was idealized and put on par with philosophy in this discourse inspired mainly by Indian nationalism. Along with ancient Indian literature, Indian art too attained its newly attributed role in the emotional integration of Indians in the period of struggle against the British. The nationalist preoccupations in art during the first quarter of the 20th century were such that sketches and paintings and sculpture by the nationalist-inspired sculptors, painters and critics writing on these expressed the nationalist sentiment in art as an Indian reaction against the colonial and Orientalist discourse on Indian art. As shown by Tapati Guha-Thakurta, the nationalist formulations of Indian art aimed at establishing a new Indian art, towards the beginning of the 20th century, by a two-tiered approach: (1) through a new reading of early Indian art history with emphasis on the Indianness of the Buddhist art of Gandhāra, and a search for the 'golden age' of Indian art, not in Gandhāra as was supposed by the British, but instead either at Nāsik, Kārle, Bhārhut and Sāñcī, or else at Sāranāth and in the reliefs of Amarāvātī; and (2) through the making of a new 'national' and 'Indian' art.⁷³ The chief exponents and articulators of this nationalist Indian critique of art were E. B. Havell, to begin with as an early patron, and then Ananda K. Coomaraswamy, with whose highly influential interpretations of early and medieval Indian art—combining religion, spirituality and aesthetics as the very essence of a new definition of what constituted Indian art—it matured into a discourse, critiquing the Eurocentric and colonial notions and distortions of Indian art history and then offering counterpoints. With Coomaraswamy's influential institutional location as the Keeper of Indian and Muhammadan art in the Museum of Fine Arts, Boston, he came to embody the national and international prestige of Indian art and the authority of India's art

historical scholarship. The nationalist lineages and its art historical frame of reference developed by Coomaraswamy were inherited and later carried further by C. Sivaramamurti.⁷⁴

The Boston Museum's small collection of the Amarāvati sculptures—a gift of the Government Museum, Madras—which has no inscribed sculptures, was catalogued by Coomaraswamy himself, as part of the entire Indian collections held by that Museum.⁷⁵ The schools of Amarāvati and Ceylon, he suggested in that catalogue, are far more characteristically Indian and much more independent of the Hellenistic influences than the art of the Kuṣāṇas. Moreover, he thought that the few Buddha figures of Amarāvati exhibited “original creative imagination.”⁷⁶

The inscriptions recovered from the *mahācaitya* site and removed to the Government Museum, Madras, by Alexander Rea after the 1905-06 excavations and those removed to the cellars of the same Museum before his excavations prior to 1906 were copied by two Indian epigraphists, Rao Sahib H. Krishna Sastri, Assistant Superintendent for Epigraphy, in 1907, and by Mr. Venkoba Rao, Senior Assistant to the Assistant Archaeological Superintendent for Epigraphy, in 1913, respectively. Moreover, these epigraphs were noticed in the *Annual Reports* of the Assistant Archaeological Superintendent for Epigraphy in 1907, 1913 and 1917. It was, however, Ramaprasad Chanda, who edited these fifty-eight inscriptions with text and translation in the *Epigraphia Indica* in 1919-'20.⁷⁷ He delineated, on palaeographical grounds, four different varieties of the Brāhmī alphabet used in the inscriptions, which indicated the successive stages in the growth of the *mahācaitya*.⁷⁸ These are 1) the archaic Brāhmī characters that he attributed to the Maurya Brāhmī of the Aśokan variety; 2) the Brāhmī that he assigned to the 1st century BC or AD; 3) the Brāhmī belonging to the 2nd century AD to which G. Bühler had classified the bulk of the Amarāvati inscriptions; and 4) the highly ornamental alphabet assigned by G. Bühler to the 3rd century AD. Chanda attributed twenty inscriptions to the first category, eight to the second category, and three to the fourth category. He observed that all the signs from the ancient Brāhmī epigraphs from Amarāvati agreed with the southern variety of the Aśoka alphabet.⁷⁹ The Prākṛt language used in these and other epigraphs from Amarāvati betrayed close affinity with the Paiśācī Prākṛt of the grammarians.⁸⁰ Yet, he thought that the fifty-eight “inscriptions furnish us with no historical, that is to say, dynastic information with the exception perhaps of the clan-name Pākōṭaka and the personal name Vākāṭaka.” He identified the Pākōṭakas with the Vākāṭakas and suggested that if this identification was correct, the

Vākātakas in the Deccan could be traced as early as about 150 BC.⁸¹ He went on to add that:

... the real historical value of the present collection of Amarāvati votive inscriptions consists in the light which it throws by palaeographic indications on the successive stages in the growth of this noble monument. These indications in conjunction with the chronological indications of the sculptures themselves, may enable students to reconstruct the history of the *Mahācaitya* for about 4 to 5 centuries, from the second century BC to the third century AD.⁸²

He pointed out on the basis of the medieval inscriptions of the 7th, 12th and 13th centuries from the site that though the 'constructive period' of the *stūpa* came to a close in the 3rd century AD, the 'glory and sanctity' of the monument had not even then decreased.⁸³ From a historiographical point of view, it can safely be said that Ramaprasad Chanda's use of 'noble', 'glory', 'sanctity', etc. and the attribution of antiquity to the Vākātakas had some nationalist moorings of the day, though the publication in which his article appeared was part of the British official and institutional apparatus. Moreover, Chanda's decipherment of four of the inscriptions was corrected later by Prof. K. A. Nilakanta Sastri and K. Gopalachari.⁸⁴

Inscribed limestone pillars, which originally formed part of the *mahācaitya* complex or as debris of other ancient structures in and around the *stūpa*-site in Amarāvati-Dharaṇīkōṭa did often come up at different locations of the village either as surface collection or else remnants of the wanton diggings that had taken place at the site since late 18th century; and these were being noticed, from time to time, in the annual publications on epigraphy of the Archaeological Survey of India, like the *Annual Reports on South Indian Epigraphy* and *Annual Reports on Indian Epigraphy*.⁸⁵

In the mid-1930s, three inscribed limestone pillars were recovered by P. Seshadri Sastri from Dharaṇīkōṭa on the information supplied by a local resident. In 1937-'38, Seshadri Sastri edited, at the instance of Rao Bahadur K. N. Dikshit, the first Indian Director General of Archaeology, one of these inscriptions which recorded the erection of the *Dharmacakradhvaja* at the eastern gate of the *mahāvihāra* at Dhaṇakaṭa.⁸⁶ This epigraph supplied some more evidence on the monastic affiliations of the Buddhist establishment in the 2nd century AD.

The sculptures and inscriptions that were added to the Madras Museum collection of Amarāvati sculptures, ever since the days of James Burgess, belonged mainly to those excavated by Alexander Rea. Many inscriptions of this collection still remained undeciphered and unpublished, while the decipherment of the text of some epigraphs were

not free from doubt and thus awaited correction. Although there was already a proposal as early as in 1914 for a catalogue of the Amarāvati sculptures to be prepared by Natesa Ayyar, who was the personal assistant to Sir John Marshall, it did not materialize.⁸⁷ This long-felt need was taken up in 1942 by C. Sivaramamurti who reviewed the Amarāvati sculptures in a very detailed study with a comprehensive catalogue of the sculptures, completing the decipherment of 126 inscriptions then available, offering new identifications of themes of the sculptures and correcting some of those previously suggested by scholars. Questions regarding the schools of Buddhism and of the origin of the *stūpa* attracted his attention. His study of the art, iconography, symbolism of the sculptures and every conceivable glimpse of life depicted in the sculptures enabled him to periodize the sculptures and to compare the features of the different sculptural periods of Amarāvati with those of Bhārhūt, Sāñcī, Mathurā, Ajañtā and later Indian schools of art. Correlation between the inscriptions and sculptures on the one hand and Buddhist texts on the other was also done and thus undertaking interpretation on a hitherto unattempted scale in the historiography on Amarāvati.

Sivaramamurti's study of the inscriptions was pioneering in many respects. First, the inscriptions were listed in terms of the four sculptural periods that he had identified, and therefore, it becomes possible to view and correlate not only the evolution of sculptural art, but also the Buddhist themes of narrative art, and the nature of patronage of Buddhism and its art.⁸⁸ His appendices on the personal names and geographical names in the inscriptions, on the models of H. Lüders, brought out a-who-is-who regarding Amarāvati, though scholars are yet to turn attention to such lines of inquiries. The glossary of the terms occurring in the epigraphs opened up a world of Buddhist religious praxis in the south-eastern Deccan that could very well be compared with the picture of the same in the various Buddhist canonical traditions, again, a desideratum in the historiography on Amarāvati.

Epigraphs from the site came up occasionally from private collections or else by random digging close to the site of the *mahācaitya* as in the case of the following three inscriptions. Dr. V. Raghavan published an inscription, ascribed by him to the first century AD, on "a small slab from the Amarāvati Stūpa", the provenance of which was not, however, clear since it was claimed that the slab carrying the inscription was "in the possession of the author at present", and nor is anything known about the present whereabouts of the inscription.⁸⁹ Similarly, the two inscriptions discovered in 1937 inside the outer compound of the Amareśvara temple,

close to the site of the *mahācaitya* in Amarāvātī, were published by Dr. M. Rama Rao.⁹⁰

Indian Independence set off a process of defining and/or redefining the essentials of what constituted the new nation. A process of what Tapati Guha-Thakurta characterized as “instituting the nation in art” began with Independence in which early Indian sculptures emerged “as a chosen field for the self-representation of the nation.”⁹¹ The sculptures of Amarāvātī, too, had their role in this process of instituting the new nation in art.⁹² India was restructuring her polity, society and economy and Indian historians were more or less expected to provide expert professional answers to issues emanating from the past.⁹³ Theoretical and methodological developments in the social sciences too enriched the perspective of the historian. Thus, a shift of emphasis from straight-line political history to socio-economic history was noticeable in the historiography of the post-Independence period. With regard to the studies on the art of Amarāvātī, this change was apparent in the 1950s; but since then many of the old problems, like the chronology and structure of the *mahācaitya*, its sculptural phases and style, discussed at length by the European and the nationalist writers, got a new lease of life in the writings till the end of the 1970s.⁹⁴

P. R. Srinivasan attempted a chronological study, based on palaeography, of the recently discovered inscriptions⁹⁵ in the excavations of the site by R. Subrahmanyam and K. Krishna Murthy in 1958-59. He placed most of these inscriptions to the period between 200 BC and 100 BC, and some others in the 1st century BC.

A. H. Dani disputed the ascription of *circa* 200 or the 2nd century BC by R. P. Chanda to a group of Amarāvātī inscriptions on the ground that these epigraphs revealed some palaeographical features of later days and has instead dated the same group of inscriptions to the first half of the 1st century AD,⁹⁶ though Dani’s dating has subsequently been rejected by A. Ghosh⁹⁷ and I. K. Sarma.⁹⁸

A surface find from near the *stūpa*-site, recovered in 1959-60, was an inscribed stone, which was possibly used as a stepping stone but one that proved to be the earliest of all the Amarāvātī epigraphs. D.C. Sircar deciphered and interpreted this fragmentary pillar inscription in early Brāhmī characters as a yet unknown pillar edict of the Maurya king Aśoka.⁹⁹ Sircar analysed the language, palaeography and orthography of the inscription and suggested that the *stūpa* seemed to have been built by Aśoka in the mid-3rd century BC.

Ghosh and Sarkar studied eight label epigraphs on a stele from among the finds uncovered in the 1958-’59 operation at Amarāvātī.¹⁰⁰ The

labels which are engraved on the sculptures as if to explain the Buddhist theme of the depiction, like those on the Bhārhūt reliefs, along with the palaeographical features,¹⁰¹ indicated late 2nd century BC for the date of the stele. They traced back the beginnings of sculptural art at Amarāvati in particular and south-east India in general to the specimen.

The forty-four early inscriptions recovered in 1958-'59 and in the earlier unspecified operations—kept in the Archaeological Museum, Amarāvati—ascrivable to the 3rd-2nd centuries BC, were catalogued by A. Ghosh.¹⁰² He established that the *stūpa* had an origin earlier than 2nd century BC. According to him, the two inscriptions in Aśokan characters on the fragmentary but massive granite pillars, which were the uprights of the earliest railing, along with the fragmentary pillar inscription ascribed by D. C. Sircar to Aśoka, pointed unmistakably to Aśoka as the founder of the Amarāvati *stūpa*.¹⁰³

Vidya Dehejia has defined and divided the early activity at Amarāvati into two phases belonging to the Post-Aśokan era, based mainly on palaeographical and sculptural analysis.¹⁰⁴ She has, then, worked out the probable absolute dates of the early epigraphs recovered from the site. The inscriptions of the Post-Aśokan Stage A has been placed between 90 BC and 60 BC and inscriptions of the Post-Aśokan Stage B between 60 BC and 25 BC¹⁰⁵ on palaeographical grounds. She postulated the existence of a small *stūpa* during this period and acknowledged a time lag of nearly half-a-century between the small early *stūpa* and the *mahāstūpa* at Amarāvati with sculptural decoration.¹⁰⁶ Moreover, she further grouped the epigraphs on the sculptured pillars, cross-bars, coping pieces and drum slabs that are thought to have decorated the main *stūpa* in the early phase into three stages.¹⁰⁷ Dehejia has pointed out by her integrated study of the epigraphs as well as the inscribed slabs that there were a number of instances of the donations having been recorded on stones other than the one actually donated. She also suggested the possibility of “an unsculptured pillar was set up at an earlier date and the donation of the *pādukas* (which one assumes were located nearby) was engraved on it. This inscription was left intact when the pillar was carved at a later stage.” In another example, she suggested that “It is apparent in this instance that an unsculptured pillar was donated at an early date and the gift inscribed on it. When it was later carved, the earlier record was allowed to remain.”¹⁰⁸ It may, however, be noted that most of these suggestions of Dehejia were criticized and rejected by Douglas Barrett.¹⁰⁹

Continuing the tradition of Ghosh, the twenty-seven inscriptions of the early Christian era, recovered mostly during the clearance operation of 1958-'59, were catalogued by H. Sarkar,¹¹⁰ thus furthering the

documentation of the inscriptions kept in the Amarāvātī Museum. Two of these inscriptions were already edited and published previously, one by James Burgess¹¹¹ and the other by P. Seshadri Sastri.¹¹² He dated the bulk of these epigraphs,¹¹³ on palaeographical grounds, to the 2nd century AD, and suggested that the later phase of the Amarāvātī *stūpa* might be divided into three or four sub-phases.¹¹⁴ The inscription of the time of Gautamīputra Yajña-Śātakarṇi was ascribed by him to the last quarter of the second century AD though Sivaramamurti had placed similar sculptured slabs that carried the epigraphs in question to the period from 100 to 150 AD, on stylistic considerations.¹¹⁵ He was also able to show that Sanskrit began to be used as the language of the epigraphs in Amarāvātī even before the Ikṣvāku times.¹¹⁶

The epigraphs recovered from the excavations of 1973–‘74 and from the clearance and levelling operation in 1974–‘75 that followed the excavation have been catalogued by I. K. Sarma¹¹⁷ in continuation of the work started earlier by Ghosh and Sarkar. I. K. Sarma combined the archaeological stratigraphy of the site, which he himself had attempted for the first time, and the palaeography of the inscriptions for arriving at a chronological sequence for the site.¹¹⁸ The chronology he worked out on the basis of stratigraphical sequence in 1973–‘74 tallied with the palaeography of the inscriptions. He successfully linked up the stratigraphical sequence with the problems of the architectural phases of the *stūpa*, which had baffled the early excavators. Of the thirteen epigraphs catalogued and published in 1974, two are on pot-sherds, three on limestone *sūcis*, seven on drum slabs, dome slab, image, etc., and one on clay sealing.¹¹⁹ In terms of the stratigraphical sequence, Sarma placed one of these epigraphs on a pot-sherd in his Period I A (circa 4th century BC); two inscribed pot-sherds in Period I B (circa 3rd century BC); two epigraphs in Period II (2nd and 1st century BC); four inscriptions in Period III (1st–2nd century AD); two inscriptions in Period IV (circa 3rd–6th century AD); and the epigraph on the clay sealing and one on an image of Bodhisatva Padmapāṇi in Period V (circa 6th–11th century AD).¹²⁰ The five epigraphs that Sarma edited and published in 1980, assigned to 1st–3rd century AD, formed part of the sculptural embellishments of limestone to the Buddhist establishment.¹²¹ With the cataloguing of I. K. Sarma, the number of epigraphs in the collection of the Amarāvātī Museum alone rose to nearly ninety, apart from some of the still unpublished ones in the same museum.

Herbert Plaeschke recognizes four chronological groups of inscriptions of the *mahācaitya* at Amarāvātī¹²² and places Vidya Dehejia's Post-Aśokan A and B inscriptions of Amarāvātī to the early 1st century AD and the first half of the 1st century AD respectively.¹²³

The find of a fragmentary *Chāyāstambha* Inscription as surface collection from an agricultural field in Dharaṇikoṭa in 1993 further confirmed the potential of the site of Amarāvātī-Dharaṇikoṭa in terms of inscriptions and other antiquities. P.R.K. Prasad edited and published this inscription¹²⁴ and the *Annual Report on Indian Epigraphy for 1992-93* noticed and carried the text of the same.¹²⁵ This is for the first time that inscribed *chāyāstambhas* came to be identified at Amarāvātī-Dharaṇikoṭa though numerous similar memorial pillars had come to light from some other Buddhist sites of the south-eastern Deccan, as for example Nagarjunakoṇḍa.¹²⁶

A desideratum in the scholarship on Amarāvātī, ever since the museumisation of the Amarāvātī antiquities, in India, Europe and North America, has been a whole-scale and summary approach to the entire collection from the site, irrespective of its location in different museums. Even when erudite and masterly studies on the various Amarāvātī collections did appear as catalogues of the respective museums, these addressed issues of chronology or style or palaeography pertaining mainly to the materials in the respective museum collection, thus obscuring chances for a holistic treatment of the entire corpus of the sculptures, inscriptions and other forms of antiquities. Anamika Roy's study of the issues of chronology and style pertaining to Amarāvātī marks a shift since she has looked at the issues irrespective of the museum affiliation of the materials.¹²⁷ The twin-volume work—the published version of a doctoral study carried out at the University of Cambridge—presented individual or separate studies on the palaeography, architecture and sculpture of Amarāvātī, followed by a comparative study of the evidence provided by each aspect. The comparative analysis of different aspects of the inscriptions from the early Buddhist centres, including those of Sri Lanka with which the south-eastern Deccan had close cultural ties, has added clarity to the circumstances of the evolution of the Brāhmī script at Amarāvātī. Roy has traced the different stages of growth of the *stūpa* and their relationship to the subsequent embellishments with relief sculptures and inscriptions. For the first time, the palaeography of the whole epigraphs from the site has been taken up leading to a new chronological schematisation of the epigraphs. The four-phase scheme of classification, arrived at by earlier scholars like Sivaramamurti, was accepted by Anamika Roy but with the addition of different sub-periods and a new chronological schema.¹²⁸ The chronological list of the available inscriptions, which she appended to the study, is arranged thus: Phase I with the three sub-groups of 250 BC – 200 BC, 150 BC – 100 BC, and 100 BC – 50 BC; Phase II with the three sub-groups of late 1st century BC, first half of the 1st century AD, and second half of the

1st century AD; Phase III with the two sub-groups of the beginning of the 2nd century AD, and second half of the 2nd century AD; and Phase IV with the two sub-groups of first half of the 3rd century AD, and second half of the 3rd century AD.¹²⁹ A museum-wise list of hundred-and-one major sculptures with inscriptions—47 in the Government Museum, Madras, 28 in the British Museum, London, and 26 in the Amarāvātī Museum is a step further in viewing the structural remains of the site as an organic whole.¹³⁰

Five more inscriptions from Amarāvātī, presently kept in the Amarāvātī Museum, have recently been published though the exact provenance of some of these is not known. C. A. Padmanabha Sastry, the editor of these inscriptions, has attributed a period between the 2nd and 3rd centuries AD on palaeographical grounds.¹³¹ It is stated that the epigraphs were copied by the South Zone Office of the Epigraphy Branch of the Archaeological Survey of India, Madras, as part of its re-survey of the Amarāvātī-Dharaṇīkōṭa area for epigraphical data. It has to be clarified in this context that for purposes of indexing and analysis in the present study, only those epigraphs the provenance of which is known to have been either the site of the *mahācaitya* or the site of Amarāvātī-Dharaṇīkōṭa in general are included, and therefore, a few of the epigraphs in the collection of the site museum at Amarāvātī, for which there is no precise record of their provenance, have to be omitted from the purview of the present work though these have been duly noticed and listed as Amarāvātī inscriptions by the Director of Epigraphy in recent years.¹³²

The foregoing historiographical analysis has sketched briefly the stages of evolution of the discourses on the Amarāvātī inscriptions during the last nearly two hundred years of scholarship that (1) began with the British mediated administrative and Orientalist interventions to salvage Indian antiquities from 'native' vandalism, (2) produced processes of exploration and excavation mainly for sculptures contributing to the museumisation of the antiquities of the site in the British colonial metropole as well as the regional administrative centres in the context of the maturing of archaeology as a discipline, and (3) negotiated space for national and cultural identity in the context of Indian nationalism that contented and contested the British colonial formulations of early Indian history. In the midst of these contending and contesting processes, two hundred and seventy seven inscriptions with direct bearing on the history of Amarāvātī as an early Buddhist monastic and ritual centre as well as of what has been called the Amarāvātī school of art, within the time span of nearly six hundred years, have been recorded, listed, noted, and appended variously by scholars to studies on sculpture or architecture or history. Historicising the contents of the Amarāvātī

inscriptions can, it is hoped, go a long way in retrieving the museumised sculptures and architectural debris of the site from the insularity which these experienced during the two hundred years of brilliant historical, archaeological, art historical, and palaeographical scholarship, and place the same in their due legitimate status. The content of the Amarāvati inscriptions alone could tell us something, if not everything, of what their sponsors as well as the community at large, who originally viewed and approached the monuments and sculptures, thought what these sculptures and records in the form of epigraphs engraved on them were, while these were still *in situ*.

NOTES

1. The British engagement with India's past was not monolithic or univocal but involved various stages and processes. For an early account of the activities of the British administrator-turned Indologists and Orientalists, see Atul Chatterjee and Richard Burn, *British Contributions to Indian Studies*. London: Longmans Green & Co., 1943; a widely used but pro-British assessment is P. J. Marshall (ed.), *The British Discovery of Hinduism in the Eighteenth Century*. Cambridge: Cambridge University Press, 1970; for a more recent, critical and archival based study, see Upinder Singh, *Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004; some of the persuasive inquiries into the Indological and Orientalist constructions of pre-modern India are brought out in Ronald Inden, 'Orientalist Constructions of India', *Modern Asian Studies*, Vol. 20, Part 3, 1986, pp. 401–46. Ronald Inden, *Imagining India*. Oxford: Blackwell, 1990; C. A. Breckenridge and P. van der Veer (eds.), *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Philadelphia: University of Pennsylvania Press, 1993; John M. Mackenzie, *Orientalism: History, Theory and the Arts*. Manchester: Manchester University Press, 1995; Kate Teltscher, *India Inscribed: European and British Writing on India, 1600-1800*. Delhi: Oxford University Press, 1995; Amal Chatterjee, *Representations of India, 1740–1840: The Creation of India in the Colonial Imagination*. Houndmills Macmillan Press; some underlying theoretical premises in general of the Western study of early India are highlighted by Dilip K. Chakrabarti, *Colonial Indology: Sociopolitics of the Ancient Indian Past*. New Delhi: Munshiram Manoharlal, 1997.
2. O. P. Kejariwal, *The Asiatic Society of Bengal and the Discovery of India's Past*. New Delhi: Oxford University Press, 1988.
3. For a narrative account of the growing body of these collections but with ample photographs and illustrations, see John Keay, *India Discovered: The Achievement of the British Raj*. Leicester: Windward, 1981.
4. Bernard S. Cohn, 'Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth-Century India' in Barbara Stoler Miller (ed.), *Powers of Art: Patronage in Indian Culture*. Delhi: Oxford University Press, 1992, pp. 301–329. A slightly modified version of the same is found in Bernard S. Cohn, *Colonialism and Its Forms of Knowledge*. Delhi: Oxford University Press, 1997, pp. 76–105 with notes

- to the chapter in pp. 171–175; Nicholas B. Dirks, 'Guiltless Spoliations: Picturesque Beauty, Colonial Knowledge, and Colin Mackenzie's Survey of India' in Catherine B. Asher and Thomas R. Metcalf (eds.), *Perceptions of South Asia's Visual Past*. New Delhi: Oxford & IBH Publishing Co. Pvt. Ltd., 1994, pp. 211–232.
5. Tapati Guha-Takurta, 'The museumised relic: Archaeology and the first museum of colonial India', *The Indian Economic and Social History Review*, Vol. XXXIV, no.1, January-March, 1997, pp. 21–51. Also, Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, pp. 64–68.
 6. Tapati Guha-Takurta, 'The museumised relic: Archaeology and the first museum of colonial India', *The Indian Economic and Social History Review*, Vol. XXXIV, no.1, January-March, 1997, pp. 21–51. Also, Tapati Guha-Thakurta, *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, chapter 2, pp. 43–82.
 7. Mackenzie's note of 1803 is cited at length in Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), pp. 10–11. The Mackenzie manuscript volume of the Amarāvati sculpture drawings and his notes, once part of the India Office Library collections in London, is now preserved by the British Library, London. Most of his sketches were reproduced by James Fergusson, *Tree and Serpent Worship: Illustrations of Mythology and Art in India*. Delhi: Oriental Publishers, 1971 (reprint), *passim*.
 8. Colin Mackenzie, 'Account of Extracts of a Journal', *Asiatic Researches*, Vol. ix, 1807, pp. 272–278. For excerpts see, Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), pp. 11–13.
 9. This note of 1817 is cited in Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 13.
 10. Colin Mackenzie, 'Ruins of Amravutty, Depauldina and Durnacotta', *Asiatic Journal and Monthly Register*, 1823, pp. 464–478. For excerpts see Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), pp. 14–19.
 11. James Burgess, *The Buddhist Stupas of Amarāvati and Jaggayyapeta in the Kṛṣṇa District Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint), p.3.
 12. *Ibid.*, p. 20.
 13. See Upinder Singh, 'Amaravati: the dismembering of the Mahācaitya (1797-1886)', *South Asian Studies*, Vol. 17, 2001, pp. 19–40. A revised version of the same appeared as Chapter 8 in Upinder Singh, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 249–289; Jennifer Howes, 'Colin Mackenzie and the Stupa at Amaravati', *South Asian Studies*, Vol. 18, 2002, pp. 53–65; Upinder Singh, 'Documentation & Destruction: The Case of Amaravati (1797-1886)' in Himanshu Prabha Ray and Carla M. Sinopoli eds, *Archaeology as History in Early South Asia*, New Delhi: Indian Council for Historical Research & Aryan Books International, 2004, pp. 34–50; K. Paddayya, 'Colin

38 • The Early Buddhist Inscriptions of Amarāvati

- Mackenzie and the Discovery of the Amaravati Site’, *Deccan Studies*, Vol. iii, no.1, Jan-Jun., 2005, pp. 28–32; For a detailed historiographical study, see N. J. Francis, ‘Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300 - AD 300’, Unpublished Ph D Thesis, University of Calicut, 2002, chapter 2, pp. 10–50.
14. Upinder Singh, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 287–89. To see how the site of the *mahācaitya* stands today, see the photograph of the site in Appendix 2 to this volume below.
 15. See illustration no. 1 in Appendix 3 to this volume.
 16. Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 63; Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stūpa*. London: The British Museum Press, 1992, p. 223. Yet, H. Lüders has given a summary of this missing epigraph. See ‘A List of Brahmi Inscriptions from the Earliest Times to About 400 AD’, Appendix to *Epigraphia Indica*, Vol. X, 1912, no. 1214, p. 142.
 17. See photograph no. 2 in Appendix 3 to this volume.
 18. Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877* Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 63.
 19. James Prinsep, ‘Facsimiles of ancient Manuscripts’, *Journal of the Asiatic Society of Bengal*, Vol. VI, I, 1837, pp. 218–23.
 20. Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877* Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 19.
 21. Bernard S. Cohn, *Colonialism and Its Forms of Knowledge*. Delhi: Oxford University Press, 1997, p. 90.
 22. Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877* Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 19.
 23. Cited in Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 64.
 24. For such a study of the Orientalist Indologist paradigms and constructions of early India, see Ronald Inden, ‘Orientalist Constructions of India’, *Modern Asian Studies*, Vol. 20, Part 3, 1986, pp. 401–46.
 25. *Ibid.*, p. 63.
 26. ‘Description of the Amravati Tope in Guntur’, *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, New Series, Vol. 3, London: Trünber & Co., 1868, pp 132–166.
 27. James Fergusson, *Tree and Serpent Worship: Or Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ from the Sculptures of the Buddhist Topes at Sanchi and Amaravati*. New Delhi: Oriental Publishers, 1971 (reprint).
 28. *Ibid.*, p. v.
 29. *Ibid.*, Appendix E, pp. 238–40 and plate xcix.
 30. *Ibid.*, p. 157.
 31. *Ibid.*, pp. 156–57.
 32. *Ibid.*, p. 238.
 33. *Ibid.*, no. xx, p. 240.
 34. *Ibid.*, no. ii, p. 239.

35. *Ibid.*, no. IX, p. 239.
36. H. Lüders, 'A List of Brāhmī Inscriptions from the Earliest Times to about AD 400 with the Exception of those of Aśoka', *Epigraphia Indica*, Vol. X. Calcutta: Indological Book House, 1973 (reprint), no. 1214, p. 142.
37. Robert Sewell, *Report of the Amaravati Tope and Excavations on Its Site in 1877* Varanasi: Bharatiya Publishing House, 1973 (reprint), p. 63.
38. *Ibid.*, p. 64.
39. *Ibid.*, pp. 65–66.
40. *Ibid.*, p. 66.
41. The increasing importance being attached to epigraphy within the domains of Indian archaeology during the Cunningham era is traced by Dilip K. Chakrabarti, *History of Indian Archaeology: From the Beginning to 1947*. New Delhi, Munshiram Manoharlal, 1988, pp. 95–96.
42. Philip C. Almond, *The British Discovery of Buddhism*. Cambridge: Cambridge University Press, 1988, p. 5.
43. *Ibid.*, pp. 5–6.
44. J. W. de Jong, *A Brief History of Buddhist Studies in Europe and America*. Delhi Sri Satguru Publications, 1987; for the later part the history of Buddhist studies, see Edward Conze, *Thirty Years of Buddhist Studies*. Oxford: Bruno Cassirer, 1967, pp. 1–32.
45. Donald S. Lopez, Jr. (ed.), *Curators of the Buddha: The Study of Buddhism under Colonialism*. Chicago: The University of Chicago Press, 1995.
46. Partha Mitter, *Much Maligned Monsters: History of European Reactions to Indian Art*. Oxford: Clarendon Press, 1977.
47. The havoc caused by Horsfall's excavation was realized soon, as could be seen in Robert Sewell's criticism of the way Horsfall conducted the operation and in the letter from the India Office to the Governor of Madras on the same containing severe criticism by the Secretary of State of the way the excavation went on. See Upinder Singh, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 271–74.
48. James Burgess, *Notes on the Amarāvātī Stūpa*. Varanasi: Indological Book House, 1972 (reprint).
49. James Burgess, *The Buddhist Stūpas of Amarāvātī and Jaggayyapeta in the Kṛṣṇa District, Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint).
50. *Ibid.*, p. 23.
51. Alexander Rea, *Archaeological Survey of India. Annual Reports, 1908-09*, pp. 90–91.
52. James Burgess, *The Buddhist Stūpas of Amarāvātī and Jaggayyapeta in the Kṛṣṇa District, Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint), pp. 112, 110.
53. The text of the inscription was translated for him by Dr. Bhagawanlal Indraji. See *Ibid.*, pp. 3–5, 100, and Burgess, *Notes on the Amarāvātī Stūpa*. Varanasi: Indological Book House, 1972 (reprint), p. 27.
54. James Burgess, *Notes on the Amarāvātī Stūpa*. Varanasi: Indological Book House, 1972 (reprint), p. 27.
55. For the former epigraph, see Robert Sewell, *Report of the Amaravati Tope and*

40 • The Early Buddhist Inscriptions of Amarāvati

- Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), pp. 65–66, and for the latter, see James Burgess, *Notes on the Amarāvati Stūpa*. Varanasi: Indological Book House, 1972 (reprint), p. 50.
56. James Burgess, *The Buddhist Stūpas of Amarāvati and Jaggayyapeta in the Kṛṣṇa District, Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint), p. 37.
57. *Ibid.*, p. 100; also Burgess, *Notes on the Amarāvati Stūpa*. Varanasi: Indological Book House, 1972 (reprint), p. 27.
58. E. Hultzsch, ‘Amarāvati-Inschriften’, in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd., XXXVII, 1883, pp. 548–561, and ‘Berichtigungen und Nachträge zu den Amarāvati-Inschriften’ in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd., XL, 1886, pp. 343–346.
59. Franke, ‘Epigraphical Notes’ in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd., L, 1896, pp. 599–601, as cited by H. Lüders, ‘A List of Brāhmī Inscriptions from the Earliest Times to about AD 400 with the Exception of those of Aśoka’, Appendix to *Epigraphia Indica*, Vol. X, 1912, pp. 141–157, *passim*.
60. Dietmar Rothermund, *The German Intellectual Quest for India*, New Delhi: Manohar, 1986, takes up the various intellectual and historical strands that shaped and affected the German Indological pursuit of the 19th and early 20th centuries; some of the contrasting ways in which the German philosophers and scholars appropriated Indian history and approached the study of India is available in Vasudha Dalmia, *Oriental India: European Knowledge Formation in the Eighteenth and Nineteenth Centuries*. New Delhi: Three Essays Collective, 2003, pp. 1–27.
61. For the debate on the necessity and advantage of involving ‘native’ Indian scholars in the Archaeological Survey, with specific reference to employing them also for epigraphical work, see Upinder Singh, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 137, 312–336; for the career and work of Pandit Bhagawanlal Indraji, see Dilip K. Chakrabarti, *A History of Indian Archaeology*. New Delhi: Munshiram Manoharlal, 1988, pp. 108–109.
62. Alexander Rea, ‘Excavations at Amarāvati’, *Archaeological Survey of India: Annual Report, 1905-’06*, pp. 116–119 and plates XLVI, XLVII, XLVIII, XLIX, L, and LI; and Alexander Rea, ‘Excavations at Amaravati’, *Archaeological Survey of India Annual Report, 1908-’09*, pp. 88-91 and plates XXVII, XXVIII, XXIX, XXX, and XXXI.
63. Alexander Rea, ‘Excavations at Amaravati’, *Archaeological Survey of India Annual Report, 1908-’09*, pp. 90–91
64. *Epigraphia Indica*, Vols. IV, 1900-’01, pp. 146–160.
65. *Epigraphia Indica*, Vols. IV, 1900-’01, pp. 88–89. Since the scope of the present study is limited to the period between 3rd century BC and 300–400 AD, these two epigraphs, cited above and the present one, are not taken up for purposes of indexing or concordance.
66. Dr. Sten Konov, ‘Epigraphy’, in *Archaeological Survey of India: Annual Report, 1905-’06*.
67. *Ibid.*, pp. 165–166.
68. This was pointed out by Ramaprasad Chanda. See his ‘Some Unpublished Amaravati

- Inscriptions', *Epigraphia Indica*, Vol. XV, 1919-20, p. 259.
69. Heinrich Lüders, 'A List of Brāhmī Inscriptions from the Earliest Times to about AD 400 with the Exception of those of Aśoka', Appendix to *Epigraphia Indica*, Vol. X, 1912. This is reprinted as an independent book in 1973 with the same title by the Indological Book House, Calcutta.
 70. The Amarāvati inscriptions figured from number 1205 (a) to 1326 in the Lüders' list.
 71. This was the opinion of Lord Mayo, the Viceroy, in 1871. Cited by Upinder Singh, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, p. 312.
 72. This question of the pragmatic need of the colonial state and the demands of the Indian nationalist sentiments with respect to the Indian participation in the activities of the Archaeological Department has been highlighted by Upinder Singh. See, *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004, pp. 312–336; for a more critical evaluation of the issues involved, see the following two essays by Tapati Guha-Thakurta: 1) 'Interlocuting Texts and Monuments: The Coming of Age of the "Native" Scholar', 2) 'Between the Nation and the Region: The Locations of a Bengali Archaeologist', in her *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, pp. 85–139 with notes and references, pp. 322–336.
 73. Tapati Guha-Thakurta, *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850-1920.*, Cambridge: Cambridge University Press, 1992. Also, her essay, 'Wresting the Nation's Prerogative: Art History and Nationalism in Bengal', in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, pp. 141–171, with notes and references, pp. 337–341.
 74. The nationalist lineage and its art historical frame and how this became a directive principle in the art historical concerns of India as a new independent nation has been brought out by Tapati Guha-Thakurta as part of an essay 'The Demands of Independence: From a National Exhibition to a National Museum' in her *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004, pp. 184–188.
 75. Ananda K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*. Delhi: Bharatiya Publishing House, 1978 (reprint). For the Amarāvati collection, see Part II, pp. 51–57.
 76. Ananda K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*. Delhi: Bharatiya Publishing House, 1978 (reprint), Part II, p. 7.
 77. Ramaprasad Chanda, 'Some Unpublished Amaravati Inscriptions', *Epigraphia Indica*, Vol. XV, 1919-'20, pp. 258–275 and plates.
 78. *Ibid.*, pp. 259–261.
 79. *Ibid.*, p. 260.
 80. *Ibid.*, p. 260.
 81. *Ibid.*, pp. 260–261.
 82. *Ibid.*, p. 261.
 83. *Ibid.*, pp. 261–262.
 84. K. A. Nilakanta Sastri and K. Gopalachari, 'Epigraphic Notes', *Epigraphia Indica*, Vol. XXIV, 1937-38, p. 279.

42 • The Early Buddhist Inscriptions of Amarāvati

85. Lists of stone inscriptions copied during the year 1936-'37 and 1941-'42 were published in *Annual Reports on South Indian Epigraphy* for 1936-'37, p. 42, and 1941-'42, p. 91, respectively. The *Annual Report on Indian Epigraphy* for the years 1953-'54, p. 21; 1954-'55, p. 28; 1956-'57, pp. 42, 98; 1957-'58, p. 73; 1959-'60, pp. 47-51; 1965-'66, pp. 61-65; and 1970-'71, p. 33 noticed a good number of label inscriptions discovered during the respective years. Full text and translations of these appeared in many journals and edited volumes which are mentioned in the appropriate context below. The more recent volumes of the *Annual Reports on Indian Epigraphy* that took notice of the epigraphs from Amarāvati-Dharanīkōṭa are also referred to in the appropriate context in this chapter.
86. P. Seshadri Sastri, 'Dharanikota Dharmachakra Pillar Inscription', *Epigraphia Indica*, Vol. XXIV, 1937-38, pp. 256-260.
87. C. Sivaramamurti, *Amarāvati Sculptures in the Madras Government Museum, Bulletin of the Madras Government Museum*. New Series-General Section, Vol. IV, Madras: Government Press, 1977 (reprint), p. xvii.
88. Though this could be worked out from Sivaramamurti's perceptive work in this regard, it may safely be stated that it is as yet a desideratum in the extant studies on Amarāvati.
89. Dr. V. Raghavan, 'A New Amarāvati Inscription', *The Proceedings of the Indian History Congress, Seventh Session*. Allahabad: Indian History Congress, 1944, p. 146.
90. Dr. M. Rama Rao, 'Two Prākṛt Fragments from Amarāvati', *The Proceedings of the Indian History Congress, Seventh Session*. Allahabad: Indian History Congress, 1944, p. 144.
91. Tapati Guha-Thakurta, 'Marking Independence: The Ritual of National Art Exhibition', *Journal of Arts & Idea*, Nos. 30-31, Dec. 1997, pp. 89-114.
92. A representative collection of the Amarāvati sculptures, on loan from different museums, including the British Museum, London, has been on display for long in the National Museum, New Delhi.
93. M.G.S. Narayanan, 'Modern Indian Historical Writings on Ancient India: Some Problems of Conceptualisation'. Paper for discussion at the Institute of Commonwealth Studies, University of London, 17th February, 1974 (unpublished).
94. N.J. Francis, 'Buddhist Art, Religion and Society at Amarāvati and Allied Centres. BC 300-AD 300', unpublished Ph D thesis submitted to the University of Calicut, 2002, Chapter II.
95. P. R. Srinivasan, 'Recently Discovered Early Inscriptions from Amaravati and Their Significance', in *Lalit Kalā*, Vol. 10, 1961, pp. 59-60.
96. A. H. Dani, *Indian Palaeography*. Oxford: Clarendon Press, 1963, pp. 69, 72 and 97-99.
97. A. Ghosh, 'The Early Phase of the Stupa at Amarāvati, South East India', *Ancient Ceylon, Journal of the Archaeological Department of Sri Lanka*, no. 3, 1979, pp. 98-99.
98. I. Karthikeya Sarma, 'Some More Inscriptions from Amarāvati Excavations and the Chronology of the Mahāstūpa', in Z. A. Desai and A. M. Shastri eds., *Studies in Indian Epigraphy*, Vol. I. Mysore: Geetha Book House, 1974, p. 64.
99. D. C. Sircar, 'Fragmentary Pillar Inscription from Amarāvati' in Sircar D.C. (Ed), *Epigraphia Indica*, Vol. XXXV, 1963-'64, pp. 40-43.

100. A. Ghosh and H. Sarkar, 'Beginnings of Sculptural Art in South-East India: A Stele from Amarāvati', *Ancient India: Bulletin of the Archaeological Survey of India*, Nos. 20-21, 1964-'65, pp. 168-177.
101. For the palaeography of the label-epigraphs, see A. Ghosh and H. Sarkar, 'Beginnings of Sculptural Art in South-East India: A Stele from Amarāvati', *Ancient India Bulletin of the Archaeological Survey of India*, Nos. 20-21, 1964-'65, p. 176.
102. A. Ghosh, 'The Early Phase of the Stupa at Amarāvati, South East India', *Ancient Ceylon, Journal of the Archaeological Department of Sri Lanka*, no. 3, 1979, pp. 97-103.
103. *Ibid.*, p. 100.
104. Vidya Dehejia, 'Early Activity at Amarāvati', *Archives of Asian Art*, Vol. XXIII, 1970, pp. 41-54.
105. *Ibid.*, 1970, p. 47.
106. *Ibid.*, 1970, p. 48.
107. *Ibid.*, 1970, p. 48.
108. *Ibid.*, 1970, p. 52.
109. Douglas Barrett, 'Style and Palaeography at Amarāvati', *Oriental Art*, Vol. XXXVI, no. 2, 1990, pp. 77-82.
110. H. Sarkar, 'Some Early Inscriptions in the Amarāvati Museum', *Journal of Ancient Indian History*, Vol. IV, Parts 1-2, 1971, pp. 1-13. Some of these inscriptions were already noticed in the *Annual Report on Indian Epigraphy, 1959-60*, pp. 47-50, nos. 21-62.
111. James Burgess, *The Buddhist Stūpas of Amarāvati and Jaggayyapeta in the Kṛṣṇa District, Madras Presidency, Surveyed in 1882*. Varanasi: Indological Book House, 1970 (reprint), p. 104 and plate LIX, 39.
112. P. Seshadri Sastri, 'Dharanikota Dharmachakra Pillar Inscription', *Epigraphia Indica*, Vol. XXIV, 1937-38, pp. 256-260.
113. Numbers 45-47, 53-54, 57-64, and 71 of H. Sarkar. See H. Sarkar, 'Some Early Inscriptions in the Amarāvati Museum', *Journal of Ancient Indian History*, Vol. IV, Parts 1-2, 1971, pp. 1-13.
114. H. Sarkar, 'Some Early Inscriptions in the Amarāvati Museum', *Journal of Ancient Indian History*, Vol. IV, Parts 1-2, 1971, p. 12.
115. *Ibid.*, pp. 11-12.
116. *Ibid.*, p. 12.
117. I. Karthikeya Sarma, 'Some More Inscriptions from Amarāvati Excavations and the Chronology of the Mahāstūpa', in Z. A. Desai and A. M. Shastri (eds.), *Studies in Indian Epigraphy*, Vol. I. Mysore: Geetha Book House, 1974, pp. 60-74, and I. K. Sarma, 'More Prakrit Inscriptions from Amarāvati', *Journal of the Epigraphical Society of India*, Vol. VII, 1980, pp. 18-21.
118. I. Karthikeya Sarma, 'Some More Inscriptions from Amarāvati Excavations and the Chronology of the Mahāstūpa', in Z. A. Desai and A. M. Shastri (eds.), *Studies in Indian Epigraphy*, Vol. I. Mysore: Geetha Book House, 1974, pp. 60-74.
119. *Ibid.*, pp. 66-68.
120. *Ibid.*, pp. 62-64.
121. I. K. Sarma, 'More Prakrit Inscriptions from Amarāvati', *Journal of the Epigraphical Society of India*, Vol. VII, 1980, p. 18.

44 • The Early Buddhist Inscriptions of Amarāvati

122. Herbert Plaeschke, 'Zur Chronologie der Amarāvati-Schule', *Wissenschaftliche Zeitschrift Martin Luther Universität Halle*. Wittenberg, *Gesellschafts und Sprachwissenschaftliche Reiche*, 23.5 (1974), pp. 107–21, cited in Douglas Barrett, 'Style and Palaeography at Amarāvati', *Oriental Art*, Vol. XXXVI, no. 2, 1990, pp. 80–82.
123. Cited in Douglas Barrett, 'Style and Palaeography at Amarāvati', *Oriental Art*, Vol. XXXVI, no. 2, 1990, p. 80.
124. P.R.K. Prasad, 'A Newly Discovered Chāyāstāmbha Inscription from Dharaṇikoṭa' in A.V.N. Murthy and I.K. Sarma (eds.), *Śrī Rāmachandrikā (Professor Oruganti Rāmachandaiya Festschrift): Essays on Indian Archaeology, History, Epigraphy, Numismatics, Art and Religion*, Vol. I. Delhi: Book India Publishing, 1993, pp. 113–15 and plate 25.
125. *Annual Report on Indian Epigraphy for 1992-93*. New Delhi: Director General, Archaeological Survey of India, 1998, number B 4, p. 14 and plate 1.
126. Elizabeth Rosen Stone, *The Buddhist Art of Nagarjunikoṇḍa*. Delhi: Motilal Banarsidass Publishers, p. 8 ff.; for an overview of the inscriptions from the memorial pillars of the site, see P.R. Srinivasan and S. Sankaranarayanan, *Inscriptions of the Ikshvaku Period*. Hyderabad: The Government of Andhra Pradesh, 1979.
127. Anamika Roy, *Amarāvati Stūpa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*, 2 Vols. Delhi: Agam Kala Prakashan, 1994.
128. *Ibid.*, 1994, Vol. I, pp. 9–84.
129. *Ibid.*, pp. 213–217.
130. *Ibid.*, pp. 199–211.
131. C. A. Padmanabha Sastry, 'A Few Prakrit Inscriptions from Amarāvati' in Aloka Parasher-Sen (ed.), *Kevala-Bodhi: Buddhist and Jaina History of the Deccan (The BSL Commemoration Volume)*, Vol. I. Delhi: Bharatiya Kala Prakashan, 2004, pp. 162–65.
132. For example, the following epigraphs noticed in the *Annual Report on Indian Epigraphy for 1984-85*, p. 26, inscription no. B 34; *Annual Report on Indian Epigraphy for 1987-88*, p. 15, inscription nos. B 1 and B 2; and *Annual Report on Indian Epigraphy for 1992-93*, p. 14, inscription no. B 5 are not taken up for indexing or analysis.

CHAPTER 3

Functions and Patterns of the Early Buddhist Inscriptions of Amarāvati

Most of the inscriptions recovered from the site of Amarāvati-Dharaṇikōṭa are either fragmentary or worn-out by weather while some are complete and intact, and this nature of the inscriptions goes exactly hand in hand with the similar nature of the numerous relief-sculptures that once embellished the different structural parts of the *mahācaitya* when the monument was still *in situ*. As explained in Chapter 2 on the modern history and lives of the monument and the sculptures, the late 18th and 19th century baggage of vandalism—‘native’, exploratory, excavatory, administrative and scholarly—was primarily responsible for this state of affairs of the earliest collection of Indian sculptures and the inscriptions recovered officially from a single site or monument by the British colonial authorities anywhere in India.

The two hundred and seventy seven inscriptions presented in Chapter 4 incorporate the text of all the available inscriptions, except some of those on the sculptures kept in the British Museum, London—the full text of which has not so far been published ever since James Fergusson produced an eye-copy in 1868 and Heinrich Lüders prepared summaries of their contents in 1912—and some of those recovered recently and kept in the collection of the site museum at Amarāvati, the text of which remain unpublished to this day. Those few inscriptions, the exact provenance of which are not traceable at present but kept in the site museum at Amarāvati as if these belong to Amarāvati, are also not incorporated into the list of epigraphs figuring in Chapter 4. Similarly, the inscriptions dated to the medieval period are also not listed in the present study since these do not come under the purview of the study. There are some Amarāvati inscriptions that are still characterized as missing or not traceable but known to have been in existence since some such sculptures and inscriptions were drawn by

the draftsmen and artists of Col Colin Mackenzie.¹

The extant inscriptions as well as the sculptures or architectural parts upon which the inscriptions are found engraved need not necessarily belong to a single monument as was once thought of. Though this was known ever since the excavation of some smaller *caityas* adjoining the *mahācaitya* by Alexander Rea at the turn of the 20th century,² the epigraphical discourse on Amarāvātī does not seem to have taken this into serious account. However, it is not possible at the present state of knowledge to determine or allocate with precision as to which pieces of sculptures, and inscriptions if any, belonged to the smaller *caityas* though some can definitely be identified as such based on a photograph of the excavation procedure of Alexander Rea.³ There is also inscriptional evidence to indicate not only the existence of other *caityas* but also to the effect that Buddhist monks and lay devotees made gifts to the smaller *caityas* devoted to certain dead and venerated Buddhist monks.⁴

We do not know the exact position of the sculptures and the inscriptions within the whole schema of the architectural formation of the sacred site of Amarāvātī and the plan of the sculptural embellishment though many attempts in this regard to reconstruct the structure of the *mahācaitya* had been done by James Fergusson in 1868⁵ and later by many others. Again, there is no idea as to why some sculptures or architectural parts alone were worthy of having specific donors or patrons while many other parts or sculptures were not. Moreover, there is also the likelihood, as pointed out by Vidya Dehejia, of many of the epigraphs being not necessarily engraved on the lime-stone slabs or sculptures actually donated.⁶ It should also be taken into consideration that it was less likely that the *mahācaitya* had ever been a complete monument or architectural entity since renovation and reconstruction as well as additions and embellishments were taking place at various points of time, and we have inscriptional evidence for this evolution, architectural and artistic at one level, and religious ritualistic at other levels.⁷

While the language of these epigraphs is Prākṛt, and Prākṛt influenced by Sanskrit in some examples of the 2nd or 3rd century AD, the script used is invariably Brāhmī, and some relevant questions connected with these will be touched upon in greater detail soon below. The inscriptions generally contain short texts recording the name(s) of the donor(s) of gifts to the *mahācaitya* and the Buddhist monastic establishment at Dhānyakaṭaka—the name of the Buddhist centre as it is referred to the inscriptions—along with, most often, the identity of various sorts of the donors, including their statuses, place of origin, professional orientation, sense of belonging to a group or community etc.; the purpose of the gift;

and, the object of the gift, usually some architectural part constituting the *mahācaitya* or smaller *caityas*. This is the general structural pattern of the Buddhist votive records of the other early Indian Buddhist monastic centres also in the Deccan, and north and north-west India during the period between 3rd or 2nd century BC and 3rd or 4th century AD.⁸ There are points of convergence and divergence as well as common trends of evolution regarding the phraseology of the donative records of Amarāvātī on the one hand and those of the other early Buddhist centres like Bhārhūt and Sāñcī in central India, Mathurā in the north, the cave sites of the western Deccan, and the various cognate sites in the eastern Deccan.⁹ The inscriptional formula indicating the Buddhist praxis associated with the religiosity of gift in Amarāvātī is typified by the use of such terms as *dāna*, *deyadhama* or *deyadhamma*, used mostly as complementary to each other or even interchangeably. There are also examples whereof the older tradition, noticed at Bhārhūt and Sāñcī, of referring to the act of giving as *dānaṃ* occurs. Other terms that are used are *kāritaṃ* and *savaniyuta*. A very common expression at Amarāvātī used in connection with gift is *patiṭāpita* which means ‘installed’, and this was widely used in Mathurā in connection mostly with Buddhist images.¹⁰

At least four varieties of the Brāhmī script were employed at Amarāvātī and the Prākṛt language used in the epigraphs show close affinity with the *Paiśācī* Prākṛt.¹¹ The site of Amarāvātī occupies a unique position among the early Buddhist sites with regard to the evolutionary stages of the early Brāhmī script in that some of the features of the early Brāhmī script are preserved in the epigraphs of the site. A. H. Dani thinks that the evolution of the southern Indian scripts can be traced only from the early inscriptions of Amarāvātī and Bhaṭṭiprōlu, and from the cave records of Tamil Nadu.¹² On the basis of some ‘non-Brāhmī’ symbols in the early Amarāvātī epigraphs,¹³ the possibility of the existence of a south Indian script independent of Brāhmī has been postulated.¹⁴ The graffiti on potsherds at Amarāvātī has been dated to the early Mauryan period.¹⁵ Palaeographers have shown that the early Amarāvātī script contained an earlier stratum of Brāhmī, which was not traceable at Bhārhūt and Sāñcī, and this has been taken for fixing the initial date of the writing activity associated with the *mahācaitya* at Amarāvātī somewhat earlier than the period assigned to the *stūpas* of Bhārhūt and Sāñcī.¹⁶ The only other site where graffiti in Brāhmī has been dated to stratigraphical levels even earlier than Amarāvātī as well as the other archaeological sites is Anurādhapura in Sri Lanka.¹⁷ Interestingly, it has been argued by scholars that the period of the early Brāhmī inscriptions of Sri Lanka is broadly the same as that of the early Amarāvātī inscriptions and that there is a close resemblance between

the letter-forms of the early Amarāvātī epigraphs and those of the early Brāhmī inscriptions of Sri Lanka.¹⁸ Equally significant is the architectural similarities between the *caityas* of the south-eastern Deccan and those of ancient Sri Lanka.¹⁹ Thus, it may be proposed that the writing activity at Amarāvātī forms one of the earliest writing activities in southern India,²⁰ and this has implications for the cultural history of the region as a whole.

Since many specific features of the inscriptions will be referred to in Chapter 4 dealing with the corpus of the early Buddhist inscriptions of Amarāvātī and therefore need not be presented here, certain problems, however, involved in the indexing and chronological classification of the inscriptions need to be touched upon here since a satisfactory criterion for the vexed problem of chronology in respect of Amarāvātī, other than palaeographical, is still awaited. One major problem, except in the case of the fragmentary pillar edict ascribed to Aśoka and those epigraphs referring to the Sada ruler Sivamaka Sada and to two Sātavāhana kings, Gautamīputra Śrī Yajña Sātakarni and Vāsiṣṭhīputra Śrī Pulumāvi, has been the lack of references to known or identifiable eras. Even in the case of the inscriptions dated in the regnal years of the Sātavāhana rulers, there is still no finality of opinions.²¹ Data for precisely dating the inscriptions is not forthcoming from the analysis of the names and status of the donors, the objects of donations or else the place names. Therefore, the chronological classification/periodisation followed in the present study for purposes of classifying the inscriptions is based mainly on the conclusions arrived at by the palaeographical analysis and relative chronology as proposed by Anamika Roy²² in association with the political and chronological setting of the *mahācaitya* of Amarāvātī as proposed recently by Akira Shimada.²³ However, with regard to those epigraphs, which they have not considered at all or for which their propositions are of no use, the dating of the earlier scholars, mainly epigraphists and palaeographers, has been accepted.

On the basis of Anamika Roy's palaeographical as well as style-critical analyses, the 277 Amarāvātī inscriptions have been grouped into four phases with the following chronological schema: Phase I comprises of 85 inscriptions and covers the time bracket between 250 BC and 50 BC with three sub-groups of the period between 250 BC and 200 BC, circa 150 BC, and 100 BC and 50 BC. Phase II comprises 58 inscriptions and covers the time bracket between the late 1st century BC and end of the 1st century AD with three sub-groups of the late 1st century BC, first half of the 1st century AD, and the second half of the 1st century AD. Phase III comprises of 66 inscriptions and covers the time bracket between beginning of the 2nd century AD and the end of the 2nd century AD with two sub-groups of the first half of the 2nd century AD and the second half of

the 2nd century AD. Phase IV comprises of 35 inscriptions and covers the time bracket between the beginning of the 3rd century AD and the end of the 3rd century AD with two-sub groups of the first half of the 3rd century AD and second half of the 3rd century AD. In addition to these four phases, one more group has been created into which all the remaining epigraphs, about which palaeographical studies have not so far been attempted in a systematic or satisfactory manner but about which there is general agreement among scholars regarding a relative chronology some time in the first three centuries of the Christian era, have been categorized. This group of 33 inscriptions, some of which could be placed to Phase III and some others to Phase IV, is classified as Miscellaneous.

While studies on Amarāvati have assumed the causal link between the flowering of the *mahācaitya* and the rule of the Sātavāhanas, an alternate dynastic chronology on the basis of numismatic, epigraphic and historical evidence, which had a bearing on the construction of the *mahācaitya* at Amarāvati, has been proposed by Akira Shimada.

It is particularly noticeable that the framework shows the active construction works of the *stūpa* under the Sadas, a local dynasty in the Amarāvati region. As argued above, the Amarāvati coping sculpture with Sivamaka Sada inscriptions shows the highly sophisticated stylistic features. The ‘high’ phase of Amarāvati, therefore, may have started before the rule of the later Sātavāhanas. This indicates that the most flourishing period of construction/embellishment of the *stūpa* was much longer than we thought. Now we may assume that the ‘high’ phase of Amarāvati had started in the 1st century AD and continued till after the 3rd century AD. Even more significant is that the ‘high’ period of the *stūpa* which former studies have assigned as the accomplishment under the rule of the powerful Sātavāhanas, may have been inaugurated by a small local dynasty.²⁴

The historical and cultural functions of the early Buddhist inscriptions of Amarāvati continue to remain less inquired into though there is no dearth of studies on the art, history and monasticism of the early Buddhist centres in India. Some studies have stressed the changing socio-economic contexts of the donative records with regard to the early Buddhist centres in general,²⁵ while Gregory Schopen’s study of Sāñcī inscriptions problematises the religious and historical functions of the early Buddhist donative inscriptions²⁶ and these are very relevant for a similar inquiry pertaining to Amarāvati.

The question, modelled and informed on the similar lines of inquiries attempted by Gregory Schopen for Sāñcī, as to what possible function the inscriptions of Amarāvati could have had in the world of early Buddhism in the historical and cultural milieu of the south-eastern Deccan may be taken

up on the basis of the data isolated and identified in the analysis of the Amarāvati inscriptions attempted in chapters 4 and 5. The language spoken by the people of the south-eastern Deccan could not have been the inscriptional Prakṛt met within the donative records of the same region,²⁷ and therefore, in the possible bi-lingual context of early south-eastern Deccan, the names and other elements of identity as inscribed in the numerous inscriptions were less likely to have been read and understood by the devotees hailing from the same region. The level of literacy in a period of transition from orality to literacy in the region, too, would not allow for the text of the donative records in the form of the inscriptions to be read and understood by many since many of the donors were members of various tribes, artisans, women etc. who were less likely to have been literate. Moreover, the position of the epigraphs on the sculptures or on the various parts of the *mahācaitya* need not necessarily be at the eye-level—though some of them indeed were—of the devotees so as for them to read and understand the text. Answers to questions like these would come out, it is expected, of an inquiry into how the donors themselves might have understood the value of their own donative records though this is not fully attempted in the present study.

Questions of gender and identity as revealed in early Indian epigraphs need to be looked at carefully for re-orienting perceptions of the history of early Indian society and religion. Though this is not the focus of the present study, the quantification and further studies on certain aspects of the inscriptional evidence at Amarāvati, as classified in this study, would, on the model of the lines of inquiries framed by Kirit K. Shaw,²⁸ add an appendix to the problem of identity of women with specific reference to the Amarāvati inscriptions.

The nature of art-activity and the role of religious specialists on the one hand and artists and artisans themselves on the other pertaining to the south-eastern Deccan during the period between 300/200 BC and 300/400 AD remain less explored and understood. R. N. Misra's researches in this regard are pioneering and offer a perspective though he had not taken into account all the available inscriptions from the sites of the region.²⁹

In the present study of the 277 short donative/votive epigraphs from Amarāvati, 23 items of data are searched for, that seemed to be relevant for the history of patronage of Buddhism as a religio-cultural expression and its art. Due to the fragmentary nature of the records and the data thereof, the inscriptions if taken up individually, may not yield sufficient evidence for attempting generalizations. The split-up of the data from the epigraphs have been formed into different categories and are numbered from 1 to 23.

While indexing the inscriptions, the respective category numbers alone appear along with the concerned item of data that has been isolated. Every inscription is given a Serial Number along with the Index Number. The following are the various items of data searched for with their respective numbers used hereafter in chapters 4 and 5.

1. Find Spot
2. Reference
3. Language and Alphabet
4. Date
5. King
6. Text
7. Translation
8. Nature
9. Purpose
10. Object Donated
11. Name of the Donor/Patron
12. Statue of the Donor/Patron
13. Place Names
14. Institution/Corporation
15. Class/Community
16. Schismatic/Monastic Group
17. Doctrinal Matters
18. Number of Male Donors
19. Number of Female Donors
20. Number of Monks
21. Number of Nuns
22. Number of *Upāsaka/Upāsikā*
23. [Total Number of Persons Involved/Referred to

The cluster of inscripational evidence isolated and quantified by the above-mentioned thematic points of reference constitutes a line of inquiry into the nature of patronage of the Buddhist artistic activity and Buddhist religious and cultic practices. This draws its historical perspective from the works of Prof. Romila Thapar and Dr. Vidya Dehejia on early Buddhist patronage in India.³⁰

The modes of patronage at Amarāvati have been taken up by the present writer elsewhere:

The inquiry into the network of patronage of the art-activity has brought out two strands of patronage networks at Amarāvati, viz (1) ‘community patronage’

which fits exactly with the mode of patronage proposed by Prof. Romila Thapar and (2) monastic patronage, which has not received the attention it deserves, due partly to the preoccupations of the historians. Since both these strands are found in an amalgam and they together constitute the dominant mode of patronage at Amarāvati, we have characterised this amalgam as the Buddhist Amarāvati mode of patronage.... The Buddhist Amarāvati mode of patronage depended on a network of social relationships, economic linkages and ideological emphasis. The analysis of the patronage records has revealed a Buddhist identity among the various social categories or socio-economic groups and the various cadres of the monastic groups of the region in the early Christian centuries AD. These records had registered the names and statuses of the donors along with the invocations to the Buddha, the *Sangha* and the *Dharma*, and declared the purpose of the ritualised gifts. We have postulated that the main social function of the patronage-activity as can be understood from the patronage records was to (1) seek association with the *mahācaitya*—the symbol of the Buddha and the *Sangha* and thus the source of power—(2) project the donors into posterity and (3) acquire legitimacy and validation of the donor groups who were of relatively recent origin in the historical context of the lower Kṛṣṇa valley...

Patronage activity, which involves a spectrum of socio-economic and religious factors, is always governed by existing social structure and economic organisation. Apart from royalty and officialdom, certain socio-economic and political institutions like *gāma* and *nigama*, politico-mercantile institutions like *goṣṭhi*, extended kin-groups/tribal lineages etc. are involved in the patronage network. The most significant social category to have patronised the art-activity at Amarāvati and the allied centres was the *gahapati* and this agrees well with the Buddhist textual evidence on the most important group of patrons of the early Buddhist movement. Next in number and prominence are mercantile groups and artisans as patrons of the Buddhist institutional base and the art-activity at Amarāvati. We have argued that a comprehensive picture of the Buddhist social spectrum and the demography of patronage activity in the environs of Amarāvati can be formed only with an analysis of the various monastic categories who were numerically the single largest donor group at Amarāvati, about which historians have either kept silence or seem to be unaware. Moreover, this stands in sharp contrast to the picture of the support of the *gahapatis* to the early Buddhist movement as embodied in the *Pāli* literature, based on which too much of theorisation was resorted to and applied to the later stages of Buddhist history without paying adequate attention to the transparent inscriptional evidence on the very ardent monastic participation in the patronage activity and the worship of the *caitya/stūpa*. Therefore, the community patronage and the monastic patronage are described as having constituted a two-tiered mode of patronage of the Buddhist art-activity, which is termed the Buddhist Amarāvati mode of patronage.³¹

Different lines of inquiries with differing perspectives may crop up

other combinations of data or points of reference. Even the names of the donors hold out interesting possibilities for studies on the emergence of a pan-Buddhist and pan-Indian identity about which Gregory Schopen and Kirit Shaw have formulated their own persuasive arguments. The following passage cited at length from the author's study of the personal names occurring in the epigraphs of Amarāvātī points to the religious affiliations of the identity of the donors, the growth of the Buddhist affiliations, and the influence of the Buddhist Sangha as an institution on different aspects of life in the region:

A remarkable feature of the names of the donors at Amarāvātī is the presence of a large number of names with Buddhist affiliation/orientation which is significant for discussing the patronage of art and the characterization of that art. Once a list of such names at Amarāvātī is prepared by chronology and compared with similar names occurring in the other early Buddhist centres of the peninsula, a key feature of the emerging pan-Indian religious identity during the period of half a millennium can be perceived. It will also be an index to the emergence of a specific Buddhist identity in the south-eastern Deccan during the early Christian centuries. The following is a select list of the names of donors, both male and female as indicated by (m) and (f), with obvious Buddhist affiliations:

- Ānanda (m)
- Aya Dhamā (f)
- Bodhika (m)
- Budhā (f)
- Budharakhita (m)
- Budharakhitā (f)
- Budhi (m)
- Budhilā (f)
- Cula Budharakhitā (f)
- Dhamadinā (f)
- Dhamarakhita (m)
- Dhamasarayana (m)
- Dhamasiria (f)
- Hagha (f)
- Hagha (m)
- Hagisiri (f)
- Mahādeva (m)
- Rāhula (m)
- Revata (m)
- Sagha (f)
- Saghamitā (f)
- Saghadāsi (f)
- Sagharakhitā (f)
- Sagharakhita (m)

Sāriputa (m)
 Sidhatha (f)
 Sidhatha (m)

The correspondence between certain names of donors at Amarāvātī and the names of some of the historical or semi-historical as well as mythical figures depicted in the Buddhist canons is noticeable. Some of the names have parallels in the early Buddhist canons. Of all the names at Amarāvātī with Buddhist orientation, the one that was favoured most was the name of the Master himself and its derivatives. Budhā (f), Budhi (m), Budharakhita (m), Budharakhitā (f), Cula Budharakhitā (f) etc. are some of the names that were derived from the name of the Buddha. The proper name Ānanda, the name of the foremost of the Buddha's disciples, has its emulations here as the name of a male donor and as Anandā as the mother of a male donor. Mahādeva is supposedly the name of the leader of the Mahāsāṃghika schism and the originator of the famous five points, which many of the Buddhist texts considered as the nucleus of the schismatic tendency. Rāhula was the name of the son of the Buddha; Sāriputa was the chief disciple of the Buddha; and Sidhatha i.e., Siddhārtha, was the personal name of the Buddha and of the sixteenth of the twenty-four Buddhas. These canonical parallels are connected with the life and teachings of the Buddha and are common to the recorded traditions of most of the Buddhist schismatic groups. Revata was variously related in the Pāli texts and the *Mahāvastu* as the fifth of the twenty-four Buddhas, as an eminent disciple of the Buddha and foremost among the forest-dwellers (*āraṇakānam*), as a pupil of Ānanda, and as an Elder who took a prominent part in the Second Buddhist Council at Vesālī (Malalasekera, 1983: 751-755). Somadatā has its masculine counterparts in Somadatta of the *Jātaka* stories wherein he is variously referred to as a Bhodisattva born as the son of a Brahmin (Malalasekera, 1983: 1306-07).

The prevalence of the worship of the early Brahmanical gods like Viṣṇu, Śiva and Kṛṣṇa can be deduced from such personal names as Venhu (f); Sivaka (m); Sivāla (f); Kanhā (f); Kanha (m); *Damila* Kanha (m); Cula Kanha (m); etc. Khata could have a Śaivite connection, corresponding to the Pāli equivalent of Khanda (Sanskrit Skanda), who is mentioned with Śiva in the *Udāna* Commentary (Malalasekera, 1983: 710). Similarly, such names as Laci (f), Paduma (f) etc. indicate the possible veneration shown to the goddess Lakṣmī. Adita, the name of the early Vedic Sun-god, is a male donor. Nāga worship would have been widely prevalent as suggested by Nāga (m) and (f); Nāgabū; Nāgabudhu (m); Nāgamala (m); Nāgamitā (f); Nāgamuli; Nāganikā (f); Nāgatā (f) etc. Another component of the religious milieu is the cult of the *Yakṣas* as can be seen in the reference to Cadamukha (m) as a *yakṣa*. The reference to *Damila* may indicate geographic, linguistic and even ethnic origin of certain donors at Amarāvātī in the Tamil country. A similar influence of the

southern languages in the derivation of certain names of donors, particularly that of Dāmila, in the inscriptions of the caves of the western Deccan, has also been noticed (Ray, H. P. 1986: 194).

This brief analysis of the personal names has revealed the explicit Buddhist overtones, which in turn documents, albeit indirectly, the influence of the Buddhist textual tradition and tenets that were preserved and kept alive by the institutional base at Amarāvātī and its environs. This can go a long way in further determining the nature of the socio-cultural identity of the various socio-economic groups in the region and offers some of the possible planes of interactions that existed between the monastic centre and the groups that provided resources and patronage to the centre. Earlier scholars have not seriously taken this dimension of the personal names mentioned in the Amarāvātī epigraphs, possibly due to the overemphasis they had to attach to art and sculptural/architectural styles of the *mahācaitya*.³²

The institutional base of the early Buddhist art activity at Amarāvātī and the pattern of social interaction in the environs of Amarāvātī during the two or three centuries both before and after the beginning of the Common Era has been highlighted by the present writer elsewhere:

This exercise in examining the nature and forms of interactions among the donor-groups offering patronage brings out certain features of the institutional base of the early Buddhist art activity and the social orientations at Amarāvātī during the six hundred year span between *circa* 300 B.C. and 300 A.D. The monastery emerges as the most developed and organised nodal point of the institutionalised form of Buddhism irrespective of the changing phases of sway of the monastic sects of *Mahāsāṃghika* origin. The *Caityakas* were the most entrenched of the *Mahāsāṃghika* in the area probably because of their doctrinal and practical disposition towards specialisation in the construction and worship of *caityas*. So far as the archaeological and inscriptional evidence goes, the planning and construction of the *caityas* and the subsequent renovations and sculptural embellishments spanning across half a millennium and which involved processes of mobilisation of human, natural and economic resources in a large scale, constituted the most significant socio-economic and cultural activity at Amarāvātī during the period. Entrenched in the monasteries were the different cadres of the monks whose presiding and mediating roles/functions included preserving the canons through a tradition of textual scholarship and preaching the way of the Master, fixing the architectural plans and designs of the *caityas* and selecting themes for the sculptural and narrative art, and organising patronage from the various socio-economic categories, the tribal kin-based groups, the urban and mercantile corporations, and the representatives of political power. The inquiry also brings out an architectural tradition, not highlighted so far, within the monasteries and of the monastic contributions to the ‘Amarāvātī School of Art’. Facilitating these activities were the various specialised groups of monks who may safely be characterised as having formed a monastic *elite*.

A particular socio-cultural formation is found to have come into existence in the period as reflected in the data regarding the monumental construction at the site. The evidence allows us to place the *mahācaitya* as the pivot around which the newly emerging socio-cultural formation was getting affiliated or identified, with the monasteries as the institutional base that offered focus and ethics to the construction and renovation activities which marked the transition from the megalithic phase to the agrarian householding economy in the area around Amarāvati. The ideology behind the *dāna* on the one hand and the urban and the mercantile ethos on the other, both of which contributed to the socio-economic interactions as depicted in the epigraphs, can be traced to the construction and the renovations of the *mahācaitya* as well as to its monastic base of the different *Mahāsāṃghika* sects. It is also clear that the major socio-economic and cultural experiences revolved around the *mahācaitya* as a cultural symbol and its visual imageries and worship. The epigraphs also speak about the centrality of the *mahācaitya* in the socio-economic and cultural interactions as well as the layers of influence which the monasteries were able to wield among the different social groups.³³

NOTES

1. See for example, picture no. 1 in Appendix 3 of this volume. The manuscript volume of Mackenzie, kept by the British Library, London, does contain many such sketches of the inscriptions on sculptured lime stones. Jennifer Howes, 'Colin Mackenzie and the Stupa at Amaravati', *South Asian Studies*, Vol. 18, 2002, pp. 53–65, points out that as many as seventy nine stones with sculptures that were sketched by Mackenzie's artists and draftsmen are still missing. Some of these do bear inscriptions.
2. Alexander Rea, 'Excavations at Amaravati', *Archaeological Survey of India: Annual Report, 1908-'09*, pp. 90-91.
3. See the reproduction of the photograph (originally published by Alexander Rea, 'Excavations at Amarāvati', *Archaeological Survey of India: Annual Report, 1908-'09*, plate, L. (a) of a small *caitya* at Amarāvati covered with sculptures in Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stūpa*. London: The British Museum Press, 1992, p. 25, no. 11.
4. Gregory Schopen, 'An Old Inscription from Amarāvati and the Cult of the Local Monastic Dead in Indian Buddhist Monasteries' in his *Bones, Stones, and Buddhist Monks: Collected Papers on Archaeology, Epigraphy, and Texts of Monastic Buddhism in India*. Honolulu: University of Hawaii Press, 1997, pp. 165–203.
5. James Fergusson, *Tree and Serpent Worship: Or Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ from the Sculptures of the Buddhist Topes at Sanchi and Amaravati*. New Delhi: Oriental Publishers, 1971 (reprint).
6. Vidya Dehejia, 'Early Activity at Amaravati', *Archives of Asian Art*, Vol. XXIII, 1970, p. 52. Yet, this possibility has been ruled out by Douglas Barrett, 'Style and Palaeography at Amarāvati', *Oriental Art*, Vol. XXXVI, no. 2, 1990, pp. 79-80.
7. See the various references to *navakamaka* (the supervisor of renovation work) in SI. No. 147 INDEX NO. III. A. 4; *vedikānavakamaka* (the supervisor of renovation

- work of the *vedika*) in Sl. No. 153 INDEX NO. III. A. 10; *mahānavakamaka* (the great supervisor of renovation work) in Sl. No. 147 INDEX NO. III. A. 4; *navakamakāpadhāna* (chief of renovation work) in Sl. No. 112 INDEX NO. II. C. 1 etc.
8. For a comparative view of the inscriptions of the period, mainly Buddhist, see H. Lüders, *A List of Brāhmī Inscriptions from the Earliest Times to about A.D. 400 with the Exception of those of Aśoka*, Appendix to *Epigraphia Indica*, Vol. X, 1912.
 9. G. Bhattacharya, 'Dāna-Deyadharmā: Donation in Early Buddhist Records (in Brāhmī)' in Marianne Yaldiz and Wibke Lobo (eds.), *Investigating Indian Art*. Berlin: Museum für Indische Kunst, 1987, pp. 39–60.
 10. For a discussion of the inscriptional phraseology denoting the Buddhist idea of gift in the early Buddhist epigraphs of the south-eastern Deccan, see G. Bhattacharya, 'Dāna-Deyadharmā: Donation in Early Buddhist Records (in Brāhmī)' in M. Yaldiz and W. Lobo (eds.), *Investigating Indian Art*. Berlin, 1987, pp. 48–49.
 11. Ramaprasad Chanda, 'Some Unpublished Amaravati Inscriptions', *Epigraphia Indica*, Vol. XV, 1919-'20, p. 260. See also the discussion on the same in Chapter 2 above in this volume.
 12. A. H. Dani, *Indian Palaeography*. Oxford: Clarendon Press, 1963, p. 69.
 13. Anamika Roy, *Amarāvati Stūpa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*, Vol. 1. Delhi: Agam Kala Prakashan, 1994, p. 32.
 14. *Ibid.*, p. 18.
 15. *Indian Archaeology—A Review, 1973–'74*, p. 4.
 16. Anamika Roy, *Amarāvati Stūpa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*, Vol. 1, Delhi: Agam Kala Prakashan, 1994, p. 29.
 17. S. U. Deraniyagala, 'Radiocarbon Dating of Early Brahmi Script in Sri Lanka: 600-500 BC', in *Ancient Ceylon*, Vol. 11, 1990, pp. 149–168. Revised version of the article appeared as 'Radiometric Dating of Early Brahmi Script in Sri Lanka: 600-500 BC' *Addendum III, The Prehistory of Sri Lanka: An Ecological Perspective*. Colombo: Archaeological Survey Department of Sri Lanka, 1992, pp. 739–750; Also R. A. E. Coningham, F. R. Allchin, C. M. Bhatt and D. Lucy, 'Passage to India? Anuradhapura and the Early Use of the Brāhmī Script', *Cambridge Archaeological Journal*, Vol. 6, no. 1, 1996, pp. 73–97.
 18. Anamika Roy, *Amarāvati Stūpa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*, Vol. 1, Delhi: Agam Kala Prakashan, 1994, pp. 30–32.
 19. *Ibid.*, pp. 93-95.
 20. K. V. Ramesh has recently proposed the Tamil-Simhala zone as the area of the origin of the Brāhmī script and that the progress of its pan-Indian manifestation was through the east coast of Andhra Pradesh to the north, the north-east, and the north-west of India. See his 'Sri Lankan and Indian Inscriptions: A Study in Comparison and Contrast', in A. K. Sharma *et. al.* eds. *Purā-Prakāśa: Dr. Z. A. Desai Commemoration Volume*. Delhi: Bharatiya Kala Prakashan, 2003, pp. 120–124.
 21. For the controversy pertaining to the sculptures and epigraphs of Amarāvati, see discussion in Vidya Dehejia, 'Early Activity at Amaravati', *Archives of Asian Art*, Vol. XXIII, 1970, pp. 41–54 and Douglas Barrett, 'Style and Palaeography at Amarāvati', *Oriental Art*, Vol. XXXVI, no. 2, 1990, pp. 77–82; For a recent assessment of the evidence on Sātavāhana chronology, see Ajay Mitra Sastri, *The Sātavāhanas and the*

- Western Kṣatrapas: A Historical Framework*. Nagpur: Dattsons, 1998; Joe Cribb, 'Early Indian History', in Michael Willis, *Buddhist Reliquaries from Ancient India*. London: British Museum Press, 2000, chapter 3, pp. 39–54.
22. Anamika Roy, *Amarāvati Stūpa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*, Vol. 1, Delhi: Agam Kala Prakashan, 1994, chapter 2, pp. 9–84 and Appendix 5, pp. 217.
 23. Akira Shimada, 'The Political Setting of the Amarāvati Stūpa: Recent Studies', *Deccan Studies*, Vol. III, no. 1, 2005, pp. 33–46.
 24. *Ibid.*, p. 42.
 25. M. R. Raghava Varier takes up the social roots of the Brāhmī script in its evolutionary stages and stresses the changing philosophical and socio-economic context of merit-acquiring Buddhist religious donations. See 'Social Roots of Early Indian Palaeography', Sectional President's Address, *Proceeding of the Indian History Congress*, 60th session, Calicut, 2000. Also his 'Evolution of the Early Brāhmī in Historical Outline', *Advances in Arts and Ideas*, Vol. 1, 2005, pp. 37–43; also his 'Ideological Background of the Early South Indian Buddhist Inscriptions A Case Study of the Amarāvati Epigraphs', paper presented at the Mythic Society Seminar, December, 1983 (Unpublished).
 26. Gregory Schopen, 'What is in a Name: The Religious Function of the Early Donative Inscriptions' in Vidya Dehejia (ed.), *Unseen Presence: The Buddha and Sanchi*. Mumbai: Marg Publications, 1996, pp. 58–73.
 27. K. M. Sastri, *Historical Grammar of Telugu*, Anantapur, 1969, chapter iii, cited in Gregory Schopen, 'What is in a Name: The Religious Function of the Early Donative Inscriptions' in Vidya Dehejia (ed.), *Unseen Presence: The Buddha and Sanchi*. Mumbai: Marg Publications, 1996, p. 65.
 28. Kirit K. Shaw, *The Problem of Identity: Women in Early Indian Inscriptions*. New Delhi: Oxford University Press, 2001.
 29. R. N. Misra, *Ancient Artists and Art-Activity*. Simla: Indian Institute of Advanced Study, 1975.
 30. Romila Thapar, 'Patronage and the Community' in Barbara Stoler Miller (ed.), *Patronage in Indian Culture*: New Delhi: Oxford University Press, 1992, pp. 19–34. Also her *Cultural Transaction and Early India: Tradition and Patronage*. Delhi: Oxford University Press, 1994; Vidya Dehejia, 'The Popular and collective Basis of Early Buddhist Patronage' in Barbara Stoler Miller (ed.), *Patronage in Indian Culture*: New Delhi: Oxford University Press, 1992, pp. 35–45; Following the works of Prof. Thapar and Dr. Dehejia, the inscriptional evidence on the nature of collective as well as monastic patronage at Amarāvati has been utilized exhaustively by the present author for working out the nature and forms of patronage at Amarāvati. See 'Forms and Dimensions of Patronage of Art', Chapter 5 in N. J. Francis, 'Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300–AD 300', Unpublished Ph D Thesis submitted to the University of Calicut, 2002, pp. 89–168.
 31. N. J. Francis, 'Buddhist Art, Religion and Society at Amarāvati and Allied Centres, BC 300–AD 300', Unpublished Ph D Thesis submitted to the University of Calicut, 2002, pp. 311–13.
 32. *Ibid.*, pp. 103–08.
 33. N.J. Francis, 'The Institutional Base of Early Buddhist Art at Amarāvati', *Deccan Studies*, Vol. III, No. 1, January-June, 2005 (Special Issue on Buddhism in the Deccan), pp. 74–5.

CHAPTER 4

Corpus of the Inscriptions: Text and Analysis

PHASE I (250 BC–50 BC)

SUB GROUP A (250 BC–200 BC)

Sl. No. 1 INDEX NO. I. A. 1

1. Surface find from near the *stūpa*-site, Amarāvātī. On a fragment of a pillar: fragmentary
2. D.C. Sircar, ‘Fragmentary Pillar Inscription from Amarāvātī’, *Epigraphia Indica*, XXXV, (1963-64), pp. 40-43
3. Prākṛt; Brāhmī of Aśokan/Mauryan period; 3rd century BC
6. 1. *para[r]ta(tra)[l*] abh[isa]*
2. *[dha] kho likhite [m]e*
3. *jano bahūnī*
4. *anusuyamti[l*]sa*
5. *ra chhijiti vijaye*
6. *[pi cha] mam[e] pi*
7. *[pi tata tā]*
7. 1 ... in the future world. ... anointed
2. ...indeed (it) has been written by me
3 ... the people ... many
4. (They) regret. Therefore ... by me

1. Find Spot; 2. Reference; 3. Language and Alphabet; 4. Date; 5. King; 6. Text; 7. Translation; 8. Nature; 9. Purpose; 10. Object Donated; 11. Name of the Donor / Patron; 12. Status of the Donor / Patron; 13. Place Names; 14. Institution / Corporation; 15. Class / Community; 16. Schismatic / Monastic Group; 17. Doctrinal Matters; 18. No. of Males; 19. No. of Females; 20. No. of Monks; 21. No. of Nuns; 22. No. of *Upāsaka* / *Upāsikā*; 23. Total No. of Persons Involved / Referred to.

- 5... when one gets a victory (in a battle or war)
- 6... and then again of myself also
7. ...too...there.

Sl. No. 2 INDEX NO. I. A. 2

1. *Stūpa*-site: Amarāvati; Inscribed pottery fragment: Black and red ware.
2. I. K. Sarma, “Some More Inscriptions from Amarāvati: Excavations and the Chronology of the *Mahastupa*” in Z.A. Desai and A.M. Shastri (eds.), *Studies in Indian Epigraphy*, vol. I, pp. 62, 66, no. 72, 1974; I.K. Sarma, “Early Sculptures and Epigraphs from South-East India: New Evidence from Amarāvati”; in Asher & Gai (eds.), *Indian Epigraphy: Its Bearing on the History of Art*, New Delhi, 1985, p.16.
3. Prākṛt; Brāhmī of Aśokan variety: The sherd represents the earliest extant example of writing recorded from the site.
6. ...*thusa pāta*...
11. Thissa pata.
12. Name of monk
20. 1
23. 1

Sl. No. 3 INDEX NO. I. A. 3

1. *Stūpa*-site: Amarāvati; Inscribed pottery fragment: On red-slipped ware.
2. I. K. Sarma, 1974, p.66, no.73; 1985, p.16.
3. Prākṛt; Early Brāhmī of Mauryan characters.
6. ...*malasa*...
11. Mala
12. Probably a monk

Sl. No. 4 INDEX NO. I. A. 4

1. *Stūpa*-site: Amarāvati; On lime-stone *sūci* fragment.
2. I.K. Sarma, 1974, p.66, no.74.
3. Prākṛt; Early Brāhmī (Mauryan characters).
6. ...*Chulanandasa sēṭika paṇika*...
8. Donative
11. Chulananda (m)
12. *Sēṭi*
18. 1
23. 1

Sl. No. 5 INDEX NO. I. A. 5

1. *Stūpa*-site: Amarāvati; On granite upright.
2. I. K. Sarma, 1974, p.70, no. 303/480; I.K. Sarma, 1985, p.17 and plate 16; No. 1 of Ghosh, 1979, p.101.
3. Prākṛt; Brāhmī; Asokan/Mauryan characters.
6. *Kālavaira gāmasa thabhō*
8. Donative (collective/institutional)
10. *thabha*
11. Kalavaira *gāma*
12. Institution/*gāma*
13. Kālavaira
14. *Gāma*
23. Group

Sl. No. 6 INDEX NO. I. A. 6

1. *Stūpa*-site: Amarāvati; On granite upright.
2. I. K. Sarma, 1974, p.70, no.302/218; I. K. Sarma, 1985, p.16 & plate 14. A. Ghosh, 1979, p.101, No.2.
3. Prākṛt; Brāhmī; Asokan/Mauryan
5. Kumāra Avatakāma (ie, Prince Avatakama)
6. *kumārasa Avatakāmasa thabhō*
Māghavadate nāma Kara
8. Donative
10. *thabha*
11. 1. Avatakāma (m); 2. Māghavada(ta)
12. 1. *Kumāra* (prince; indicates royalty); 2. A scribe or a sculptor?
18. 2
23. 2

Sl. No. 7 INDEX NO. I. A. 7

1. *Stūpa*-site: Amarāvati; On granite upright.
2. I. K. Sarma, 1974, p.70, no.556; Ghosh 1979, no.3, p. 101.
3. Prākṛt; Brāhmī; Asokan characters as in the Girnar edict.
6. ... i . *ānasa Maukasa sēthinō thabhō*
8. Donative
10. *Thabhō/thabha*
11. Mauka
12. *Sēthi* (m)
18. 1
23. 1

Sl. No. 8 INDEX NO. I. A. 8

1. *Stūpa*-site: Amarāvati
2. C. Sivaramamurti, 1977; no.18, p.276 (Also Burgess-Hultzsch, *Notes*, p.42, no.69 B, and Plate V, no.19; Burgess-Hultzsch, *B.S.A.J.*, p.101, and Plate LVI, no. 4; Lüders, 1266
3. Prākṛt; Brāhmī: Mauryan characters as per Burgess, *B.S.A.J.*, and p.101.
6. *Sēnagōpasa Mudukutalasa thabhō*
7. The pillar of the general (*sēnagōpa*) Mudukutala (Mṛdukuntala).
8. Donative
10. *thabha*
11. Mudukutala (m)
12. *Sēnagōpa* (army-general)
14. *Sēna* (army)
18. 1
23. 1

Sl. No. 9 INDEX NO. I. A. 9

1. *Stūpa*-site: Amarāvati; fragment of a rail pillar.
2. Sivaramamurti, 1977, no.17, p.276 (also R.P. Chanda, no.14, p.265)
3. Prākṛt; Brāhmī: *circa* 250 BC-200 BC as per Anamika Roy, 1994, p. 213.
6.*gasa putānam*
7. Of the sons of.....ga.
8. Donative: of a group
11. Not known
12. Sons
18. 2
23. Not less than 2

Sl. No. 10 INDEX NO. I. A. 10

1. *Stūpa*-site: Amarāvati
2. Sivaramamurti, 1977, no. 20, p. 276 (also Chanda, no.13, p. 264)
3. Prākṛt; Brāhmī: *circa* 250 BC-200 BC as per Anamika Roy, 1994, p. 213.
6. *Utāyā (Dha)namalamātu sūci*
7. Cross-bar (gift) of Utā, the mother of (Dha)namala
8. Donative
10. *Sūci* (cross-bar)

11. Utā (f)
12. Mother of Dhanamala
18. 1
19. 1
23. 2

Sl. No. 11 INDEX NO. I. A. 11

1. *Stūpa*-site: Fragment of an oblong rail-pillar.
2. Sivaramamurti, 1977, no. 58, p.285 (also Chanda, no. 4, p. 262)
3. Prākṛt; Brāhmī: *circa* 250 BC-200 BC as per Anamika Roy, 1994, p. 213.
6. *Dhañakaṭakasa nigamasa*
7. (The gift) of the city (*nigama*) of Dhañakaṭaka
8. Donative: Institutional/Collective
11. *Nigama* of Dhañakaṭaka
12. *Nigama* of Dhañakaṭaka
13. Dhañakaṭaka
14. *Nigama* of Dhañakaṭaka
23. The whole people of Dhañakaṭaka

Sl. No. 12 INDEX NO. I. A. 12

1. *Stūpa*-site: Amarāvātī Museum
2. A. Ghosh, 1979, no. 4, p. 101.
3. Prākṛt; Brāhmī: *circa* 250 BC-200 BC as per Anamika Roy, 1994, p. 213.
6. *Hupahenasa thabhō*
8. Donative
10. *thabhō*
11. Hupahena
18. 1
23. 1

Sl. No. 13 INDEX NO. I. A. 13

1. *Stūpa*-site: On railing
2. A. Ghosh, 1979, no.37, p.103; also *A.R.I.E* for 1953-54, no. 35, p. 21; I. K. Sarma in Asher & Gai, 1985, p.18; P.R. Srinivasan, *Lalit Kala*, 10, p. 59.
3. Prākṛt; Brāhmī; 3rd century BC characters
6. *rāju kumāriyā Saṃmaliyā parivesakānaṃ unhisaṃ*.
8. Donative: Collective
10. *Unhisa* (coping stone)

11. 1. Sammalīyā (f) 2. Servants (waiters) of Sammalīyā
12. 1. *Rājakumari* (Princess) 2. *Parivesaka* of 1
14. Indicates royalty
19. More than 1
23. More than 1; No. of attendants not known

Sl. No. 14 INDEX NO. I. A. 14

1. *Stūpa*-site: On a broken cross-bar with sculptural depiction of a *stūpa*, etc.
2. Ghosh, 1979, no. 8, p.102; also I. K. Sarma in Asher & Gai, 1985, pp. 17-18 and plate 17.
3. Prākṛt; Brāhmī; 3rd century BC characters
6. *Koramucakāna Nalarajabhasa...*
8. Donative
11. Nalajarabha
12. Of the Koramucaka community/lineage/tribe/group
15. Koramucaka
17. Shows the connection/links between the monastic centre and the tribes/communities
18. 1
23. 1 and a tribe/collective

SUB GROUP B: 2ND CENTURY BC

Sl. No. 15 INDEX NO. I. B. 1

1. *Stūpa*-site: On a cross-bar
2. *A.R.I.E.*, 1959-60, no. B 46, p.49 (Also, no. 25 of Ghosh, 1979, p. 102)
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters
6. *Pākōṭakānam Culasa*
8. Donative
11. Cula (m)
12. *Pākōṭakānam* (of the Pākōṭakas) = member of the Pākōṭakas = a community/tribe/lineage group
15. Pākōṭaka
18. 1
23. More than 1 (1 + a community)

Sl. No. 16 INDEX NO. I. B. 2

1. *Stūpa*-site: On a cross-bar
2. A. Ghosh, 1979, no. 24, p.102; *A.R.I.E.*, 1959-60, no. B 47, p.49
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters

6. [Pā]kōṭakānam Cula[sa]
8. Donative
11. Cula (m)
12. Pākōṭakā(nam) = Member of the Pākōṭaka clan/community/lineage group
15. Pākōṭaka
18. 1
23. More than 1 (1 + a community)

Sl. No. 17 INDEX NO. I. B. 3

1. *Stūpa*-site: On a fragment of a pillar
2. A. Ghosh, 1979, no. 7, p. 102; also *A.R.I.E.*, 1959-60, no. B 50, p. 49
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters.
6. ...*khakasa Yakhasa thabhō*
8. Donative
10. *Yakhasa thabhō?* (*Yakṣa*-pillar)
17. Shows the worship of *yakṣas*, an early practice. The *yakṣa* is calledkhaka.

Sl. No. 18 INDEX NO. I. B. 4

1. *Stūpa*-site: On a broken piece of stone: fragmentary: Surface find.
2. *A.R.I.E.*, 1959-60, no. B 22, p. 48
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters
6. *masa Semakāna*
8. Donative

Sl. No. 19 INDEX NO. I. B. 5

1. *Stūpa*-site: On a broken cross-bar: fragmentary
2. A. Ghosh, 1979, no. 36, p.103; also *A.R.I.E.*, 1959-60, no. B 28, p. 48
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters
6. ...*vatakānaṃ*
8. Donative
11. . . vataka

Sl. No. 20 INDEX NO. I. B. 6

1. *Stūpa*-site: On a broken cross-bar: fragmentary
2. *A.R.I.E.*, 1959-60, no. B 32, p.48
3. Prākṛt; Brāhmī; 2nd or 3rd century BC characters

6. *ka jāyāya*
8. Donative
12. Wife
19. At least 1
23. 2

Sl. No. 21 INDEX NO. I. B. 7

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 273, no.1 (Also, Burgess, *B.S.A.J.*, p. 86, plate XLIV, 4; Ramachandran T. N., 1932, pp.135–153; Kempers, 1932, pp. 364–371; P. R. Srinivasan, *Lalit Kala*, 1961, p. 60)
3. Prākṛt; Brāhmī; 2nd century BC as per P. R. Srinivasan, 1961, p. 60
6. *Naranjarā*
..... *gamaṇaṃ*
7. Naranjarā river
(The great) departure
13. Naranjarā (river)
17. Suggests the Bhārhūt parallel and connects early Amarāvati sculptural tradition with that of Bhārhūt.

Sl. No. 22 INDEX NO. I. B. 8

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 273, no.3. (Also Chanda, pp. 269–70, no. 36; P.R. Srinivasan, 1961, p. 60)
3. Prākṛt; Brāhmī; 2nd century BC as per Srinivasan, 1961, p. 60.
6. *Yakho Cadamuko vakunivāsi*
7. *Yakṣa* Cadamukha (Chadramukha) residing in Vaku (vakula?).
17. Indicates the cult of *Yakṣa*. The reference to *Yakṣa* Cadamukha residing at *Vaku*; *Vaku/vakula* - a tree of a particular species

Sl. No. 23 INDEX NO. I. B. 9

1. *Stūpa*-site: On a stele; eight label-inscriptions
2. Ghosh & Sarkar, 1967; alternate reading in respect of inscription no. 8 proposed by Anamika Roy, 1994, Appendix 1, p. 193. Instead of *Dhaṃṇekaḍa Vaṃḍa – nāma goṭhi*, she reads it as: *Dhañakaḍa Vandanā Mago ca*, with the translation ‘and the pathway to worship Dhanakaḍa (Dhānyakaṭaka)’.
3. Prākṛt; Brāhmī; late 2nd century BC
6. 1. *Bahuputacētiya Vesālakāni cetiyāni*
2. *Cāpāla-cētiya Mārō yācate oṣaṭh-ita (ti)*

3. [*Vesa*]liya(ye) viharati Mahāvane kuḍāgā[ra]-[sā]lāya
4. nāg-ā[pa]logana
5. [sā]lavane bhagavato parinivute
6. Sāvathi
7. Jētavana Anādhapiḍikasa ārāmo
8. Dhamñekaḍa Vaṃda - nāma goṭhi
7. 1. Bahuputra-caitya (and) the caityas of Vaiśāli
2. In Cāpāla caitya Māra begs renunciation of life.
3. [The Lord] dwells in the kūṭāgārā-cottage in Mahāvana at Vaisāli.
4. The elephant's look
5. The extinction of the Lord in the Śāla-grove
6. Śrāvastī
7. The ārāma of Anāthapiṇḍika in Jētavana
8. The goṣṭhī called Vanda at Dhānyakaṭaka.

Sl. No. 24 INDEX NO. I. B. 10

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 274, no. 8 (Also Burgess, *Notes*, p. 21, no. 36 B; Burgess, *B.S.A.J.*, p. 98, plate xliii, 14; Lüders, 1308
3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59
6. *Sidham*.....*hadiga*.....*yaghar(i)*.
17. The use of *sidham*

Sl. No. 25 INDEX NO. I. B. 11

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras
2. Sivaramamurti, p. 274, no. 9
3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59.
6. 1. (*sa*) *Budhi*
2. *vi sa*
8. Donative
11. *Budhi* (m)
18. 1
23. 1 (m)

Sl. No. 26 INDEX NO. I. B. 12

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 274, no.10 (Also Chanda, no. 31, p. 268; since Chanda published the text of the inscription, the last three letters are lost as reported by Sivaramamurti)

3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59.
6. ...*vāsakasa dhamakadhikasa Budhi*.....
7. of (*Budhi*) preacher of the law, residing at.....
8. Donative
11. Budhi (m)
12. *Dhamakadhika*, an inhabitant of ...;
13. Name lost
17. Reference to *dhamakadhika*; context of preaching and conversion / acceptance of the faith
18. 1
20. 1
23. 1

Sl. No. 27 INDEX NO. I. B. 13

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; Fragment of a rail-pillar
2. Sivaramamurti, 1977, p. 275, no. 14 (Also Chanda, p.263, no.7)
3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59.
6. (*tha*) *bakadulasa thabhō*
7. Pillar, (gift) of..... (tha)baka family
8. Donative: Collective
10. *thabhō*
11. Thabaka *kula*
15. Thabaka *kula*
23. *Kula* as a whole

Sl. No. 28 INDEX NO. I. B. 14

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of a rail-pillar
2. Sivaramamurti, 1977, no.16, p. 275 (Also, Chanda, no.15, p. 265)
3. Prākṛt; Brāhmī; 200 BC–100 BC as per P.R. Srinivasan, 1961, p. 59
6. *gamasa*
7. Of the town (*nigama*).....
8. Donative / Collective: institutional
11. *Nigama*
12. Town/institution = *nigama*; name lost, probably Dhānyakaṭaka
14. *Nigama*
23. Collective

Sl. No. 29 INDEX NO. I. B. 15

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras; fragment of a rail-pillar
2. Sivaramamurti, 1977, no.19, p. 276 (Also, Chanda, no.3, p.262)
3. Prākṛt; Brāhmī; 150 BC as per Anamika Roy, 1994, p. 213.
6. *sa Likhitasa thabhō bhī(khu)no Pāṭalīputato*
7. Pillar, (gift) of Likita, a monk from Pāṭalīputra
8. Donative
10. *thabha*
11. Likhita (m)
12. *Bhikhu*
13. Pāṭalīputra
18. 1
20. 1
23. 1

Sl. No. 30 INDEX NO. I. B. 16

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977, no. 21, p. 276 (Also, Chanda, no. 19, p. 266)
3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59
6. *(Ha)relaptu(tasa) suci*.
7. Cross-bar (gift) of the son of (Ha)rela.
8. Donative
10. *Sūci*
11. Not specified
12. Son of Harela (m)
18. 2
23. 2

Sl. No. 31 INDEX NO. I. B. 17

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras; fragment of a rail-bar
2. Sivaramamurti, 1977, no. 22, p. 276 (Also, Chanda, no. 10, p.264)
3. Prākṛt; Brāhmī; 200 BC–100 BC; Srinivasan, 1961, p. 59
6. *Revatasā paḍipuḍi(niya)nam*.
7. Of Revata of the *Paḍipuḍiniya* community
8. Donative
11. Revata (m)
12. Belongs to *Paḍipuḍiniya* community
15. *Paḍipuḍiniya*

18. 1
23. 1

Sl. No. 32 INDEX NO. I. B. 18

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977, no. 23, p. 276 (Also, Chanda, no. 16, p. 265.)
3. Prākṛt; Brāhmī; 200 BC–100 BC; Srinivasan, 1961, p. 59.
6. *Utikasa mātu kuṃbāyā sūci*
7. Cross-bar, (gift) of Kuṃbā, the mother of Utika.....
8. Donative
10. *Sūci* (cross-bar)
11. Kuṃbā (f)
12. The mother of Utika
19. 1
23. 2

Sl. No. 33 INDEX NO. I. B. 19

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977, no. 24, p. 276 (Also, Chanda, no. 8, p. 263).
3. Prākṛt; Brāhmī; 200 BC–100 BC; Srinivasan, 1961, p. 59
6. *Pākōṭakā*.....
7. (The gift of) the Pākōṭakas
8. Donative: Group/collective
11. Pākōṭaka
12. A community, perhaps identical with the later Vākāṭakas (see Chanda, pp. 260–261.)
15. Pākōṭaka
23. Collective

Sl. No. 34 INDEX NO. I. B. 20

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of a pillar.
2. Sivaramamurti, 1977, p. 275, no.13 (Also, Chanda, p. 263, no. 6).
3. Prākṛt; Brāhmī; 150 BC, as per Anamika Roy, vol.i, 1994, p. 213.
6. *Malamāvuka*..... *ya Retiya thabhō*
7. Pillar, (gift) of Retiof Malamāvuka

8. Donative
10. *thabhō*
11. Reti (f)
19. 1
23. 1 (f)

Sl. No. 35 INDEX NO. I. B. 21

1. *Stūpa*-site: Amarāvati.
2. Lüders, no.1298, p.155 (Also Burgess, *B.S.A.J.*, Plate LVI, no. 7 (plate only).
3. Prākṛt; Brāhmī; 150 BC, A.Roy, p. 213.
7. Gift of a pillar (*thabha*) by Nadā, daughter of the artisan (*ā*)*vēsani* Nadabhuti.
8. Donative
10. *Thabha* (pillar)
11. Nadā (f)
12. Daughter of the (*ā*)*vēsani* Nadabhuti
19. 1
23. 2

Sl. No. 36 INDEX NO. I. B. 22

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977, no. 25, p. 277 (Also Chanda, no.17, p. 265)
3. Prākṛt; Brāhmī; 150 BC as per A. Roy, 1994, p.213.
6.*sa mātu Kumbāya sūci*
7. Cross-bar (gift) of Kumbā the mother of.....
8. Donative
10. *Sūci*
11. Kumbā (f)
12. Mother of . . . (name lost)
18. 1
19. 1
23. 2; 1 (f), 1 (m)

Sl. No. 37 INDEX NO. I. B. 23

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977, no.26, p.277 (Also, Chanda, no.12, p.264)
3. Prākṛt; Brāhmī; BC 150, as per A. Roy, 1994, p.213.

5. One *Rāja* is referred to, but no name
6. *Rājalēkhakasa Bala*
sa jāyāya Somadatā
7. Of Somadatā (Somadattā) the wife of the royal scribe Bala.
8. Donative
11. Somadattā (f)
12. Wife of Bala, the *Rājalēkhaka*
18. 1
19. 1
23. 2

Sl. No. 38 INDEX NO. I. B. 24

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragmentary
2. Sivaramamurti, 1977, no. 27, p. 277 (Also Chanda, no. 20, p. 266)
3. Prākṛt; Brāhmī; 150 BC, as per A. Roy, 1994, p.213
6.*gasa sūci*
7. Cross-bar (gift) of
8. Donative
10. *Sūci* (cross-bar)
11. Name lost
23. At least 1

Sl. No. 39 INDEX NO. I. B. 25

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 5, p. 101
3. Prākṛt; Brāhmī; 150 BC, as per A. Roy, 1994, p. 213
6. 1. *Naṃdakasa bhāriyā*
2. [*ya*] *Samāyā*
3. [*sa*]*sūciko sa-uniso*
8. Donative
10. *Sūcika* and *unisa*
11. *Samāyā* (f); her husband's name is Naṃdaka
12. Wife of Naṃdaka
18. 1
19. 1
23. 2

Sl. No. 40 INDEX NO. I. B. 26

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 6, p. 101

3. Prākṛt; Brāhmī; 150 BC, as per A. Roy, 1994, p. 213
6. [*Dha*]nakaḍakasa nigamasa
8. Donative: collective
11. *Nigama* of (Dha)nakaḍaka
12. *Nigama*
13. (Dha)nakaḍaka
14. *Nigama* of (Dha)nakaḍaka
23. Collective the whole people of Dhānyakaṭaka

Sl. No. 41 INDEX NO. I. B. 27

1. *Stūpa*-site: Amarāvātī
2. Ghosh, 1979, no. 7A: 1, p. 102
3. Prākṛt; Brāhmī; 150 BC, as per A. Roy, 1994, p. 213
6. *Pākaṭaka-senāpatino Dharakasa*.
8. Donative
11. Dharaka
12. *Sēnāpati* of the *Pākaṭaka*. Whose *sēnāpati* is not known?
14. The tribal composition of the army is indicated.
15. Pākaṭaka
18. 1
23. 1

Sl. No. 42 INDEX NO. I. B. 28

1. *Stūpa*-site: Amarāvātī
2. Ghosh, 1979, no. 7A: 2, p. 102
3. Prākṛt; Brāhmī; 2nd century BC
6. *Mahakurasa Neḍasa*
8. Donative
11. Neḍa
12. *Mahakura*. Who is a *mahakura*? Or a tribe?
18. 1
23. 1

Sl. No. 43 INDEX NO. I. B. 29

1. *Stūpa*-site: Amarāvātī
2. Ghosh, 1979, no. 9, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. ...*masa Semakāna*
8. Donative
11. Semakāna?

18. 1 ?

23. 1 ?

Sl. No. 44 INDEX NO. I. B. 30

1. *Stūpa*-site: Amarāvati; fragment
2. Ghosh, 1979, no. 10, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. ...*ya bhichuni*
8. Donative
12. *bhikhuni*
19. 1
23. 1

Sl. No. 45 INDEX NO. I. B. 31

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 12, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. *Samghāyā*
14. *Sangha*

Sl. No. 46 INDEX NO. I. B. 32

1. *Stūpa*-site: Amarāvati; fragment
2. Ghosh, 1979, no. 13, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. *upāsi[ka]...*
12. *upāsi(ka)*
19. 1
22. 1
23. 1

Sl. No. 47 INDEX NO. I. B. 33

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 15, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. *Ragāmasa sūci*
8. Donative
10. *Sūci*
11. *Ragāma*
18. 1
23. 1

Sl. No. 48 INDEX NO. I. B. 34

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 16, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. *Dhamarakhitasa*.
7. Of Dharmarakṣita
8. Donative
11. Dhamarakhita
18. 1
23. 1

Sl. No. 49 INDEX NO. I. B. 35

1. *Stūpa*-site: Amarāvati; fragmentary
2. Ghosh, 1979, no. 17, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. kama...
23. 1?

Sl. No. 50 INDEX NO. I. B. 36

1. *Stūpa*-site: Amarāvati; fragmentary
2. Ghosh, 1979, no. 18, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. *kūrāve*
8. Donative
12. *kūrāve*

Sl. No. 51 INDEX NO. I. B. 37

1. *Stūpa*-site, on a cross-bar
2. A.Ghosh, 1979, No.19, p.102; also *A.R.I.E.*, for 1959-60, no. B 37, p. 49.
3. Prākṛt; Brāhmī; 3rd century AD characters
6. *Satula-putasa Tikanasa*
8. Donative
11. Tikana (m)
12. Son of Satula
18. 1
23. 2

Sl. No. 52 INDEX NO. I. B. 38

1. *Stūpa*-site: Amarāvati; fragmentary
2. Ghosh, 1979, no. 21, p.102

3. Prākṛt; Brāhmī; 2nd century BC
6. ...*kāyāgu(la?)ta*.
16. ...*nikāyāgu(la?)ta*.

Sl. No. 53 INDEX NO. I. B. 39

1. *Stūpa*-site: Amarāvati; fragmentary
2. Ghosh, 1979, no. 23, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. ...*ka-jāyāyā*
12. *jāyā*
19. 1
23. 1

Sl. No. 54 INDEX NO. I. B. 40

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 25, p.102
3. Prākṛt; Brāhmī; 2nd century BC
6. [*Pā*]kōṭakanam Cula[*sa*]
11. Cula (m)
12. *Pākōṭaka(nam)* = Member of the Pākōṭaka clan/community/
lineage group
15. Pākōṭakā
18. 1
23. More than 1 (1 + a community)

Sl. No. 55 INDEX NO. I. B. 41

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 26, p.102
3. Prākṛt; Brāhmī; 2nd century B.C
6. *Satula-putasa Tikanasa*
11. Tikana (m)
12. Son of Satula
18. 1
23. 2

Sl. No. 56 INDEX NO. I. B. 42

1. *Stūpa*-site: Amarāvati
2. Ghosh, 1979, no. 27, p.103 (Also *A.R.I.E* 1959-60, p.49, no. B 40.)
3. Prākṛt; Brāhmī; 2nd century BC

6. *Kudūra-calakā*
(*A.R.I.E* 1959-60, p.49, no. B 40 reads the text as *Kunjara calakā*)
13. Kudūra

Sl. No. 57 INDEX NO. I. B. 43

1. *Stūpa*-site: Amarāvātī
2. Ghosh, 1979, no. 29, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *Idā-ḍata [su]ci kiḍhi?*
10. *Sūci*
11. Idā
23. 1

Sl. No. 58 INDEX NO. I. B. 44

1. *Stūpa*-site: Amarāvātī
2. Ghosh, 1979, no. 30, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *Culanadas Se...*
11. Culananda (m)
18. 1
23. 1

Sl. No. 59 INDEX NO. I. B. 45

1. *Stūpa*-site: Amarāvātī; fragmentary
2. Ghosh, 1979, no. 31, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *...ka-duhutu Revāyā*
11. Revā (f)
12. Daughter of ...ka.
19. 1
23. 2

Sl. No. 60 INDEX NO. I. B. 46

1. *Stūpa*-site: Amarāvātī; fragmentary
2. Ghosh, 1979, no. 32, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *Pāko...*
8. Probably collective gift
11. Pako...
12. Probably refers to the *Pākōṭaka* clan

15. Pākō...
23. Collective gift

Sl. No. 61 INDEX NO. I. B. 47

1. *Stūpa*-site: Amarāvati; fragmentary
2. Ghosh, 1979, no. 33, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *Culanadasa Setakahānikāna bhātara...*
12. *Seṭa* ?
23. 1

Sl. No. 62 INDEX NO. I. B. 48

1. *Stūpa*-site: Amarāvati; too fragmentary to yield data
2. Ghosh, 1979, no. 34, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. ...*kakāna*

Sl. No. 63 INDEX NO. I. B. 49

1. *Stūpa*-site: Amarāvati; on a fragment of a cross-bar: fragmentary
2. Ghosh, 1979, no. 35, p.103; also *A.R.I.E.*, 1959-60, no. B 49, p.49
3. Prākṛt; Brāhmī; 2nd century BC
6. ...*gutasa jāyāya Khatāya.*
8. Donative
11. *Khatā* (f)
12. Wife of ...*guta*
19. 1
23. 2

Sl. No. 64 INDEX NO. I. B. 50

1. *Stūpa*-site: Amarāvati.
2. Ghosh, 1979, no. 38, p.103
3. Prākṛt; Brāhmī; 2nd century BC
6. *āvēsanino...*
8. Donative
12. *āvēsanin*
18. 1
23. 1

Sl. No. 65 INDEX NO. I. B. 51

1. *Stūpa*-site: On a pillar; Amarāvati Museum
2. A.Ghosh, 1979, no. 39, p. 103

3. Prākṛt; Brāhmī; characters of the 2nd century BC
6. *A[cinaka-putana Utara]sa Khalatasa ca thabho*
7. The pillar is the gift of Utara and Khalata, the sons of Acinaka
8. Donative: Collective
10. *Thabho* (pillar)
11. 1, Utara (m); 2, Khalata or Galata (m)
12. Sons of Acinaka
18. 2
23. 3

Sl. No. 66 INDEX NO. I. B. 52

1. *Stūpa*-site: On a pillar; too fragmentary. Amarāvātī Museum
2. Ghosh, 1979, no. 43, p.103
3. Prākṛt; Brāhmī; characters of the 2nd century BC
6. *...nāki...*

Sl. No. 67 INDEX NO. I. B. 53

1. *Stūpa*-site: On a pillar; Amarāvātī Museum
2. Ghosh, 1979, no. 44, p.103
3. Prākṛt; Brāhmī; characters of the 2nd century BC
6. *Cino(ṇa?)ṃ*
8. Donative
11. Cino...
23. 1

Sl. No. 68 INDEX NO. I. B. 54

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras; fragmentary
2. Sivaramamurti, 1977, no. 28, p.277.
3. Prākṛt; Brāhmī; 200 BC–100 BC as per Srinivasan, 1961, p. 59
6. *chagha*

Sl. No. 69 INDEX NO. I. B. 55

1. *Stūpa*-site: Amarāvātī; Govt. Museum, Madras; fragment of an oval rail-bar
2. Sivaramamurti, 1977 no. 29, p. 277 (Also Chanda, no.18, pp. 265-266).
3. Prākṛt; Brāhmī; 200 BC–100 BC, as per Srinivasan, 1961, p. 59.
6. *tini sūciyo*
7. Three cross-bars.....
8. Donative
10. Three *sūcis* (Three cross-bars)

Sl. No. 70 INDEX NO. I. B. 56

1. *Stūpa*-site: Amarāvati; Govt. Museum, Madras; fragmentary
2. Sivaramamurti, 1977, no. 30, p. 277 (Also Chanda no.11, p. 264)
3. Prākṛt; Brāhmī; 200 BC–100 BC, Srinivasan, 1961, p. 59.
6. *Sāghalasamanasa a*.....
7. Of the monk Sāghala
8. Donative
11. Sāghala (m)
12. *Samana* (Monk)
18. 1
20. 1
23. 1

Sl. No. 71 INDEX NO. I. B. 57

1. *Stūpa*-site: On a pillar; Amarāvati Museum
2. A. Ghosh, 1979, no. 40, p. 103; also *A.R.I.E.*, 1956-57, no. B. 38, p. 42.
3. Prākṛt; Brāhmī; characters of the 2nd century BC
6. *Acinaka-putana Utarasa Khalatasa ca thabho*
8. Donative: Collective
10. *Thabho* (pillar)
11. 1, Utara (m). 2, Khalata or Galata (m)
12. Sons of Acinaka
18. 2
23. 3

Sl. No. 72 INDEX NO. I. B. 58

1. *Stūpa*-site: Amarāvati; on a lime-stone: fragmentary
2. A. Ghosh, 1979, no. 28, p.103; also *A.R.I.E.*, 1959-60, no. B. 58, p. 50
3. Prākṛt; Brāhmī; 2nd century BC characters
6. *Nitohapakhala-putasa sū[ci*]*
8. Donative
10. *Sūci*
11. . . . (m)
12. Son of Nitohapakhala
18. 1
23. 2

Sl. No. 73 INDEX NO. I. B. 59

1. Amarāvātī
2. *A.R.I.E.*, 1959-60, no. B 41, p.49; Ghosh 1979, no. 42, p.103.
3. Prākṛt; Brāhmī; 2nd century BC characters
6. *Pāpu-mātuyā dānaṃ*
8. Donative
12. *Pāpu mātu* (Mother of Pāpu)
19. 1
23. 2

Sl. No. 74 INDEX NO. I. B. 60

1. Amarāvātī
2. *A.R.I.E.*, 1970-71, no.B 23, p.33
3. Prākṛt; Brāhmī; 2nd century BC characters
6.*Pati hāpita*
8. Donative
17. *Patiḥhāpita*
23. At least 1

SUB GROUP C: 100 BC–50 BC

Sl. No. 75 INDEX NO. I. C. 1

1. *Stūpa*-site: Amarāvātī; On a cross-bar
2. A. Ghosh, 1979, no. 14, p. 102; *A.R.I.E.*, 1959-60, no. B 48, p. 49.
3. Prākṛt; Brāhmī; 1st or 2nd century BC characters
6. *ñāpita-gāmasa vita-pālānam sūci*
8. Donative: collective
10. *Sūci*
11. Vītapāla (of the Vītapāla community/tribe/lineage group)
12. Vītapāla community/tribe/lineage group
13. Ñāpita
14. Ñāpita *gāma*
15. Vītapāla
17. Close links between the monastic site and the communities/tribes as well as the socio-economic units. Seen in the similar inscriptions of the period.
23. Collective/community/tribe as a whole

Sl. No. 76 INDEX NO. I. C. 2

1. *Stūpa*-site: Amarāvātī; On a cross-bar; fragmentary.
2. *A.R.I.E.*, 1959-60, no.B 51, p.49
3. Prākṛt; Brāhmī; 1st or 2nd century BC characters

6. ...*ra gāma*
8. Donative: Collective
10. *Sūci*
11. . . . *ra gama*
12. *Gāma*
13. . . . *ra*
14. *Gāma*
23. Institutional/collective

Sl. No. 77 INDEX NO. I. C. 3

1. *Stūpa*-site: Amarāvati: On a cross-bar
2. I.K. Sarma, 1974, p. 66, no. 75
3. Prākṛt; Brāhmī; 2nd-1st century BC
6. *Kurivāliyānā*...
16. *Kurivāliyāna* (Any monastic group?)

Sl. No. 78 INDEX NO. I. C. 4

1. *Stūpa*-site:
2. I.K. Sarma, 1974, p. 67, no. 76
3. Prākṛt; Brāhmī; 2nd-1st century BC
6.*Kārasa a*...

Sl. No. 79 INDEX NO. I. C. 5

1. *Stūpa*-site: Amarāvati; on a broken pillar; fragmentary
2. *A.R.I.E.*, 1959-60, no. B 45, p.49
3. Prākṛt; Brāhmī; 1st century BC characters
6. *ida*.....*sacikādha*...

Sl. No. 80 INDEX NO. I. C. 6

1. *Stūpa*-site: Amarāvati; on a fragment of an oblong rail-pillar; fragmentary.
2. R.P.Chanda, 'Some Unpublished Amarāvati Inscriptions', *E. I.*, XV (1919-20), Calcutta, 1925, p. 262, no.1.
3. Prākṛt; Brāhmī; 100 BC–50 BC, as per A. Roy, p. 214.
6. *Gopiyā samanū dē[ya-dhama]*
7. The Pious gift of the nun Gopiyā
8. Donative
11. Gopiyā (f)
12. *Samanū* (for *Samani*) = nun
17. *Dē[ya dhama]*
19. 1

21. 1

23. 1

Sl. No. 81 INDEX NO. I. C. 7

1. *Stūpa*-site: Amarāvātī; On a sculptured fragment; fragmentary
2. Chanda, 1925, no. 2, p. 262.
3. Prākṛt; Brāhmī; 100 BC–50 BC, as per A.Roy, p.214.
6.*gāmasa paṭo*
7. (This) slab (is the gift of) the village.....
8. Donative: gift by institution/collective gift.
10. *paṭo*(slab)
11. ...*gāma*
12. Institution
14. *gāma*
23. Collective/institutional

Sl. No. 82 INDEX NO. I. C. 8

1. *Stūpa*-site: On a sculptured fragment: fragmentary
2. Sivaramamurti, 1977, p. 275, no.12 (also Chanda, no. 5, p. 263).
3. Prākṛt; Brāhmī; 100 BC–50 BC as per Anamika Roy, p. 214
6. *Dhaṃṇakaḍakasa nigamasa*
7. (Gift) of the town of Dhaṃṇakaḍa (Dhānyakaḍaka).
8. Donative: by an institution/collective
11. *Nigama* of Dhaṃṇakaḍaka
12. *Nigama*
13. Dhaṃṇakaḍaka
14. *Nigama* of Dhaṃṇakaḍaka
23. The town/market-place as a whole

Sl. No. 83 INDEX NO. I. C. 9

1. *Stūpa*-site: On a sculptured fragment of a rail-pillar
2. Sivaramamurti, 1977, no.15, p. 275 (Also Chanda, no.9, p. 264)
3. Prākṛt; Brāhmī; 100 BC–50 BC as per Anamika Roy, p. 214.
6. *Kaṃma...yā Apakuyā thabho*
7. Pillar, (gift) of Apaku.....Kamma
8. Donative
10. *Thabho*
11. 1. Apaku (f); 2. Kaṃma (m?)
18. 1
19. 1
23. 2 (1 male and 1 female)

Sl. No. 84 INDEX NO. I. C. 10

1. *Stūpa*-site: On a coping stone.
2. Sivaramamurti, 1977, p. 273, no. 4 (Also Burgess-Hultzs, 1882, *Notes*, p. 8, no. 2 B, and Pl ii, no. 3; Burgess, *B.S.A.J.*, 1887, p. 67, and Plates XXVIII, 6 and LXI, no. 52; Lüders, 1231)
3. Prākṛt; Brāhmī; 100-50 BC as per Anamika Roy, 1994, p. 214.
6. (?*hu*) *tukaya sanatakāya unisa dānaṃ*
7. Gift of a coping stone by..... (with her daughters and grandsons.)
8. Donative: Group donation
10. *Unisa* (coping stone)
11. Not clear but a female donor
12. 1. Mother (f), 2. Daughters (f), 3. Grandsons (m)
18. Not less than 2
19. Not less than 3
23. Not less than 5

Sl. No. 85 INDEX NO. I. C. 11

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, p. 273, no. 2 (Also R.P. Chanda, nos. 43, 37 and 38, pp. 270–271).
3. Prākṛt; Brāhmī; 100-50 BC, as per Anamika Roy, p. 214
6. *Culamākuyā / tapaya / ukati danā tasa dānaṃ*
7. Of Culamaka (Kṣullamṛgā) :/of Tapa (Trapā);/gift of ukati.Gift of.....tasa
8. Donative: group donation
11. 1. Culamaka (m); 2. Tapa (m), 3. . . . tasa (m)
18. 3
23. 3

PHASE II (1st Century BC– End of 1st Century AD)

SUB GROUP A: LATE 1ST CENTURY BC

Sl. No. 86 INDEX NO. II. A. 1

1. *Stūpa*-site: fragment of a sculptured slab.
2. Sivaramamurti 1977, no. 31, pp. 277-278 (Also Burgess-Hultzs, *Notes*, no. 205, p. 54; Burgess-Hultzs, *B.S.A.J.*, p. 90 f, and Plates XLVI, 2 and LX, no. 50; Lüders, 1262)
3. Prākṛt; Brāhmī; late 1st century BC, as per Anamika Roy, 1994, p. 215.
6. 1. *Sidham Jetaparavanavathavaya pavajitkaya Sagharakhikāya bālikaya ja*

2. *pavajitikāya Haghāya kumarikāya ja Yavaya dāna deyadhama ūpaṭo*

7. Meritorious gift of upright slab (*ūpata*) by the nun (*pavajitikā*) Sagharakhitā (Samgharakshitā) living in Jetaparavana, her daughter the nun Hamghā and by her (latter's) daughter Yavā
8. Donative: group donation by nuns with daughters
10. *Ūpaṭa* (upright slab)
11. 1. Sagharakhitā (f), 2. Haghā (f), 3. Yavā (f)
12. 1. *Pavajitikā*, 2. *Pavajitikā* and daughter of the *pavajitikā* Sagharakhitā, 3. Daughter of Haghā
13. Jetaparavana
17. Nuns with daughters: a particular stage in the Buddhist monastic history: Deviation from the *Vinaya* prescriptions? The *Caityakas/Andhakas* had justified sex among members of the order. See Francis, 2002.
19. 3
21. 3
23. 3 (two *pavajitikās* and daughter)

Sl. No. 87 INDEX NO. II. A. 2

1. *Stūpa*-site: Sculptured fragment; fragmentary.
2. H. Sarkar, *JAIH*. 1971, p.10, no. 70
3. Prākṛt; Brāhmī; 1st century BC as per Anamika Roy
6. 1 ...*Sahaputasa [na] ha...*
2
8. Collective gift is indicated by the only surviving ...*sahaputasa (na)ha* or *saha putena* (as corrected by the Ed. Sircar) i.e., together with his son.
11. Missing
12. *Putā* (son)
18. 2
23. 2

Sl. No. 88 INDEX NO. II. A. 3

1. *Stūpa*-site: Sculptured fragment of an image
2. Sivaramamurti, 1977, p. 274, no. 6 (Also Chanda, no. 39, p. 270)
3. Prākṛt; Brāhmī; Late 1st century BC as per Anamika Roy, 1994, p. 214)
6. *Gōtamināmo..... dānam*
7. Gift..... of Gōtami
8. Donative

11. Gōtami (m)
12. Lost/missing
17. *Dānaṃ*
18. 1
23. 1

Sl. No. 89 INDEX NO. II. A. 4

1. *Stūpa*-site: fragment
2. Sivaramamurti, 1977, no.77, p.292 (Also Chanda, no.30, p.268)
3. Prākṛt; Brāhmī; Late 1st century BC as per Anamika Roy, p. 214.
6. *Nāgabū*
8. Donative
11. Nāgabū
12. Probably a mason
18. 1
23. 1

Sl. No. 90 INDEX NO. II. A. 5

1. *Stūpa*-site: On a fragment of a coping stone: fragmentary
2. Sivaramamurti, 1977, no.125, p.304 (Also Chanda, no.29, p. 268).
3. Prākṛt; Brāhmī; Late 1st century BC, A. Roy, p. 214.
6. *yasa cēti(ya ma)dhā vetika capa*
7. Sivaramamurti thinks that if *dha* may be read as *hā* as it is possible, then it would mean... the great rail the *caitya*. Chanda found it difficult to see what *madhā* means and suggests that it may be a local *tadbhava* of Sanskrit *madhya*
17. *yasa cētiya*; whose *cetiya*? *vetika*.

Sl. No. 91 INDEX NO. II. A. 6

1. *Stūpa* site: On a coping stone
2. H. Sarkar, *J.A.I.H.*, no. 53, p. 5.
3. Prākṛt; Brāhmī; Late 1st century BC as per Anamika Roy, p. 215.
6.uvāsikāya Hamviyā putasa
8. Donative
11. *Hamviya puta* (son of Hamvi) (m)
12. Son of an *uvāsikā* (i.e., *upāsikā*)
18. 1
22. 1 (*Upāsikā*) (f)
23. 2, 1. Son of an *Upāsikā*, 2. *Upāsikā* Hamvi

Sl. No. 92 INDEX NO. II. A. 7

1. *Stūpa*-site: On a fragment: fragmentary
2. Chanda, 1925, no. 26, p. 267
3. Prākṛt; Brāhmī; Late 1st century BC, as per A.Roy, p. 214.
6.[cha]chuli-sa[m]ghāya.....
7.to the Sangha.....*chachuli*
8. Donative
14. *Sa(m)gha*
17. Donation to the *Samgha* has been mentioned specifically

Sl. No. 93 INDEX NO. II. A. 8

1. *Stūpa*-site: On the reverse (unpolished) side of a big slab
2. Chanda, 1925, no. 30, p. 268.
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 214.
6. *Nāgabu*
11. *Nāgabu*
12. Probably the name of the stone-mason.

Sl. No. 94 INDEX NO. II. A. 9

1. *Stūpa*-site: On the corner of a disc with lotus
2. R.P. Chanda, 1925, no. 33, p. 269
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 214.
6. 1. *Nutu uparakasa*
2. *Koḍimuṭikasa*
3. *tiṇi suciyo*
4. *dānaṃ*
7. Three rail bars are the gifts of the *uparaka* Nutu of Kōḍimuṭi
8. Donative
10. *Tini sūciyo* (three rail-bars)
11. Nutu (m)
12. *Uparaka* (Sanskrit *Uparika* of the later inscriptions?), Title of an officer.
13. Kōḍimuṭi
17. Interest of the officer/Connections with the monastic sites
18. 1
23. 1

Sl. No. 95 INDEX NO. II. A. 10

1. *Stūpa*-site:
2. R. P. Chanda, 1925, no. 35, p. 269.
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 214.

6.*sa mātuḡāya*.....
7.with her mother.....
8. Donative: Collective
11. 1. -(f), 2. -(f). (Names lost)
12. 1. Daughter of 2; 2. Mother of 1
19. 2
23. 2

Sl. No. 96 INDEX NO. II. A. 11

1. *Stūpa*-site: fragment: On a pillar; The British Museum.
2. Lüders, no.1220, p.143 (Also Fergusson - Cunningham, *T.S.W.*, p. 240, no. 15, and Plates LIII, I and XCIX, no. 15)
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 215.
7. Gift of P..., the son of the householder (*gahapati*) Kanhati, the inhabitant of Chadakica, together with his wife, his sons and daughters.
8. Donative: Collective
11. 1. p. . . (m), 2. . . . (f), 3. . . . (m), 4. . . . (f)
12. 1. Son of the *gahapati* Kanhati, 2. Wife of 1, 3. Sons of 1, 4. Daughters of 1.
13. (Cada)ka or Candaka
17. *Deya dhama*
18. Not less than 4
19. Not less than 3
23. Not less than 7

Sl. No. 97 INDEX NO. II. A. 12

1. *Stūpa*-site: On a pillar; The British Museum.
2. Lüders, no.1222, p.143 (Also Fergusson-Cunningham, *T.S.W.*, p. 240, no.17, and Plates LVIII, I and XCIX, no.17)
3. Prākṛt; Brāhmī; Late 1st century BC as per A. Roy, p. 215.
7. Gift of the grandson of *gahapati* Pāpin, the inhabitant of Valikaca, and his wife Kaṇhā.
8. Donative: Collective
11. 1. . . . (m), 2. Kaṇhā (f)
12. 1. Grandson of *gahapati* Pāpin, 2. Wife of 1
13. Valikaca
17. *Dānaṃ*
18. 1
19. 1
23. 2

Sl. No. 98 INDEX NO. II. A. 13

1. On a fragment of a flower-vase: Fragmentary
2. Lüders, no.1232, p.145 (Also Burgess, *Notes*, p.10, no.22; Burgess-Hultsch, *B.S.A.J.*, no.34, p.103, and Plate LVIII, no. 34)
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 215.
6. (*Sidham Mugudasa(ma)putasa marāma(pama).....*
(*sadhu*)*hutukānam sasunhikānam sanatu[kānam].....*)
7. Success!(The gift) of the son of Mugudasa[ma]
(Mukundaśarman) with their daughters, with their daughters-in-law, with their grandsons..... ”
8. Donative : Collective
11. 1. . . . (m); 2. . . . (f), 3. . . . (f); 4. . . . (m)
12. 1. Son of Mugudasama (Mukundaśarman); 2. Daughters, 3. Daughters-in-law; 4. Grandsons.
17. *Sidham*
18. Not less than 4
19. Not less than 4
23. Not less than 8

Sl. No. 99 INDEX NO. II. A. 14

1. *Stūpa*-site: Fragment: Amarāvati Museum.
2. Anamika Roy, *Amarāvati Stūpa*, vol.1, 1994, no. 18 (no. 472 of the Amarāvati Museum), Appendix 4, p. 210 (No text is given)
3. Prākṛt; Brāhmī; Late 1st century BC, as per A. Roy, p. 214.
8. Donative
12. The donor is from Vidiśa
13. Vidiśa
23. 1

Sl. No. 100 INDEX NO. II. A. 15

1. *Stūpa*-site: Sculptured fragment; Amarāvati Museum
2. H. Sarkar, *JAIH*, 1971, no. 65, p.10
3. Prākṛt; Brāhmī; Late 1st century BC as per A. Roy, p. 215.
4. Donative: Collective
6. 1.[*Sidham*] [*De*]vana.....*putasa puraga*.....
2. *timita Budhavana...deya*
3.
12. A *puta* (son) is referred to
17. *Sidham*; *deya*; the term *Budhavana*.
18. 1 (*puta*) (m)
23. More than 1

Sl. No. 101 INDEX NO. II. A. 16

1. *Stūpa*-site: fragmentary. Govt. Museum, Madras
2. Sivaramamurti, 1977, no. 95, p. 296 (Also Chanda, no. 44, p. 271)
3. Prākṛt; Brāhmī; 1st century BC or AD
6.(sa)putakasa unisa pāda.....
7. (gift of) coping by ... with his sons.
8. Donative: Collective
10. *Unisa* (coping)
11. 1. . . . (m) Name lost; 2. - (m) Names lost
12. 1. --; 2. Sons of 1
18. Not less than 3
23. Not less than 3

Sl. No. 102 INDEX NO. II. A. 17

1. *Stūpa*-site: now in the British Museum
2. Lüders, no. 1226, p. 144 (Also Fergusson, *T.S.W.*, Plates XCIII and XCVI, 3 (plates only)
3. Prākṛt; Brāhmī; Late 1st century BC as per A. Roy, pp.195–196.
7. Gift of a *paṭa* (slab) by some person
8. Donative
10. *Paṭa* (slab)

SUB GROUP B: FIRST HALF OF THE 1ST CENTURY AD

Sl. No. 103 INDEX NO. II. B. 1

1. *Stūpa*-site: Amarāvati; on an octagonal shaft
2. I. K. Sarma, 1980, no. 85, p. 18
3. Prākṛt; Brāhmī; Early 1st century AD
6. 1. *Nadayagāya duhutūya*
2. *Utaramitāya saduhu-*
3. *tukāya dānam chhata dabhō*
7. Gift of an umbrella pillar (*dabhō*) by Uttaramitrā, daughter of Nandayajña, along with her daughter.
10. *Chhata dabhō* (umbrella-pillar)
11. Utaramitā
12. Daughter of Nandayajña
17. Does the name Nandayajña indicate the *yāga* of the Brāhmaṇical faith?
19. 2
23. 3

Sl. No. 104 INDEX NO. II. B. 2

1. *Stūpa*-site:
2. Sivaramamurti, 1977, p. 274, no. 5 (Also Burgess, 1887, *B.S.A.J.*, p. 67 and plate XXI, 3 Lüders, 1289)
3. Prākṛt; Brāhmī; 200-100 BC as per Srinivasan 1961, p. 59. First half of the 1st century AD as per Anamika Roy, 1994, p. 215.
6. (*ma*)*hāthērasa Mahādhaṃmakadhikasa*.....
7. Of the great elder (*thēra*) Mahādhaṃmakadhika (Mahādhaṃmakadhika).....
8. Donative
11. Missing/damaged
12. *Mahāthēra* and *Mahādhaṃmakadhika*
17. *Mahāthēra* status/a saint/monk and great preacher
18. 1
20. 1
23. 1

Sl. No. 105 INDEX NO. II. B. 3

1. *Stūpa*-site: Fragmentary
2. Sivaramamurti, 1977, no. 32, p. 278 (Also Chanda, no. 25, p. 267)
3. Prākṛt; Brāhmī; First half of the 1st century AD, as per Anamika Roy, 1994, p. 215.
6. 1.*nili Gamilakasa gahapatisa*
2.*putasa ja Revatasa ja bal(i)kāya*
7. 1.of Gamilaka the householderthe son of
2. and of the daughter of Revata
8. Donative: Group
11. 1. Gamilaka (m); 2. ... (name lost) (m); 3. ... (name lost) (f)
12. 1. *Gahapati* (m); Son of ... (name lost), 3. Daughter of Revata (name lost)
18. 3
19. 1
23. 4 (3 males and 1 female)

Sl. No. 106 INDEX NO. II. B. 4

1. *Stūpa*-site: On a fragment of an octagonal pillar
2. Sivaramamurti, 1977, no. 93, pp. 295–296 (Also Burgess, *Notes*, p. 23, no. 87 (lower inscription), and plate IV, no.10; Burgess-Hultsch, *B.S.A.J.*, p. 82, and plates XLII, 8 and LVII, no. 18 (lower inscription); Lüders, no.1246, p.147)

3. Prākṛt; Brāhmī; First half of 1st century AD as per A.Roy, p. 215.
6. *Aya Retiyā atēvāsiniyā ayadhamāya dānam*
7. Gift of the worthy Dhamā, female disciple of the worthy Reti
8. Donative
11. *Aya Dhamā* (f)
12. An *aya*; an *atēvāsini* of *aya* Reti
19. 2
21. 2
23. 2

Sl. No. 107 INDEX NO. II. B. 5

1. *Stūpa*-site: The British Museum: fragmentary
2. Sivaramamurti, 1977, no. 61, p.288 (Also Chanda, no. 42, p. 271)
3. Prākṛt; Brāhmī; First half of the 1st century AD as per A. Roy, p. 215
6. *riyasa saputakasa unisa*
7. Coping by..... with his (wife) and sons
8. Donative: Collective
10. *Unisa* (coping)
11. 1. . . . (m) (Name lost); 2. . . (f) (Name not given); 3. . . (m) (Names not given)
12. 1. Not known; 2. Wife of 1; 3. Sons of 1.
18. Not less than 3
19. 1
23. Not less than 4

Sl. No. 108 INDEX NO. II. B. 6

1. *Stūpa*-site: Amarāvati; On a broken pillar
2. H.Sarkar, *J.A.I.H.*, vol. IV, 1971, no. 55, pp. 5-6 (Also Burgess, *B.S.A.J.*, no. 39: pp.103-104; Lüders, no. 1280, pp. 152-153).
3. Prākṛt; Brāhmī; First half of 1st century AD as per Anamika Roy, 1994, p.215
6. 1. [R]āyasēlavnivaāsino vasibhūtaśa
2. [Ma]hāthērasa ayira-Bhūtarakhitasa [a]-
3. [tē]vāsikasa Cula-ay[i]rasa ara[ha]-
4. [tasa] ayira-Budharkhitasa atē[vā]-
5. [si]nīya bhikhunīya Na[dāya] thambho dā[na]
7. Gift of a pillar by Chula-Ayira, the pupil of the great elder Ayira Bhūtarakhita who lives at [R]āyasēla, and by the nun Nadā, the *atēvāsini* or female pupil of the *Arhat* Ayira Budharakhita.
8. Donative: Collective

10. *thambha*
11. 1. Cula Ayira (m); 2. Nadā (f)
12. *Antēvāsika* of *ayira* Bhūtarakhita who is a *Mahāthēra* and a resident of (R)āyasēla; 2, *Bhikhunī* and *antēvāsini* of *ayira* Budharakhita, an *arahat*. It is the state of being as an *antēvāsi* and an *antēvāsini* of *Mahāthēra* and *Arahat* that gives status and identity to the donors.
13. (R)āyasēla
17. 1, *Mahāthēra* status; 2, *Arhat* status; 3, What are the implications of *antēvāsi* and *antēvāsini*?
18. 3
19. 1
20. 3
21. 1
23. 4; a) *Antēvāsi* (m); b) *Antēvāsini* (f); c) *Mahāthēra* (m); d) *Arahat* (m)

Sl. No. 109 INDEX NO. II. B. 7

1. *Stūpa*-site: fragmentary.
2. Sivaramamurti, 1977, no. 94, p. 296, plate LXV, 11
3. Prākṛt; Brāhmī; First half of the 1st century AD as per A.Roy, p. 215
6. 1.*nam janā(nam)ca*.....
2.*(i)rakasa Maha Nāga*.....
3.....*patarige bhosa (u)*.....
4. *n(i)sapatā dāna*
7. A coping slab, gift of the worthy (*ayirakasa*) Maha Naga...
8. Donative: Seems to be collective.
10. *Unisapaṭa* (coping slab)
11. Mahā Nāga
12. *Ayiraka?* (the worthy)
15. *jana(nam)ca*. . . can mean along with the people

Sl. No. 110 INDEX NO. II. B. 8

1. *Stūpa*-site: On a pillar; The British Museum
2. Lüders, no. 1210, no. 141 (Also Fergusson-Cunningham, *T.S.W.*, p. 239, no. 5, and plates LXXXIX and XCIX, no. V; Burgess, *B.S.A.J.*, p. 18, footnote, 2)
3. Prākṛt; Brāhmī; First half of the 1st century AD as per A.Roy, p. 215

6. *Gadhikasa Haṃghasa sa putakasa sa duhutukasa cēṭiya thabhō dānaṃ*
7. Of Gandhika Hangha with his sons, with his daughters, the gift of a *cēṭiya* pillar
8. Donative: Collective
10. *Cēṭiyakhabha (caitya pillar)*
11. 1. Haṃgha (m); 2. – (m) names not stated; 3. – (f) names not stated
12. 1. *Gadhika* (perfumer); 2. Sons of 1; 3. Daughters of 1.
18. Not less than 3
19. Not less than 2
23. Not less than 5

Sl. No. 111 INDEX NO. II. B. 9

1. *Stūpa*-site: Amarāvati Museum.
2. I.K. Sarma, 1974, p. 67, no. 81
3. Prākṛt; Brāhmī; first half of the 1st century AD as per Anamika Roy, p. 215.
6. *ka*
.....*Cavakasa dā[namṃ]*
8. Donative
11. Cavaka
17. *Dā(nam?)*

SUB GROUP C: 2ND HALF OF THE 1ST CENTURY AD

Sl. No. 112 INDEX NO. II. C. 1

1. *Stūpa*-site: fragmentary; Govt. Museum, Madras.
2. Sivaramamurti, 1977, p. 275, no. 11 (Also Chanda, p. 270, no. 40)
3. Prākṛt; Brāhmī; second half of the 1st century AD as per Anamika Roy, 1994, p. 215.
6. 1. *(sa) Cadasa mātuyā...*
2. *nam navakamikāpadhānapari...*
3. *ṇo dhamakadhiko aya Parapo ta ca.*
7. Of Chada (Candra) and of his mother..... the chief supervisor of the renovation work.....and the preacher of the law, the worthy (*aya*) Parapota.
8. Donative: Group donation
11. 1. Chada (m); 2. Chada's mother (f), 3. (Name lost) (m); 4. Parapota (m)
12. 1. Not known; 2. Mother of Chada; 3. *Navakamikāpadhāna*; 4. *Dhamakadhika* and an *aya* (worthy)

17. *Navakamikāpadhāna* and *Dhamakadhika* donate along with others
18. 3
19. 1
20. 2
23. 4

Sl. No. 113 INDEX NO. II. C. 2

1. *Stūpa*-site: Fragmentary
2. Lüders, no.1211, p.141 (Also Fergusson-Cunningham, *T.S.W.*, p. 239, no. 6, and plates XC, 2 and XCIX, no. VI)
3. Prākṛt; Brāhmī; second half of the 1st century AD, as per Anamika Roy, p. 215.
7. Mentions the son of ...ti, the *gahapati* Dhana... ..
8. Donative: Collective
11. Dhana ... (m)
12. (*Gahapa*)ti
18. 2
23. 2

Sl. No. 114 INDEX NO. II. C. 3

1. *Stūpa*-site: fragment of a sculpture
2. H. Sarkar, 1971, *J.A.I.H.*, p.10, no. 66.
3. Prākṛt; Brāhmī; Early Christian era
6. 1.*sa-bhātukasa sa-bhaginikasa*
2. [*Dha*]ñakāṭa-mahā-cē(ti)*ye.....
11. Name of the main donor missing
12. 1.*Bhātu* (brother) (m); 2.*Bhagini* (sister) (f)
13. Dhanakata
14. *Dhañakāṭa-mahācētiya*
18. 1
19. 1
23. More than 2

Sl. No. 115 INDEX NO. II. C. 4

1. *Stūpa*-site: On five limestone cross-bars
2. H.Sarkar, *J.A.I.H.*, 1971, pp. 4–5 and 11 Nos. 48, 49, 50, 51, 52 and 67
3. Prākṛt; Brāhmī; Early Christian era
6. 1. *pa* 70 5 (?)
2. *sa* 30 7

3. *a* 30 [*]
4. *dha* 70 1
5. *ca* 70 2
6. *Cho* 60 ni
8. Masons' marks (see *A.R.I.E.*, 1959-60, Nos. 21, 29 and 30. New Delhi, 1963)
10. Probably part of the masons' identifying the exact positions where the cross-bars were to be erected or else part of the calculations/measurements of the plan.

Sl. No. 116 INDEX NO. II. C. 5

1. *Stūpa*-site: Fragment debris
2. H. Sarkar, *J.A.I.H.*, 1971, p.11, no. 68
3. Prākṛt; Brāhmī; Early Christian era
6. 1. ...[*tano*]
2. ...*ta saha*
3.[*sa*]...
8. Collective gift as indicated by . . . *saha* . . .

Sl. No. 117 INDEX NO. II. C. 6

1. *Stūpa*-site: On a broken pillar
2. *A.R.I.E.*, 1959-60, no.B. 44, p.49
3. Prākṛt; Brāhmī; 1st century AD characters
6. *.(g)āmasa*
...(*t*)*ulā cha*.
8. Donative: Collective
11. ..(*G*)*āma*
12. *Gāma*/institution
14. *Gāma*
23. Collective/institutional

Sl. No. 118 INDEX NO. II. C. 7

1. *Stūpa*-site: On a carved pillar
2. Sivaramamurti, 1977, no. 35, p. 279 (Burgess, *B.S.A.J.*, p. 92 and plate XLVIII.1, but no text given; Lüders, 1294, but not read)
3. Prākṛt; Brāhmī; *circa* AD 100
6. 1. *nilikam Amsutalikasa Hamghasa gharaniya ca Sagharakhitaya bālikāyā Puḡarāthāya Haghaya ca dēya*
2. *dhama budhabanaya? laya? patiḡhapita*
7. Success.....A pious gift of a *budhabamālā* (Sivaramamurti reads as *abadhamālā*) is erected, by.....the wife of Hamgha

(Saṃghā) of Amsutalika (Amsutalika), and Haṃgha (Saṃghā) of Pugarāṭha (Pugarāṣṭra), the daughter of Sagharakhitā (Saṃgharakṣitā).

8. Donative: Group donation
10. *abadhamālā*)
11. 1. - (f) (Name lost); 2. Haṃghā (f)
12. 1. The wife Haṃgha, 2. The daughter of Sagharakhitā
13. 1, Amsutalika; 2, Pugarāṭha
17. Use of *dēyadhama* and *patiṭhāpita*
18. 1. (Indirect reference to Haṃgha, the husband)
19. 3
23. 4

Sl. No. 119 INDEX NO. II. C. 8

1. *Stūpa*-site: Fragmentary
2. Sivaramamurti, 1977, no.38, p. 280
3. Prākṛt; Brāhmī; *circa* 100 AD
6. 1. *Cuvika(sa) (Na) (ka) sa.....(the)(ra) sam ci (ma) mu (gha) ga*
2 *Kici (dha)Kamāya..... yasaram(i).....*
7. Fragmentary. The names of Cuvika, Naka and Kama are mentioned; also a *thera*
8. Donative: Seems to suggest a group donation
11. 1. Cuvika (m); 2. Naka (m); 3. Kama (m); 4. – (m) (Name lost)
12. 1. , 2. , 3. (lost), 4. *Thēra*
17. *Thēra*
18. 4
20. 1
23. 4

Sl. No. 120 INDEX NO. II. C. 9

1. *Stūpa*-site: On a fragmentary flower-vase slab
2. Sivaramamurti, 1977, no. 40, p. 281 (Also Burgess-Hultzsch, *Notes*, no. 80, p. 20, and Plate III, no. 8; Burgess-Hultzsch, *B.S.A.J.*, p.104, and plate LIX, no. 41)
3. Prākṛt; Brāhmī; *circa* 100 AD
6. 1. *Damila Kanhasa bhātunam ca Cula Kanhasa Nakhāya ca Dhanamahācē*
2. *tiyapādamūle udhaṃpaṭō*
7. An upright slab at the foot of the great *caitya* of Dhana, gift of *Damila Kanha* (*i.e.*, Kanha or Kṛṣṇa from Tamil country *i.e.*,

Damila), his brother Cula Kanha (Kṣulla Kṛṣṇa) and his sister Nakhā.

8. Donative: Group
10. *Udhampaṭa*.
11. 1. *Damila* Kanha (m); 2. Cula Kanha (m); 3. Nakhā (f)
12. 1. Kanha from Tamil country (*Damila*); 2. Brother of Kanha; 3. Sister of Kanha
13. 1. *Damila*; 2. Dhana (i.e., Dhānyakaṭaka)
17. *Dhanamahācētiyapādamūle* (At the foot of the great *Caitya* of Dhana)
18. 2
19. 1
23. 3

Sl. No. 121 INDEX NO. II. C. 10

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, p. 282, no. 43, Plate LXV, 13
3. Prākṛt; Brāhmī; *circa* 100 AD
6. *Nilakasa uti*.....
7. Of Nilaka
8. Donative
11. Nilaka (m)
18. 1
23. 1

Sl. No. 122 INDEX NO. II. C. 11

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, no. 47, p. 282. (Also Burgess-Hultzsch, *B.S.A.J.*, p.103 and plate LVIII, no.33; Lüders, 1301)
3. Prākṛt; Brāhmī; *circa* 100 AD
6.*lasa samātukasa sap(i)tukasa sabhaginikasa sabhāriyasa Saputakasa saku**dā(naṃ)*.
7. Gift of along with his mother, father, sisters, wife and sons.
8. Donative: Group
11. 1. . . . (m) Name lost; 2. His mother (f); 3. His father (m); 4. His sisters (f); 5. His wife (f); 6. His Sons (m)
12. 1. Not known; 2. Mother of 1; 3. Father of 1; 4. Sisters of 1; 5. Wife of 1; 6. Sons of 1.
17. *Dānaṃ*
18. Not less than 4

19. Not less than 4
23. Not less than 8

Sl. No. 123 INDEX NO. II. C. 12

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, no. 49, p. 283 and Plate LXV, 7 (Also Burgess *Notes*, p.16, no. 34, bis; Burgess, *B.S.A.J.*, pp. 82–83, and plate XLII)
3. Prākṛt; Brāhmī; *circa* 100 AD
6.*tinividapiya*.....
.....*gila māṭayā Laciya dā(na)*
7. Gift of Laci (Lakṣmī) the mother of.....
8. Donative
11. Laci (Lakṣmi) (f)
12. The mother of . . .
19. 1
23. 2

Sl. No. 124 INDEX NO. II. C. 13

1. *Stūpa*-site: Fragment of a sculptured slab: fragmentary
2. Sivaramamurti, 1977, no. 44, p. 282 (Chanda, no. 21, p. 266)
3. Prākṛt; Brāhmī; *circa* 100 AD
6. 1. *Sidham namo bhagavato Sidha*.....
2. *sanātimītabādhava (na)*.....
7. Success! Adoration to the Lord Sidha(tha)... ..(gift of.....) Along with his *jñātis*, friends and relatives
8. Donative: Group donation
11. 1. . . . (m) – Name lost; 2. *Nātimītabādhava*
17. 1. *Sidham*; 2. *Namo bhagavato Sidha(tha)* (i.e., salutation to Siddhārtha); 3. *Nātimītabādhava*
18. More than 1
23. More than 1

Sl. No. 125 INDEX NO. II. C. 14

1. *Stūpa*-site: Fragmentary: possibly carried an image of the Buddha
2. Sivaramamurti, 1977, no. 48, p. 283 (Also Chanda no. 22, p. 266)
3. Prākṛt; Brāhmī; *circa* 100 AD
6. *rasa sapitu (ka)sa sabhayakasa sabhātuka* *dāna bhagavato Budhapamātu paṭa*
7. Gift of a slab of Lord Buddha.....by.....with his father, wife and brothers.

8. Donative: Group
10. *Bhagavato Budhapamatu paṭa* (translated by Chanda as ‘a slab bearing an image of the omniscient Buddha’)
11. 1. . . (m); 2. His father (m); 3. His wife (f); 4. His brothers (m)
12. 1. – (m); 2. His father (m); 3. His wife (f); 4. His brothers (m)
17. Inscriptional evidence for palaeographically dating the Buddha image at Amarāvati though both Chanda and Sivaramamurti did not find any Buddha image on the slab due to its fragmentary nature. *Pamatu* (Sanskrit *Pramatri*) could mean omniscient. The divine, holy and omniscient Buddha indicates the growth of divinisation of the Buddha/*lokottara* conception, and its reflections in sculpture/art.
18. Not less than 4
19. 1
23. Not less than 5

Sl. No. 126 INDEX NO. II. C. 15

1. *Stūpa*-site: Fragment of a coping stone of a rail: at the beginning of the inscription is a symbol of a wheel on *pīṭha*
2. Sivaramamurti, 1977, no. 53, p. 284 (Also Chanda no. 23, p. 267)
3. Prākṛt; Brāhmī; *circa* 100 A.D.
6. *uvāsikāya Utarāya uvā (sa)*
7. Of the female lay worshipper (*uvāsikā*) Utarā (Uttarā), the lay worshipper
8. Donative
11. Utarā (f)
12. *Uvāsikā*
19. 1
22. 1
23. 1

Sl. No. 127 INDEX NO. II. C. 16

1. *Stūpa*-site: On a large fragment of a pillar: On the other side is an eleven-line inscription referring to the Pallava kings.
2. Sivaramamurti, 1977, no. 59, p. 285 (Also Burgess, *Notes*, p. 50, no. 17, and plate VI, no. 27; Burgess-Hultzsich, *B.S.A.J.*, p. 106, and plate LXI, no. 51; Lüders, 1277)
3. Prākṛt; Brāhmī; *circa* 100 AD
6. *gahaptino Vāsumitasa putasa Himalasa sabhāriyasa saputakasa sabhaginiyasa saduhutukasa thabhā dāna*

7. Gift of pillar by Himala, the son of the householder Vāsūmita (Vāsūmitra) with his wife, sons, sisters and daughters
8. Donative: Collective
10. *Thabhā*
11. 1. Himala (m); 2. – (f); 3. – (m); 4. – (f); 5. – (f) (names not mentioned except 1)
12. 1. Son of Vāsūmita who is a *gahapati*; 2. Wife of Vāsūmita; 3. Sons of Vāsūmita; 4. Sisters of Vāsūmita; 5. Daughters of Vāsūmita
18. Not less than 3
19. Not less than 5
23. Not less than 8

Sl. No. 128 INDEX NO. II. C. 17

1. *Stūpa* site: On an upright; Amarāvātī Museum
2. H. Sarkar, *J.A.I.H.*, 1970-71, pp. 3-4, no. 45.
3. Prākṛt; Brāhmī; 1st-2nd century AD as per I.K. Sarma, 1974, p.64.
6. *dhamasa*
8. Not known; text comprises of only a single word
11. Dhamasa
12. The name of a stone-mason?
18. 1
23. 1

Sl. No. 129 INDEX NO. II. C. 18

1. *Stūpa* site: On an upright; Amarāvātī Museum.
2. H. Sarkar, *J.A.I.H.*, 1970-71, no. 46, p. 4.
3. Prākṛt; Brāhmī; Early years of the Christian era (1st-2nd century AD as per I. K. Sarma, 1974, p.64)
6. *Nāgabu*
11. Nāgabu
12. Name of a stone-mason
18. 1
23. 1

Sl. No. 130 INDEX NO. II. C. 19

1. *Stūpa*-site: On an upright; Amarāvātī Museum.
2. H. Sarkar, *J.A.I.H.*, no. 47, p. 4.
3. Prākṛt; Brāhmī; Early years of the Christian era (1st-2nd century AD as per I.K. Sarma, 1974, p. 64)
6. *Nāgabu*
11. Nāgabu

18. 1
23. 1

Sl. No. 131 INDEX NO. II. C. 20

1. *Stūpa* site: On a coping stone
2. H. Sarkar, *J.A.I.H.*, 1970-71, no. 54, p. 5 (Also Burgess, *B.S.A.J.*, p. 102, no. 26 and pl. LVII .
3. Prākṛt; Brāhmī; 1st-2nd century AD as per I. K. Sarma, 1974, p. 64.
6. ...*kasa sa-dutukasa dānaṃ āga*...
8. Donative
11. 1. Name of male donor missing; 2. Name of female donor missing.
12. Female donor is the daughter of the male donor
18. 1
19. 1
23. 2

Sl. No. 132 INDEX NO. II. C. 21

1. *Stūpa*-site: On a pillar; Amarāvātī Museum.
2. H. Sarkar, *J.A.I.H.*, no. 56, pp. 6-7, (Also P. Seshadri Sastri, 'Dharanikota *Dharmachakra* Pillar Inscription', *E.I.*, XXIV, 1937-38, pp. 256-260.
3. Prākṛt; Brāhmī; 1st-2nd century AD as per I. K. Sarma, 1974, p. 64; but 2nd half of the 3rd century AD as per A. Roy, p. 217.
4. On the first day 1 (of the sixth fortnight) 6 (of the ... season) in the year (thirty five) (35 of the king ...).
5. That portion which speaks of the date and name of the king is unfortunately broken off.
6. 1.*va]chara*
2. *pana*.....6 *divase*
3. *prathame* 1..... *ka koḍubikasa*
4. *Khaḍanāgasa sa-[ga?] rakena agalokakena Virāṇasa*
5. *putena amacena*
6. *Ataporena Dhañña[ka]ḍasa mahāvihāre puva-dare pava-*
7. *jitāna[ṃ] bhik[khu]-sa[ṃ]ghasa Puva-seliyāna nigāyasa*
8. *parigahe dhammacaka dhayo paḍiṭhapita sava-loka*
9. *sat[**]va-hita-su[khā]ya*.....
7. On the first day 1, (of the sixth fortnight) 6 (of the ... season) in the year (thirty five) (35 of the king ...), this shaft (surmounted) with a *Dharmachakra* has been established at the eastern gate in the great monastery of Dhañnakaḍa (which is) in possession of the

school of the Pūrvaśailīyas, the monastic order of ascetics, by
 ..., the minister, a resident of Atapura, an immigrant from Agaloka,
 son of Vīraskanda (?), ... of the householder Skandanāga, for the
 benefit and happiness of all the beings in the world.

8. Donative: Collective
9. For the benefit and happiness of all the beings in the world.
10. *Dhamacaka-dhaya*
11. Missing
12. 1. A minister (*amaca*), the resident of Atapura and an immigrant from Agaloka; he is also the son of Vīraskanda; 2. Skandanāga, a *koṭumbika* (i.e., householder).
13. 1. Dhañakāṭa, 2. Atapura, 3. Agaloka
14. *Mahāvihāra* (of the *Puvasēliyāna nigāya*)
16. *Puvasēliyāna nigāya*
17. 1, *Savaloka satva hita sukhāya* (i.e., for the benefit and happiness of all the beings in the world) reveals the pro-Mahāyāna trend of the *Pūrvaśaila* sect. 2, *Paḍiṭhāpita*
18. 2
23. 2 males

Sl. No. 133 INDEX NO. II. C. 22

1. *Stūpa*-site: Rectangular fragment of a pillar
2. H. Sarkar, 1971, no. 57, p. 7
3. Prākṛt; Brāhmī, 1st–2nd century AD as per I. K. Sarma, 1974, p. 64.
6. 1.no aya Kuḍa(?) ku.....
 2. *ra[sa] bhariyāya Balāma*.....
 3. *thabho*
8. Donative: Group
10. *Thabho*
11. 1. Kuḍa (m); 2. Balāma (f)
12. 1. *Aya* (worthy/monk); 2. *Bhāriyā* (wife) of . . . ra
18. 1
19. 1
20. 1
23. 2

Sl. No. 134 INDEX NO. II. C. 23

1. *Stūpa*-site: On a broken limestone pillar
2. H. Sarkar, 1971, no. 59, p. 7
3. Prākṛt; Brāhmī; 1st–2nd century AD as per I. K. Sarma, 1974, p. 64)
6. *Reyatasa*

11. Reyata (m)
12. Donor/mason
18. 1
23. 1 (m)

Sl. No. 135 INDEX NO. II. C. 24

1. *Stūpa*-site: Dome slab depicting *Bodhi* tree, *Dharmacakra* and *stupa*-worship. In three horizontal compartments; Amarāvati Museum.
2. H. Sarkar, 1971, *J.A.I.H.*, p. 8, no. 61
3. Prākṛt; Brāhmī; 1st-2nd century AD as per I. K. Sarma, 1974, p. 64
6. 1. *Sidham namo (bha*)gavatō jibudēva vajasakabhaga (va*)ta dhanuparanatone mahā-cētiya.....putasa Bōdhikasa sa-pitukasa sa-mātukasa sa-bha*
2. *bhagineyasa Budharakhita-tatiya-putasa Vidhikasa sa-pitukasa sa-mātukasa sa-bha...kasa putanaca sa-saṃghasa culi-saṃghasa*
3.*patiṭhāpita*
8. Collective gift
11. 1. Bodhika (m); 2. Budharakhita (m); 3. Vidhika (m); 4. with their mothers, fathers etc.
12. Relatives (Father, mother, son, *bhagineya*, etc.)
14. *Samgha* and *Culi Samgha*
16. Which is the Sangha and Culi Sangha?
17. 1. . . . *namo bhagavato*; 2. . . . *Jibudēva vajasaka bhagavato dhātu pari(gahita) mahācētiye . . .*; 3. . . . *sa saṃghasa culi-saṃghasa . . .*; 4. *patiṭhāpita*.
18. 3
19. 2
23. More than 7

Sl. No. 136 INDEX NO. II. C. 25

1. *Stūpa*-site: Dome slab depicting *pūrṇa-kumbha*: fragmentary; Amarāvati Museum.
2. Sarkar, *J.A.I.H.*, 1971, pp. 8-9, no. 62
3. Prākṛt; Brāhmī; 1st-2nd century AD as per I. K. Sarma, 1974, p. 64.
6. 1.*Sidham*...
2.*atēvāsika*...
3.*Budha*...
11. Budha (possibly a donor)
12. *Atēvāsika/bhikkhu*
17. *Sidham*. Sculptural depiction of *pūrṇakumbha*.

18. 2

23. 2

Sl. No. 137 INDEX NO. II. C. 26

1. *Stūpa*-site: Dome slab depicting worship of the *dharmacakra* in the upper part and *Bodhi* tree in the lower part; Amarāvātī Museum. Text not published.
2. Sarkar, *J.A.I.H.*, 1971, no. 64, p. 9;
3. Prākṛt; Brāhmī; 1st–2nd century AD as per I. K. Sarma, 1974, p. 64.
11. . . (m)
12. Son of Bhadaya (Bhadrāya) (m)
17. Seems to refer to two *saṃghārāmas* and mentions the son (name lost) of Badaya.
18. 1
23. 1 (m)

Sl. No. 138 INDEX NO. II. C. 27

1. *Stūpa*-site: Drum-frieze depicting 1. Water, 2. *Bōdhi*-tree, 3. *dharmacakra* and 4. *caitya* with *nāgas*; Amarāvātī Museum.
2. H. Sarkar, *J.A.I.H.*, 1971, no. 63, p. 9.
3. Prākṛt; Brāhmī; Early Christian era (1st–2nd century AD as per I.K. Sarma, 1974, p. 64)
6. 1. *Sidham Thēriyāna mahā- vinaya-dharasa thērasa bhayata-Budhisa atēvāsikasa*
2. *Jahara-bhikhuno haṃghasa haṃghāya ca culi-haṃghāya ca d[ē]ya- dhama paṭo*
3. *sa*
8. Donative
11. 1. Haṃgha, 2. Haṃgha; 3. Cula Haṃgha
12. 1. *Jahara bhikhu* and *atēvāsika* of Budhi who is a *mahāvinayadhara*, a *thēra* and *bhayata* of *Thēriyāna*.
16. *Thēriyāna*
17. *Dēyadhama*
18. 4 (1. *Jahara bhikhu*, 2. *Haṃgha*, 3. *Haṃgha*, 4. *Cula Haṃgha*)
20. 2, 1. *Jahara bhikhu*, 2. *Mahāvinayadhara / thēra bhayata*
23. 2, 1. *Jahara bhikhu*, 2. *Mahāvinayadhara*

Sl. No. 139 INDEX NO. II. C. 28

1. Amarāvātī: a kilometre to the south-east of the *stūpa*-site. Fragment of a sculptured frieze with unidentified scenes (Seated figure on a throne, flanked by 2 figures – one with a dagger and the other

with folded hands. Another scene of a male with a sword; and of another carving of a *stūpa*; fragmentary; Amarāvati Museum.

2. H. Sarkar, *J.A.I.H.*, 1971, no. 71, p.10 and Plate VII.
3. Prākṛt; Brāhmī; Early Christian era (1st–2nd century AD as per I.K. Sarma, 1974, p. 64)
6.*tasa ca.....sa.....patimaṇa...vācayatehi patiṭhapito*
8. Donative
12. Not clear/fragmentary
17. ... *patimaṇa . . . vacayatehi patiṭhapito.*

Sl. No. 140 INDEX NO. II. C. 29

1. *Stūpa*-site: On a broken cross-bar: fragmentary
2. *A.R.I.E.*, 1970-71, no. B 22, p. 33
3. Prākṛt; Brāhmī; characters of 1st or 2nd century AD
6. *Pipa mātuyā dānaṃ*
7. Gift of the mother of Pipa
8. Donative
11. 1. – (f)
12. 1. Mother of Pipa
19. 1
23. 2

Sl. No. 141 INDEX NO. II. C. 30

1. *Stūpa*-site: Limestone: fragment; Amarāvati Museum.
2. I.K. Sarma, 1974, p. 67, no. 77.
3. Prākṛt; Brāhmī; 1st–2nd century AD
6. *Sasa*

Sl. No. 142 INDEX NO. II. C. 31

1. *Stūpa*-site: Limestone fragment
2. I. K.Sarma, 1974, p.67, no.78
3. Prākṛt; Brāhmī; 1st–2nd century AD
6. 1. [*gaha*]*patisa Chandamukhasa*
2. *Nita Budha Vasa*
8. Donative
11. Candamukha (m)
12. *Gahapati*
17. Nita Budha Vasa
18. 1
23. 1

Sl. No. 143 INDEX NO. II. C. 32

1. *Stūpa*-site: Limestone fragment
2. I. K.Sarma, 1974, p. 67, no. 79.
3. Prākṛt; Brāhmī; 1st–2nd century AD
6. *vikasa*
12. Vika?

PHASE III (Beginning of 2nd century AD and End of 2nd century AD)

SUB GROUP A: FIRST HALF OF THE 2ND CENTURY AD

Sl. No. 144 INDEX NO. III. A. 1

1. *Stūpa*-site: fragmentary. Octagonal shaft; Amarāvātī Museum.
2. H.Sarkar, *J.A.I.H.*, 1971, no. 58, p. 7
3. Prākṛt; Brāhmī; Beginning of the 2nd century A.D as per Anamika Roy, p. 216.
6. *-[sa bhar]iyasa sa-putakasa sa-duhutaskasa tha[bho]*
8. Group donation: collective
10. *Tha(bho)*
11. Donor's name missing
12. 1. *Bhāriyā* (f) – wife; 2. *Putā* (m) – son; 3. *Duhuta* (f) – daughter
19. Missing
20. 2
23. More than 3

Sl. No. 145 INDEX NO. III. A. 2

1. *Stūpa*-site: Portion of a pillar “at the left side of the south entrance” as Burgess put it.
2. Sivaramamurti, no. 50, p. 283 (Also Burgess-Hultzsch, *Notes*, pp. 5-6, no. 3, Burgess-Hultzsch, *B.S.A.J.*, p. 86 and plates XLV, 1 and LX no. 47; Lüders, 1229)
3. Prākṛt; Brāhmī; 1st century BC characters; beginning of the 2nd century AD, see A. Roy, p. 216)
6. 1. *Sidhaṃ vāniyasa Kuṭasa sa*
2. *bhariyasa sputakasa saduhu*
3. *tukasa sanatukasa dakhināyā*
4. *ke cētiyakhabho sadhāduko dānaṃ*
7. Success! Gift of a *caitya* pillar (*cētiyakhabho*) with a relic (*dhātu*) at the southern gate (*āyaka*) by the merchant Kuṭa with his wife, sons, daughters and grandsons.
8. Donative: group
10. ‘*Dakhināyāke cētiyakhabho sadhāduko dānaṃ.*’ (Donative of a *caitya* pillar with a relic at the southern gate)

11. 1. Kuṭa (m); 2. his wife (f); 3. Daughters (f); 4. Grandsons (m)
12. *Vāniya*
17. *Caitya* pillar with a relic. Whose relic? Outside the *caitya*? Whose relic in the 1st century BC? Traditional Mahāyāna/Vajrayāna accounts of the Buddha's relics at Dhānyakaṭaka. cf. *Mañjurīmūlakalpa*.
18. Not less than 3
19. Not less than 3
23. Not less than 6

Sl. No. 146 INDEX NO. III. A. 3

1. *Stūpa*-site: Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 274, no. 7, (Also Burgess-Hultzsch, *Notes*, p. 43, no. 210, and plate V, no. 21, Burgess-Hultzsch, *B.S.A.J.*, p. 94, and plates LIV, 2 and LVI, no. 5, Lüders; 1268)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per Anamika Roy, 1994, p. 215
6. *Sidham uvāsikaya Sivalāya saputikaya saduhutukāya dēya dha (ma)*
7. Success! Pious gift of the female lay worshipper (*uvāsikā*) Sivalā with her sons and daughters
8. Donative: Collective gift
11. 1. Sivalā (f); 2. Her sons and daughters.
12. 1. *Uvāsikā* (f); Sons and daughters of Sivalā
17. 1. *Sidham*; 2. *Dēyadha(ma)*
18. 2
19. 3
22. 1
23. Not less than 5.

Sl. No. 147 INDEX NO. III. A. 4

1. *Stūpa*-site: Sculptured slab divided into 2 panels. Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 33, p. 278 (Also Chanda no. 55, p. 274.
3. Prākṛt; Brāhmī; beginning of the 2nd century AD as per Anamika Roy, 1994, p. 215.
6. 1. *(Si)dham Pākag(i)ri nevasakas Mahā(n)avakamakasa*
.....*Budharakhitasa* *(u)vasikasa Go(ti) ys(sa) aya*
Re(ti).....
2. *Haghasā Sihagiri (na)vakamakasa Dhamarakhitasa*
ranakasa Katanakasa Nagapavatā

3. *mahā(na)vakamakasa ayira ā(dita)sa.....*

*Vesaraparalvathavaya Cetikaya Makaya matuya Nakhaya
Budhaya ca Cadaya ca*

4. *gu(la?) (la?) ga..... gha*

7. (This upright slab is) of Buddharakhita (Budharakṣita), the great supervisor of renovation (*Mahānavakamaka*), residing at Pākagiri, of the lay worshipper (*uvasaka*) Gotiya, of the worthy (*aya*) Reti, of Hamgha (*Samgha*), of Dhamarakhita (Dharmarakṣita), the supervisor of renovation work at Sihagiri (Siṃhagiri), of... ranaka, of Katanaka, of the worthy (*ayira*) Adita (Āditya), the great supervisor of renovation work at Nagapavata (Nāgaparvata), of Nakhā the mother of Makā (Mṛgā), a follower of the *Cētika* school residing at Vesaraparala, of Budha (Buddhā), Cada (Candrā).
8. Donative: Group donation
10. Upright slab
11. 1. Budharakhita (m); 2. Gotiya (m); 3. Reti (m); 4. Hamgha (m); 5. Dhamarakhita (m); 6. . . . ranaka (m); 7. Katanaka (m); 8. Adita (m); 9. Nakhā (f); 10. Makā (f); 11. Buddhā (f); 12. Cada (m).
12. 1. *Mahānavakamaka*, 2. *Uvāsaka*, 3. *Aya* (worthy), 4. Not specified, 5. *Navakamaka*, 6. Not known, 7. Not specified, 8. *Ayira* (worthy) and *Mahanavakamaka*, 9. Mother of Maka, 10. Daughter Nakha and a follower of the *Cetika* school, 11. Not specified, 12. Not specified.
13. 1. Pakagiri; 2. Sihagiri; 3. Nāgapavata; 4. Vesaraparala
16. *Cētika* school
17. *Sidham*
18. 9
19. 3
20. 4
22. 1
23. 12

Sl. No. 148 INDEX NO. III. A. 5

1. *Stūpa*-site: Sculptured slab; fragmentary. Govt. Museum, Madras
2. Sivaramamurti, 1977, no. 39, p. 280 (Also Chanda, no. 57, p. 275). Some of the letters in the second and third lines are lost since Chanda published the inscription.
3. Prākṛt; Brāhmī; beginning of the 2nd century AD as per Anamika Roy, p. 216.
6. 1. *Sidham namō bhagavato Sirinegicasa Pusakatikasa*

Hamghasa bhariyaya ca Cātiyaputānam ca

2. *Mahācaṃdamukhasa Culacandamukhasa bālikāya ca*

Utariyasa na.....ya Cula Hamghaya Dighas(i)ri

3.*Balasa deya-dhammaṃ patiṭhapita udhapāṭa*

7. Success! Adoration to the Lord! (This) upright slab (*udhapāṭa*) erected here (is the pious gift) of Pusakalika of Sirinagica, of the wife of Hagha (Saṃgha), of Mahācandmukha and Culacandamukha, the sons of Catiya and his daughter of Uttariya, Cula Hamgha and Dighasiri..... Bala.
8. Donative: group donation
10. *Udhapāṭa* (upright slab)
11. 1. Pusakalika (m); 2. Wife of Hagha (f); 3. Mahācaṃ damukha (m); 4. Culacaṃ damukha (m); 5. . . (Name lost) (f); 6. Utariya (m), 7. Cula Haṃgha (f); 8. Dighasiri (f); Bala (m)
12. Donors 3 and 4 are referred to as *Caityaputa* or sons of *Caitya*
13. Sirinagica
17. Use of 1. *Sidham*, 2. *Patīṭhāpita*
18. 5
19. 4
23. 9

Sl. No. 149 INDEX NO. III. A. 6

1. *Stūpa*-site: fragment of sculptured slab; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 45, p. 282 (also Chanda no. 48, p. 272)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per Anamika Roy, 1994, p.216.
6. 1. *lure vathavasa Pegagaha(pa)*.....
2.*(sa) bhatukasa sabhaginikasa sabhaya*.....
3.*kaṭamahācetiye kalasa*.....*patiṭhāpi(to)*
7. This (slab with) vase (*kalasa*.....) is erected at the great *caitya* of (Dhānya)kaṭa by Pega the householder, residing at..... lura, along with his brother, sisters and wife
8. Donative: group
10. *Kalasa* . . . (vase on slab)
11. 1. Pega (m); 2. His brother (m) – no name, 3. His sisters (f) – no name, 4. His wife (f) – no name
12. 1. *Gahapati* and resident of . . .lura; 2. Brother of 1; 3. Sisters of 1; 4. Wife of 1
13. 1.(Dhānya)kaṭa, 2.. ..lura
17. *Patīṭhāpita*
18. 2

19. Not less than 3
23. Not less than 5

Sl. No. 150 INDEX NO. III. A. 7

1. *Stūpa*-site: Fragment of sculptured slab; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 46, p. 282 (also Chanda no. 47, p. 272)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per Anamika Roy, 1994, p. 216.
6. 1. *sa bhariyāya Caka.....ya sapitukāya*
2.(*sa*) *nātimitabadhavehi deya dhama*
3.*patīṭhapita soṭhikāpaṭā abātmālā ca*
7. (This) slab with *svastika* or auspicious slab *abātmālā* is erected as meritorious gift by Caka wife of... with her father, *jñātis*, friends and relatives
8. Donative: group
10. *Soṭhikapaṭā abātmālā* (slab with *svastika* or and *abātmālā*)
11. 1. Cakadātā (f), wife of . . . ; 2. Her father . . . (m); 3. *Nātimitabādhava*
12. 1, 2, and 3 not stated/missing
17. 1. *Dēyadhama*; 2. *Patīṭhāpita*, 3. *Nātimitabādhava*
18. 1
19. 1
23. More than 3

Sl. No. 151 INDEX NO. III. A. 8

1. *Stūpa*-site: fragment of a sculptured slab; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 64, p. 289 (Also Burgess-Hultzsch, *Notes*, p. 35, no. 174; Burgess-Hultzsch, *B.S.A.J.*, p. 48, and plates XVIII, 2 and LVI, no. 11; Lüders, 1254)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per A. Roy, 1994, p. 215.
6. 1. *gahpaatisa Budhino putasa Makabudhino sapi*
2. *tukasa sabhaginikasa sabhāriyasa*
3. *deyadhama paricakā be sūciya dāna*
7. Pious gift of two cross-bars with circular panels (*paricaka*), by Makabudhi (Mṛgabuddhi), son of the householder Budhi (Buddhi), along with his father, sister and wife.
8. Donative: Collective
10. Two *sūci* (cross-bars)
11. 1. Makabudhi (m); 2. Budhi (m); 3. . . . (f), 4. . . . (f)

12. 1. Son of Budhi who is a *gahapati*; 2. Father of 1; 3. Sister of 1;
4. Wife of 1
18. 2
19. 2
23. 4

Sl. No. 152 INDEX NO. III. A. 9

1. *Stūpa*-site: Sculptured coping stone; Govt. Museum, Madras.
2. Sivaramamurti, 1977, pp. 289–290, no. 67 (Also Burgess, *Notes*, p. 32, no. 151; Burgess-Hultzsich, *B.S.A.J.*, p. 55, and plates XXI, 2 and LVI, nos.13, a.b; Lüders, 1252)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per A. Roy, p. 215.
6. *gahapatino Idasa duhutu gharāṇiya Kaṇhāya duhutuya upāsikāya Kāmāya saputikāya sabhātukāya bhikhuniyā ca Nāgamitāya taya (sukaya ba?)*
7. (The gift) of the female lay worshipper (*upāsikā*), Kamā, the daughter of the housewife Kaṇhā (Kṛṣṇā) and of the householder Ida (Indra), with her sons, brothers and sisters and of the nun Nāgamitā.....
8. Donative: Group/collective
11. 1. Kamā (f); 2. . . . (m); 3. . . . (m); 4.... (f); 5. Nāgamitā (f)
12. 1. *Upāsikā*, who is a daughter of *gahapati* Ida and daughter of the *gharāṇi* (housewife); 2. Sons of Kamā; 3. Brothers of Kamā, 4. Sisters of Kamā, 5. *Bhikhunī*
18. 5
19. 4
21. 1
22. 1
23. 9

Sl. No. 153 INDEX NO. III. A. 10

1. *Stūpa*-site: fragmentary; Govt. Museum, Madras.
2. Sivaramamurti, no.69, p. 290. (Also Burgess-Hultzsich, *B.S.A.J.*, p. 53 and plate LVI, no. 6; Lüders, 1250, p. 148.)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per A. Roy, 1994, p. 215.
6. 1. *Rājagirinivāsikasa*
2. *vētikānavakamakasa*
3. *thērasa bhayata Budharakhitasa*
4. *atēvāsi*..... *Varurika bhikhunīna Budharakhita(ya)*

5. *sadhutuka*.....*ya Dhamadināya Sagharakhi*

6. *tasa ca dānam*

7. Gift of the nun (*bhikhunī*) Budharakhitā (Buddharakshitā) of..... Varuru, the female disciple of the elder (*thēra*) venerable (*bhadanta*) Budharakhita (Buddharakshita) the overseer of the repair works (*navakamaka*) of the rail (*vēdika*); with her daughters and of Dhamadinā (Dharmadattā) and of Sagharakhita (Sangharakhita).
8. Donative: Collective
11. 1. Budharakhitā (f); 2. Daughters of Budharakhitā – (names not stated); 3. Dhamadina (f), 4. Sagharakhita (m)
12. 1. *Bhikhuni* and an *antevasi(ni)* of Budharakhita who is the *Vētikanavakamaka* with *thēra* and *bhayata* status 2. Daughters of Budharakhitā; 3 & 4: Possibly members of the *Sangha*.
13. 1. Rājagiri; . . . 2. . . . varuru
17. Nun with daughters; supervisor of the reconstruction is a *thēra*.
18. 2
19. Not less than 4
20. Not less than 1
21. 1
23. Not less than 6

Sl. No. 154 INDEX NO. III. A. 11

1. *Stūpa*-site: triangular fragment of a coping stone; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 292, no. 74. (Also Burgess-Hultzs, *Notes*, p. 41, no. 66B, and plate IV, no.17; Burgess-Hultzs, *B.S.A.J.*, p. 63, and plates LVI, no.16; Lüders, no.1264, p.150.)
3. Prākṛt; Brāhmī; Beginning of 2nd century AD, A.Roy, 1994, p. 215.
6.*nilikā mahayāya Sujātāmya mahāvasibhutaya duhutāya bhikhunīy Rōhāya athaloka dhamma vitivatāya dā(na)*.
7. Gift of the nun Rōhā who has passed beyond the eight worldly conditions, the daughter of the venerable Sujātā of great self-control.
8. Donative
11. Rōhā (f)
12. *Bhikhunī* who has passed beyond the eight worldly conditions and who is the daughter of the venerable (*mahaya*) Sujātā of great self-control.
17. 1. Statement of the doctrine/principle. The monastic/schismatic affiliations of these doctrins? 2. The venerable Sujātā of great self-control had a daughter.

19. 1 or 2
21. 1 or 2
23. 2

Sl. No. 155 INDEX NO. III. A. 12

1. *Stūpa*-site: Govt. Museum, Madras
2. Sivaramamurti, 1977, no. 91, p. 295 (Also Chanda, no. 41, pp. 270-271)
3. Prākṛt; Brāhmī; beginning of the 2nd century AD as per Anamika Roy, 1994, p. 216.
6.*mahāgovalāva bālikāya (na)*.....
7.of the daughter of great cowherd
8. Donative
11. . . . (f) (Name lost)
12. Daughter of the *Mahāgovalāva* (i.e., *mahāgovallava*) = the great cowherd
18. 1
19. 1
23. 2

Sl. No. 156 INDEX NO. III. A. 13

1. *Stūpa*-site: On a fragment of a *chhatra*; Govt. Museum, Madras.
2. Sivaramamurti, 1977, p. 295, no. 92. (Also Burgess-Hultzsch, *Notes*, p. 49, no. 88 B and plate VII, no. 29; Hultzsch, *Notes*, p. 55, no. 88 B; Burgess-Hultzsch, *B.S.A.J.*, p. 87, and plates XLV, 6 and LX, no. 45; Lüders, no. 1276, p. 152); Gregory Schopen, ‘An Old Inscription from Amarāvātī and the Cult of the Local Monastic Dead in Indian Buddhist Monasteries’ in his *Bones, Stones, and Buddhist Monks: Collected Papers on Archaeology, Epigraphy, and Texts of Monastic Buddhism in India*, Honolulu: University of Hawaii Press, 1997, pp. 165–203.
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per Anamika Roy, 1994, vol.1, p. 216.
6. *uvāsikāya Cadaya Budhino mātuya saputikāya sadutukāya airānam Utayipabhāhina cēdiyasa chata dēyadhaṃmaṃ*
7. Meritorious gift of umbrella for the *caitya* (*cēdiya*) of the worthy (*airāna*) Utayipabhāhi by the female lay worshipper Cadā (Candrā), mother of Budhi (Buddhi), with his sons and daughters. An alternative translation is proposed by Gregory Schopen: “Of the lay-sister Cadā, the mother of Budhi, together with her sons, together with her daughters, to the shrine of the Venerable

Luminary from Utayi, the umbrella is a religious gift (see Schopen, p. 179).

8. Donative: Collective
10. *Chata* (umbrella=*Chhatra*) for the *caitya* of *ayira* Utayipabhāhi
11. 1.Cadā (f); 2. . . . (m); 3. . . . (f) Name not stated.
12. 1.*Uvāsikā* and mother of Budhi; 2.Sons of 1; 3.Daughters of 1
17. *Airanam Utayipabhāhinam cēdiya* (*caitya* of the worthy Utayipabhāhi); shows the existence of smaller *caityas*; *caityas* in honour of *ayira*; relic worship.
18. Not less than 2
19. Not less than 3
20. 1
22. 1
23. Not less than 7

Sl. No. 157 INDEX NO. III. A. 14

1. *Stūpa*-site: The British Museum.
2. Lüders, no.1224, p.143. (Also, Fergusson-Cunningham, *T.S.W.*, p.240, no.19, and plates XCV, 4 and XCIX, no.19.)
3. Prākṛt; Brāhmī; Beginning of the 2nd century AD as per A. Roy, p. 216.
7. Made by ... the son of Dhamadēva, the inhabitant of Vīrapura; the gift of ... the *atēvāsini* (female pupil) of Budharakhita.
8. Donative: Collective
11. 1. . . . (m), 2. . . . (f)
12. 1.The son Dhamadēva, an inhabitant of Vīrapura, 2. *Atēvāsini* of Budharakhita
13. Vīrapura
17. 1. *Dēyadhamma*; 2. *Atēvāsini*
18. 2
19. 1
20. 1
21. 1
23. 4

SUB GROUP B: SECOND HALF OF THE 2ND CENTURY AD

Sl. No. 158 INDEX NO. III. B. 1

1. *Stūpa*-site: fragment of a coping stone of the outer rail
2. Sivaramamurti, 1977, p. 291, no. 72. (Also, Burgess, *Notes*, p. 51, no. 89, and plate VI, no. 28; Burgess-Hultsch, *B.S.A.J.*, p. 61, and plates XXVII, 1 and LVI, no. 2; Rapson, *Catalogue of the Coins of*

- the Andhra Dynasty*, 1908, p. LII, no. 19; Lüders, 1279, p. 152.)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. i, 1994 p. 216.
 5. Siri Sivamaka Sada
 6. *rāño Siri Sivamaka Sadasa pāniyagharikasa pa.....*
 7. of the superintendent of the water houses (*paniyagharika*) of King Siri Sivamaka Sada.
 8. Donative
 11. Missing/not specified
 12. *Pāniyagharika* of King Siri Sivamaka Sada
 18. 1
 23. 2

Sl. No. 159 INDEX NO. III. B. 2

1. *Stūpa*-site: On a dome slab depicting worship of the *Bōdhi* tree
2. H. Sarkar, *J.A.I.H.*, pp. 7-8, no. 60.
3. Sanskrit influenced by Prākṛt; Brāhmī
4. Last quarter of the 2nd century AD (175–200 AD)
5. Rajno Gotamipu (tra) Sri-yajna-(Sa)takani
6. 1. *Sidham rājño Gōtampu[trasya] Śrī-Yajña-[Sa]-takaṇisya saṃvatsare..... vāsa-pa divase 8 Ujjayini-upāsakena*
2. *Jayilenamahāctiye kārītam.....*
.....Dhanakaṭa-cetiya.....
8. Donative
11. Jayila (name of donor)
12. *Upasaka*
13. 1. Ujjaini, 2. Dhanakaṭa
14. *Dhanakaṭa-cetiya* and *mahācētiya*
17. *Sidham*
18. 1
22. 1 (*Ujjaini-upāsaka*)
23. 1

Sl. No. 160 INDEX NO. III. B. 3

1. *Stūpa*-site: sculptured rectangular slab; fragmentary; Govt. Museum, Madras.
2. Sivaramamurti, 1977, pp. 283–284, no. 51. (Also, Burgess-Hultzsch, *Notes*, p. 26, no. 121, and plate IV, no.11. Transcript in Sanskrit and English translation by Bhagavanlal Indrajī; Burgess-Hultzsch, *B.S.A.J.*, p. 100, and plate LVI, no. 1; Lüders, 1248.)

3. Prākṛt; Brāhmī; Second half of 2nd century AD as per A. Roy, p. 216.
4. In the year . . . of the king Vāsiṭhīputa Pulumāvi.
5. *Raño* Vāsiṭhīputa Sami Siri Pulumāvi
6. 1. *(Si)dham rāñ(o) Vā(si)th(ī)puta(sa) m(i) Siri Pulumāvisa savachara..... Pinḍasutariyānam Kahutara gahapatisaṃ Purigahapatisa ca putasa Isilisa sabhātukasa*
2. *sagininkasa bhayāya ca sa Nākānikāya saputaka (sa)..... (to) mahācetiye Cetikiyānam nikāsa parigahe aparadāre dhamacakaṃ dedham (mam) (th)āpita*
7. Success! In the year.....of the king, the lord Sri Pulumāvi, the son of Vāsiṭhī (princess of Vāsiṭha family), pious gift (*dedhama*) of a wheel of law (*dhamacakaṃ*) at the western gate (*aparadāra*), the property (*parigaḥa*) of the *Caityaka* school (*Cētikiyānam nikasa-* to be read *nikāyasa*), was erected by the householder (*gahapati*) Kahutara and Isila, the son of the householder Puri (both) of the *Pinḍasutariya* family, the latter along with his brothers, sister and wife (Nāganikā) and sons.
8. Donative: group
10. *Dhamacakaṃ* (Wheel of Law) at the western gate (*aparadāra*) as the property of the *cētikiyānam nikāya*
11. 1.Kahutara (m); 2. Isila (Rsila) (m); 3. Brothers of Isila (m); 4. Sisters of Isila (f); 5. Nāganikā (f); 6. Sons of Isila (m); Names of sl.nos. 3, 4, 5, and 6 are not specified.
12. 1. *Gahapati*; 2. Son of Puri who is a *gahapati*; 3. Brothers of Isila; 4. Sisters of Isila; 5. Wife of Isila; 6. Sons of Isila.
15. *Pinḍasutariya*
16. *Cētikiyānam Nikāya*
17. 1.*Sidham*, 2.*Dēyadhammam*, 3.*Dhamacakaṃ* at the *aparadāra* (western gateway) as property of the *Cētikiyānam*. What is the connection between *dhamacaka* and the *cētikiyānaṃ*? As symbol of the Buddha?
18. Not less than 6
19. Not less than 3
23. Not less than 9

Sl. No. 161 INDEX NO. III. B. 4

1. *Stūpa*-site: Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 65, p. 289, and plate LXV, 3
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *kāya bālikaya Cadāya*

2. *cha suci*.

7. Pious gift of two cross-bars (*suci*) by *Cadā*, the daughter of.....
8. Donative
10. Six *sūci* (6 cross-bars)
11. *Cadā* (f)
12. The daughter of . . .
19. 1
23. 2

Sl. No. 162 INDEX NO. III. B. 5

1. *Stūpa*-site: Fragment. Sivaramamurti reported that the inscription was covered with cement and therefore he could not verify the reading of Burgess with the original.
2. Sivaramamurti, no. 68, p. 290 (Also Burgess, *B.S.A.J.*, p. 48)
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1.(*bhik*)uniya
2.(*kumā*)rikayā
3.(*dā*)na
7.gift, of the daughter of the nun.....
8. Donative: seems to register collective gift
11. Names lost
12. 1. *bhikhunī* (f); 2. *Kumāri* (daughter) – (f)
19. 2
21. 1
23. 2

Sl. No. 163 INDEX NO. III. B. 6

1. *Stūpa*-site: Base of a rail-pillar; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 71, p. 291 and LXV, 4. (Also Burgess-Hultsch, *Notes* p. 33, no. 58 B; Lüders, 1253, p. 148.)
3. Prākṛt; Brāhmī; *circa* 150 A.D
6. *Kojasa(?)cakapaṭo(dā)na*
7. Gift of aslab by *Koja*.
8. Donative
10. *Ucakapaṭo (udhakapaṭo = upright slab)*
11. *Koja* (m)
18. 1
23. 1

Sl. No. 164 INDEX NO. III. B. 7

1. *Stupa*-site: Fragmentary.

2. Sivaramamurti, 1977, no. 73, pp. 291–292 (Burgess, *Notes*, p. 31, no. 145 and Plate IV, no. 15; Burgess, *B.S.A.J.*, p. 62, and Plates XXVII, 2 and LVI, no. 15; Lüders, 1251, p. 148)
3. Prākṛt; Brāhmī; *circa* 150 AD
6. *Kaligāya mahācētiya utarāyāke unisadāna*
7. Gift of coping stone at the northern entrance (*āyāka*) of the great *caitya* by Kaligā (Kalingā)
8. Donative
10. *Unisa* (coping stone) at the northern entrance (*āyāka*) of the *mahācētiya*
11. Kaligā (f)
12. Missing/not stated
14. *Mahācētiya*
19. 1
23. 1

Sl. No. 165 INDEX NO. III. B. 8

1. *Stūpa*-site: On large coping stone; Govt. Museum, Madras.
2. Sivaramamurti, 1977, p.292, no.75 and Plate LXV, 6; (Burgess, *Notes*, p. 38 (no text given), no. 188; Burgess, *B.S.A.J.*, p. 57, and plate XXII, 2 (not read / no text); Lüders, 1259, p. 149 (no text). All except Sivaramamurti found it illegible.
3. Prākṛt; Brāhmī; *circa* 150 AD
6.*Mahācātusa sabharyasa saputakasa saduhukasa unisa dāya dhammaya dāya*
7. Coping slab, gift as pious offering..... by Mahācatu, with his wife, sons and daughters
8. Donative: Collective
10. *Unisa* (coping stone)
11. 1. Mahācatu (m), 2. ... (f); 3. . . . (Males); 4. . . . (Females). No names are stated.
12. 1. . . . ; 2.Wife of Mahācatu; 3.Sons of Mahācatu; 4.Daughters of Mahācatu
17. *dāya dhammaya dāya* (gift as pious offering)
18. Not less than 3
19. Not less than 3
23. Not less than 6

Sl. No. 166 INDEX NO. III. B. 9

1. *Stūpa*-site: Limestone fragment; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 76, p. 292, Plate LXV, 17

3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *Nāgabu*
2. *dh(u) no*
7. Of Nāgabudhu
8. Donative
11. Nāgabudhu (m)
12. Probably a mason/not stated
18. 1
23. 1

Sl. No. 167 INDEX NO. III. B. 10

1. *Stūpa*-site: Govt. Museum, Madras
2. Sivaramamurti, 1977, no. 78, p. 292 and Plate LXV. 5
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *Kāraparikasa*
2. *Nāgamalasa(?)*
3. *va Kaṇ(ha)sa ca badhi*
7. The *badhi(?)* of Kāraparika, Nāgamala and *Kaṇha (Kṛṣṇa)*.
8. Donative: collective
11. 1. Kāraparika (m); 2. Nāgamala (m); 3. Kaṇha (m)
18. 3
23. 3

Sl. No. 168 INDEX NO. III. B. 11

1. *Stūpa*-site: Fragment of a disc of the outer rail; Govt. Museum, Madras.
2. Sivaramamurti, 1977, p. 293, no. 79, (Also Burgess, *Notes*, p. 41, no. 65B, and plate V, no. 18; Burgess-Hultsch, *B.S.A.J.*, p. 101 f. and plate LVI, no. 12; Lüders, no. 1263, p. 150)
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *Cētiyavadakasa bha*
2. *yata Budhino bhātu*
3. *no Papāno ā*
4. *nugāmikasa*
5. *suci dāna*
7. Gift of an *ānugāmika* cross-bar by Papā the brother of the reverend (*bhayatha*) Budhi (Buddhi), a *Cētiyavadaka*.
8. Donative
10. *Sūci* (cross-bar)
11. Papā (m)

12. Brother of the *bhayata* (reverend) Budhi who is a *Cētiyavadaka*.
16. *Cētiyavadaka* / *Cētiyavaṃdaka* or *Cētiyavāda* (*Caityavāda*) as suggested by Burgess, i.e., *Caityaka*
17. 1. A monk as a *Caitya* worshipper; 2. The term *ānugāmika* (“the gift accompanying (him after death)”) as translated by Burgess and Hultsch could suggest the *Caityaka* belief in life after death.
18. 2
20. 1
23. 2

Sl. No. 169 INDEX NO. III. B. 12

1. *Stūpa*-site: Fragment of a disc; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 80, p. 293 (Also Burgess, *Notes*, p. 37; Lüders, no.1315, p.156)
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1.(ka)ya samanikāya
2. (Sa)ghamitāya sabhā
3. tukāya sabha
4. (g)inikāya
5. dānaṃ
7. Gift of the nun (*samanikā*) Saghamitā (Sanghamitrā) with her brothers and sisters.
8. Donative: Collective.
11. 1. Saghamitā (f); 2. Brothers of Saghamitā (m) - names not stated;
3. Sisters of Saghamitā (f) - names not stated.
12. 1. *Samanikā*; 2. Brothers of (1); 3. Sisters of (1)
16. *kaya* (The first part is damaged). By all probability, the name of a Buddhist School. The actual name of the Buddhist School is lost.
18. Not less than 2
19. Not less than 3
21. 1
23. Not less than 5

Sl. No. 170 INDEX NO. III. B. 13

1. *Stūpa*-site: Weather-worn inscription on a disc: with a small *stupa* in the centre; Fragmentary; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 81, p. 293 (Also Burgess, *Notes*, p. 37, no.112; Lüders, no. 1310, p. 156).
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *nam sa*
2. *Tāsa*

3. (n) i(sa)

7. Too fragmentary to make out any sense

Sl. No. 171 INDEX NO. III. B. 14

1. Fragmentary; Govt. Museum, Madras
2. Sivaramamurti, 1977, no. 82, p. 293
3. Prākṛt; Brāhmī; circa 150 AD
6. *gaha...*
7. Householder
8. Donative
11. Missing
12. *Gaha(pati)*
18. 1
23. 1

Sl. No. 172 INDEX NO. III. B. 15

1. *Stūpa*-site: Fragment of a cross-bar bearing a disc.
2. Sivaramamurti, 1977, p. 294, no. 83. (Also Burgess, *Notes*, p. 16, and p. 53, no. 36; Burgess-Hultzs, *B.S.A.J.*, p. 102, and plate LVI, no.14; Lüders, no.1237, p. 146).
3. Prākṛt; Brāhmī; circa 150 AD
6. *aya Kamāyasa ativā
siniyā dānam*
7. Gift of the female disciple (*atēvāsini*) of the worthy (*aya*) Kamāya
8. Donative
11. --(f) – name not given
12. *Ativāsini (atēvāsini)* of *aya* (worthy) Kamāya
17. *Atevasini* indicates the system of teacher-pupil/specialisation in the canons
18. 1
19. 1
20. 1
21. 1
23. 2

Sl. No. 173 INDEX NO. III. B. 16

1. Fragment of a disc of a coping stone
2. Sivaramamurti, 1977, no. 84, p. 294 (Also, Burgess, *Notes*, pp. 18–19, no. 60, Hultzs, *Notes*, p. 53, no. 60; Lüders, no. 1241, p. 146)

3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *Budhara*
2. *jida*
7. (gift of cross-bar – *sūjidāna*-by) Budhara(khitā)...
8. Donative
10. *Sūci*
11. Budhara(khita) – m or f
12. Missing; probably a nun
23. 1

Sl. No. 174 INDEX NO. III. B. 17

1. *Stūpa*-site: Cross-bar; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 85, p. 294, Plate LXV, 16
3. Prākṛt; Brāhmī; *circa* 150 A.D
6. 1. *Kamamātuya gharaniyā*
2. *Budhāya suji dānam*
7. Gift of a cross-bar by the housewife Budhā (Buddhā) the mother of Kama (Karma).
8. Donative
10. *Suji* (cross-bar)
11. Budhā (f)
12. Mother of Kama and a *gharani* (housewife)
17. Kama (Karma) as a name of a person
18. 1 (m)
19. 1 (f)
23. 2

Sl. No. 175 INDEX NO. III. B. 18

1. *Stūpa*-site: Fragment of an outer rail-bar; Govt. Museum, Madras
2. Sivaramamurti, 1977, p. 294, no. 86. (Also Burgess, *Notes*, p. 25, no.114 and plate IV, no.13, Burgess-Hultzsch, *B.S.A.J.*, pp.102-103, and plate LVII, no. 27; Lüders, no. 1247, p.147).
3. Prākṛt; Brāhmī; *circa* 150 AD
6. 1. *Budhilagahapatiputasa heranika(sa)*
2. *Sidhathasa samitanātibdhavasa suyi*
3. *dānam*
7. Gift of a cross-bar by the banker Sidhatha (Sidhārtha), son of the householder Budhila, along with his friends, *jñātis* and relatives
8. Donative: collective
10. *Suyi* (*Sūci*) = Cross-bar
11. 1. Sidhatha (m); 2. The friends of Sidhatha; 3. *Jñāti* of Sidhatha

4. Relatives of Sidhatha

12. *Heranika*, the son of the *gahapati* Budhila
17. Instituting gift along with *nātibādhava*; *dānaṃ*
18. Not less than 5
23. Not less than 8

Sl. No. 176 INDEX NO. III. B. 19

1. *Stūpa*-site: Cross-bar with lotus; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 87, p. 294 (Also, Burgess-Hultzsch, *Notes*, p. 39, no. 196; Lüders, no.1261, p. 149)
3. Prākṛt; Brāhmī; *circa* 150 A.D
6. 1. *Chadākicasa seṭhipamukhasa*
2. *bhadaniga*ma*sa suci*
3. *dānam*
7. Cross-bar, gift of the righteous townfolk of Chadākica (Chandakṛtya) headed by *sēṭhi*
8. Donative: collective / institutional
10. *Sūci* (cross-bar)
11. *Bhadanigama* (Righteous townfolk)
12. 1. *Bhadanigama* (Righteous townfolk) 2. *Sēṭhipamukha* (headed by merchants)
13. Chadākica (Chandrakṛtya)
14. *Nigama*
15. Indicative of the close connection between the traders (or *nigama*) and the monastic centre.
18. Collective/not specified
23. Townfolk as a whole

Sl. No. 177 INDEX NO. III. B. 20

1. *Stūpa*-site: Fragment of a cross-bar; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 88, p. 295 (also Chanda, no. 32, pp. 268–269)
3. Prākṛt; Brāhmī; *circa* 150 AD
6. *Tukāya suci dānam*
7. Gift of cross-bar by Tukā
8. Donative
10. *Sūci* (cross-bar)
11. Tukā (f)
17. *dānaṃ*
19. 1
23. 1

Sl. No. 178 INDEX NO. III. B. 21

1. Fragment of the outer rail coping (slab): the inscription is weather-worn
2. Sivaramamurti, no. 89, p. 295 (Also, noticed by Burgess, *B.S.A.J.*, p. 63, Plate XXVIII, 3, but not read; Lüders, no. 1288, p. 154, but not read)
3. Prākṛt; Brāhmī; 150 AD
6.*lijikā (ya?) (a?) (sa?) bha*
8. Donative

Sl. No. 179 INDEX NO. III. B. 22

1. Fragment of a sculptured slab depicting battle scene; Govt. Museum, Madras.
2. Sivaramamurti, 1977, p. 295, no. 90; (Also, Burgess, *Notes*, p. 36, no. 179, but no text; Burgess-Hultzsch, *B.S.A.J.*, p. 58, and plate XXIV, 1; Lüders, 1256, p. 149)
3. Prākṛt; Brāhmī; *circa* 150 A.D
6.*Sa pātukasa Ajakasa unisa savaniyuta deydhammaṃ*
7. Pious gift of coping stone, at the instance of all, by Ajaka (with his father?)
8. Donative: collective
11. 1. Ajaka (m); 2. The father of Ajaka (m)
17. *Savaniyuta dēyadhammaṃ* (pious gift, at the instance of all)
18. 2
23. 2

Sl. No. 180 INDEX NO. III. B. 23

1. *Stūpa*-site: Amarāvati
2. I.K. Sarma, *JESI*, Vol. 7, 1980, p. 19, no. 86.
3. Prākṛt; Brāhmī: Later half of the 2nd century AD, coeval to the later Sātavāhana times.
6. 1. ...*kasa Nāgabōdhikasa bhariyāya Budha-rakhitāya mātuyā Budhāya chadāsasa Māya cha dāna Bhagavtō*
2. *vedi*
7. Obeisance to the Lord; Gift of a rail (*vēdi*) jointly by Buddharakhitā, wife of Nāgabōdhi, his mother Budhā and her servant Māya
8. Collective gift/group donation.
10. *Vēdi*
11. 1. Budharakhitā (f); 2. Budhā (f); 3. Māya (m)
12. 1. Wife of Nāgabōdhi; 2. Mother of Nāgabōdhi; 3. Servant (m)

17. Buddha referred to as *bhagavat*; *dāna*.
18. 1
19. 2
23. 3

Sl. No. 181 INDEX NO. III. B. 24

1. *Stūpa*-site: Amarāvātī; on a coping
2. I. K. Sarma, *JESI*, vol. 7, 1980, p. 19, no. 87; Anamika Roy, 1994, pp. 110–111.
3. Prākṛt; Brāhmī: Later half of the 2nd century AD, coeval to the later Sātavāhana times.
6. 1. *Gahapatikānaṃ Koḍakhasa Mūlasa cha bhariyāya Mahākamāya Koḍakamaya cha bālikaya haṃghāya cha dāna tīni hathi*
2. (*triratna*) *Budhi gahapati putasa Chaṃda*.
7. Gift of three elephants for the Buddhist Sangha by the householder Mūla residing at Koḍakha, his wife Mahākamā and daughter Koḍakāmya. (gift) - Candra, the son of householder Buddhī.
8. Collective gift/group donation.
10. Gift of 3 elephants for the Buddhist Sangha (Anamika Roy corrects I.K. Sarma's decipherment and renders it as "the three hand coping for the railing" and attributes it to the 1st century BC. See pp.110–111).
11. 1.Mūla (m); 2.Mahākamā (f); 3.Koḍakāmya (f); 4.Chaṃda (m); 5.Budhī (m)
12. 1.*Gahapati*, 2.Wife of Mūla, 3.Daughter of Mūla, 4.*Gahapatiputa*, 5.*Gahapati*
13. Koḍakha
14. Sangha
18. 3
19. 2
23. 5

Sl. No. 182 INDEX NO. III. B. 25

1. *Stūpa*-site: Amarāvātī; on a coping stone
2. I. K. Sarma, *JESI*, vol. 7, 1980, p. 19, no. 88
3. Prākṛt; Brāhmī: Later half of the 2nd century AD, coeval to the later Sātavāhana times.
6. *Purima Mahāvinasēliyāna aṃtēvēsinīya Sidhathyāya dāna vētikāya tīni hathi*
7. Gift of three elephants to the (*vētikā*) rail by Siddhārthā, a female disciple of *Pūrvamahāvinaśaila* School.

8. Donative
10. Gift of 3 elephants to the *vētika*
11. Sidhathā (f)
12. *Aṃtēvāsini* of *Purima Mahāvinasēliya*
16. *Purima Mahāvinasēliya* or *Pūrvamahāvinaśaila* School
17. *Purima* means preceding or former. Antiquity of the *Mahāvinasēliya*, a sub-school of the *Caityavādins*. “The other 3 are *Aparaśaila*, *Rājagirika* and *Sidhāthaka*, collectively grouped under *Andhaka* School. It is doubtful whether *Pubha* (*Pūrva*) and *Avara* (*Apara*) *Śaila* schools had any difference except the *Śaila* (hill) on which the followers of the sects lived” (I. K. Sarma, 1980, p. 19); Gift of elephants to the *sangha/caitya* or else gift of the three hand coping for the railing, as Anamika Roy suggested. See A. Roy, 1994, pp. 110–111).
19. 1
21. 1; Referred to only as *aṃtēvāsini*. Could be a *bhikkhuni*
23. 1

Sl. No. 183 INDEX NO. III. B. 26

1. *Stūpa*-site: Amarāvati; Sculptured slab: broken. Govt. Museum, Madras.
2. Sivaramamurti, 1977, p. 279, no. 34. (Also, Burgess-Hultzsch, *Notes*, p. 55, no. 231; Burgess-Hultzsch, *B.S.A.J.*, p. 91, and plates XLVII, 3 and LVIII, no. 35. Lüders, 1272).
3. Prākṛt; Brāhmī; Second half of the 2nd century AD as per Anamika Roy, vol. i, 1994, p. 216.
6. 1. *Sidham Saṃyutakabhanakam Pusakavanavasikamahāth(erānaṃ Parivinutānāṃ caranagata at(ē)v(ā)sikasa*
2. *peṃapātikasa Mahāvanāselavathavasa Pasamasa Haṃghasa ca deyadhaṃma imaudha paṭo*
7. Success! This upright slab is the pious gift of Pesama the mendicant monk (*peṃapātika*), residing at Mahāvansela, the pupil at the feet of the great elder (*mahāthēra*) Parivinuta living at Puskavana, and scholar in *Samyutaka bhāna* (i.e., *Samyukta Nikāya*), and of Haṃgha.
8. Donative
10. *Udapaṭa* (Upright slab)
11. 1. Pesama (m); 2. Haṃgha (m)
12. 1. *Peṃapātika* who resides at Mahāvanasēla or Mahāvanaśaila and a pupil at the feet of the *Mahāthēra*, 2. Not stated

13. Pusakavana; Mahāvanasēla (Apparently place names though need not be so; possibly monasteries).
16. Mahāvanasēla
17. 1.Use of *Sidham* and *dēyadhamma*, 2.*Peṇḍapātika*; 3.*Samyutaka bhānaka* shows the existence of *Samyukta Nikāya*; 4.*Mahāthēra* status; Étienne Lamotte, 1998, takes it for a sect of Buddhism; See p. 348).
18. 3
20. 2
23. 3

Sl. No. 184 INDEX NO. III. B. 27

1. *Stūpa*-site: Amarāvati; sculptured slab.
2. Sivaramamurti, 1977, no.36, p. 280 (Also Burgess-Hultsch, p. 90, LXI, no. 53; Lüders, 1271).
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. i, 1994, p. 216.
6. 1. *Sidham namō bhgapatō logāticasa Dhanakaṭakaśa upāsakasa*
2. *Gotiputasa Budharakhitasa gharañiya ca Padumāya pusa ca Hamghsa Budhi*
3. *(bodhi.....udharakhitasa savaka..... Udhapatā) sa*
7. Success! Adoration to the Lord; the illuminator of the world. (Upright slab, gift) of the lay worshipper (*upāsaka*) Budharakhita, of Dhanakaṭaka, the son of Goti, and of his wife Padumā (Padma) and of their son Hamgha (the.....)
8. Donative: Group
10. *Udhapaṭa*
11. 1.Budharakhita (m); 2.Padumā (f); 3.Hamgha (m)
12. 1.*Upāsaka* and son of Goti; 2.Wife of Budharakhita; 3.Son of 1 and 2
13. Dhanakaṭaka
17. Use of '*sidhamnamō bhagavatō logātica.*' (Success! Adoration to the Lord; the illuminator (sun) of the world!)
18. 2
19. 1
22. 1
23. 3

Sl. No. 185 INDEX NO. III. B. 28

1. On a large slab with two sculptured ponds. Govt. Museum, Madras.

2. Sivaramamurti, 1977, no. 37, p. 280 (Also Burgess-Hultzs, *B.S.A.J.*, no. 54, p. 106, and Plate LXI, no.54; Lüders, 1303)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy. Vol. i, 1994, p. 216.
6. 1. *Sidham Kaṭakasēlakasa upāsakasa Utarasa samat(u)*
2. *sa sabhaginikasa sabhat(u)kasa sadhutukasa*
7. Success! (Gift) of the lay worshipper (*upāsaka*) Utara of Kaṭakasēla with his mother, sister, brother and daughters.
8. Donative: group donation
11. 1.Utara (m); 2.Mother of 1 (f), 3.Sisters of 1 (f), 4.Brothers of 1 (m), 5.Daughters (f)
12. 1.*Upāsaka*; 2.Mother; 3.Sisters; 4.Brothers; 5.Daughters
13. Kaṭakasēla
17. Use of *sidham*
18. Not less than 3
19. Not less than 5
22. 1
23. 8

Sl. No. 186 INDEX NO. III. B. 29

1. *Stūpa* site: On a flower-vase slab
2. Sivaramamurti, 1977, p. 281, no. 41. (Also, Burgess-Hultzs, *Notes*, p. 46, no. 232, and plate VI, no. 25; Burgess-Hultzs, *B.S.A.J.*, p. 91, and plates XLVII, 2 and LVIII, no. 36; Lüders, 1273)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, 1994, p. 216.
6. 1. *Sidham camakaras Nāgaupajhayaputasa Vidhikasa smatukasa sabhayakasa sabhātukasa putasa ca Nāgasa sama* dhu* tukasa sanatimitabāmdhavasa deyadhamma.*
2. *punaghatakapato*
7. Success! Meritorious gift of a slab with an overflowing vase (*punaghatakapato*), by the leather-worker (*camakāra*) Vidhika, the son of the teacher Nāga, with his mother, his wife, his brothers, his son Nāga, his daughter and with his *jñātis* (paternal cousins in the male line entitled to property, friends and relation).
8. Donative: group
10. *Punaghatakapata* (slab with an overflowing vase)
11. 1.Vidhika (m); 2. — (f); 3. — (f); 4.—(males); 5.Nāga (m); 6.— (f); 7.*jñātimitabāmdhava* (paternal cousins in the male line entitled to property, and friends and relatives).

12. 1. *Camakāra*, the Son of Nāga who is an *Upajhāya* or teacher; 2. Mother of Vidhika; 3. Wife of Vidhika, 4. Brothers of Vidhika; 5. Son of Vidhika; 6. Daughters of Vidhika; 7. *ñāti* of Vidhika
17. 1. *Sidham*, 2. *Deyadhamma*, 3. Along with relatives (*ñātimitabāṃdhava*); 4. *Upajhāya* (a monk) having a son! Compare with the nuns having daughters (Sivaramamurti, nos. 31 and 69 pp. 277-278 and p. 290); 5. Grandfather and grandson bear the same name. Also seen in the Uppugunḍur inscription (B. CH. Chhabra, 1959-60; 6. Idea of *punaghaṭa* (*pūṛnaghaṭa*)
18. More than 4
19. 4
20. 1 (*Upajhāya*)
23. More than 8

Sl. No. 187 INDEX NO. III. B. 30

1. *Stūpa*-site: fragment of a flower-vase slab; Govt. Museum, Madras.
2. Sivaramamurti, 1977, no. 42, p. 281 (Also Burghess-Hultzsch, *B.S.A.J.*, p. 102, no. 20; and Plate LVII, No, 20; Lüders, no. 1249)
3. Prākṛt; Brāhmī; 2nd half of the 2nd century AD as per Anamika Roy, 1994, p. 216.
6. 1. *bhayigena sabhaginikena*
2. (*a*)*abadamala kāritā savasica*
7. An *abadamala* slab was prepared by with his wife and sisters...
8. Donative: group
10. *Abadamala*
11. 1. (. . . . name lost) (m); 2. Not stated (f); 3. Not stated (f)
12. 1. Not specified; 2. Wife of 1; 3. Sisters of 1
17. *Kāritā savasica*
18. 1
19. Not less than 3
23. Not less than 4

Sl. No. 188 INDEX NO. III. B. 31

1. *Stūpa* site: fragment of a coping stone
2. Sivaramamurti, 1977, no. 54, p. 284 (Also, Lüders, 1269; Chanda, no. 46, p. 271–272; Burgess, *Notes*, p. 43, no. 74 B. full text and translation not given)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per A. Roy, vol. i, p. 216.

6. *(dha)ṇajanāya sanātimitabādhavāya dānaṃ vētikāya cha hatho*
7. Six cubits for the rail enclosure gift ofDhanajanā with her *jñātis*, friends and relatives
8. Donative: Collective
10. Six cubits for the *vētika* (or rail enclosure) or six cubits long *vētika*.
11. 1.Dhanajanā (f); 2.Nātimitabādhava (*jñātis*, friends and relatives)
19. 1
23. 1 with her relatives

Sl. No. 189 INDEX NO. III. B. 32

1. *Stūpa*-site: fragment of a coping stone
2. Sivaramamurti, 1977, pp. 284–285, no. 55. (Also, Burgess-Hultsch, *Notes*, pp. 35–36, no.175, and plate IV, no. 16; Burgess-Hultsch, *B.S.A.J.*, pp.104–105, no. 44, and plate LX, no. 44; Lüders, 1255)
3. Prākṛt; Brāhmī; Second half of the 2nd century AD as per A. Roy, p. 216.
6. 1. *(Si)dham Sulasa gahapatiputena (ga)*
2. *Nāgatāya bālakena ya Sulasena Sadhutu*
3. *khinapase dāra kārīta deyadha(ma)*
7. Success! Meritorious gift made at the gate at the southern side by the householder (*gahapati*)..... son of the householder Sulasa, (with) Nāgatā, and his son Sulasa, and his daughter.....
8. Donative: Collective
10. (Object not clear) at the southern gate
11. 1.--- (m) (name missing); 2.Nāgatā (f); 3.Sulasa (m); 4. . . (f) (name missing)
12. 1.*Gahapati* who is the son of another *gahapati* by name Sulasa; 2.Not specified/stated; 3.Son of the *gahapati*, 4.Daughter of the *gahapati*. Grandfather and grandson with the same name.
17. 1.*Sidham*; 2.*Dēyadhama*; 3.Grandfather and grandson with the same name.
18. 2
19. 2
23. 4

Sl. No. 190 INDEX NO. III. B. 33

1. *Stūpa*-site: fragment of a coping stone
2. Sivaramamurti, 1977, no. 56, p. 285 (Also, Chanda, no. 45, p. 271)

3. Prākṛt; Brāhmī; Second half of the 2nd century AD as per A. Roy, p. 216
6. *Tumāya Saputikāya sada*
7. (Gift) of Tumā with her daughters, with
8. Donative: group
11. 1.Tumā (f); 2. . . . (f) (Names not stated)
12. 1. . . . (not specified); 2.Daughters of Tumā
19. Not less than 3
23. Not less than 3

Sl. No. 191 INDEX NO. III. B. 34

1. *Stūpa*-site: On a fragment
2. Sivaramamurti, 1977, no. 62, p. 289 (Also, Chanda, no. 58, p. 275)
3. Prākṛt; Brāhmī; Second half of the 2nd century AD as per A. Roy, p. 216
6. *pavacitāya Bhadāya pavacataya Nakāya doyadhamma nama*
7. The meritorious gift of the nun (*pavacitā*) Bhadā (Bhadrā) and of the nun Nakā
8. Donative: group
11. 1.Bhadā (f); 2.Nakā (f)
12. 1.*Pavacitā*; 2.*Pavacitā*
17. *Dēyadhamma*
19. 2
21. 2
23. 2

Sl. No. 192 INDEX NO. III. B. 35

1. *Stūpa*-site: on two fragments; Dr.Hultzsch read the inscriptions after joining the first and second parts.
2. Sivaramamurti, 1977, p. 289, no. 63. (Also, Burgess-Hultzsch, *Notes*, p. 44, Nos. 78 B and 217, and plate V, Nos. 23 and 22; Burgess-Hultzsch, *B.S.A.J.*, p. 102, and plate LVII, no. 25; Lüders, 1270)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per A. Roy, p.216
6.(sa)liyānam mahāv(i)nayadharasa aya Bu(dhi)sa atēvāsikasa pavaci(ta).....
7. (Gift) of the asceticthe disciple of the Worthy Budhi (Buddhi) of the*Sēliya* school, great scholar of Vinaya.
8. Donative

11. ---(m) name lost)
12. A *pavacita* and an *antēvāsi* of the *aya* (worthy) Budhi who is a *mahāvinayadhara* of the . . . *sēliya* school
16. . . . *sēliyānam*
17. *Mahāvinayadhara* implies a *Vinaya* of the . . . *sēliya* school. There is a Tibetan tradition of a *Prākṛt* text/*vinaya* of the *Sēliya/Puvasēliya* school. The *antēvāsi* of this *Mahāvinayadhara* further shows the systematisation/specialisation of this *Vinaya*.
18. 2
20. 2
23. 2

Sl. No. 193 INDEX NO. III. B. 36

1. *Stūpa*-site: fragment of a coping stone
2. Sivaramamurti, 1977, no. 66, p. 289, plate LXV, I
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. i, p. 216
6.() *kasāmi matulasa mahātoḍasa bhariyāya Visāghabikāya Yagāya ca damnabhaginīnaṃ dānapūvam yāka unisa*
7. A coping slab given as gift, by the sharers of the merit (*damnabhaginīnam* or *dharmabhāginīnam*),..... Visaghanikā (Viśakhanikā) the wife of Mahātoḍa the uncle of kasami, and Yagā (*Yajña*)
8. Donative: collective
10. *Unisa*
11. 1. Visaghanikā (f); 2. Yagā (f)
12. 1. Wife of Mahātoḍa; 2. Not specified
17. The donors are described as *damnabhaginīnam*, i.e., *dharmabhāginīnam*, which means the sharers of merit. If the decipherment is correct, it would mean a specific expression of the doctrine concerning the sharing and transference of merit; 2. *dānapūvam* i.e., given as gift.
18. 1
19. 2
23. 3

Sl. No. 194 INDEX NO. III. B. 37

1. *Stūpa*-site:
2. Sivaramamurti, 1977, no. 70, p. 291 (Also, Bühler in Burgess, *B.S.A.J.*, p. 37, Plate LVI, no. 8; Lüders, 1286, p. 153).

3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika, p. 216
6. 1. *Vinayadharasa aya Punavasusa atēvāsiniyā uvajhāyiniyā Samudiyāyaatēvāsiniyā Malāya peṇḍaka*
2. *(dā)na*.
7. Gift of a slab by Malā, the female disciple of the female teacher Samudiyā, the disciple of the worthy (*aya*) Punavasusa (Punarvasu), learned in *Vinaya* (texts).
8. Donative
10. *Peṇḍaka* (slab)
11. Malā (f)
12. *Antēvāsini* of *uvajhāyini* (teacher) Samudiyā who in turn is the *atēvāsini* of Punavasusa, the *Vinayadhara* and an *aya*.
17. *Vinayadhara* (m); *Upajhāyini* (f). *atēvāsini* Malā (f); indicates the system of the *vinaya* texts/canons as well as the gender base of the teacher-pupil system.
18. 1
19. 2
20. 1
21. 2
23. 3

Sl. No. 195 INDEX NO. III. B. 38

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, no.106, p. 299 (Also, Chanda, no. 51, p. 273.)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. i, p. 216
6.? *Budhusirivadiyasa puto ? lama*
7. the son of Budhusirivadiya
8. Donative
11. Son of Budhusirivadiya
18. 2
23. 2

Sl. No. 196 INDEX NO. III. B. 39

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, no. 111, p. 300 (Also, Burgess-Hultsch, *B.S.A.J.*, p. 85, and plates XLIII, 8 and LVIII, no. 30; Lüders, no. 1285, p. 153; Sivaramamurti reported that the missing portions

after *Cada* contained *sa bālikāya* and *unhisa* which were read by Burgess, but since then, these letters were completely lost.)

3. Prākṛt; Brāhmī; second half of the 2nd century A.D. as per Anamika Roy, vol. i, p. 216
6. *Sidhaṃ namō bhagavatō Vijayapuravaṭhāvāsa Cada..... vāṇiyinīya Sidhiya sa pati hāvita*
7. Success! Adoration to the Lord! (This coping stone) was erected by the merchant's wife (*vāṇiyinī*) Sidhi (Siddhi), ... of Cada (Candra) residing at Vijayapura.
8. Donative: collective
10. *Unisa* (coping stone)
11. 1.Sidhi (f); 2.Cada (m)
12. 1. *Vāṇiyinī*; 2.Resident of Vijayapura
13. Vijayapura
17. 1.*Sidhaṃ*; 2.*Namō bhagavatō* (Adoration to the Lord)
18. 1
19. 1
23. 2

Sl. No. 197 INDEX NO. III. B. 40

1. Fragment of a frieze with seated Buddhas and chauri-bearers.
2. Sivaramamurti, 1977, no. 114, p. 301 (Also, Chanda, no. 52, p. 273)
3. Prākṛt; Brāhmī; second half of the 2nd century A.D. as per Anamika Roy, vol. i, p. 216
6. *Dhanagirivatava Nagabudivaniyāputa Nakasiri bahiniya Puse.....*
7. of Pusisister of Nakasiri (Nāgasiri), son of the merchant Nāgabudī (Nagabuddhi), residing at Dhanagiri
8. Donative: collective
11. Pusi . . . (f)
12. 1.Sister of Nakasiri, son of the merchant (*vāṇiyaputa*) Nāgabudhi, residing at Dhanagiri
13. Dhanagiri
18. 2
19. 1
23. 3

Sl. No. 198 INDEX NO. III. B. 41

1. *Stūpa*-site: sculptured fragment of a standing Buddha.
2. Sivaramamurti, 1977, no. 116, p. 301 (Also, Chanda, no. 54, p. 273.)

3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. i, p. 216.
6. 1. *Retikasa Nekhavanasa(ā?)*
2. *puyuvilaya.....ka*
7. Of Retika of Nekhavana (The rest is not clear)
8. Donative
11. Retika (m)
13. Nekhavana
18. 1
23. 1

Sl. No. 199 INDEX NO. III. B. 42

1. *Stūpa*-site: On a fragmentary image of a seated Buddha.
2. Sivaramamurti, 1977, no. 117, p. 301 (Also, noticed by Chanda no. 49, p. 272. Chanda could not make out any sense).
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol.i, p. 216
6. *(Sidham).....sa bāli(i)(ka)ya Nakabudha(nikāya)*.
7. Success! (Gift) of Nakabudha(nikā) with her daughter
8. Donative: collective
11. 1.Nakabudha(nikā) (f); 2.Daughter of Nakabudha(nikā) (f)
19. 2
23. 2

Sl. No. 200 INDEX NO. III. B. 43

1. *Stupa*-site: On a piece of small octagonal pillar.
2. Sivaramamurti, 1977, pp. 301–302, no. 118, (Also, Burgess-Hultsch, *Notes*, p. 22 f. no. 86, and plate III, no. 9; Burgess-Hultsch, *B.S.A.J.*, p. 103, and plate LIX, no. 38; Lüders, 1244, p. 147).
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, p. 216
6. 1. *Sidham Jaḍikiyānam Sidhāthagahapa*
2. *tisabhariyaya Khadaya sadhutukaya*
3. *saputikaya samatukāya sabhatakasa*
4. *(sa) gharasun(hā)ya sahanatīhi*
5. *bhagavato mahācētiya padamale*
6. *apano dhamathāna divakhabhō patithavito*
7. Success! At the foot of the great caitya of the Lord has been placed a lamp pillar as seat of merit by Khadā (Skadā) the wife of the householder Sidhatha (Siddhartha) of the *Jaḍikiya (Caityaka)* school, with her daughters, son, mother, brothers, daughters-

in-law of the house and her own *jñātis* (husband's paternal cousins)

8. Donative: collective
9. For one's own seat of merit (*dhamathana*)
10. *Divakhabha* (lamp-pillar) as seat of merit (*Dhamathana*)
11. 1.Khadā (f); 2.Daughters of Khadā (f); 3.Sons of Khadā (m); 4.Mother of Khadā (f); 5.Brothers of Khadā (m); 6.Daughters-in-law of Khadā (f); 7.Paternal cousins/relatives (Both f & m)
12. 1.Wife of *gahapati* Sidhatha of the *Jaḍikiya/Caityaka* school
16. *Jaḍikiyānam* (Sivaramamurti takes it for the *Caityaka* school)
17. 1. *Sidham*; 2. *Jaḍikiyānam/Caityakayānam*; 3. *Bhagavatō mahācētiya pādamaḷe apāno dhamathana divakhabho paṭiṭhāvito* (At the foot of the great *caitya* of the Lord has been placed a lamp pillar, as seat of merit); 4. *Padamula (Padamala)* as a ritual/cultic spot; 5. *Apano dhamathana* (i.e., as one's own seat of merit); 6. *Divakhabho*, i.e. practice of putting lamps on pillars (Diva=Diva=Dipa=lamp); 7. '*Paṭiṭhāvita*', indicates the possible involvement of rituals. 8. *Gahapati* specifically associated with a school at Amarāvātī
18. More than 4
19. More than 6
23. More than 13

Sl. No. 201 INDEX NO. III. B. 44

1. *Stūpa*-site: On a fragment: fragmentary
2. Sivaramamurti, 1977, no.121, pp. 302–303 (Also Chanda, no. 50, pp. 272–273)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, p. 216
6. 1.*gavato samasambudha(sa) B(u)*.....
2.....*gasela sikhara ga*.....
3. *(na)am parigaha mahas(a)*
4.*yata Ānanda**ra(ya)*
5.*ya vaniyasa Budhi*
6. *ga*
8. Donative: seems to be collective
11. 1. *Budhi* (m); 2. *Ānanda* (m)
12. 1. *Vaniya*; 2. Lost / missing
17. 1. . . .*gavato samasambudha*; 2.*(na)am parigaha mahas (a)*. . .
18. 2
23. 2

Sl. No. 202 INDEX NO. III. B. 45

1. *Stūpa*-site
2. Chanda, 1925, no. 53, p. 273
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, p. 216
6.*bhadiya deya dham unisa pati[thavita]*
7. (This) pious gift of*bhadi*, the coping stone, is placed.....
8. Donative
10. *Unisa* (coping stone)
11. ... *badi*
17. *dēyadhama*
23. 1

Sl. No. 203 INDEX NO. III. B. 46

1. *Stūpa*-site: Fragment
2. Lüders, no. 1287, p. 154 (Also, Burgess, *B.S.A.J.*, plate LXI, no. 55 (plate only)
3. Prākṛt; Brāhmī; Second half of the 2nd century AD as per Anamika Roy, Vol.1, p. 216.
7. Gifts of slabs with a *svastika* (*sothikapāṭa*) and of an *abātamālā* by Kaṇhā (Kṛṣṇā), wife of ...ka together with her father ... and her relatives and friends.
8. Donative: Collective gift
10. *Sothikapāṭa* (slab with a *svastika*) and an *abātamālā* (a type of a carved slab)
11. 1.Kaṇhā (f); 2.---(m); 3.---(males and females)
12. 1.Wife of ... ka; 2.Father of 1; 3.Relatives and friends of 1
17. 1.*Sothikapāṭa*; 2.*Abātamālā*; 3.What is the significance of the *Svastika*?
18. More than 1
19. More than 1
23. More than 2

Sl. No. 204 INDEX NO. III. B. 47

1. *Stūpa*-site: On a fragment of the base of a slab: fragmentary
2. Lüders, no. 1274, p. 152 (Also, Burgess-Hultsch, *Notes*, p. 47, no. 249; Burgess-Hultsch, *B.S.A.J.*, p. 105, and plate LX, no. 48)
3. Prākṛt; Brāhmī; second half of the 2nd century AD as per Anamika Roy, vol. I, 1994, p. 60 and p. 63
6. *Sidham Namō Bhagavato Haṃghi(gaha)tiputasa Dusaka(sa)..... (sa)putakasa saduhutukasa sanati(m)itabamdhava(sa).....*

7. Success! Hail to the Exalted one (Buddha)! [The gift] of Dusaka, the son of the householder Haṃghi (Samghī)..... with his sons, with his daughters, with his relations, friends, and connections.....
8. Donative: collective
11. 1. Dusaka (m); 2. . . . (m); 3. . . . (f), 4.---(m&f)
12. 1. Son of *gahapati* Haṃghi; 2.Sons of 1; 3.Daughters of 1; 4.*Nātimitabāṃdhava* of 1
17. 1. *Sidham Namō Bhagavato*; 2. *Nātimitabāṃdhava*
18. Not less than 6
19. Not less than 4
23. Not less than 10

Sl. No. 205 INDEX NO. III. B. 48

1. *Stūpa*-site: On a pedestal of a sculpture
2. *Annual Report on Indian Epigraphy for 1956-57*
3. Prākṛt; Brāhmī; characters of 2nd century AD
8. Not clear
12. *Vaniya*
18. 1
23. 1

Sl. No. 206 INDEX NO. III. B. 49

1. *Stūpa*-site: At the lower end of a sculptured slab
2. R. P. Chanda, 1925, no. 56, p. 274
3. Prākṛt; Brāhmī; 2nd century AD
6. 1. *Sidha Turughura vathavasa Chandamukha gahapatisa bālikā Tanachadaya.....cha halikaya Badhaya*
2. *nutukāya Bha(cha?)daya cha Bhaga[vato] mahāchetiyasa paradāre [pura dāre? [dakhi]ne pase [u]dhapaṭa [de]ya dhama*
3. *paṭiṭhapita*
7. Success! (This) upright slab placed on the south side of the main (*para*) gate of the *Mahāchaitya* of the Blessed one, (is) the pious gift of the daughter of householder Chadamukha (Chandramuka), an inhabitant of Turughura, and of..... and of the *hālikā* Bādhā and of her grand-daughter Bhadā (Bhadrā).
8. Donative: collective
10. *Udhapaṭa* (upright slab) erected on the southern side of the main gate of the *Mahācaitya*
11. 1. Tanacadaya (f); 2.---; 3.Bādhā (m); 4.Bhadā (f)
12. 1. Daughter of the *gahapati* Cadamukha; 2.Lost/missing; 3.*Halika*

- (ploughman / agriculturist); 4. Grand-daughter of (1)
13. Turughura
 14. *Mahācētiya*
 17. 1. *Sidham*; 2. *Bhagavatō mahācētiya*; 3. *Dēyadhama*, 4. *Paṭiḥāpita*
 18. 1
 19. 2
 23. More than 3

Sl. No. 207 INDEX NO. III. B. 50

1. Amaravati: fragmentary; exact provenance not traceable; present whereabouts not clear; when reported first by Dr. V.Raghavan, it was in his own possession.
2. Dr. V. Raghavan, 'A New Amarāvati Inscription', *The Proceedings of the Indian History Congress, Seventh Session, 1944*, p. 146.
3. Prākṛt; Brāhmī; Second half of the 2nd century AD; the claim of 1st century AD for the Brāhmī characters by Dr. Raghavan seems to be less tenable since the slab also carries carvings of seated Buddhas along with *stūpas*, a pair of them alternating each other.
6. *Name Bhagavato . . . Talacara vasatasa Lokadayasa*
7. Seems to register, after an invocation of the Buddha, a gift by Lokadaya, a resident of Talacara.
8. Donative
11. Lokadaya
13. Talacara
18. 1
23. 1

Sl. No. 208 INDEX NO. III. B. 51

1. Dharaṇikōṭa: exact provenance not known; presently kept in the Archaeological Museum, Amarāvati; on a broken sculpture.
2. *Annual Report on Indian Epigraphy for 1992-93*, p. 14, no. B 4; also in *Śrī Rāmacandrikā*, p. 114.
3. Prākṛt; Brāhmī; 2nd century AD
6. *amaca bhariyāya-chchāyā tha(bhō)*
7. States that it is the pillar raised in memory of the wife of a minister
8. Memorial
10. *Cchāyā tha(bhō)* or memorial pillar
11. Probably the minister?
12. Minister
18. 1
23. 1

Sl. No. 209 INDEX NO. III. B. 52

1. Dharaṇikōṭa: exact provenance not known; presently kept in the Archaeological Museum, Amarāvati: on a sculptured slab.
2. *Annual Report on Indian Epigraphy for 1995-96*, p. 27, serial no. B 1; full text not published.
3. Prākṛt; Brāhmī; characters of about the 2nd century A.D
7. Refers to the memorial pillar of Kaṇha, son of Sāma, the *mahāgāmika* of Sa(tāmala), belonging to Maḍhara-gōtra and described as *āhitāgi*, *yajñyāyi*, *bāmhaṇa*, *nāgapiya* and *apāpa*.
8. Memorial
10. Memorial pillar
12. A *mahāgāmika* of Sa(tāmala) is referred to belonging to Maḍhara-gōtra and described as *āhitāgi*, *yajñyāyi*, *bāmhaṇa*, *nāgapiya* and *apāpa*
13. Sa(tāmala)
14. *Mahāgāmika*. Nature of the administration of *gāma*?
15. Maḍhara-gōtra; *bāmhaṇa*.
17. References to *yajñyāyi*, *bāmhana*, etc. show the presence of Brāhmaṇas and the performance of the *Yāga* cult along with the Buddhism and its cultic practices.

PHASE IV (Beginning of 3rd century AD to End of 3rd century AD)

SUB GROUP A: FIRST HALF OF THE 3RD CENTURY AD

Sl. No. 210 INDEX NO. IV. A. 1

1. *Stūpa*-site: Fragment of a small slab with the remains of three figures of the Buddha and two *caityas* in between.
2. Sivaramamurti, 1977, p. 296, no. 97, (Also, Burgess-Hultzsch, *Notes*, p. 53, no. 26B; Burgess-Hultzsch, *B.S.A.J.*, p. 82, and plates XLII, 4 and LVIII, no. 28; Lüders, 1239, p. 146).
3. Prākṛt; Brāhmī; First half of the 3rd century A.D, as per A. Roy, p. 217
6. (?sa)tutamasa naravasabha saṃmasaṃbudhādicasa upāskasa Nārasalasa vāniyasa Nāgatisasa gharāṇiya Nākhāya sahā apāno putehi hēraṇikena Budhinā Mūlena.....
7. (Adoration) to the best.....the foremost of men, the truly Enlightened the Sun. (The gift) of Nākhā the wife of the merchant and *upāsaka* Nāgatisa (Nāgatiṣya), inhabitant of Nārasala, with her sons, the treasurer (*hēraṇika*) Budhi (Buddhi), Mūla, ...
8. Donative: collective gift.

11. 1.Nākhā (f), 2.Budhi (m), 3.Mūla (m)
12. 1. *Gharaṇi* (wife) of Nāgatisa who is an *upāsaka* and a *vāniya*; 2.*Hēraṇika*, son of Nākhā; 3.Son of Nākhā
13. Nārasala
17. *satutamasa naravasabha saṃmasaṃbudhadicasa . . .*
(Adoration) to the best . . . the foremost of men, the truly enlightened, the Sun)
18. 3
19. 1
22. 1
23. 4

Sl. No. 211 INDEX NO. IV. A. 2

1. *Stūpa*-site: On a coping stone
2. Sivaramamurti, 1977, pp. 298–299, no. 104. (Also, Alexander Rea, ‘Excavations at Amarāvati’, *Annual Report. Dir. Gen. Arch. Surv. India, 1905-06*, (Calcutta, 1909), p.117, plate XLVIII, no. 1; Lüders, 1205 (a), p. 179; Chanda, no. 34, p. 269)
3. Prākṛt; Brāhmī; First half of the 3rd century A.D, as per A. Roy, p. 217
6. *sa Tulakicasa gahapatisa kubulasa putasa budhino bhāriyāya Tukāya saputikaya sabhaginikāya paṭo dēya dhaṇmaṃ*
7. Pious gift of slab (*paṭa*) by Tukā, the wife of Budhi (Buddhi), the son of the householder Kubula, a Tulakica? with her son and sister
8. Donative: Collective gift
10. *Paṭa* (slab)
11. 1.Tukā (f); 2. . .(m); 3.Tukā’s sister (f); Names not stated in 2 & 3
12. 1.Wife of Budhi who is the son of the *gahapati* Kubula; 2.Son of Tukā; 3.Sister of Tukā
13. Tulaka
17. *Dēyadhaṇmaṃ*
18. 3
19. 2
23. 5

Sl. No. 212 INDEX NO. IV. A. 3

1. *Stūpa*-site: sculptures of 3 *caityas* with two Buddhas intervening: fragmentary
2. Sivaramamurti, 1977, p. 300, no. 110 (Also, Burgess-Hultzsch,

- Notes*, p. 12, no.12B, and plate III, no. 5; Burgess-Hultzsch, *B.S.A.J.*, p. 85, and plates XLIII, 6 and LVII, no. 22; Lüders, 1234, p. 145)
3. Prākṛt; Brāhmī; First half of the 3rd century A.D. as per A.Roy, p. 217
 6. *Sidham namo bhagavato savasatutamasa Budasa Mandaravaṭhavaṣa pavaito Sidhamtasa bhaginiya*
 7. Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk (*pavaita*) Sidamta, living at Mandara.
 8. Donative
 11. ---(f) (name lost/not specified)
 12. Sister of Sidamta who is a *pavaita* (monk)
 13. Mandara
 17. 1.*Sidham*; 2.*Namō bhagavatō savasatutamasa Budhasa* (Success! Adoration to the Lord Buddha, the best of all beings!)
 18. 1
 19. 1
 20. 1
 23. 2

Sl. No. 213 INDEX NO. IV. A. 4

1. *Stūpa*-site: On fragment of a pillar
2. Sivaramamurti, 1977, p. 302, no. 120. (Also, Burgess-Hultzsch, *Notes*, p.38, no. 189; Hultzsch, *Notes*, p. 54, no. 189; Burgess-Hultzsch, *B.S.A.J.*, p.104, and plates LIX, no. 42; Lüders, 1260, p. 149).
3. Prākṛt; Brāhmī; First half of the 3rd century A.D. as per A.Roy, p. 217
6. 1. *Hiralūre Rāhulagahapatisa bhāriyāya Bhagīya bālikāya*
2. *(Ka)maya natukānam ca khabho*
7. Pillar, (gift) of the grandsons of Kama (Kāmyā) the daughter of Bhagī the wife of the householder Rāhula...in Hiralūra.
8. Donative: collective
10. *Khabhō* (pillar)
11. 1.---(m), names not given; 2.--- (f); names not given
12. Grandsons of Kamā (f), the daughter of Bhagī (f) who is the wife of *gahapati* Rāhula (m)
13. Hiralūra
17. A clear-cut geneology, beginning from a *gahapati* through his wife, her daughter and her grandsons, is constructed here; the name

‘Rāhula’.

18. Not less than 3
19. 2
23. Not less than 5

Sl. No. 214 INDEX NO. IV. A. 5

1. *Stūpa*-site: The British Museum
2. Lüders, no. 1213, p. 142 (Also, Fergusson-Cunningham, *T.S.W.*, p. 239, no. 8, and Plates LXXVII and XIX, no. VIII).
3. Prākṛt; Brāhmī; First half of the 3rd century A.D. as per A. Roy, p. 217
7. The slab (*paṭa*) of Mulasiri (Mūlaśrī), the son of the merchant (*vāniya*) Bōdhisamṃma (Bōdhiśarman), who lives at Kevurura, together with mother . . . and (?) of Dhaṃmasiri (Dharmaśrī), Bapisiri (?), Saghā (Saṃghā).
8. Donative: collective
10. *Paṭa* (slab)
11. 1.Mulasiri (m); 2.---(f); 3.Dhaṃmasiri; 4.Bapisiri; 5.Saghā (f)
12. 1.Son of *vāniya* Bōdhisamṃma who lives at Kevurura; 2.Mother of 1; 3, 4 and 5 not known
13. Kevurura
18. At least 2
19. 1
23. 6

Sl. No. 215 INDEX NO. IV. A. 6

1. *Stūpa*-site: The British Museum.
2. Lüders, no. 1216, p. 142 (Also Cunningham, *T.S.W.*, p. 240, no. 11, and plates LXXXII, 6 and XCIX, no. XI)
3. Prākṛt; Brāhmī; First half of the 3rd century A.D. as per A. Roy, p. 217
7. Gift of a *caitya*, a *vētikā* and a *paṭa* (slab) by the *gahapati* (householder) Hagha (Saṃgha), the son of . . .ti, and his wife Venhū (Viṣṇū).
8. Donative: collective
10. A *cētiya*, a *vētikā* (rail) and a *paṭa* (slab)
11. 1.Hagha (m); 2.Venhū (f)
12. 1.A *gahapati* and son of a *gahapati*, 2.Wife of 1.
17. 1.Gift of a *caitya* indicating the existence of *caityas* other than the *mahācaitya* 2. A hierarchy of *caityas* may be postulated, with the

mahācaitya at the apex 3. *Dēyadhama* 4. To whom were these *caityas* dedicated?

18. 1
19. 1
23. 2

Sl. No. 216 INDEX NO. IV. A. 7

1. *Stūpa*-site: fragmentary
2. Sivaramamurti, 1977, no. 96, p. 296, plate LXV, 10
3. Prākṛt; Brāhmī; 200 AD-250 AD
6.(ka)sa bhadata Budhisa Cula Budhisa bhaginiyā
B(udhā(ya))..... (da) harabhikhuni Piduvanaṭāya
7.(Gift) by Budhā, staying in the *Piduvana* of young *bhikkhunis*, sister of.....the monk Budhi (Buddhi) and Cula Budhi (Kshulla Buddhi)
8. Donative
11. Budhā (f)
12. One who stays in the *Piduvana* of *daharabhikhunis* (young *bhikkhunis*) and is the sister of Budhi, a monk (*bhadata*), and Cula Budhi.
17. . . . *daharabhikhuni Piduvanaṭāya* . . .
18. 2
19. 1
20. 1
21. 1
23. 3

Sl. No. 217 INDEX NO. IV. A. 8

1. *Stūpa*-site: Sculpture showing scenes from the life of the Buddha.
2. Sivaramamurti, 1977, no. 99, p. 297 (Also, Burgess-Hultzsch, *B.S.A.J.*, p. 93, and plate XLVIII, 4; Lüders, no. 1295, p. 154); C.A. Padmanabha Sastry reads Kaṭukāya instead of Kudura and suggests that it is Dhamṇakaṭaka itself. See his 'A Few Prakrit Inscriptions from Amaravati' in Aloka Parasher-Sen ed., *Kevalabodhi: Jaina History of the Deccan*, Vol. 1, 2004, p. 162, no. 1.
3. Prākṛt; Brāhmī; 200-250 AD
6. *Sidham Kudūranivāsikasa bhyata Nāgasa atevāsikasa daharabhikhusa Vidihikasa atēvāsiniya ca Budharakhitāya natiya ca Cūla Budharakhitāya ca utarāyake paṭo dāna*
7. Success; Gift of a slab at the northern gate by the young monk (*daharabhikhu*) Vidhika, disciple of the reverend

(*bhayata=bhadanta*) Nāga, who resides at Kudura and by his female disciple (*atēvāsini*) Budharakhitā (Buddharakshitā) and by her grand-daughter Cūla Budharakhitā (Kshulla Buddharakshitā)

8. Donative: collective
10. *Paṭa* (slab) at the northern gate.
11. 1. Vidhika (m); 2. Budharakhitā (f); 3. Cūla Budharakhitā (f)
12. 1. A *daharabhikhu* who is an *atēvāsi* of *bhayata* Nāga; 2. *Atēvāsini* of *bhayata* Nāga; 3. Grand-daughter of Budharakhitā, the *atēvāsini* of *bhayata* Nāga.
13. Kudūra (Kaṭukāya i.e., Dhamnakaṭaka? as suggested by C. A. Padmanabha Sastry)
17. 1. *Atēvāsini* having grand-daughter, 2. A system of teacher-pupil relationship
18. 2
19. 2
20. 2
21. 2
23. 4

Sl. No. 218 INDEX NO. IV. A. 9

1. *Stūpa*-site: On a fragment
2. Sivaramamurti, 1977, no. 101, p. 298; also, Chanda, no. 28, p. 268.
3. Prākṛt; Brāhmī; 200–250 A.D.
6. 1.*bhar(a?)*
kumārī Siricampura
7. the princess Siri Campura
11. *Kumārī* Siri Campura (f)
12. *Kumārī* (Princess); to which dynasty does she belong is not known.
14. Indicative of the presence of royalty/the state apparatus
17. The gift by the princess is indicative of the connection between the royalty and the monastic network, and secondly, of the interest of the royalty at the monastic site
19. 1
23. 1

Sl. No. 219 INDEX NO. IV. A. 10

1. *Stūpa*-site: too fragmentary
2. Sivaramamurti, 1977, no.105, p. 299
3. Prākṛt; Brāhmī; 200–250 AD

6. *kasa*
7. Of.....
8. Donative

Sl. No. 220 INDEX NO. IV. A. 11

1. *Stūpa*-site: too fragmentary to make out any sense
2. Sivaramamurti, 1977, no.107, p.299
3. Prākṛt; Brāhmī; 200–250 AD
6.*vasava*... ..*rava*... ..*ya?*... ..*la*... ..

Sl. No. 221 INDEX NO. IV. A. 12

1. *Stūpa*-site: Fragment of sculpture/slab
2. Sivaramamurti, 1977, p. 299, no. 108 (Also, Burgess-Hultzsch, *B.S.A.J.*, p. 85, and plates XLIII, 3 and LVIII, no. 29; Lüders, 1292, p. 154)
3. Prākṛt; Brāhmī; 200–250 AD
6. *vāṇiyiniyā Nākacampakiyā.....Cadasiri(sa)..... Siri.....
Dhanikasathanikāya Budhilaya ca dhāna dhamaṇ unhisinhi nivide
magasa hetukanantana*
7.Coping gift of the merchant's wife (*vāṇiyinī*) Nākacampaki (Nāgacampakā) ...Cadasiri (Candrasri),... Siri (Śri), the wife of a rich caravan leader (*dhanikasathanikā*) Budhila...
8. Donative: collective
10. *Unīsa* (coping)
11. 1.Nākacampakā (f); 2.Cadasiri (f); 3.Siri (f)
12. 1.*Vāṇiyinī* (wife of merchant); 2. . . . not stated or lost; 3.Wife of Budhila who is a *dhanikasathanikā* (rich caravan leader)
17. 1.Contact between the trading group and the monastic centre.
2. *Nivide magasa hetukanantana*
18. 2
19. 3
23. 5

Sl. No. 222 INDEX NO. IV. A. 13

1. *Stūpa*-site: too fragmentary
2. Sivaramamurti, 1977, no. 115, P. 301.
3. Prākṛt; Brāhmī; 200-250 AD
6. *tupeghaya.....sa*

Sl. No. 223 INDEX NO. IV. A. 14

1. *Stūpa*-site: fragmented pillar.

2. Sivaramamurti, 1977, no. 123, p. 303, and plate LXV, 14. He adds that the letters are very queer and no sense can be made out
3. Prākṛt; Brāhmī; 200–250 AD
6. 1. *Sarvaviridhah bhandato (nghā)ta*
2. *cairikapādhah apara pa*
17. *Sarvaviridhah bhandato . . . Cairikapadhah aparapa*

Sl. No. 224 INDEX NO. IV. A. 15

1. *Stūpa*-site: On a fragment of a pillar: fragmentary
2. Sivaramamurti, 1977, pp. 303–304, no.124 (Also, Burgess-Hultzsch, *Notes*, pp. 7–8, no. 8, and plate II, no. 2; Hultzsch, *Notes*, p. 52 f., no. 8; Burgess-Hultzsch, *B.S.A.J.*, p.105, and plate LX, no. 49; Lüders, 1230, p. 144)
3. Prākṛt; Brāhmī; 200–250 AD
6. 1. *Sidham namo (Bha)gavato ācar(yiāna)*
2. *ma(hā)vanaselīyāna Sāripu(tāna a).*
3. *malāna sisihasa (sagharu)...*
4. *gahagūjākamḍasa Dhamilavaṇi.....*
5. *yaputasa Gadhikasa vāniyasa (Si)*
6. *rakhitasa sapitukasa samātuka(sa sa)*
7. *(bha)riykasa sa(bha)tukasa sa....*
8. *saputaka(sa) sadhutukasa sgharas (uṅhaka)*
9.*sasanatukasa*
10. *sanatikasa sanatimitabadhava(sa).*
11. *saghadēyadhamaṃ padhānama(ḍa)vo.....*
12. *patithav(i)to.*
7. Success! (Adoration to the Lord).....An important pavilion (*padhānamaḍavo*) has been erected as meritorious gift for the order (*Sagha dēyadhama*), by the merchant Dha(ma)rakhita (Dharmarakṣhita), dealer in perfumery, son of the merchant Dhamila (Dharmila), of Gahagūjākamḍa, disciple of the (pure teacher Sāriputa of) Mahāvanasēla (Mahāvanasāila), with his father, mother, wife, brothers, daughters, daughters-in-law of the house, grandson, *jñātis*, friends and relatives.
8. Donative: collective
10. *Padhānamaḍavo* (an important pavilion)
11. 1.Dhamarakhita (m); 2.Dhamila (Dharmila) (m); 3.Mother of (1) (f); 4.Wife of (1) (f); 5.Brothers of (1) (m), 6.Sons of (1) (m); 7.Daughters of (1) (f); 8.Daughters-in-law of (1) (f); 9.Grandsons of (1) (m); 10.Paternal cousins, friends and relatives (m & f).
12. 1.*Gadhikasa vaniya*; 2.Vaniya who is a disciple of the pure-

- teacher Sāriputa of the *Mahāvanaseliyānaṃ*
13. Gahagūjakamḍa
 16. *Mahāvanasēliyānaṃ*
 17. 1. Sidham; 2. Significance of *Mahāvanaseliyāna*, a pro-Mahāyāna? group/*caityaka* sect 3. Sāriputa as a pure-teacher; 4. *Sagha dēyadhaṃmaṃ* (Meritorious gift for the Sangha); 5. *Padhānamaḍava* What function does the *maḍava* serve? 6. *Patiṭhāvito* 7. A merchant is a disciple of an *ācāriya*
 18. Not less than 8
 19. Not less than 6
 20. 1
 23. Not less than 15

Sl. No. 225 INDEX NO. IV. A. 16

1. Amarāvati-Dharaṇikōṭa: exact provenance not known; Archaeological Museum, Amarāvati; fragmentary; on a broken pillar.
2. C. A. Padmanabha Sastry, ‘A Few Prakrit Inscriptions from Amaravati’, in Aloka Parasher-Sen ed., *Kevala-Bodhi: Buddhist and Jain History of the Deccan (The BSL Commemoration Volume)*, Vol. I, Delhi, 2004, pp. 162–163, inscription no. 2.
3. Prākṛt; Brāhmī; characters of 2nd or 3rd century AD
4. The first day of *grīṣma pakṣa*
6. 1. (vā) sa sāmi siri Mā(dha)
2. gi pakha diva 1 gi.
3. na mitasa ma...
4. (pa)rāsela saṃgha
5. sa savaniya ta mahā
6. sanā madhā visa ra
7. vata kambha dā vi (na) nibu
7. Seem to refer to the donation of a pillar to (Apa)raselasamgha by the merchant on the first day of *grīṣma pakṣa*. It also refers to one Sami siri mā(dha).
8. Donative
10. Pillar
11. Merchant (m) whose name is not known
12. Merchant
16. (Apa)rasēlasamgha
18. 2
23. 2

Sl. No. 226 INDEX NO. IV. A. 17

1. Dharaṇikōṭa: fragmentary; Archaeological Museum, Amarāvati; the exact provenance not known.
2. C. A. Padmanabha Sastry, ‘A Few Prakrit Inscriptions from Amaravati’, in Aloka Parasher-Sen ed., *Kevala-Bodhi: Buddhist and Jain History of the Deccan (The BSL Commemoration Volume)*, Vol. I, Delhi, 2004, pp. 163, inscription no. 3.
3. Prākṛt; Brāhmī; characters of 2nd or 3rd century AD
6. 1. *tāmu*
2. *gahapatā (ti)*
3. *na- mitasa sa*
4. *(bhari)yā pa saduhutā*
5. *sela maṇḍapō pa*
6. *yuta dā (de)ya dhamma*
7. Seem to refer to the donation of stone *maṇḍapa* by a *gahapati* along with his friends, wife and daughters.
8. Donative: collective
10. *sela maṇḍapō* i.e., stone pavilion
11. ... (m)
12. *Gahapati*
17. *(de)ya dhamma*
18. More than 3
19. More than 3
23. More than 6

Sl. No. 227 INDEX NO. IV. A. 18

1. Amarāvati-Dharaṇikōṭa: fragmentary; Archaeological Museum, Amarāvati; the exact provenance not known.
2. C. A. Padmanabha Sastry, ‘A Few Prakrit Inscriptions from Amaravati’, in Aloka Parasher-Sen ed., *Kevala-Bodhi: Buddhist and Jain History of the Deccan (The BSL Commemoration Volume)*, Vol. I, Delhi, 2004, p. 163, inscription no. 4.
3. Prākṛt; Brāhmī; characters of 2nd or 3rd century AD
6. 1. *vaniya puba seḷiya*
2. *ra... dhamṇakaṭa (kā)ya*
3. *(ga)mēna ghara kārīta selamaṭa*
4. *hārē chaṭa pahito tē*
7. Seems to refer to the construction of *silā maṇḍapa* and a house, probably, for the monks of the Pubbasēḷiya sect at Dhamṇakaṭaka.
8. Donative
10. *sela maṇḍapō* i.e. stone pavilion and a house

13. Dhaṃṇakaṭaka
17. (*dē*)ya dhaṃma
16. Pubbasēlīya sect
23. Not clear

Sl. No. 228 INDEX NO. IV. A. 19

1. Amarāvati-Dharaṇikōṭa: fragmentary; Archaeological Museum, Amarāvati; the exact provenance not known.
2. C. A. Padmanabha Sastry, ‘A Few Prakrit Inscriptions from Amaravati’, in Alok Parasher-Sen ed., *Kevala-Bodhi: Buddhist and Jain History of the Deccan (The BSL Commemoration Volume)*, Vol. I, Delhi, 2004, p. 164, inscription no. 5.
3. Prākṛt; Brāhmī; characters of 2nd or 3rd century AD
6. 1. ...*Kaṭi(ṭa)kāya ubudhasa sari dami dākhijikā paṭa sūci chaṭa(pa)ṭaka thāpito(ā)*
2. *sa thērasa dhaṃmapālīka...vasanīya pavayē tē(jasa)maya (lā) sa Na*
3. *chhāya (Nāga Budhāya)pa- karāya dhamam.*
7. Seems to refer to the erection or construction of a *paṭa* (slab), *sūci* (railing stone), a *chaṭa* (umbrella), etc. by Dharmapālīka, a *thēra*, the resident of some place, the name of which is lost, to the *saridami caitya* ? at ...kaṭaka, i.e. Dhaṃṇakaṭaka.
8. Donative
10. A *paṭa* (slab), *sūci* (railing stone), a *chaṭa* (umbrella), etc.
11. Dharmapālīka (m)
12. A *thēra*
13. Dhaṃṇakaṭaka
18. 1
20. 1
23. More than 1

Sl. No. 229 INDEX NO. IV. A. 20

1. Amarāvati-Dharaṇikōṭa: fragmentary; Archaeological Museum, Amarāvati; the exact provenance not known; on a Buddhist sculptural frieze with three scenes. In the second scene, standing Buddha with *jñāna mudrā* appears surrounded by both male and female devotees. The third scene depicts a seated Buddha surrounded by worshippers.
2. C. A. Padmanabha Sastry, ‘A Few Prakrit Inscriptions from Amaravati’, in Alok Parasher-Sen ed., *Kevala-Bodhi: Buddhist and Jain History of the Deccan (The BSL Commemoration Volume)*,

Vol. I, Delhi, 2004, p. 164, inscription no. 7.

3. Prākṛt; Brāhmī; characters of 2nd or 3rd century AD
6. *Sidham namo Budhasa bhagavatō savasa(r*)tu tamasa sama sabudhasa sa(vikila)sa- vīpa mutasa sa vi-dhipam(ki) maṭṭitasa arhata akhupudha.*
17. 1. *namo Budhasa bhagavatō; savasa(r*)tu tamasa sama sabudhasa ...; 2. arhata.*

SUB GROUP B - SECOND HALF OF THE 3RD CENTURY AD

Sl. No. 230 INDEX NO. IV. B. 1

1. *Stūpa*-site: sculptured fragment, showing scene from the life of the Buddha.
2. Sivaramamurti, 1977, no. 98, p. 297 (Also, Burgess, *B.S.A.J.*, Plate LVIII, no. 21 (plate only. No text); Lüders, no. 1299, p.1 55 (not read).
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, p. 217
6. *hara ānavar(u)no vamakhu āraṇa arayadhama tharāṇa Dhamasaraya(na?) apara*
7.? the elder (*tharāṇa=thēreṇa*) (following) the noble life of the forest dweller (*āraṇa araya dhama*), Dhamasarayana (Dharmaśrayaṇa).....
8. Donative
11. Dhamasarayana (m)
12. A *thēra* who follows the *āraṇa araya dhama* (the noble life of the forest-dweller)
17. A *thēra* who follows *āraṇa araya dhama* (the noble life of the forest dweller)
18. 1
20. 1
23. 1

Sl. No. 231 INDEX NO. IV. B. 2

1. *Stūpa*-site: Broken slab with scenes from the life of the Buddha.
2. Sivaramamurti, 1977, no. 100, p. 297 (Also, Burgess, *Notes*, p. 18, no. 54, and plate III, no. 7; Burgess-Hultsch, *B.S.A.J.*, p. 78, and plates XLI, 6 and LVII, no. 19; Lüders, no. 1240, p. 46).
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per A. Roy, p.217
6. 1.*Bhagavato Kavurūre vathaviyā pavajitikāya Vabāyā tha*

2.yā Haṃgīyā bhāyitīyā Bōdhiyā utayā imaṃ peṇḍaka
patitham (pi)
3. a
7. (Adoration) to the Lord! This slab (*peṇḍaka*) was set up by
Haṃgī (Samghī) the daughter of sister (*bhāyitī*) Bodhi of
the nun Vabā residing at Kavurūra.
8. Donative: collective
10. *Peṇḍaka* (slab)
11. 1.Haṃgī (f); 2.Vabā (f)
12. 1.Daughter of the sister of Bodhi; 2.*Pavajitīkā* (nun)
13. Kavurūra
17. . . . *bhagavato* (Adoration to the Lord!)
19. 3
21. 1
23. 3

Sl. No. 232 INDEX NO. IV. B. 3

1. *Stūpa*-site: *Caitya* slab (plate I of Burgess, *B.S.A.J.*): Govt. Museum,
Madras.
2. Sivaramamurti, 1977, no. 102, p. 298 (Also, noticed by Burgess,
Notes, p. 51, no. 4; Burgess, *B.S.A.J.*, p. 72, and plates 1 and LVII,
no. 17; Lüders, no. 1281, p. 153).
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per A. Roy,
p. 217.
6.(*sidha*)tanam Pukirathe adhithāne.....vathavasa Hamgha
gahapatiutasa vaniyasa Samudasa gharaniya ca Koṭacandi
gaha(pati).....na ca savasa ca lokasa hitasukhathataya
Bhagavato mahāc(ē)tiyasa unisasa pa
7. Adoration to Siddhathas (Siddhārthas)! Gift of coping stone to
the great *caitya* of the Lord by the wife of the merchant Samuda
(Samudra), the son of the householder Haṃgha (Saṃgha), living
in the chief of the Puki district (Pukiratha= Pukirāṣṭra) and by the
..... house (holder) Koṭacandi, for the welfare and happiness of
the whole world.
8. Donative: collective
9. *Savasa ca lōkasa hitasukhathataya* . . . (for the welfare and
happiness of the whole world)
10. *Unisa* (coping stone)
11. 1.*Gharani* (wife) of Samuda (Samudra) who is a *vāṇiya* (merchant);
2. Koṭacandi (m)
12. 1.*Gharani* of Samuda who is a *vaniya* and whose father is

gahapati Haṃgha; Samuda lives in the chief city of Puki district;
2. *Gahapati*

13. *Adiṭhāna* of Pukiratha (chief city of Pukiratha)
14. *Pukirathe* (*Rāṣṭra* indicates district)
17. 1. (*Sidha*)*tanam* (Adoration to Siddhārthas!); 2. *Savasa ca lokasa hitasukhathataya* (for the welfare and happiness of the whole world); 3. *Bhagavatō mahāc(ē)tiya*
18. 3
19. 1
23. 4

Sl. No. 233 INDEX NO. IV. B. 4

1. *Stūpa*-site: On a *caitya* slab: fragmentary
2. Sivaramamurti, 1977, no. 103, p. 298, and plate LXV, 8 (Also, Burgess, *B.S.A.J.*, p. 72, and plate XXXI, 6.
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, vol. I, 1994, p. 217
6. *Sidham (namo) bhagavato gāmmamahivathasa peṇḍavatikasa Nāgasenasa khudacetiya....Haghavāṇikiniya patiṭhapitam savasatamata a....*
7. Success! (Adoration) to the Lord! Erected by the merchant's wife Haghā (Saṃghā), at the small *caitya* of the mendicant (*peṇḍavatika*) Nāgasena living in village parts, for the ... of all.
8. Donative
9. *Savasatamata a. . .* (for the . . . of all)
10. (Object not specified) at the small *caitya* (*khudacetiya*) of Nāgasena, a *peṇḍapātika* who lives in village parts
11. Haghā (f); Nāgasena
12. *Vāṇikinī* (merchant's wife); *peṇḍapātika*
17. 1. *Peṇḍavatika* Nāgasena who lives in village parts;
2. *Khudacetiya* of Nāgasena; 3. More than one *cētiya* / hierarchy of *Caityas*; 4. *Sidham(namō) bhagavatō*, 5. *Patiṭhāpitam* (Indicates ritual)
18. 2
19. 1
20. 1
23. 3

Sl. No. 234 INDEX NO. IV. B. 5

1. *Stūpa*-site: On fragments of sculptures: fragmentary
2. Sivaramamurti, 1977, pp. 299–300, no.109 (Also, Burgess

- Hultzsch, *B.S.A.J.*, p. 85, and plates XLIII, 9 and LVIII, no. 31; Lüders, 1283, p. 153).
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, p. 217
 6. (*Sidham*) *Haghaḍaya Kaṃdaḍaya Saṃghaḍaya* (*ima uṃñisa patiḥavita ti*)
 7. Success! This coping stone was set up by Haghaḍā (Saṃghadā), Kaṃdaḍā (Skandadā), Saṃghaḍā... ..
 8. Donative: collective
 10. *Uṃñisa* (coping stone)
 11. 1. Haghaḍā (f); 2. Kaṃdaḍā (f); 3. Saṃghaḍā (f)
 17. 1. *Sidham*; 2. *Patiḥāvita*
 19. 3
 23. 3

Sl. No. 235 INDEX NO. IV. B. 6

1. *Stūpa*-site: On fragment showing two Buddhas and two *caityas*.
2. Sivaramamurti, 1977, no. 112, p. 300 (Also, Burgess-Hultzsch, *B.S.A.J.*, p. 85; Lüders, no. 1284, p. 153).
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, p. 217
6. *Bhavāta- Dhammasiria yā- Pasamayā- Hags(i)ri-Cadā - Ravisiri uvasaka- ima patiḥavi(ta)*
7. This is erected by the reverend (*bhayata*) Dhamasiriā (Dharmaśrikā), Pasamā (Praśāma), Hagsiri (Agniśrī), Cadā (Candrā) and the lay worshipper (Raviśrī).
8. Donative: collective
11. 1. Dhamasiriā (f); 2. Pasamā (f); 3. Hagsiri (f); 4. Cadā (m); 5. Raviśrī (m)
12. 1. *Bhavata* (reverend); 2., 3., 4., (not specified/lost); 5. *Uvāsaka*
18. 2
19. 3
21. 1
22. 1
23. 5

Sl. No. 236 INDEX NO. IV. B. 7

1. *Stūpa*-site: frieze showing Buddhas and *caityas*.
2. Sivaramamurti, 1977, no. 113, pp. 300–301 (Also, Burgess, *Notes*, p. 12, no. 11 B, and plate II, no. 4; Hultzsch, *Notes*, p. 53, no. 11 B; Burgess-Hultzsch, *B.S.A.J.*, p. 85, and plates XLIII, 4 and LVII, no. 23; Lüders, no. 1233, p. 145).

3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, p. 217.
6.(ante)vasikasa Mahegānājakaśa bhayaṃtā Nādhasiri(i) sa (sa) bhayaṃta Bu.....
7. the venerable (bhayaṃta) Bu..... disciple of the venerable Nādhasiri (Nāthasri) inhabitant of Mahegānājaka and disciple (antēvāsika) of.....
8. Donative: collective
11. 1. . . . Bu . . .(m); 2.Nādhasiri (m)
12. 1.Bhayaṃta (reverend or venerable monk); 2.Antēvāsi of (somebody) and an inhabitant of Mahegānājaka
13. Mahegānājaka
18. 2
20. 2
23. 2

Sl. No. 237 INDEX NO. IV. B. 8

1. *Stūpa*-site: On a fragment of a pillar (9½ feet length) with low-relief of *caitya* with a five-hooded snake: fragmentary
2. Sivaramamurti, 1977, p. 302, no.119 (Also, Burgess, *Notes*, p. 42, no. 68B; Hultsch, *Notes*, p. 54, no. 68B; Burgess-Hultsch, *B.S.A.J.*, p. 86, and plates XLIV, 2 and LVIII, no. 32; Lüders, 1265, p.150)
3. Prākṛt; Brāhmī; second half of the 3rd century AD as per Anamika Roy, p. 217
6. 1. *adh(a)b(a)bh(a)*.....
2. *tukasa dāna ma*.....
3. *pasanikamātula Nada*.....
7. gift..... of Nada (Nanda).....the uncle of the stone-worker.
8. Donative
11. Nada (m)
12. *Mātula* of *pasanika* (stone-worker)
18. 1
23. 2

Sl. No. 238 INDEX NO. IV. B. 9

1. On a slab built into the outer *prākāra* wall of the *Amareśvarasvāmi* Temple, Amarāvati; fragmentary.
2. ‘List of Stone Inscriptions Copied during the year 1936-37’, *Annual Report on Indian Epigraphy, 1935-38*, no. 329, p. 42 and p. 63; Text published by M. Rama Rao, ‘Two Prākṛt Inscriptions

from Amarāvati', *The Proceedings of the Indian History Congress, Seventh Session*, Allahabad, 1944, p. 144, No. B.

3. Prākṛt; Brāhmī; characters of the 3rd century AD
6. 1. *Sidham mahāceti*
2. *civerakiyaṇam*
3. *tasa gahapatisa*
4. *mātukasa sa . . .*
5. *kasa sapu . . .*
6. *rivarāṇam . . .*
7. Seems to refer to the *mahācaitya* and mentions the gift of a householder of the Civerakiyas.
8. Donative: collective
11. 1. ---(m); 2. ---(f); 3. ---(m)
12. 1. *Gahapati*; 2. Mother of 1; 3. Sons of 1
14. *Mahācētiya*
15. Civerakiya
18. Not less than 3
19. 1
23. Not less than 4

Sl. No. 239 INDEX NO. IV. B. 10

1. On a slab built into the outer *prākāra* wall of the *Amareśvarasvāmi* Temple, Amarāvati: fragmentary.
2. 'List of Stone Inscriptions Copied during the year 1936-37', *Annual Report on Indian Epigraphy, 1935-38*, no.330, p. 42 and p. 63; Full text in M. Rama Rao, 'Two Prakṛt Inscriptions from Amaravati', *The Proceedings of the Indian History Congress, Seventh Session*, Allahabad, 1944, p. 144, No. A.
3. Prākṛt; Brāhmī; characters of the 3rd century AD
6. 1. *Sidham veasa mahā*
2. *hā vera dāsasa va(ga)*
3. *hapatisa sathi*
4. *mūlavāsacetiya*
5. *sa therasa citaka*
6. *votesa lapa*
7. *(ka)sa lasa kavi*
8. *kaṇiputa deya*
7. Seems to register the gift by a certain Veradasa, a *gahapati/sēthi*, in favour of a *thēra* named Citaka of the *Mūlavāsacaitya*.
8. Donative: collective
9. For the benefit of the *thēra* Chitaka of the *Mūlavāsacaitya*

11. Veradāsa (m)
12. *Sēṭhi*
14. *Mūlavāsacaitya*
17. 1. Gift by a *gahapati/sēṭhi* for the benefit of *thēra* Citaka of the *Mūlavāsacaitya*. It is thus evident that many of the gifts instituted by monks and nuns were, in fact, sponsored by other groups. 2. What is meant by *Mūlavāsacaitya*? Is it the *Mahācaitya* itself or any other institution? 3. The earliest epigraphical reference to the *Mūlavasa*. Another *Mūlavāsa* in Kerala. (cf. the controversies over the *Mūlavāsa* problem in Kerala historical studies). 4. Citaka as the name of the monk. Anything to do with *citā/cētiya/cētika* etc.?
18. 1
20. 1
23. 2

Sl. No. 240 INDEX NO. IV. B. 11

1. *Stūpa*-site: On a cross-bar: fragmentary
2. A. Ghosh, 1979, no. 11, p. 102; *A.R.I.E.*, for 1959-60, no. B 35, p. 49
3. Prākṛt; Brāhmī; characters of 3rd century AD
6. ...*bhātuno Samasa sūci*
8. Donative
10. *Sūci*
11. Sama
12. Brother of . . .
18. 1
23. 2

Sl. No. 241 INDEX NO. IV. B. 12

1. *Stūpa*-site: Fragment of a coping stone of a rail
2. Sivaramamurti, 1977, no. 52, p. 284 (Also, Chanda no. 24, p. 267).
3. Prākṛt; Brāhmī; 3rd century AD as per R. P. Chanda, p. 260
6.(ha) *patino saputakasa dāna divaḍho hatho*
7. Gift of the householder.....with his sons a cubit and half
8. Donative: collective
10. *Divāḍho hatho* (a cubit and a half). Gift of space: probably unsculptured area; perhaps indicates ritualisation of *dāna*; need not be out of actual architectural/structural plans and needs, but as a ritual.

11. 1.---(m), (name lost); 2. His sons (m) (name not stated).
12. 1. (*ha*)*pati*, 2.Sons
17. Gift of space: probably unsculptured area; Indicates ritualisation of *dāna*: *dāna* need not necessarily arise out of actual architectural/ structural plan/needs; Probably to accommodate willing groups in the construction/reconstruction of the *mahācaitya*.
18. Not less than 3
23. Not less than 3

Sl. No. 242 INDEX NO. IV. B. 13

1. *Stūpa*-site: On a fragment of an octagonal pillar: fragmentary
2. Sivaramamurti, 1977, no. 126, p. 304 (Also, Chanda, no. 27, pp. 267–268)
3. Prākṛt; Brāhmī; 3rd century AD as per Chanda, p. 60
6. 1. *gāme vāthavasa gahapatisa Vākāṭakasa gahapatiki(ni)*
... .. *ca-pano*
2. *nā therena Bodhikena bhāriyāya Camunāya sabhatukehi*.....
- 3.... .. *kehi sanati mitabadhavehi ca apano āyuvadhanika*.....
7. Of the householder...of the Vākāṭaka clan, residing in the village... ..of the housewife... ..by the elder (*thēra*) Bodhika... .. of (Vākāṭaka's) wife Camunā with her brother... ..with *jñātis*, friends and relatives, for his longevity... ..
8. Donative: collective
9. *Apano āyudhanika* (for his longevity)
11. 1.---(m); 2.---(f); 3.Bodhika (m); 4.Camunā (f); 5.---(m), 6.--- (m & f)
12. 1.*Gahapati* of the Vākāṭaka clan; 2.*Gahapatikini*; 3.*Thēra*; 4.Wife of the Vākāṭaka *gahapati*; 5.Brothers of 1; 6.Paternal cousins, friends and relatives of 1 (*ñātimita bādhava*).
13. . . . game (name lost)
14. *Gāma*
15. Vākāṭaka
17. Longevity/increment of the term of life as the motive for the gift
18. Not less than 6
19. Not less than 4
20. 1
23. Not less than 10

Sl. No. 243 INDEX NO. IV. B. 14

1. *Stūpa*-site: fragments of drum slab.
2. I. K. Sarma, 1974, no. 82, p. 67
3. Prākṛt; Brāhmī; *circa* 3rd century AD
6. *bo*
7. Probably mason's marks

Sl. No. 244 INDEX NO. IV. B. 15

1. *Stūpa* site: Amarāvātī; at the bottom of a cross beam with sculpture of Buddha in a preaching posture.
2. I. K. Sarma, *JESI*, vol. 7, 1980, no. 89, p. 20
3. Mixed Sanskrit; Brāhmī in Ikṣvāku style; The language of the record appears to be mixed Sanskrit. Reduplication of consonants can be noticed in *Sarva*. The palaeography of the record and the style of the sculptured relief favour an Ikṣvāku date i.e., 3rd–4th century AD
4. 3rd–4th century AD
6. *tasa sarrva sattvānam samātulaca*
8. Probably collective gift as indicated by *samātulaca*
12. *mātula*
17. . . . *sarrva sattvānam* . . .
18. 1
23. More than 1

V (MISCELLANEOUS)

Sl. No. 245 INDEX NO. V. 1

1. *Stūpa*-site: on a sculptured panel; The British Museum.
2. Lüders, no. 1206, p. 141 (Also, Fergusson-Cunningham, *Tree and Serpent Worship*, 1971 (Reprint), p. 239, no.1 and plate LXIV, 1 and XCIX, 1)
3. Prākṛt; Brāhmī
7. (Gift) of the female lay-worshipper (*uvāsikā*) Samgharakhitā, the daughter of the householder (*gahapati*) Mariti, together with her brothers and sisters, and of her three sons Chada, Ajuna, Chadamugha, of Bhūtāyana (?).
8. Donative: collective
11. 1.Samgharakhitā (f); 2. ---(m); 3.---(f); 4.Chada (m); 5.Ajuna (m); 6.Chadamugha (m)
12. 1. *Uvāsikā* and the daughter of the *gahapati* Mariti; 2. Brothers of 1; 3. Sisters of 1; 4., 5. and 6. sons of 1.
13. Bhūtāyana

18. Not less than 5
19. Not less than 3
22. 1
23. Not less than 9

Sl. No. 246 INDEX NO. V. 2

1. *Stūpa*-site: The British Museum.
2. Lüders, no.1207, p.141 (Also, Fergusson-Cunningham, *T.S.W.*, p. 239, no. 2 and plate LXXXIII, I, and XCIX, no. 2)
3. Prākṛt; Brāhmī
7. Gift of tablets of homage (?*yaghīpaṭa* to the *mahācaitya* of *Bhagavat*, by Bōdhi and Nāgamūlī of the Pusiliyas, for the benefit of their nephews, sons-in-law, grand daughters and grandsons.
8. Donative: collective
9. For the benefit of the donors' nephews, sons-in-law, grand-daughters and grandsons
10. *Yaghīpaṭa* (tablets of homage)
11. 1.Bōdhi; 2. Nāgamūlī
15. *Pusiliya*
18. More than 6
19. 2
23. More than 8

Sl. No. 247 INDEX NO. V. 3

1. *Stūpa*-site: Amarāvātī; Now, British Museum.
2. Lüders, no. 1208, p.141 (Also, Fergusson-Cunningham, *T.S.W.*, p. 239, no. 3, and plates XC, 7 and XCIX, iii)
3. Prākṛt; Brāhmī
7. Records the gift of a pillar (*thabha*) by . . . *Hālikā* (?) and others.
8. Donative: collective
10. *Thabha* (pillar)
11. Names not clear
12. *Hālikā* (ploughman/agriculturist)
17. *Dēyadhama*
18. 1
23. More than 1

Sl. No. 248 INDEX NO. V. 4

1. *Stūpa*-site: Carved rail pillar; The British Museum.
2. Lüders, no.1209, p. 141 (Also Fergusson-Cunningham, *T.S.W.*, p. 239, no. 4, and plates LIII, 2 and XCIX, no. IV).

3. Prākṛt; Brāhmī
7. Gift of two foot-prints (*patuka*) by Sivaka, the inhabitant of Seṭhivādicha, the son of the *gahapati* Pusila, the inhabitant of Turulūra, and by his wife Munurī, his son-in-law Vicita, his son-in-law Mahādēva, his daughter Budhā, his daughter Cadapusā, and his daughter Chamā.
8. Donative: collective
10. Two *patuka* (2 foot prints)
11. 1. Sivaka (m); 2. Munurī (f); 3. Vicita (m); 4. Mahādēva (m); 5. Budhā (f); 6. Cadapusā (f); 7. Chamā (f)
12. 1. Son of the *gahapati* Pusila who is an inhabitant of Turulūra; 2. Wife of Sivaka; 3. Son-in-law of Sivaka, 4. Son-in-law of Sivaka; 5., 6., and 7. Daughters of Sivaka
13. Turulūra
17. *Sidham*; 2. *Dēyadhama*
18. 4
19. 4
23. 8

Sl. No. 249 INDEX NO. V. 5

1. *Stūpa*-site: On a pillar; The British Museum.
2. Lüders, no. 1218, p. 142 (Also, Fergusson-Cunningham, *T.S.W.*, p. 240, no. 13, and plates LXI, 1 and XCIX, no. 13; Burgess, *B.S.A.J.*, p. 38 and plate LXI, no. 56)
3. Prākṛt; Brāhmī
6. *Lōṇavalavakasa Saṅgharakhitasa ca Mariti(sa) ca bharaīyāyo Sagahadāsiya ca Kumalaya ca dānaṃ*
7. A gift of Saghā and Saghadāsī and Kumaḷā (Kukāla), the wives of Lōṇavalavaka, Saṅgharakhita, and Mariti (?).
8. Donative: collective gift.
11. 1. Saghā (f); 2. Saghadāsī (f); 3. Kumaḷā (f)
12. 1. Wife of Lōṇavalavaka; 2. Wife of Saṅgharakhita; 3. Wife of Mariti
17. *Dānaṃ*
18. 3
19. 3
23. 6

Sl. No. 250 INDEX NO. V. 6

1. *Stūpa*-site: On a pillar; The British Museum.
2. Lüders, no. 1219, p. 143 (Also, Fergusson-Cunningham, *T.S.W.*, p. 240, no. 14, and plates LVIII, 2 and XCIX, no. 14)

3. Prākṛt; Brāhmī
8. Donative: collective gift
10. *Pātuka* (foot prints)
11. ---(f)
12. Mother of Ānandā
17. 1. Worship of the foot-prints as symbol of the Buddha; 2. *Dānaṃ*
19. 1
23. 2

Sl. No. 251 INDEX NO. V. 7

1. *Stūpa*-site: sculpture showing scenes from the life of the Buddha; The British Museum.
2. Lüders, no. 1221, p. 143 (Also, Fergusson-Cunningham, *T.S.W*, p. 240, no. 16, and plates XCII, 1 and XCIX, no. 16)
3. Prākṛt; Brāhmī
7. Gift of *unisa* (coping stone) by Ajuna, the grandson of *gahapati* Mariti, the inhabitant of Akhasavāda.
8. Donative
10. *Unisa* (coping stone)
11. Ajuna (m)
12. Grandson of the *gahapati* Mariti who is an inhabitant of Akhasavāda
13. Akhasavāda
17. *Dēyadhama*
18. 1
23. 2

Sl. No. 252 INDEX NO. V. 8

1. *Stūpa*-site: Amarāvati; sculptures showing scenes from life of Buddha; The British Museum.
2. Lüders, no. 1225, p. 144 (Also, Fergusson-Cunningham, *T.S.W*, p. 240, no. 20, and plates LXXXII, 1 and XCIX, no. 20)
3. Prākṛt; Brāhmī
7. Gift of two *caitya* slabs (*cētiyapaṭa*), three foot-prints (*pātuka*), a coping stone (*uṃnisa*), a slab with a flower vase (*?puphaganiyapaṭa?*) and other objects to the *mahācaitya* at Dhamṅkātā, and erection of some object at (?) the *mahācaitya* at Rājagiri at the northern door (*dara*) by some person together with his relatives.
8. Donative: collective
10. 1. Two *cētiyapaṭa* (2 *caitya* slabs); 2. Three *pātuka* (3 foot prints); 3. One *unisa* (1 coping stone); 4. One *puphaganiyapaṭa* (a slab with a flower vase).

11. 1.---(m); 2.---(males & females).
13. 1.Daṃṇakāṭa; 2.Rājagiri
14. *Mahācētiya* of Daṃṇakāṭa
17. 1. *Dēyadhamma*, 2. *Puphaganiyapaṭa*
18. More than 2
23. More than 3

Sl. No. 253 INDEX NO. V. 9

1. *Stūpa*-site: On a pillar; The British Museum.
2. Lüders, no.1212, p. 142 (Also, Cunningham, *Tree and Serpent Worship*, p. 239, no. 7 and plates XC, 1 and XCIX, no. VII).
3. Prākṛt; Brāhmī
17. Mentions the *mahācētiya*

Sl. No. 254 INDEX NO. V. 10

1. *Stūpa*-site: Amarāvati; on a sculptured slab.
2. Lüders, no. 1214, p. 142 (Also Cunningham-Prinsep, 1837, *Journ, Beng. As. Soc.*, Vol.VI, p. 218, and plate X; Cunningham, *Bhilsa Topes*, Plate IX; Cunningham, *T.S.W*, p.239 no. 9, and plate XCIX, no. IX).
3. Prākṛt; Brāhmī
7. Gift of a pillar for lamps (*divatha(bha)*) at the southern entrance (*āyaka*) to the *mahācētiya* by the merchant (? *vāniya*) Budhi, son of the merchant (*vāniya*) Kaṇha, . . . together with his wife, his sons, his daughters, his grandsons, his relatives, friends and connections.
8. Donative: collective
10. *Divatha(bha)* or pillar for lamps at the southern entrance to the *mahācētiya*
11. 1. Budhi (m); 2. ---(f); 3. ---(m); 4. ---(f); 5. ---(m); 6. ---(f & m)
12. 1. *Vāniya* and son of *vāniya* Kaṇha; 2. Wife of 1; 3. Sons of 1; 4. Daughters of 1; 5. Grandsons of 1; 6. Relatives, friends and connections of 1
17. *Divathabha*; lamps at various points of the *mahācētiya*
18. More than 7
19. More than 4
23. More than 11

Sl. No. 255 INDEX NO. V. 11

1. *Stūpa*-site: Amarāvati; On a sculptured slab; The British Museum.
2. Lüders, no. 1215, p. 142 (Also, Cunningham, *T.S.W*, p. 240, no. 10, and plates XCV, 3 and XCIX, no. X).

3. Prākṛt; Brāhmī
7. Gift of a slab (*paṭa*) by some person together with his daughters, his sons and grandsons.
8. Donative: collective
10. *Paṭa* (slab)
11. 1. . . . (m); 2. . . . (females); 3. . . . (males); 4. . . . (males).
12. 1. ---; 2. Daughters of 1; 3. Sons of 1; 4. Grandsons of 1.
18. Not less than 5
19. Not less than 2
23. Not less than 7

Sl. No. 256 INDEX NO. V. 12

1. *Stūpa*-site: Amarāvātī
2. Lüders, no. 1217, p. 142 (Also Cunningham, *T.S.W.*, p. 240, no. 12, and plates LXXV and XCIX, no. 12).
3. Prākṛt; Brāhmī
7. Gift of a slab with foot-prints (*pādukapaṭa*) by Rakhadi Cadi(?)
8. Donative: collective
10. *Pādukapaṭa* (slab with foot-prints)
11. 1. Rakhadi; 2. Dati
17. *Pāduka* indicates worship of the symbols of the Buddha.
23. 2

Sl. No. 257 INDEX NO. V. 13

1. *Stūpa*-site: Amarāvātī; On a sculptured rectangular block; The British Museum
2. Lüders, no. 1223, p. 143 (Also, Cunningham, *T.S.W.*, p. 240, no. 18, and plates LXXXVII, 5 and XCIX, no. 18).
3. Prākṛt; Brāhmī
7. Gift of a lion-seat (*sihaṭāna*) by the two, the elder (*thēra*), the *caitya* worshipper (*cēṭiyavaṃdaka*) *bhayaṃta* Budhi and his sister *bhikhunī* Budhā.
8. Donative: collective
10. *Sihaṭāna* (lion-seat)
11. 1. Budhi (m); 2. Budhā (f)
12. 1. *Cēṭiyavadaka* (*cēṭiyavaṃdaka*) who is also a *thēra* and a *bhayaṃta*; 2. *Bhikhunī* and also the sister of 1.
16. *Cēṭiyavadaka* who is a *thēra* and *bhayaṃta*. Of the *Caityaka* school
17. 1. *Dēyadhama*; 2. *Sihaṭāna*: worship of the symbol of the Buddha

18. 1
19. 1
20. 1
21. 1
23. 2

Sl. No. 258 INDEX NO. V. 14

1. *Stūpa*-site: Amarāvati
2. Lüders, no. 1227, p. 144 (Also, Fergusson, *T.S.W.*, plate XCIV, 4 (plate only)
3. Prākṛt; Brāhmī
17. Invocation of *Bhagavat*

Sl. No. 259 INDEX NO. V. 15

1. *Stūpa*-site: On a small fragment
2. Lüders, no. 1235, p. 145 (Also, Burgess, *Notes*, p. 13, no. 16B; Burgess-Hultzsch, *B.S.A.J.*, p. 104, and plate LIX, no. 40).
3. Prākṛt; Brāhmī
6.*Sidhathasa bhariyāya bhagommuya*
.....*dhuya Bodhiyā ca dānaṃ ima udhapa(ṭa)*.
7. Gift of an upright slab (*udhapa(ṭa)*) by . . . Bhagommū (?), the wife of Sidhatha (Siddārtha), . . . and Bōdhi.
8. Donative: collective
10. *Udhapaṭa* (upright slab)
11. 1. Bhagommū (f); 2. Bōdhi
12. 1. Wife of Sidhatha; 2. ---.
18. 1
19. 1
23. 3

Sl. No. 260 INDEX NO. V. 16

1. *Stūpa*-site: fragment; depicting the front of some building with arched windows.
2. Lüders, no. 1236, p. 145; Lüders remarked that he could not make out any sense. (Also, Burgess, *Notes*, p. 16, no. 34 bis; noticed by Burgess, *B.S.A.J.*, p. 83 and plate XLII, 7).
3. Prākṛt; Brāhmī
6. ...*piya*
...*gila mātuya ...laviya*
12. Mother

19. 1
23. More than 1

Sl. No. 261 INDEX NO. V. 17

1. Fragment: on an outer rail pillar
2. Lüders, no.1238, p. 146 (Also, Burgess, *Notes*, p. 17, no. 25 B, and plate III, no. 6; Hultsch, *Notes*, p. 53, no. 25 B; Noticed by Burgess, *B.S.A.J.*, p. 105 and plate LX, no. 46).
3. Prākṛt; Brāhmī; in later characters
17. . . . *thāpito*

Sl. No. 262 INDEX NO. V. 18

1. On a disc
2. Lüders, no. 1242, p. 146 (Also, Hultsch, *Notes*, p.19, no. 66; Burgess, Hultsch, *B.S.A.J.*, p. 101, and plate LVI, no. 10).
3. Prākṛt; Brāhmī
6. [*Sama*]nikāya
[*Si*]dhathiyā
dēyadhama
7. Gift of the female ascetic (*(sama)nikā*) [*Si*]dhamthī (Siddhārthī).
8. Donative
11. (Si)dhamthī (f)
12. (*Sama*)nikā
17. (*Dē*)ya dhamma
19. 1
21. 1
23. 1

Sl. No. 263 INDEX NO. V. 19

1. On a fragment of a cross-bar: fragmentary
2. Lüders, no. 1257, p. 149 (Also, noticed by Burgess, *Notes*, p. 37, no. 182; Burgess, *B.S.A.J.*, p. 48 and plate XVIII, 3).
3. Prākṛt; Brāhmī
7. Gift of some nun
8. Donative
12. (*bhikh*)uni
19. 1
21. 1
23. 1

Sl. No. 264 INDEX NO. V. 20

1. On a double disc of a cross bar of the outer rail
2. Lüders, no. 1258, p. 149 (Also, Burgess, *Notes*, p. 37, no. 185. Hultsch, *Notes*, p. 54, no. 185; Burgess-Hultsch, *B.S.A.J.*, p. 101, and plate LVI, no. 9).
3. Prākṛt; Brāhmī
6.*chiāya samanikiya*
...*(ya) sabhaginikāya*
(dā)na.
7. The gift of the female ascetic (*samanikī*)... together with her sister.
8. Donative: collective
11. 1. ---(f); 2. ---(f)
12. 1. *Samanikī*; 2. Sister of 1.
19. 2
21. 2
23. 2

Sl. No. 265 INDEX NO. V. 21

1. On a portion of the base of a flower-vase slab
2. Lüders, no. 1278, p. 152 (Also noticed by Burgess, *Notes*, p. 50, no. 67).
3. Prākṛt; Brāhmī
7. Records, after an invocation of *Bhagavat*, the gift of some merchant (*vāniya*) together with his relatives.
8. Donative: collective
11. 1. ---(m); 2. ---(m & f)
12. 1. *Vāniya*; 2. Relatives of 1.
17. An invocation of *Bhagavat*
18. More than 1
23. More than 3

Sl. No. 266 INDEX NO. V. 22

1. Fragment
2. Lüders, no. 1282, p. 153
3. Prākṛt; Brāhmī
7. Gift of four pillars (*khabha*) with slabs (*paṭa*) by Mahānāga.
8. Donative
10. Four pillars with *paṭa*
11. Mahānāga (m)

18. 1

23. 1

Sl. No. 267 INDEX NO. V. 23

1. Fragment
2. Lüders, 1291, p.154 (Also, Burgess, *B.S.A.J.*, plate XXXIX, 4 (not read; plate only).
3. Prākṛt; Brāhmī
7. Gift of a slab (*paṭa*) by . . . and the scribe (*lēghaka*) Kaṇha.
8. Donative
10. *Paṭa*
11. 1. ---; 2. Kaṇha (m)
12. 1. ---; 2. *Lēghaka* (scribe)
18. 2
23. 2

Sl. No. 268 INDEX NO. V. 24

1. On the base of a standing figure
2. Lüders, no. 1297, p. 155 (Also, noticed by Burgess, *B.S.A.J.*, p. 97, and plates LII, 4 and LIX, no. 43). Full text not read/not given in both.
3. Prākṛt; Brāhmī
7. Mentions some treasurer (*hēraṇika*)
8. Donative
12. *Hēraṇika*
18. 1
23. At least 1

Sl. No. 269 INDEX NO. V. 25

1. On a fragment: fragmentary
2. Lüders, 1300, p. 155 (Also Burgess, *B.S.A.J.*, p. 102, and plate LVII, no. 26).
3. Prākṛt; Brāhmī
6.*kasa sadutukasa dānaṃ ā*.....
7. The gift of.....with his daughter
8. Donative: collective
11. 1. ---(m); 2. ---(f)
12. 1. ---; 2. Daughter of 1
18. 1
19. 1
23. 2

Sl. No. 270 INDEX NO. V. 26

1. On a broken fragment on the steps of a well near the village: Amarāvātī-Dharaṇikōṭa: fragmentary (see Burgess, *B.S.A.J.*, p. 103, no. 37)
2. Lüders, no. 1302 (Also, Burgess, *B.S.A.J.*, p. 103, and plate LVIII, no. 37)
3. Prākṛt; Brāhmī
6.*sa gaha[pati]*....
... *sabhāri[ayasa]*...
...*thambhō o[varako]*...
7. Gift of a pillar and a cell by a *gahapati* along with his wife
8. Donative: collective
10. *Thambha* (pillar)
11. 1. ---(m); 2. ---(f)
12. 1. *Gaha(pati)*; 2. Wife of 1
18. 1
19. 1
23. 2

Sl. No. 271 INDEX NO. V. 27

1. Fragment of double disc
2. Lüders, no.1316, p. 156 (no details). (Also Burgess, *Notes*, p. 38, no. 192).
3. Prākṛt; Brāhmī
6. ...*(pu)takasa*...
8. Donative
11. ---(m)
12. *Putā*
18. 1
23. 2

Sl. No. 272 INDEX NO. V. 28

1. On a double disc
2. Lüders, no. 1317, p.156 (Also, Burgess, *Notes*, p. 39, no. 194)
3. Prākṛt; Brāhmī
6. ...*sa ... dāna*.....
8. Donative

Sl. No. 273 INDEX NO. V. 29

1. On a part of the coping
2. Lüders, 1321, p. 157 (Also Burgess, *Notes*, p. 44, no. 218)

3. Prākṛt; Brāhmī
6. *khapatino saputakasa dāna divaṭhapatha...?*
7. Gift of some object by some man together with his son
8. Donative: collective
11. 1.---(m); 2.---(m)
12. 1.---; 2.Son of 1
18. 2
23. 2

Sl. No. 274 INDEX NO. V. 30

1. A sculptured marble in the Archaeological pavilion: Amarāvātī Museum.
2. List of Inscriptions Copied by the Office of the Govt. Epigraphist for India, 1941-42. *A.R.I.E.*, 1942, no. 25, p. 91; it seems that the text has not yet been published so far.
3. Prākṛt; Brāhmī
4. 10th day
5. Gōtamipu...?
8. Donative
11. Naṃdiputa (m)
12. *Upāsaka*
13. Dhanakāṭa
14. *Cētiya* of Dhanakāṭa
18. 1
22. 1
23. 1

Sl. No. 275 INDEX NO. V. 31

1. On a cross bar
2. A. Ghosh, 1979, no. 22, p.102; *A.R.I.E.*, for 1959-60, no. B. 36, p. 49
6. *Sivāya*...
9. Donative
12. Siva
23. 1

Sl. No. 276 INDEX NO. V. 32

1. Fragment of a cross-bar: fragmentary
2. *A.R.I.E.*, 1959-60, no. B 39, p. 49
6. *Upāsi*....
8. Donative

12. *Upāsi* . . .
19. 1
22. 1
23. 1

Sl. No. 277 INDEX NO. V. 33

1. *Stūpa*-site: sculpture fragment: fragmentary
2. Burgess-Hultzsch, *B.S.A.J.*, p. 94, and plate LVI, no. 3, Lüders, 1267, p. 150.
3. Prākṛt; Brāhmī; Mauryan characters according to Burgess, p. 94.
6. *Sida Oḍiparivenene vāsikasa dhamakathikasa Budhi*
7. Success! (The gift of) Buddhi ... a preacher of the doctrine dwelling in *Oḍiparivena*.
8. Donative
11. Budhi (m)
12. *Dhamakathika*
13. Oḍiparivena
17. A *dhammakathika* who is a monk participates in gift to the *Caitya*. Why does he dwell outside a *vihāra*?
18. 1
20. 1
23. 1

CHAPTER 5

Concordances to Amarāvati Inscriptions

NAMES OF DONORS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 2	INDEX NO. I. A. 2	Thissa pata
Sl. No. 3	INDEX NO. I. A. 3	Mala
Sl. No. 4	INDEX NO. I. A. 4	Chulananda (m)
Sl. No. 5	INDEX NO. I. A. 5	Kalavaira <i>gāma</i>
Sl. No. 6	INDEX NO. I. A. 6	1. Avatakāma (m) 2. Māghavada(ta)
Sl. No. 7	INDEX NO. I. A. 7	Mauka
Sl. No. 8	INDEX NO. I. A. 8	Mudukutala (m)
Sl. No. 9	INDEX NO. I. A. 9	Not known
Sl. No. 10	INDEX NO. I. A. 10	Utā (f)
Sl. No. 11	INDEX NO. I. A. 11	<i>Nigama</i> of Dhañakaḍaka
Sl. No. 12	INDEX NO. I. A. 12	Hupahena
Sl. No. 13	INDEX NO. I. A. 13	1. Sammaliyā (f) 2. Servants (waiters) of Sammaliyā
Sl. No. 14	INDEX NO. I. A. 14	Nalajarabha

Sub Group B: 2nd Century BC

Sl. No. 15	INDEX NO. I. B. 1	Cula (m)
Sl. No. 16	INDEX NO. I. B. 2	Cula (m)
Sl. No. 19	INDEX NO. I. B. 5	vataka
Sl. No. 25	INDEX NO. I. B. 11	Budhi (m)
Sl. No. 26	INDEX NO. I. B. 12	Budhi (m)
Sl. No. 27	INDEX NO. I. B. 13	Thabaka <i>kula</i>

Sl. No. 28	INDEX NO. I. B. 14	<i>Nigama</i>
Sl. No. 29	INDEX NO. I. B. 15	Likhita (m)
Sl. No. 30	INDEX NO. I. B. 16	Not specified
Sl. No. 31	INDEX NO. I. B. 17	Revata (m)
Sl. No. 32	INDEX NO. I. B. 18	Kumbā (f)
Sl. No. 33	INDEX NO. I. B. 19	Pākōṭaka
Sl. No. 34	INDEX NO. I. B. 20	Reti (f)
Sl. No. 35	INDEX NO. I. B. 21	Nadā (f)
Sl. No. 36	INDEX NO. I. B. 22	Kumbā (f)
Sl. No. 37	INDEX NO. I. B. 23	Somadattā (f)
Sl. No. 38	INDEX NO. I. B. 24	Name lost
Sl. No. 39	INDEX NO. I. B. 25	Samāyā (f); her husband's name is Naṃdaka
Sl. No. 40	INDEX NO. I. B. 26	<i>Nigama</i> of (Dha)nakaḍaka
Sl. No. 41	INDEX NO. I. B. 27	Dharaka
Sl. No. 42	INDEX NO. I. B. 28	Neḍa
Sl. No. 43	INDEX NO. I. B. 29	Semakāna?
Sl. No. 47	INDEX NO. I. B. 33	Ragāma
Sl. No. 48	INDEX NO. I. B. 34	Dhamarakhita
Sl. No. 51	INDEX NO. I. B. 37	Tikana (m)
Sl. No. 54	INDEX NO. I. B. 40	Cula (m)
Sl. No. 55	INDEX NO. I. B. 41	Tikana (m)
Sl. No. 57	INDEX NO. I. B. 43	Idā
Sl. No. 58	INDEX NO. I. B. 44	Culananda (m)
Sl. No. 59	INDEX NO. I. B. 45	Revā (f)
Sl. No. 60	INDEX NO. I. B. 46	Pako...
Sl. No. 63	INDEX NO. I. B. 49	Khatā (f)
Sl. No. 65	INDEX NO. I. B. 51	1. Utara (m). 2. Khalata or Galata (m)
Sl. No. 67	INDEX NO. I. B. 53	Cino...
Sl. No. 70	INDEX NO. I. B. 56	Sāghala (m)
Sl. No. 71	INDEX NO. I. B. 57	1. Utara (m). 2. Khalata or Galata (m)
Sl. No. 72	INDEX NO. I. B. 58	... (m)

Sub Group C: 100 BC–50 BC

Sl. No. 75	INDEX NO. I. C. 1	Vitapāla (of the Vitapāla community/tribe/lineage group ... ra <i>gama</i>
Sl. No. 76	INDEX NO. I. C. 2	...
Sl. No. 80	INDEX NO. I. C. 6	Gopiyā (f)
Sl. No. 81	INDEX NO. I. C. 7	... <i>gāma</i>

Sl. No. 82	INDEX NO. I. C. 8	<i>Nigama</i> of Dhamñakaḍaka
Sl. No. 83	INDEX NO. I. C. 9	1. Apaku (f); 2. Kamma (m?)
Sl. No. 84	INDEX NO. I. C. 10	Not clear but a female donor
Sl. No. 85	INDEX NO. I. C. 11	1. Culamaka (m); 2. Tapa (m), 3. . . . tasa (m)

PHASE II (1ST CENTURY BC– END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86	INDEX NO. II. A. 1	1. Sagharakhitā (f), 2. Haghā (f), 3. Yavā (f)
Sl. No. 87	INDEX NO. II. A. 2	Missing
Sl. No. 88	INDEX NO. II. A. 3	Gōtami (m)
Sl. No. 89	INDEX NO. II. A. 4	Nāgabu
Sl. No. 91	INDEX NO. II. A. 6	<i>Hamviya puta</i> (son of Hamvi) (m)
Sl. No. 93	INDEX NO. II. A. 8	Nāgabu
Sl. No. 94	INDEX NO. II. A. 9	Nutu (m)
Sl. No. 95	INDEX NO. II. A. 10	1. . . . –(f), 2. . . . –(f). (Names lost)
Sl. No. 96	INDEX NO. II. A. 11	1. p. . . (m), 2. . . . (f), 3. . . . (m), 4. . . . (f)
Sl. No. 97	INDEX NO. II. A. 12	1. . . . (m), 2. Kaṇhā (f)
Sl. No. 98	INDEX NO. II. A. 13	1. . . . (m); 2. . . . (f), 3. . . . (f); 4. . . . (m)
Sl. No. 101	INDEX NO. II. A. 16	1. . . . (m) Name lost; 2. – (m) Names lost

Sub Group B: First Half of the 1st Century AD

Sl. No. 103	INDEX NO. II. B. 1	Utaramitā
Sl. No. 104	INDEX NO. II. B. 2	Missing/damaged
Sl. No. 105	INDEX NO. II. B. 3	1. Gamilaka (m); 2. . . . (name lost) (m); 3. . . . (name lost) (f)
Sl. No. 106	INDEX NO. II. B. 4	<i>Aya Dhamā</i> (f)

	4. His brothers (m)
Sl. No. 126 INDEX NO. II. C. 15	Utarā (f)
Sl. No. 127 INDEX NO. II. C. 16	1. Himala (m); 2. – (f); 3. – (m); 4. – (f); 5. – (f) (names not mentioned except 1)
Sl. No. 128 INDEX NO. II. C. 17	Dhamasa
Sl. No. 129 INDEX NO. II. C. 18	Nāgabu
Sl. No. 130 INDEX NO. II. C. 19	Nāgabu
Sl. No. 131 INDEX NO. II. C. 20	1. Name of male donor missing; 2. Name of female donor missing
Sl. No. 132 INDEX NO. II. C. 21	Missing
Sl. No. 133 INDEX NO. II. C. 22	1. Kuḍa (m); 2. Balāma (f)
Sl. No. 134 INDEX NO. II. C. 23	Reyata (m)
Sl. No. 135 INDEX NO. II. C. 24	1. Bodhika (m); 2. Budharakhita (m); 3. Vidhika (m); 4. with their mothers, fathers, etc.
Sl. No. 136 INDEX NO. II. C. 25	Budha (possibly a donor)
Sl. No. 137 INDEX NO. II. C. 26	. . . (m)
Sl. No. 138 INDEX NO. II. C. 27	1. Haṃgha, 2. Haṃgha; 3. Cula Haṃgha
Sl. No. 140 INDEX NO. II. C. 29	1. – (f)
Sl. No. 142 INDEX NO. II. C. 31	Candamukha (m)

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 144 INDEX NO. III. A. 1	Donor's name missing
Sl. No. 145 INDEX NO. III. A. 2	1. Kuṭa (m); 2. His wife (f); 3. Daughters (f); 4. Grandsons (m)
Sl. No. 146 INDEX NO. III. A. 3	1. Sivalā (f); 2. Her sons and daughters.
Sl. No. 147 INDEX NO. III. A. 4	1. Budharakhita (m); 2. Gotiya (m);

- | | |
|----------------------------------|---|
| | 3. Reti (m); |
| | 4. Haṃgha (m); |
| | 5. Dhamarakhita (m); |
| | 6. . . . ranaka (m); |
| | 7. Katanaka (m); |
| | 8. Adita (m); |
| | 9. Nakhā (f); |
| | 10. Makā (f); |
| | 11. Budhā (f); |
| | 12. Cada (m). |
| Sl. No. 148 INDEX NO. III. A. 5 | 1. Pusakalika (m); |
| | 2. Wife of Hagha (f); |
| | 3. Mahācaṃdamukha (m); |
| | 4. Culacaṃdamukha (m); |
| | 5. . . . (Name lost) (f); |
| | 6. Utariya (m), |
| | 7. Cula Haṃgha (f); |
| | 8. Dighasiri (f); |
| | 9. Bala (m) |
| Sl. No. 149 INDEX NO. III. A. 6 | 1. Pega (m); |
| | 2. His brother (m) – no name, |
| | 3. His sisters (f) – no name, |
| | 4. His wife (f) – no name |
| Sl. No. 150 INDEX NO. III. A. 7 | 1. Cakadatā (f), wife of . . . ; |
| | 2. Her father . . . (m); |
| | 3. <i>Nātimita-bādhava</i> |
| Sl. No. 151 INDEX NO. III. A. 8 | 1. Makabudhi (m); |
| | 2. Budhi (m); |
| | 3. . . . (f), |
| | 4. . . . (f) |
| Sl. No. 152 INDEX NO. III. A. 9 | 1. Kamā (f); |
| | 2. . . . (m); |
| | 3. . . . (m); |
| | 4. —(f); |
| | 5. Nāgamitā (f) |
| Sl. No. 153 INDEX NO. III. A. 10 | 1. Budharakhitā (f); |
| | 2. Daughters of Budharakhitā -
(names not stated); |
| | 3. Dhamadina (f), |
| | 4. Sagharakhita (m) |
| Sl. No. 154 INDEX NO. III. A. 11 | Rōhā (f) |

- Sl. No. 155 INDEX NO. III. A. 12 ... (f) (Name lost)
 Sl. No. 156 INDEX NO. III. A. 13 1. Cadā (f);
 2. ... (m);
 3. ... (f) (Name not stated.)
 Sl. No. 157 INDEX NO. III. A. 14 1. ... (m),
 2. ... (f)

Sub Group B: Second Half of the 2nd Century AD

- Sl. No. 158 INDEX NO. III. B. 1 Missing/not specified
 Sl. No. 159 INDEX NO. III. B. 2 Jayila (name of donor)
 Sl. No. 160 INDEX NO. III. B. 3 1. Kahutara (m);
 2. Isila (Rsila) (m);
 3. Brothers of Isila (m);
 4. Sisters of Isila (f);
 5. Nāganikā (f);
 6. Sons of Isila (m); Names of sl.nos.3, 4, 5, and 6 are not specified.
 Sl. No. 161 INDEX NO. III. B. 4 Cadā (f)
 Sl. No. 162 INDEX NO. III. B. 5 Names lost
 Sl. No. 163 INDEX NO. III. B. 6 Koja (m)
 Sl. No. 164 INDEX NO. III. B. 7 Kaligā (f)
 Sl. No. 165 INDEX NO. III. B. 8 1. Mahācatu (m),
 2. d. ... (f);
 3. ... (m);
 4. ... (f). (No names are stated.)
 Sl. No. 166 INDEX NO. III. B. 9 Nāgabudhu (m)
 Sl. No. 167 INDEX NO. III. B. 10 1. Kāraparika (m);
 2. Nāgamala (m);
 3. Kaṇha (m)
 Sl. No. 168 INDEX NO. III. B. 11 Papā (m)
 Sl. No. 169 INDEX NO. III. B. 12 1. Saghamitā (f);
 2. Brothers of Saghamitā (m)-names not stated;
 3. Sisters of Saghamitā (f)-names not stated.
 Sl. No. 171 INDEX NO. III. B. 14 Missing
 Sl. No. 172 INDEX NO. III. B. 15 --(f) - name not given
 Sl. No. 173 INDEX NO. III. B. 16 Budhara(khita) - m or f
 Sl. No. 174 INDEX NO. III. B. 17 Budhā (f)
 Sl. No. 175 INDEX NO. III. B. 18 1. Sidhatha (m);

- | | |
|----------------------------------|--|
| | 2. The friends of Sidhatha; |
| | 3. <i>Jñāti</i> of Sidhatha |
| | 4. Relatives of Sidhatha |
| Sl. No. 176 INDEX NO. III. B. 19 | <i>Bhadanigama</i> (Righteous townfolk) |
| Sl. No. 177 INDEX NO. III. B. 20 | Tukā (f) |
| Sl. No. 179 INDEX NO. III. B. 22 | 1. Ajaka (m); |
| | 2. The father of Ajaka (m) |
| Sl. No. 180 INDEX NO. III. B. 23 | 1. Budharakhitā (f); |
| | 2. Budhā (f); |
| | 3. Māya (m) |
| Sl. No. 181 INDEX NO. III. B. 24 | 1. Mūla (m); |
| | 2. Mahākamā (f); |
| | 3. Koḍakāmya (f); |
| | 4. Chaṇḍa (m); |
| | 5. Budhī (m) |
| Sl. No. 182 INDEX NO. III. B. 25 | Sidhathā (f) |
| Sl. No. 183 INDEX NO. III. B. 26 | 1. Pesama (m); |
| | 2. Haṃgha (m) |
| Sl. No. 184 INDEX NO. III. B. 27 | 1. Budharakhita (m); |
| | 2. Padumā (f); |
| | 3. Haṃgha (m) |
| Sl. No. 185 INDEX NO. III. B. 28 | 1. Utara (m); |
| | 2. Mother of 1 (f), |
| | 3. Sisters of 1 (f), |
| | 4. Brothers of 1 (m), |
| | 5. Daughters (f) |
| Sl. No. 186 INDEX NO. III. B. 29 | 1. Vidhika (m); |
| | 2. — (f); |
| | 3. — (f); |
| | 4. —(males); |
| | 5. Nāga (m); |
| | 6. —(f); |
| | 7. <i>ñātimitabāṃdhava</i> (paternal
cousins in the male line entitled
to property, and friends and
relatives). |
| Sl. No. 187 INDEX NO. III. B. 30 | 1. (. . . name lost) (m); |
| | 2. Not stated (f); |
| | 3. Not stated (f) |
| Sl. No. 188 INDEX NO. III. B. 31 | 1. Dhanajanā (f); |

2. Nātimitabādhava (*jñātis*, friends and relatives)
- Sl. No. 189 INDEX NO. III. B. 32 1. --- (m) (name missing);
2. Nāgatā (f);
3. Sulasa (m);
4. . . . (f) (name missing)
- Sl. No. 190 INDEX NO. III. B. 33 1. Tumā (f);
2. . . . (f) (Names not stated)
- Sl. No. 191 INDEX NO. III. B. 34 1. Bhadā (f);
2. Nakā (f)
- Sl. No. 192 INDEX NO. III. B. 35 --- (m) (name lost)
- Sl. No. 193 INDEX NO. III. B. 36 1. Visaghanikā (f);
2. Yagā (f)
- Sl. No. 194 INDEX NO. III. B. 37 Malā (f)
- Sl. No. 195 INDEX NO. III. B. 38 Son of Budhusirivadiya
- Sl. No. 196 INDEX NO. III. B. 39 1. Sidhi (f);
2. Cada (m)
- Sl. No. 197 INDEX NO. III. B. 40 1. Pusi . . . (f)
- Sl. No. 198 INDEX NO. III. B. 41 Retika (m)
- Sl. No. 199 INDEX NO. III. B. 42 1. Nakabudha(nikā) (f);
2. Daughter of Nakabudha(nikā) (f)
- Sl. No. 200 INDEX NO. III. B. 43 1. Khadā (f);
2. Daughters of Khadā (f);
3. Sons of Khadā (m);
4. Mother of Khadā (f);
5. Brothers of Khadā (m);
6. Daughters-in-law of Khadā (f);
7. Paternal cousins / relatives (Both f & m)
- Sl. No. 201 INDEX NO. III. B. 44 1. Budhi (m);
2. Ānanda (m)
- Sl. No. 202 INDEX NO. III. B. 45 . . . *badi*
- Sl. No. 203 INDEX NO. III. B. 46 1. Kaṇhā (f);
2. --- (m);
3. --- (m and f)
- Sl. No. 204 INDEX NO. III. B. 47 1. Dusaka (m);
2. . . . (m);
3. . . . (f);
4. --- (m & f)
- Sl. No. 206 INDEX NO. III. B. 49 1. Tanacadaya (f);

2. ---;
3. Bādhā (m);
4. Bhadā (f)

Sl. No. 207 INDEX NO. III. B. 50 Lokadaya

Sl. No. 208 INDEX NO. III. B. 51 Probably the minister?

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

- Sl. No. 210 INDEX NO. IV. A. 1
1. Nākhā (f),
 2. Budhi (m),
 3. Mūla (m)
- Sl. No. 211 INDEX NO. IV. A. 2
1. Tukā (f);
 2. ...(m);
 3. Tukā's sister (f); (Names not stated in 2 & 3)
- Sl. No. 212 INDEX NO. IV. A. 3 ---(f) (name lost/not specified)
- Sl. No. 213 INDEX NO. IV. A. 4
1. ---(m), names not given;
 2. --- (f); names not given
- Sl. No. 214 INDEX NO. IV. A. 5
1. Mulasiri (m);
 2. --- (f);
 3. Dhammasiri;
 4. Bapisiri;
 5. Saghā (f)
- Sl. No. 215 INDEX NO. IV. A. 6
1. Hagha (m);
 2. Venhū (f)
- Sl. No. 216 INDEX NO. IV. A. 7 Budhā (f)
- Sl. No. 217 INDEX NO. IV. A. 8
1. Vidhika (m);
 2. Budharakhitā (f);
 3. Cūla Budharakhitā (f)
- Sl. No. 218 INDEX NO. IV. A. 9 *Kumārī* Siri Campura (f)
- Sl. No. 221 INDEX NO. IV. A. 12
1. Nākacaṃ pakā (f);
 2. Cadasiri (f);
 3. Siri (f)
- Sl. No. 224 INDEX NO. IV. A. 15
1. Dhamarakhita (m);
 2. Dhamila (Dharmila) (m);
 3. Mother of (1) (f);
 4. Wife of (1) (f);
 5. Brothers of (1) (m),
 6. Sons of (1) (m);
 7. Daughters of (1) (f);

8. Daughters-in-law of (1) (f);
 9. Grandsons of (1) (m);
 10. Paternal cousins, friends and relatives (m & f).
 Sl. No. 225 INDEX NO. IV. A. 16 Merchant (m) whose name is not known
 Sl. No. 226 INDEX NO. IV. A. 17 ... (m)
 Sl. No. 228 INDEX NO. IV. A. 19 Dharmapālika (m)

Sub Group B: Second Half of the 3rd Century AD

- Sl. No. 230 INDEX NO. IV. B. 1 Dhamasarayana (m)
 Sl. No. 231 INDEX NO. IV. B. 2 1. Hamgī (f);
 2. Vabā (f)
 Sl. No. 232 INDEX NO. IV. B. 3 1. *Gharani* (wife) of Samuda (Samudra) who is a *vāṇiyya* (merchant);
 2. Koṭacandī (m)
 Sl. No. 233 INDEX NO. IV. B. 4 Haghā (f); Nāgasena
 Sl. No. 234 INDEX NO. IV. B. 5 1. Haghāḍā (f);
 2. Kamdaḍā (f);
 3. Saṃghaḍā (f)
 Sl. No. 235 INDEX NO. IV. B. 6 1. Dhamasiriā (f);
 2. Pasamā (f);
 3. Hagisiri (f);
 4. Cadā (m);
 5. Raviśirī (m)
 Sl. No. 236 INDEX NO. IV. B. 7 1. ... Bu ... (m);
 2. Nādhasiri (m)
 Sl. No. 237 INDEX NO. IV. B. 8 Nada (m)
 Sl. No. 238 INDEX NO. IV. B. 9 1. ---(m);
 2. ---(f);
 3. ---(m)
 Sl. No. 239 INDEX NO. IV. B. 10 Veradāsa (m)
 Sl. No. 240 INDEX NO. IV. B. 11 Sama
 Sl. No. 241 INDEX NO. IV. B. 12 1. ---(m), (name lost);
 2. His sons (m) (name not stated).
 Sl. No. 242 INDEX NO. IV. B. 13 1. ---(m);
 2. ---(f);
 3. Bodhika (m);
 4. Camunā (f);
 5. ---(m),

6. ---(m & f)

V (Miscellaneous)

Sl. No. 245 INDEX NO. V. 1

1. Samgharakhitā (f);
2. --- (m);
3. --- (f);
4. Chada (m);
5. Ajuna (m);
6. Chadamugha (m)

Sl. No. 246 INDEX NO. V. 2

1. Bōdhi;
2. Nāgamūlī

Sl. No. 247 INDEX NO. V. 3

Names not clear

Sl. No. 248 INDEX NO. V. 4

1. Sivaka (m);
2. Munurī (f);
3. Vicita (m);
4. Mahādēva (m);
5. Budhā (f);
6. Cadapusā (f);
7. Chamā (f)

Sl. No. 249 INDEX NO. V. 5

1. Saghā (f);
2. Saghadāsī (f);
3. Kumaḷā (f)

Sl. No. 250 INDEX NO. V. 6

---(f)

Sl. No. 251 INDEX NO. V. 7

Ajuna (m)

Sl. No. 252 INDEX NO. V. 8

1. ---(m);
2. ---(m & f).

Sl. No. 254 INDEX NO. V. 10

1. Budhi (m);
2. ---(f);
3. ---(m);
4. ---(f);
5. ---(m);
6. ---(f & m)

Sl. No. 255 INDEX NO. V. 11

1. . . . (m);
2. . . . (f);
3. . . . (m);
4. . . . (m).

Sl. No. 256 INDEX NO. V. 12

1. Rakhadi;
2. Datī

Sl. No. 257 INDEX NO. V. 13

1. Budhi (m);
2. Budhā (f)

Sl. No. 259 INDEX NO. V. 15

1. Bhagommū (f);

Sl. No. 262 INDEX NO. V. 18	2. Bōdhi (Si)dhamthī (f)
Sl. No. 264 INDEX NO. V. 20	1. ---(f); 2. ---(f)
Sl. No. 265 INDEX NO. V. 2	1. ---(m); 2. ---(m & f)
Sl. No. 266 INDEX NO. V. 22	Mahānāga (m)
Sl. No. 267 INDEX NO. V. 23	1. ---; 2. Kaṇha (m)
Sl. No. 269 INDEX NO. V. 25	1. ---(m); 2. ---(f)
Sl. No. 270 INDEX NO. V. 26	1. ---(m); 2. ---(f)
Sl. No. 271 INDEX NO. V. 27	---(m)
Sl. No. 273 INDEX NO. V. 29	1. ---(m); 2. ---(m)
Sl. No. 274 INDEX NO. V. 30	Naṃdiputa (m)
Sl. No. 277 INDEX NO. V. 33	Budhi (m)

NAMES OF MALE DONORS

PHASE I (250 BC - 50 BC)

Sub Group A: 250 BC - 200 BC

Sl. No. 2 INDEX NO. 1. A. 2	Thissa pata
Sl. No. 3 INDEX NO. 1. A. 3	Mala
Sl. No. 4 INDEX NO. 1. A. 4	Chulananda (m)
Sl. No. 6 INDEX NO. 1. A. 6	1. Avatakāma (m); 2. Māghavada (ta)
Sl. No. 7 INDEX NO. 1. A. 7	Mauka
Sl. No. 8 INDEX NO. 1. A. 8	Mudukutala (m)
Sl. No. 12 INDEX NO. 1. A. 12	Hupahena
Sl. No. 13 INDEX NO. 1. A. 12	Servants (waiters) of Sammaliyā
Sl. No. 14 INDEX NO. 1. A. 14	Nalajarabha

Sub Group B: 2nd Century BC

Sl. No. 15 INDEX NO. 1. B. 1	Cula (m)
Sl. No. 16 INDEX NO. 1. B. 2	Cula (m)
Sl. No. 19 INDEX NO. 1. B. 5	vataka
Sl. No. 25 INDEX NO. 1. B. 11	Budhi (m)
Sl. No. 26 INDEX NO. 1. B. 12	Budhi (m)
Sl. No. 29 INDEX NO. 1. B. 15	Likhita (m)

Sl. No. 31	INDEX NO. 1. B. 17	Revata (m)
Sl. No. 33	INDEX NO. 1. B. 19	Pākōṭaka
Sl. No. 39	INDEX NO. 1. B. 25	Donor's husband's name is Namdaka
Sl. No. 41	INDEX NO. 1. B. 27	Dharaka
Sl. No. 42	INDEX NO. 1. B. 28	Neḍa
Sl. No. 43	INDEX NO. 1. B. 29	Semakāna?
Sl. No. 47	INDEX NO. 1. B. 33	Ragāma
Sl. No. 48	INDEX NO. 1. B. 34	Dhamarakhita
Sl. No. 51	INDEX NO. 1. B. 37	Tikana (m)
Sl. No. 54	INDEX NO. 1. B. 40	Cula (m)
Sl. No. 55	INDEX NO. 1. B. 41	Tikana (m)
Sl. No. 58	INDEX NO. 1. B. 44	Culananda (m)
Sl. No. 60	INDEX NO. 1. B. 46	Pako...
Sl. No. 65	INDEX NO. 1. B. 51	1. Utara (m). 2. Khalata or galata (m)
Sl. No. 67	INDEX NO. 1. B. 53	Cino...
Sl. No. 70	INDEX NO. 1. B. 56	Sāghala (m)
Sl. No. 71	INDEX NO. 1. B. 57	1. Utara (m). 2. Khalata or Galata (m)
Sl. No. 72	INDEX NO. 1. B. 58	... (m)

Sub Group C: 100 BC - 50 BC

Sl. No. 83	INDEX NO. 1. C. 9	Kamma (m?)
Sl. No. 85	INDEX NO. 1. C. 11	1. Culamaka (m); 2. Tapa (m). 3 tasa (m)

PHASE II (1ST CENTURY BC - END OF 1ST CENTURY AD)**Sub Group A: Late 1st Century BC**

Sl. No. 88	INDEX NO. 1. A. 3	Gōtami (m)
Sl. No. 89	INDEX NO. 1. A. 4	Nāgabū
Sl. No. 91	INDEX NO. 1. A. 6	<i>Hamviya puta</i> (son of Hamvi) (m)
Sl. No. 93	INDEX NO. 1. A. 8	Nāgabū
Sl. No. 94	INDEX NO. 1. A. 9	Nutu (m)
Sl. No. 96	INDEX NO. 1. A. 11	1. p... (m). 2. ... (m),
Sl. No. 97	INDEX NO. 1. A. 12	1.... (m).
Sl. No. 98	INDEX NO. II.A. 13	1. ... (m). 2. ... (m)
Sl. No. 101	INDEX NO. II. A. 16	1. ... (m) Name lost; 2. ... (m) Names lost

Sub Group B: First Half of the 1st Century AD

- Sl. No. 105 INDEX NO. II. B. 3 1. Gamilaka (m);
2. ... (name lost) (m);
- Sl. No. 107 INDEX NO. II. B. 5 1. ... (m) (Name lost);
2. ... (m) Names not given
- Sl. No. 108 INDEX NO. II. B. 6 Cula Ayira (m);
- Sl. No. 109 INDEX NO. II. B. 7 Mahā Nāga
- Sl. No. 110 INDEX NO. II. B. 8 1. Haṃgha (m);
2. (m) names not stated;
- Sl. No. 111 INDEX NO. II. B. 9 Cavaka

Sub Group C: Second Half of the 1st Century AD

- Sl. No. 112 INDEX NO. II. C. 1 1. Chada (m);
2. (Name lost) (m);
3. Parapota (m)
- Sl. No. 113 INDEX NO. II. C. 2 Dhana ... (m)
- Sl. No. 114 INDEX NO. II. C. 3 Name of the main donor missing
- Sl. No. 117 INDEX NO. II. C. 6 .. (*G*)āma
- Sl. No. 119 INDEX NO. II. C. 8 1. Cuvika (m);
2. Naka (m);
3. Kama (m);
4. (m) (Name lost)
- Sl. No. 120 INDEX NO. II. C. 9 1. *Damila* Kanha (m);
2. Cula Kanha (m);
- Sl. No. 121 INDEX NO. II. C. 10 Nilaka (m)
- Sl. No. 122 INDEX NO. II. C. 11 1. ... (m) Name lost;
2. His father (m);
3. His sons (m)
- Sl. No. 124 INDEX NO. II. C. 13 1. ... (m) - Name lost;
2. *Nātimitabādhava*
- Sl. No. 125 INDEX NO. II. C. 14 1. ... (m);
2. His father (m);
3. His brothers (m)
- Sl. No. 127 INDEX NO. II. C. 16 1. Himala (m);
2. - (m);
- Sl. No. 128 INDEX NO. II. C. 17 Dhamasa
- Sl. No. 129 INDEX NO. II. C. 18 Nāgabū
- Sl. No. 130 INDEX NO. II. C. 19 Nāgabū
- Sl. No. 131 INDEX NO. II. C. 20 Name of male donor missing
- Sl. No. 133 INDEX NO. II. C. 22 Kuḍa (m);
- Sl. No. 134 INDEX NO. II. C. 23 Reyata (m)

- Sl. No. 135 INDEX NO. II. C. 24 1. Bodhika (m);
2. Budharakhita
3. Vidhika (m)
- Sl. No. 136 INDEX NO. II. C. 25 Budha (possibly a donor)
- Sl. No. 137 INDEX NO. II. C. 26 ... (m)
- Sl. No. 138 INDEX NO. II. C. 27 1. Haṃgha,
2. Haṃgha;
3. Cula Haṃgha
- Sl. No. 142 INDEX NO. II. C. 2 Candamukha (m)

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

- Sl. No. 145 INDEX NO. III. A. 2 1. Kuṭa (m);
2. Grandsons (m)
- Sl. No. 146 INDEX NO. III. A. 3 The sons of the female donor
- Sl. No. 147 INDEX NO. III. A. 4 1. Budharakhita (m);
2. Gotiya (m);
3. Reti (m);
4. Haṃgha (m);
5. Dhamarakhita (m)
6. ... ranaka (m);
7. Katanaka (m);
8. Adita (m);
9. Cada (m).
- Sl. No. 148 INDEX NO. III. A. 5 1. Pusakalika (m);
2. Mahācaṃdamukha (m);
3. Culacaṃdamukha (m);
4. Utariya (m)
5. Bala (m)
- Sl. No. 149 INDEX NO. III. A. 5 1. Pega (m);
2. His brother (m) - no name.
- Sl. No. 150 INDEX NO. III. A. 7 1. Father of the female donor
2. *Nātimita - bādhava*
- Sl. No. 151 INDEX NO. III. A. 8 1. Makabudhi (m);
2. Budhi (m);
- Sl. No. 152 INDEX NO. III. A. 9 1. ... (m)
2. ... (m)
- Sl. No. 153 INDEX NO. III. A. 10 Sagharakhita (m)
- Sl. No. 156 INDEX NO. III. A. 13 (m);
- Sl. No. 157 INDEX NO. III. A. 14 (m)

Sub Group B: Second Half of the 2nd Century AD

- Sl. No. 159 INDEX NO. III. B. 2 Jayila (name of donor)
- Sl. No. 160 INDEX NO. III. B. 3 1. Kahutara (m);
2. Isila (Rsila) (m);
3. Brothers of Isila (m);
4. Sons of Isila (m)
- Sl. No. 163 INDEX NO. III. B. 6 Koja (m)
- Sl. No. 165 INDEX NO. III. B. 8 1. Mahacātu (m).
2. ... (m);
- Sl. No. 166 INDEX NO. III. B. 9 Nāgabudhu (m)
- Sl. No. 167 INDEX NO. III. B. 10 1. Kāraparika (m);
2. Nāgamala (m);
3. Kaṇha (m)
- Sl. No. 168 INDEX NO. III. B. 11 Papā (m)
- Sl. No. 169 INDEX NO. III. B. 12 Brothers of Saghamitā (m) - names not stated;
- Sl. No. 173 INDEX NO. III. B. 16 Budhara(khita) - m or f
- Sl. No. 175 INDEX NO. III. B. 18 1. Sidhatha (m);
2. The friends of Sidhatha;
3. *Jñāti* of Sidhatha
4. Relatives of Sidhatha
- Sl. No. 176 INDEX NO. III. B. 9 *Bhadanigama* (Righteous townfolk)
- Sl. No. 179 INDEX NO. III. B. 22 1. Ajaka (m);
2. The father of Ajaka (m)
- Sl. No. 180 INDEX NO. III. B. 23 1. Māya (m)
- Sl. No. 181 INDEX NO. III. B. 24 1. Mūla (m)
2. Chaṃḍa (m);
3. Budhī (m)
- Sl. No. 183 INDEX NO. III. B. 26 1. Pesama (m);
2. Haṃgha (m)
- Sl. No. 184 INDEX NO. III. B. 27 1. Budharakhita (m);
2. Haṃgha (m)
- Sl. No. 185 INDEX NO. III. B. 28 1. Utara (m);
2. Brothers of 1 (m),
- Sl. No. 186 INDEX NO. III. B. 29 1. Vidhika (m);
2. --(males);
3. Nāga (m);
4. *ñātimitabāṃdhava* (paternal cousins in the male line entitled to property, and friends and relatives).
- Sl. No. 187 INDEX NO. III. B. 30 1. (... name lost) (m);

- Sl. No. 188 INDEX NO. III. B. 31 *Nātimītabādha* (*jñātis*, friends and relatives)
- Sl. No. 189 INDEX NO. III. B. 32 1. ... (m) (name missing);
2. Sulasa (m);
- Sl. No. 192 INDEX NO. III. B. 35 ... (m) name lost
- Sl. No. 195 INDEX NO. III. B. 38 Son of Budhusirivadiya
- Sl. No. 196 INDEX NO. III. B. 39 Cada (m)
- Sl. No. 198 INDEX NO. III. B. 41 Retika (m)
- Sl. No. 200 INDEX NO. III. B. 43 1. Sons of Khadā (m)
2. Brothers of Khadā (m)
3. Paternal cousins/relatives
- Sl. No. 201 INDEX NO. III. B. 44 1. Budhi (m);
2. Ānanda (m)
- Sl. No. 202 INDEX NO. III. B. 45 ... *badi*
- Sl. No. 203 INDEX NO. III. B. 46 2. ... (m);
3. ... (m & f)
- Sl. No. 204 INDEX NO. III. B. 47 1. Dusaka (m);
2. ... (m);
- Sl. No. 206 INDEX NO. III. B. 49 Bādhā (m);
- Sl. No. 207 INDEX NO. III. B. 50 Lokadaya
- Sl. No. 208 INDEX NO. III. B. 51 Probably a minister?

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

- Sl. No. 210 INDEX NO. IV. A. 1 1. Budhi (m).
2. Mūla (m)
- Sl. No. 211 INDEX NO. IV. A. 2 ... (m);
- Sl. No. 213 INDEX NO. IV. A. 4 1. ... (m), names not given
- Sl. No. 214 INDEX NO. IV. A. 5 1. Mulasiri (m);
2. Dhammasiri,
3. Bapisiri
- Sl. No. 215 INDEX NO. IV. A. 6 1. Hagha (m);
- Sl. No. 217 INDEX NO. IV. A. 8 1. Vidhika (m);
- Sl. No. 224 INDEX NO. IV. A. 15 1. Dhamarakhita (m);
2. Dhamila (Dharmila) (m);
3. Brothers of (1) (m),
4. Sons of (1) (m);
5. Grandsons of (1) (m);

6. Paternal cousins, friends and relatives

- Sl. No. 225 INDEX NO. IV. A. 16 Merchant (m) whose name is not known
 Sl. No. 226 INDEX NO. IV. A. 17 ... (m)
 Sl. No. 227 INDEX NO. IV. A. 19 Dharmapālika (m)

Sub Group B: Second Half of the 3rd Century AD

- Sl. No. 230 INDEX NO. IV. B. 1 Dhamasarayana (m)
 Sl. No. 232 INDEX NO. IV. B. 3 Koṭacandi (m)
 Sl. No. 230 INDEX NO. IV. B. 4 Nāgasena
 Sl. No. 235 INDEX NO. IV. B. 6 1. Cadā (m);
 2. Raviśirī (m)
 Sl. No. 236 INDEX NO. IV. B. 7 1. ... Bu ... (m);
 2. Nādhasiri (m)
 Sl. No. 237 INDEX NO. IV. B. 8 Nada (m)
 Sl. No. 238 INDEX NO. IV. B. 9 1. ... (m);
 2. ... (m)
 Sl. No. 239 INDEX NO. IV. B. 10 Veradāsa (m)
 Sl. No. 240 INDEX NO. IV. B. 11 Sama
 Sl. No. 241 INDEX NO. IV. B. 12 1. ... (m), (name lost);
 2. His sons (m) (name not stated).
 Sl. No. 242 INDEX NO. IV. B. 13 1. ... (m);
 2. Bodhika (m);
 3. ... (m),

V (MISCELLANEOUS)

- Sl. No. 245 INDEX NO. IV. V. 1 1. Chada (m);
 2. Ajuna (m);
 3. Chadamugha (m)
 Sl. No. 246 INDEX NO. IV. V. 2 1. Bōdhi
 2. Nāgamūlī
 Sl. No. 248 INDEX NO. IV. V. 4 1. Sivaka (m);
 2. Vicita (m);
 3. Mahādēva (m);
 Sl. No. 251 INDEX NO. IV. V. 7 Ajuna (m)
 Sl. No. 252 INDEX NO. IV. V. 8 1. ... (m);
 Sl. No. 254 INDEX NO. IV. V. 10 1. Budhī (m);
 2. ... (m);
 3. ... (m);
 Sl. No. 255 INDEX NO. IV. V. 11 1. ... (m);

		2. ... (m);
		3. ... (m)
Sl. No. 256	INDEX NO. IV. V. 12	1. Rakhadi;
		2. Dati
Sl. No. 257	INDEX NO. IV. V. 13	1. Budhi (m);
Sl. No. 259	INDEX NO. IV. V. 15	Bōdhi
Sl. No. 266	INDEX NO. IV. V. 22	Mahānāga (m)
Sl. No. 267	INDEX NO. IV. V. 23	1. ...;
		2. Kaṇha (m)
Sl. No. 269	INDEX NO. V. V. 25	1. ... (m)
Sl. No. 270	INDEX NO. V. V. 26	1. ... (m)
Sl. No. 271	INDEX NO. V. V. 27	... (m)
Sl. No. 273	INDEX NO. V. V. 29	1. ... (m)
		2. ... (m)
Sl. No. 274	INDEX NO. V. V. 30	Naṃdiputa (m)
Sl. No. 277	INDEX NO. V. V. 33	Budhi (m)

NUMBER OF MALE DONORS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 4	INDEX NO. I. A. 4	1
Sl. No. 6	INDEX NO. I. A. 6	2
Sl. No. 7	INDEX NO. I. A. 7	1
Sl. No. 8	INDEX NO. I. A. 8	1
Sl. No. 9	INDEX NO. I. A. 9	2
Sl. No. 10	INDEX NO. I. A. 10	1
Sl. No. 12	INDEX NO. I. A. 12	1
Sl. No. 14	INDEX NO. I. A. 14	1

Sub Group B: 2nd Century BC

Sl. No. 15	INDEX NO. I. B. 1	1
Sl. No. 16	INDEX NO. I. B. 2	1
Sl. No. 25	INDEX NO. I. B. 11	1
Sl. No. 26	INDEX NO. I. B. 12	1
Sl. No. 29	INDEX NO. I. B. 15	1
Sl. No. 30	INDEX NO. I. B. 16	2
Sl. No. 31	INDEX NO. I. B. 17	1
Sl. No. 36	INDEX NO. I. B. 22	1
Sl. No. 37	INDEX NO. I. B. 23	1

Sl. No. 39	INDEX NO. I. B. 25	1
Sl. No. 41	INDEX NO. I. B. 27	1
Sl. No. 42	INDEX NO. I. B. 28	1
Sl. No. 43	INDEX NO. I. B. 29	1
Sl. No. 47	INDEX NO. I. B. 33	1
Sl. No. 48	INDEX NO. I. B. 34	1
Sl. No. 51	INDEX NO. I. B. 37	1
Sl. No. 54	INDEX NO. I. B. 40	1
Sl. No. 55	INDEX NO. I. B. 41	1
Sl. No. 58	INDEX NO. I. B. 44	1
Sl. No. 64	INDEX NO. I. B. 50	1
Sl. No. 65	INDEX NO. I. B. 51	2
Sl. No. 70	INDEX NO. I. B. 56	1
Sl. No. 71	INDEX NO. I. B. 57	2
Sl. No. 72	INDEX NO. I. B. 58	1

Sub Group C: 100 BC– 50 BC

Sl. No. 83	INDEX NO. I. C. 9	1
Sl. No. 84	INDEX NO. I. C. 10	Not less than 2
Sl. No. 85	INDEX NO. I. C. 11	3

PHASE II (1ST CENTURY BC - END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 87	INDEX NO. II. A. 2	2
Sl. No. 88	INDEX NO. II. A. 3	1
Sl. No. 89	INDEX NO. II. A. 4	1
Sl. No. 91	INDEX NO. II. A. 6	1
Sl. No. 94	INDEX NO. II. A. 9	1
Sl. No. 96	INDEX NO. II. A. 11	Not less than 4
Sl. No. 97	INDEX NO. II. A. 12	1
Sl. No. 98	INDEX NO. II. A. 13	Not less than 4
Sl. No. 100	INDEX NO. II. A. 15	1
Sl. No. 101	INDEX NO. II. A. 16	Not less than 3

Sub Group B: First Half of the 1st Century AD

Sl. No. 104	INDEX NO. II. B. 2	1
Sl. No. 105	INDEX NO. II. B. 3	3
Sl. No. 107	INDEX NO. II. B. 5	Not less than 3
Sl. No. 108	INDEX NO. II. B. 6	3
Sl. No. 110	INDEX NO. II. B. 8	Not less than 3

Sub Group C: Second Half of the 1st Century AD

Sl. No. 112	INDEX NO. II. C. 1	3
Sl. No. 113	INDEX NO. II. C. 2	2
Sl. No. 114	INDEX NO. II. C. 3	1
Sl. No. 118	INDEX NO. II. C. 7	1
Sl. No. 119	INDEX NO. II. C. 8	4
Sl. No. 120	INDEX NO. II. C. 9	2
Sl. No. 121	INDEX NO. II. C. 10	1
Sl. No. 122	INDEX NO. II. C. 11	Not less than 4
Sl. No. 124	INDEX NO. II. C. 13	More than 1
Sl. No. 125	INDEX NO. II. C. 14	Not less than 4
Sl. No. 127	INDEX NO. II. C. 16	Not less than 3
Sl. No. 128	INDEX NO. II. C. 17	1
Sl. No. 129	INDEX NO. II. C. 18	1
Sl. No. 130	INDEX NO. II. C. 19	1
Sl. No. 131	INDEX NO. II. C. 20	2
Sl. No. 132	INDEX NO. II. C. 21	1
Sl. No. 133	INDEX NO. II. C. 22	1
Sl. No. 134	INDEX NO. II. C. 23	1
Sl. No. 135	INDEX NO. II. C. 24	3
Sl. No. 136	INDEX NO. II. C. 25	2
Sl. No. 137	INDEX NO. II. C. 26	1
Sl. No. 138	INDEX NO. II. C. 27	4
Sl. No. 142	INDEX NO. II. C. 31	1

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)**Sub Group A: First Half of the 2nd Century AD**

Sl. No. 145	INDEX NO. III. A. 2	Not less than 3
Sl. No. 146	INDEX NO. III. A. 3	2
Sl. No. 147	INDEX NO. III. A. 4	9
Sl. No. 148	INDEX NO. III. A. 5	5
Sl. No. 149	INDEX NO. III. A. 6	2
Sl. No. 150	INDEX NO. III. A. 7	1
Sl. No. 151	INDEX NO. III. A. 8	2
Sl. No. 152	INDEX NO. III. A. 9	5
Sl. No. 153	INDEX NO. III. A. 10	2
Sl. No. 155	INDEX NO. III. A. 12	1
Sl. No. 156	INDEX NO. III. A. 13	Not less than 2
Sl. No. 157	INDEX NO. III. A. 14	2

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 158	INDEX NO. III. B. 1	1
Sl. No. 159	INDEX NO. III. B. 2	1
Sl. No. 160	INDEX NO. III. B. 3	Not less than 6
Sl. No. 163	INDEX NO. III. B. 6	1
Sl. No. 165	INDEX NO. III. B. 8	Not less than 3
Sl. No. 166	INDEX NO. III. B. 9	1
Sl. No. 167	INDEX NO. III. B. 10	3
Sl. No. 168	INDEX NO. III. B. 11	2
Sl. No. 169	INDEX NO. III. B. 12	Not less than 2
Sl. No. 171	INDEX NO. III. B. 14	1
Sl. No. 172	INDEX NO. III. B. 15	1
Sl. No. 174	INDEX NO. III. B. 17	1
Sl. No. 175	INDEX NO. III. B. 18	Not less than 5
Sl. No. 176	INDEX NO. III. B. 19	Collective/not specified
Sl. No. 179	INDEX NO. III. B. 22	2
Sl. No. 180	INDEX NO. III. B. 23	1
Sl. No. 181	INDEX NO. III. B. 24	3
Sl. No. 183	INDEX NO. III. B. 26	3
Sl. No. 184	INDEX NO. III. B. 27	2
Sl. No. 185	INDEX NO. III. B. 28	Not less than 3
Sl. No. 186	INDEX NO. III. B. 29	More than 4
Sl. No. 187	INDEX NO. III. B. 30	1
Sl. No. 189	INDEX NO. III. B. 32	2
Sl. No. 192	INDEX NO. III. B. 35	2
Sl. No. 193	INDEX NO. III. B. 36	1
Sl. No. 195	INDEX NO. III. B. 38	2
Sl. No. 196	INDEX NO. III. B. 39	1
Sl. No. 197	INDEX NO. III. B. 40	2
Sl. No. 198	INDEX NO. III. B. 41	1
Sl. No. 200	INDEX NO. III. B. 43	More than 4
Sl. No. 201	INDEX NO. III. B. 44	2
Sl. No. 203	INDEX NO. III. B. 46	More than 1
Sl. No. 204	INDEX NO. III. B. 47	Not less than 6
Sl. No. 205	INDEX NO. III. B. 48	1
Sl. No. 206	INDEX NO. III. B. 49	1
Sl. No. 207	INDEX NO. III. B. 50	1
Sl. No. 208	INDEX NO. III. B. 51	1

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)**Sub Group A: First Half of the 3rd Century AD**

Sl. No. 210	INDEX NO. IV. A. 1	3
Sl. No. 211	INDEX NO. IV. A. 2	3
Sl. No. 212	INDEX NO. IV. A. 3	1
Sl. No. 213	INDEX NO. IV. A. 4	Not less than 3
Sl. No. 214	INDEX NO. IV. A. 5	At least 2
Sl. No. 215	INDEX NO. IV. A. 6	1
Sl. No. 216	INDEX NO. IV. A. 7	2
Sl. No. 217	INDEX NO. IV. A. 8	2
Sl. No. 221	INDEX NO. IV. A. 12	2
Sl. No. 224	INDEX NO. IV. A. 15	Not less than 8
Sl. No. 225	INDEX NO. IV. A. 16	2
Sl. No. 226	INDEX NO. IV. A. 17	More than 3
Sl. No. 228	INDEX NO. IV. A. 19	1

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 230	INDEX NO. IV. B. 1	1
Sl. No. 232	INDEX NO. IV. B. 3	3
Sl. No. 233	INDEX NO. IV. B. 4	2
Sl. No. 235	INDEX NO. IV. B. 6	2
Sl. No. 236	INDEX NO. IV. B. 7	2
Sl. No. 237	INDEX NO. IV. B. 8	1
Sl. No. 238	INDEX NO. IV. B. 9	Not less than 3
Sl. No. 239	INDEX NO. IV. B. 10	1
Sl. No. 240	INDEX NO. IV. B. 11	1
Sl. No. 241	INDEX NO. IV. B. 12	Not less than 3
Sl. No. 242	INDEX NO. IV. B. 13	Not less than 6
Sl. No. 244	INDEX NO. IV. B. 15	1

V (Miscellaneous)

Sl. No. 245	INDEX NO. V. 1	Not less than 5
Sl. No. 246	INDEX NO. V. 2	More than 6
Sl. No. 247	INDEX NO. V. 3	1
Sl. No. 248	INDEX NO. V. 4	4
Sl. No. 249	INDEX NO. V. 5	3
Sl. No. 251	INDEX NO. V. 7	1
Sl. No. 252	INDEX NO. V. 8	More than 2
Sl. No. 254	INDEX NO. V. 10	More than 7
Sl. No. 255	INDEX NO. V. 11	Not less than 5

Sl. No. 257	INDEX NO. V. 13	1
Sl. No. 259	INDEX NO. V. 15	1
Sl. No. 265	INDEX NO. V. 21	More than 1
Sl. No. 266	INDEX NO. V. 22	1
Sl. No. 267	INDEX NO. V. 23	2
Sl. No. 268	INDEX NO. V. 24	1
Sl. No. 269	INDEX NO. V. 25	1
Sl. No. 270	INDEX NO. V. 26	1
Sl. No. 271	INDEX NO. V. 27	1
Sl. No. 273	INDEX NO. V. 29	2
Sl. No. 274	INDEX NO. V. 30	1
Sl. No. 277	INDEX NO. V. 33	1

NAMES OF FEMALE DONORS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 10	INDEX NO. I. A. 10	Utā (f)
Sl. No. 13	INDEX NO. I. A. 13	Sammaliyā (f)

Sub Group B: 2nd Century BC

Sl. No. 32	INDEX NO. I. B. 18	Kumbā (f)
Sl. No. 34	INDEX NO. I. B. 20	Reti (f)
Sl. No. 35	INDEX NO. I. B. 21	Nadā (f)
Sl. No. 36	INDEX NO. I. B. 22	Kumbā (f)
Sl. No. 37	INDEX NO. I. B. 23	Somadattā (f)
Sl. No. 39	INDEX NO. I. B. 25	Samāyā (f)
Sl. No. 59	INDEX NO. I. B. 45	Revā (f)
Sl. No. 63	INDEX NO. I. B. 49	Khatā (f)

Sub Group C: 100 BC–50 BC

Sl. No. 80	INDEX NO. I. C. 6	Gopiyā (f)
Sl. No. 83	INDEX NO. I. C. 9	Apaku (f)
Sl. No. 84	INDEX NO. I. C. 10	Name not clear but a female donor

PHASE II (1st Century BC – End of 1st Century AD)

Sub Group A: Late 1st Century BC

Sl. No. 86	INDEX NO. II. A. 1	1. Sagharakhitā (f), 2. Haghā (f), 3. Yavā (f)
------------	--------------------	--

Sl. No. 95	INDEX NO. II. A. 10	1. –(f), 2. –(f). (Names lost)
Sl. No. 96	INDEX NO. II. A. 11	1. ... –(f), 2. ... –(f). (Names lost)
Sl. No. 97	INDEX NO. II. A. 12	1. Kaṇhā (f)
Sl. No. 98	INDEX NO. II. A. 13	1. ... –(f), 2. ... –(f),

Sub Group B: First Half of the 1st Century AD

Sl. No. 103	INDEX NO. II. B. 1	Utaramitā (f)
Sl. No. 105	INDEX NO. II. B. 3	... (Name lost) (f)
Sl. No. 106	INDEX NO. II. B. 4	Aya Dhamā (f)
Sl. No. 107	INDEX NO. II. B. 5	... (f) (Name not given);
Sl. No. 108	INDEX NO. II. B. 6	1. Nadā (f)
Sl. No. 110	INDEX NO. II. B. 8	1. – (f) (names not stated)

Sub Group C: Second Half of the 1st Century AD

Sl. No. 112	INDEX NO. II. C. 1	Chada's mother (f),
Sl. No. 118	INDEX NO. II. C. 7	1. – (f) (Name lost); 2. Hamghā (f)
Sl. No. 120	INDEX NO. II. C. 9	Nakhā (f)
Sl. No. 122	INDEX NO. II. C. 11	1. Donor's mother (f); 2. His sisters (f); 3. His wife (f);
Sl. No. 123	INDEX NO. II. C. 12	Laci (Lakṣmi) (f)
Sl. No. 125	INDEX NO. II. C. 14	Donor's wife (f);
Sl. No. 126	INDEX NO. II. C. 15	Utarā (f)
Sl. No. 127	INDEX NO. II. C. 16	1. – (f); 2. – (f);
Sl. No. 131	INDEX NO. II. C. 20	Name of a female donor missing.
Sl. No. 133	INDEX NO. II. C. 22	Balāma (f)
Sl. No. 135	INDEX NO. II. C. 24	The mothers of the male donors
Sl. No. 140	INDEX NO. II. C. 29	– (f)

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 145	INDEX NO. III. A. 2	1. Male donor's wife (f); 2. Daughters of the donor (f);
Sl. No. 147	INDEX NO. III. A. 4	1. Nakhā (f); 2. Makā (f);

Sl. No. 148	INDEX NO. III. A. 5	3. Budhā (f); 1. Wife of Hagha (f); 2. ... (Name lost) (f); 3. Culu Hamgha (f); 4. Dighasiri (f);
Sl. No. 149	INDEX NO. III. A. 6	1. Sisters of male donor (f) - no name 2. Wife (f) of (1) - no name Cakadatā (f), wife ...
Sl. No. 150	INDEX NO. III. A. 7	
Sl. No. 151	INDEX NO. III. A. 8	1. ... (f), 2. ... (f)
Sl. No. 152	INDEX NO. III. A. 9	1. Kamā (f); 2. – (f); 3. Nāgamitā (f)
Sl. No. 153	INDEX NO. III. A. 10	1. Budharakhitā (f); 2. Daughters of Budharakhitā – (names not stated) 3. Dhamadina (f), Rōhā (f)
Sl. No. 154	INDEX NO. III. A. 11	... (f) (Name lost)
Sl. No. 155	INDEX NO. III. A. 12	
Sl. No. 156	INDEX NO. III. A. 13	1. Cadā (f); 2. ... (f) (Name not stated)
Sl. No. 157	INDEX NO. III. A. 14	... (f) (Name lost)

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 160	INDEX NO. III. B. 3	1. Sisters of male donor (f); 2. Nāganikā (f); Cadā (f)
Sl. No. 161	INDEX NO. III. B. 4	Kaligā (f)
Sl. No. 164	INDEX NO. III. B. 7	
Sl. No. 165	INDEX NO. III. B. 8	1. d. ... (f); 2. ... (f). (No names are stated)
Sl. No. 169	INDEX NO. III. B. 12	1. Saghamitā (f); 2. Sisters of Saghamitā (f) - (names not stated) --(f) – (name not given)
Sl. No. 172	INDEX NO. III. B. 15	Budhā (f)
Sl. No. 174	INDEX NO. III. B. 17	Tukā (f)
Sl. No. 177	INDEX NO. III. B. 20	
Sl. No. 180	INDEX NO. III. B. 23	1. Budharakhitā (f); 2. Budhā (f);
Sl. No. 181	INDEX NO. III. B. 24	1. Mahākamā (f); 2. Koḍakāmya (f);

Sl. No. 182	INDEX NO. III. B. 25	Sidhathā (f)
Sl. No. 184	INDEX NO. III. B. 27	Padumā (f);
Sl. No. 185	INDEX NO. III. B. 28	1. Mother of 1 (f), 2. Sisters of 1 (f), 3. Daughters (f)
Sl. No. 186	INDEX NO. III. B. 29	1. — (f); 2. — (f); 3. — (f);
Sl. No. 187	INDEX NO. III. B. 30	1. Not stated (f); 2. Not stated (f)
Sl. No. 188	INDEX NO. III. B. 31	Dhanajanā (f);
Sl. No. 189	INDEX NO. III. B. 32	1. Nāgatā (f); 2. . . . (f) (name missing)
Sl. No. 190	INDEX NO. III. B. 33	1. Tumā (f); 2. . . . (f) (Names not stated)
Sl. No. 191	INDEX NO. III. B. 34	1. Bhadā (f); 2. Nakā (f)
Sl. No. 193	INDEX NO. III. B. 36	1. Visaghanikā (f); 2. Yagā (f)
Sl. No. 194	INDEX NO. III. B. 37	Malā (f);
Sl. No. 196	INDEX NO. III. B. 39	Sidhi (f);
Sl. No. 197	INDEX NO. III. B. 40	Pusi . . . (f)
Sl. No. 199	INDEX NO. III. B. 42	1. Nakabudha(nikā) (f); 2. Daughter of Nakabudha(nikā) (f)
Sl. No. 200	INDEX NO. III. B. 43	1. Khadā (f); 2. Daughters of Khadā (f); 3. Mother of Khadā (f) ; 4. Daughters-in-law of Khadā (f);
Sl. No. 203	INDEX NO. III. B. 46	Kaṇhā (f);
Sl. No. 204	INDEX NO. III. B. 47	. . . (f)
Sl. No. 206	INDEX NO. III. B. 49	1. Tanacadaya (f); 2. Bhadā (f)

PHASE IV (BEGINNING OF 3RD CENTURY AD AND END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 210	INDEX NO. IV. A. 1	Nākhā (f),
Sl. No. 211	INDEX NO. IV. A. 2	1. Tukā (f);

		2. Tukā's sister (f); (name not stated)
Sl. No. 212	INDEX NO. IV. A. 3	--- (f) (name lost/not specified)
Sl. No. 213	INDEX NO. IV. A. 4	--- (f); (name not given)
Sl. No. 214	INDEX NO. IV. A. 5	Saghā (f)
Sl. No. 215	INDEX NO. IV. A. 6	Venhū (f)
Sl. No. 216	INDEX NO. IV. A. 7	Budhā (f)
Sl. No. 217	INDEX NO. IV. A. 8	1. Budharakhitā (f); 2. Cūla Budharakhitā (f)
Sl. No. 218	INDEX NO. IV. A. 9	<i>Kumārī</i> Siri Campura (f)
Sl. No. 221	INDEX NO. IV. A. 12	1. Nākacampakā (f); 2. Cadasiri (f); 3. Siri (f)
Sl. No. 224	INDEX NO. IV. A. 15	1. Mother of male donor (f); 2. Wife of male donor (f); 3. Daughters of male donor (f) 4. Daughters-in-law of (1) (f)

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 231	INDEX NO. IV. B. 2	1. Hamgī (f); 2. Vabā (f)
Sl. No. 232	INDEX NO. IV. B. 3	<i>Gharani</i> (wife) of Samuda who is a <i>vāniya</i> (merchant)
Sl. No. 233	INDEX NO. IV. B. 4	Haghā (f)
Sl. No. 234	INDEX NO. IV. B. 5	1. Haghāḍā (f); 2. Kaṃdaḍā (f); 3. Saṃghaḍā (f)
Sl. No. 235	INDEX NO. IV. B. 6	1. Dhamasiriā (f); 2. Pasamā (f); 3. Hagsiri (f);
Sl. No. 238	INDEX NO. IV. B. 9	---(f);
Sl. No. 242	INDEX NO. IV. B. 13	1. ---(f); 2. Camunā (f);

V (Miscellaneous)

Sl. No. 245	INDEX NO. V. 1	1. Saṃgharakhitā (f); 2. ---(f);
Sl. No. 248	INDEX NO. V. 4	1. Munurī (f); 2. Budhā (f); 3. Cadapusā (f);

Sl. No. 249	INDEX NO. V. 5	4. Chamā (f) 1. Saghā (f) 2. Saghadāsī (f) 3. Kumalā (f)
Sl. No. 250	INDEX NO. V. 6	---(f)
Sl. No. 254	INDEX NO. V. 10	1. ---(f); 2. ---(f)
Sl. No. 255	INDEX NO. V. 11 (f)
Sl. No. 257	INDEX NO. V. 13	Budhā (f)
Sl. No. 259	INDEX NO. V. 15	Bhagommū (f)
Sl. No. 262	INDEX NO. V. 18	(Si)dhamthī (f)
Sl. No. 264	INDEX NO. V. 20	1. ---(f); 2. ---(f)
Sl. No. 269	INDEX NO. V. 25	1. ---(f)
Sl. No. 270	INDEX NO. V. 26	1. ---(f)

NUMBER OF FEMALE DONORS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 10	INDEX NO. I. A. 10	1
Sl. No. 13	INDEX NO. I. A. 13	More than 1

Sub Group B: 2nd Century BC

Sl. No. 20	INDEX NO. I. B. 6	At least 1
Sl. No. 32	INDEX NO. I. B. 18	1
Sl. No. 34	INDEX NO. I. B. 20	1
Sl. No. 35	INDEX NO. I. B. 21	1
Sl. No. 36	INDEX NO. I. B. 22	1
Sl. No. 37	INDEX NO. I. B. 23	1
Sl. No. 39	INDEX NO. I. B. 25	1
Sl. No. 44	INDEX NO. I. B. 30	1
Sl. No. 46	INDEX NO. I. B. 32	1
Sl. No. 53	INDEX NO. I. B. 39	1
Sl. No. 59	INDEX NO. I. B. 45	1
Sl. No. 63	INDEX NO. I. B. 49	1
Sl. No. 73	INDEX NO. I. B. 59	1

Sub Group C: 100 BC–50 BC

Sl. No. 80	INDEX NO. I. C. 6	1
Sl. No. 83	INDEX NO. I. C. 9	1

Sl. No. 84 INDEX NO. I. C. 10 Not less than 3

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86 INDEX NO. II. A. 1 3
 Sl. No. 95 INDEX NO. II. A. 10 2
 Sl. No. 96 INDEX NO. II. A. 11 Not less than 3
 Sl. No. 97 INDEX NO. II. A. 12 1
 Sl. No. 98 INDEX NO. II. A. 13 Not less than 4

Sub Group B: First Half of the 1st Century AD

Sl. No. 103 INDEX NO. II. B. 1 2
 Sl. No. 105 INDEX NO. II. B. 3 1
 Sl. No. 106 INDEX NO. II. B. 4 2
 Sl. No. 107 INDEX NO. II. B. 5 1
 Sl. No. 108 INDEX NO. II. B. 6 1
 Sl. No. 110 INDEX NO. II. B. 8 Not less than 2

Sub Group C: Second Half of the 1st Century AD

Sl. No. 112 INDEX NO. II. C. 1 1
 Sl. No. 114 INDEX NO. II. C. 3 1
 Sl. No. 118 INDEX NO. II. C. 7 3
 Sl. No. 120 INDEX NO. II. C. 9 1
 Sl. No. 122 INDEX NO. II. C. 11 Not less than 4
 Sl. No. 123 INDEX NO. II. C. 12 1
 Sl. No. 125 INDEX NO. II. C. 14 1
 Sl. No. 126 INDEX NO. II. C. 15 1
 Sl. No. 127 INDEX NO. II. C. 16 Not less than 5
 Sl. No. 131 INDEX NO. II. C. 20 1
 Sl. No. 133 INDEX NO. II. C. 22 1
 Sl. No. 135 INDEX NO. II. C. 24 2
 Sl. No. 140 INDEX NO. II. C. 29 1

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 144 INDEX NO. III. A. 1 Missing
 Sl. No. 145 INDEX NO. III. A. 2 Not less than 3
 Sl. No. 146 INDEX NO. III. A. 3 3
 Sl. No. 147 INDEX NO. III. A. 4 3
 Sl. No. 148 INDEX NO. III. A. 5 4

Sl. No. 149	INDEX NO. III. A. 6	Not less than 3
Sl. No. 150	INDEX NO. III. A. 7	1
Sl. No. 151	INDEX NO. III. A. 8	2
Sl. No. 152	INDEX NO. III. A. 9	4
Sl. No. 153	INDEX NO. III. A. 10	Not less than 4
Sl. No. 154	INDEX NO. III. A. 11	1 or 2
Sl. No. 155	INDEX NO. III. A. 12	1
Sl. No. 156	INDEX NO. III. A. 13	Not less than 3
Sl. No. 157	INDEX NO. III. A. 14	1

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 160	INDEX NO. III. B. 3	Not less than 3
Sl. No. 161	INDEX NO. III. B. 4	1
Sl. No. 162	INDEX NO. III. B. 5	2
Sl. No. 164	INDEX NO. III. B. 7	1
Sl. No. 165	INDEX NO. III. B. 8	Not less than 3
Sl. No. 169	INDEX NO. III. B. 12	Not less than 3
Sl. No. 172	INDEX NO. III. B. 15	1
Sl. No. 174	INDEX NO. III. B. 17	1
Sl. No. 177	INDEX NO. III. B. 20	1
Sl. No. 180	INDEX NO. III. B. 23	2
Sl. No. 181	INDEX NO. III. B. 24	2
Sl. No. 182	INDEX NO. III. B. 25	1
Sl. No. 184	INDEX NO. III. B. 27	1
Sl. No. 185	INDEX NO. III. B. 28	Not less than 5
Sl. No. 186	INDEX NO. III. B. 29	4
Sl. No. 187	INDEX NO. III. B. 30	Not less than 3
Sl. No. 188	INDEX NO. III. B. 31	1
Sl. No. 189	INDEX NO. III. B. 32	2
Sl. No. 190	INDEX NO. III. B. 33	Not less than 3
Sl. No. 191	INDEX NO. III. B. 34	2
Sl. No. 193	INDEX NO. III. B. 36	2
Sl. No. 194	INDEX NO. III. B. 37	2
Sl. No. 196	INDEX NO. III. B. 39	1
Sl. No. 197	INDEX NO. III. B. 40	1
Sl. No. 199	INDEX NO. III. B. 42	2
Sl. No. 200	INDEX NO. III. B. 43	More than 6
Sl. No. 203	INDEX NO. III. B. 46	More than 1
Sl. No. 204	INDEX NO. III. B. 47	Not less than 4
Sl. No. 206	INDEX NO. III. B. 49	2

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 210	INDEX NO. IV. A. 1	1
Sl. No. 211	INDEX NO. IV. A. 2	2
Sl. No. 212	INDEX NO. IV. A. 3	1
Sl. No. 213	INDEX NO. IV. A. 4	2
Sl. No. 214	INDEX NO. IV. A. 5	1
Sl. No. 215	INDEX NO. IV. A. 6	1
Sl. No. 216	INDEX NO. IV. A. 7	1
Sl. No. 217	INDEX NO. IV. A. 8	2
Sl. No. 218	INDEX NO. IV. A. 9	1
Sl. No. 221	INDEX NO. IV. A. 12	3
Sl. No. 224	INDEX NO. IV. A. 15	Not less than 6
Sl. No. 226	INDEX NO. IV. A. 17	More than 3

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 231	INDEX NO. IV. B. 2	3
Sl. No. 232	INDEX NO. IV. B. 3	1
Sl. No. 233	INDEX NO. IV. B. 4	1
Sl. No. 234	INDEX NO. IV. B. 5	3
Sl. No. 235	INDEX NO. IV. B. 6	3
Sl. No. 238	INDEX NO. IV. B. 9	1
Sl. No. 242	INDEX NO. IV. B. 13	Not less than 4

V (Miscellaneous)

Sl. No. 245	INDEX NO. V. 1	Not less than 3
Sl. No. 246	INDEX NO. V. 2	2
Sl. No. 248	INDEX NO. V. 4	4
Sl. No. 249	INDEX NO. V. 5	3
Sl. No. 250	INDEX NO. V. 6	1
Sl. No. 254	INDEX NO. V. 10	More than 4
Sl. No. 255	INDEX NO. V. 11	Not less than 2
Sl. No. 257	INDEX NO. V. 13	1
Sl. No. 259	INDEX NO. V. 15	1
Sl. No. 260	INDEX NO. V. 16	1
Sl. No. 262	INDEX NO. V. 18	1
Sl. No. 263	INDEX NO. V. 19	1
Sl. No. 264	INDEX NO. V. 20	2
Sl. No. 269	INDEX NO. V. 25	1

Sl. No. 270	INDEX NO. V. 26	1
Sl. No. 276	INDEX NO. V. 32	1

STATUSES OF DONORS**PHASE I (250 BC– 50 BC)****Sub Group A: 250 BC– 200 BC**

Sl. No. 2	INDEX NO. I. A. 2	Name of monk
Sl. No. 3	INDEX NO. I. A. 3	Probably a monk
Sl. No. 4	INDEX NO. I. A. 4	<i>Sēṭi</i>
Sl. No. 5	INDEX NO. I. A. 5	Institution/ <i>gāma</i>
Sl. No. 6	INDEX NO. I. A. 6	1. <i>Kumāra</i> (prince; indicates royalty); 2. A scribe or a sculptor?
Sl. No. 7	INDEX NO. I. A. 7	<i>Sēṭhi</i>
Sl. No. 8	INDEX NO. I. A. 8	<i>Sēnagōpa</i> (army-general)
Sl. No. 9	INDEX NO. I. A. 9	Sons
Sl. No. 10	INDEX NO. I. A. 10	Mother of Dhanamala
Sl. No. 11	INDEX NO. I. A. 11	<i>Nigama</i> of Dhañakaṭaka
Sl. No. 13	INDEX NO. I. A. 13	1. <i>Rājakumari</i> (Princess) 2. <i>Parivesaka</i> of <i>Rājakumari</i>
Sl. No. 14	INDEX NO. I. A. 14	Of the Koramucaka community lineage/tribe/group

Sub Group B: 2nd Century BC

Sl. No. 15	INDEX NO. I. B. 1	<i>Pākōṭakānam</i> (of the Pākōṭakas) = member of the Pākōṭakas = a community/tribe/lineage group
Sl. No. 16	INDEX NO. I. B. 2	<i>Pākōṭakā(nam)</i> = Member of the Pākōṭaka clan/community/lineage group
Sl. No. 20	INDEX NO. I. B. 6	Wife
Sl. No. 26	INDEX NO. I. B. 12	<i>Dhamakadhika</i> , an inhabitant of ...;
Sl. No. 28	INDEX NO. I. B. 14	Town/institution = <i>nigama</i> ; name lost, probably Dhānyakaṭaka
Sl. No. 29	INDEX NO. I. B. 15	<i>Bhikhu</i>
Sl. No. 30	INDEX NO. I. B. 16	Son of Harela
Sl. No. 31	INDEX NO. I. B. 17	Belongs to <i>Paḍipuḍiniya</i> community
Sl. No. 32	INDEX NO. I. B. 18	The mother of Utika

Sl. No. 33	INDEX NO. I. B. 19	A community, perhaps identical with the later Vākātakas
Sl. No. 35	INDEX NO. I. B. 21	Daughter of the (<i>ā</i>) <i>vēsanin</i> Nadabhuti
Sl. No. 36	INDEX NO. I. B. 22	Mother of . . . (name lost)
Sl. No. 37	INDEX NO. I. B. 23	Wife of Bala, the <i>Rājalēkhaka</i>
Sl. No. 39	INDEX NO. I. B. 25	Wife of Namdaka
Sl. No. 40	INDEX NO. I. B. 26	<i>Nigama</i>
Sl. No. 41	INDEX NO. I. B. 27	<i>Sēnāpati</i> of the <i>Pākoṭaka</i> . Whose <i>sēnāpati</i> is not known?
Sl. No. 42	INDEX NO. I. B. 28	<i>Mahakura</i> . Who is a <i>mahakura</i> ? Or a tribe?
Sl. No. 44	INDEX NO. I. B. 30	<i>bhikhuni</i>
Sl. No. 46	INDEX NO. I. B. 32	<i>upāsi(ka)</i>
Sl. No. 50	INDEX NO. I. B. 36	<i>kūrāve</i>
Sl. No. 51	INDEX NO. I. B. 37	Son of Satula
Sl. No. 53	INDEX NO. I. B. 39	<i>jāyā</i>
Sl. No. 54	INDEX NO. I. B. 40	<i>Pākoṭaka(nam)</i> = Member of the Pākōṭaka clan/community/lineage group
Sl. No. 55	INDEX NO. I. B. 41	Son of Satula
Sl. No. 59	INDEX NO. I. B. 45	Daughter of . . .ka.
Sl. No. 60	INDEX NO. I. B. 46	Probably refers to the <i>Pākōṭaka</i> clan
Sl. No. 61	INDEX NO. I. B. 47	<i>Seṭa</i> ?
Sl. No. 63	INDEX NO. I. B. 49	Wife of . . .guta
Sl. No. 64	INDEX NO. I. B. 50	<i>āvēsanin</i>
Sl. No. 65	INDEX NO. I. B. 51	Sons of Acinaka
Sl. No. 70	INDEX NO. I. B. 56	<i>Samana</i> (Monk)
Sl. No. 71	INDEX NO. I. B. 57	Sons of Acinaka
Sl. No. 72	INDEX NO. I. B. 58	Son of Nitohapakhala
Sl. No. 73	INDEX NO. I. B. 59	<i>Pāpu mātu</i> (Mother of Pāpu)

Sub Group C: 100 BC–50 BC

Sl. No. 75	INDEX NO. I. C. 1	Vitapala community/tribe/lineage group
Sl. No. 76	INDEX NO. I. C. 2	Gāma
Sl. No. 80	INDEX NO. I. C. 6	<i>Samanu</i> (for <i>Samani</i>) = nun
Sl. No. 81	INDEX NO. I. C. 7	Institution
Sl. No. 82	INDEX NO. I. C. 8	<i>Nigama</i>
Sl. No. 84	INDEX NO. I. C. 10	1. Mother

2. Daughters
3. Grandsons

PHASE II (1ST CENTURY BC– END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86	INDEX NO. II. A. 1	1. <i>Pavajitikā</i> 2. <i>Pavajitikā</i> and daughter of the <i>pavajitikā</i> Sagharakhitā 3. Daughter of Haghā
Sl. No. 87	INDEX NO. II. A. 2	<i>Putā</i> (son)
Sl. No. 88	INDEX NO. II. A. 3	Lost/missing
Sl. No. 89	INDEX NO. II. A. 4	Probably a mason
Sl. No. 91	INDEX NO. II. A. 6	Son of an <i>uvāsikā</i> (i.e., <i>upāsikā</i>)
Sl. No. 93	INDEX NO. II. A. 8	Probably the name of the stone-mason.
Sl. No. 94	INDEX NO. II. A. 9	<i>Uparaka</i> (Sanskrit <i>Uparika</i> of the later inscriptions?), Title of an officer.
Sl. No. 95	INDEX NO. II. A. 10	1. Daughter of 2; 2. Mother of 1
Sl. No. 96	INDEX NO. II. A. 11	1. Son of the <i>gahapati</i> Kanhati, 2. Wife of 1, 3. Sons of 1, 4. Daughters of 1.
Sl. No. 97	INDEX NO. II. A. 12	1. Grandson of <i>gahapati</i> Pāpin, 2. Wife of 1
Sl. No. 98	INDEX NO. II. A. 13	1. Son of Mugudasama (Mukundaśarman); 2. Daughters, 3. Daughters-in-law 4. Grandsons.
Sl. No. 99	INDEX NO. II. A. 14	The donor is from Vidiśa
Sl. No. 100	INDEX NO. II. A. 15	A <i>puta</i> (son) is referred to
Sl. No. 101	INDEX NO. II. A. 16	1. ---; 2. Sons of 1

Sub Group B: First Half of the 1st Century AD

Sl. No. 103	INDEX NO. II. B. 1	Daughter of Nandayajña
Sl. No. 104	INDEX NO. II. B. 2	<i>Mahāthēra</i> and <i>Mahādhammakadhika</i>

Sl. No. 105	INDEX NO. II. B. 3	1. <i>Gahapati</i> (m); 2. Son of ... (name lost), 3. Daughter of Revata (name lost)
Sl. No. 106	INDEX NO. II. B. 4	An <i>aya</i> ; an <i>atēvāsini</i> of <i>aya</i> Reti
Sl. No. 107	INDEX NO. II. B. 5	1. Not known; 2. Wife of 1; 3. Sons of 1.
Sl. No. 108	INDEX NO. II. B. 6	1. <i>Antēvāsika</i> of <i>ayira</i> Bhūtarakhita who is a <i>Mahāthēra</i> and a resident of (R)āyasēla; 2. <i>Bhikhunī</i> and <i>antēvāsini</i> of <i>ayira</i> Budharakhita, an <i>arahat</i> . It is the state of being as an <i>antēvāsi</i> and an <i>antēvāsini</i> of <i>Mahāthēra</i> and <i>Arahat</i> that gives status and identity to the donors
Sl. No. 109	INDEX NO. II. B. 7	<i>Ayiraka?</i> (the worthy)
Sl. No. 110	INDEX NO. II. B. 8	1. <i>Gadhika</i> (perfumer); 2. Sons of 1; 3. Daughters of 1.

Sub Group C: Second Half of the 1st Century AD

Sl. No. 112	INDEX NO. II. C. 1	1. Not known; 2. Mother of Chada; 3. <i>Navakamikāpadhāna</i> ; 4. <i>Dhamakadhika</i> and an <i>aya</i> (worthy)
Sl. No. 113	INDEX NO. II. C. 2	(<i>Gahapa</i>) <i>tī</i>
Sl. No. 114	INDEX NO. II. C. 3	1. <i>Bhātu</i> (brother) 2. <i>Bhagini</i> (sister)
Sl. No. 117	INDEX NO. II. C. 6	<i>Gāma</i> / institution
Sl. No. 118	INDEX NO. II. C. 7	1. The wife Hamgha, 2. The daughter of Sagharakhitā
Sl. No. 119	INDEX NO. II. C. 8	1. . . . , 2. . . . , 3. . . . (lost), 4. <i>Thēra</i>
Sl. No. 120	INDEX NO. II. C. 9	1. Kanha from Tamil country (<i>Damila</i>); 2. Brother of Kanha;

Sl. No. 122	INDEX NO. II. C. 11	3. Sister of Kanha 1. Not known; 2. Mother of 1; 3. Father of 1; 4. Sisters of 1; 5. Wife of 1; 6. Sons of 1.
Sl. No. 123	INDEX NO. II. C. 12	The mother of . . .
Sl. No. 125	INDEX NO. II. C. 14	1. - (m); 2. His father (m); 3. His wife (f); 4. His brothers (m)
Sl. No. 126	INDEX NO. II. C. 15	<i>Uvāsikā</i>
Sl. No. 127	INDEX NO. II. C. 16	1. Son of Vāsumita who is a <i>gahapati</i> ; 2. Wife of Vāsumita; 3. Sons of Vāsumita; 4. Sisters of Vāsumita; 5. Daughters of Vāsumita
Sl. No. 128	INDEX NO. II. C. 17	The name of a stone-mason?
Sl. No. 129	INDEX NO. II. C. 18	Name of a stone-mason
Sl. No. 131	INDEX NO. II. C. 20	Female donor is the daughter of the male donor
Sl. No. 132	INDEX NO. II. C. 21	1. A minister (<i>amaca</i>), the resident of Atapura and an immigrant from Agaloka; he is also the son of Vīraskanda; 2. Skandanāga, a <i>koṭumbika</i> (i.e., householder).
Sl. No. 133	INDEX NO. II. C. 22	1. <i>Aya</i> (worthy/monk); 2. <i>Bhāriyā</i> (wife) of . . . ra
Sl. No. 134	INDEX NO. II. C. 23	Donor/mason
Sl. No. 135	INDEX NO. II. C. 24	Relatives (Father, mother, son, <i>bhagineya</i> , etc.)
Sl. No. 136	INDEX NO. II. C. 25	<i>Atēvāsika/bhikkhu</i>
Sl. No. 137	INDEX NO. II. C. 26	Son of Bhadaya (Bhadrāya)
Sl. No. 138	INDEX NO. II. C. 27	<i>Jahara bhikhu</i> and <i>atēvāsika</i> of Budhi who is a <i>mahāvinayadhara</i> , a <i>thēra</i> and <i>bhayata</i> of <i>Thēriyāna</i> .
Sl. No. 139	INDEX NO. II. C. 28	Not clear/fragmentary
Sl. No. 140	INDEX NO. II. C. 29	Mother of Pipa

- Sl. No. 142 INDEX NO. II. C. 31 *Gahapati*
 Sl. No. 143 INDEX NO. II. C. 32 *Vika?*

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

- Sl. No. 144 INDEX NO. III. A. 1 1. *Bhāriyā* (f) - wife;
 2. *Putā* (m) - son;
 3. *Duhuta* (f) - daughter
- Sl. No. 145 INDEX NO. III. A. 2 *Vāniya*
- Sl. No. 146 INDEX NO. III. A. 3 1. *Uvāsikā*
 2. Sons and daughters of Sivalā
- Sl. No. 147 INDEX NO. III. A. 4 1. *Mahānavakamaka*,
 2. *Uvāsaka*,
 3. *Aya* (worthy),
 4. Not specified,
 5. *Navakamaka*,
 6. Not known,
 7. Not specified,
 8. *Ayira* (worthy) and
Mahānavakamaka,
 9. Mother of Maka,
 10. Daughter Nakha and a follower
 of the *Cetika* school,
 11. Not specified,
- Sl. No. 148 INDEX NO. III. A. 5 Donors 3 and 4 are referred to as
Caityaputa or sons of *Caitya*
- Sl. No. 149 INDEX NO. III. A. 6 1. *Gahapati* and resident of . . .
lura;
 2. Brother of 1;
 3. Sisters of 1;
 4. Wife of 1
- Sl. No. 150 INDEX NO. III. A. 7 1, 2, and 3 not stated/missing
- Sl. No. 151 INDEX NO. III. A. 8 1. Son of Budhi who is a
gahapati;
 2. Father of 1;
 3. Sister of 1;
 4. Wife of 1
- Sl. No. 152 INDEX NO. III. A. 9 1. *Upāsikā*, who is a daughter of
gahapati Ida and daughter of
 the *gharani* (housewife);

		2. Sons of Kamā;
		3. Brothers of Kamā,
		4. Sisters of Kamā,
		5. <i>Bhikhunī</i>
Sl. No. 153	INDEX NO. III. A. 10	1. <i>Bhikhuni</i> and an <i>antevasi(ni)</i> of Budharakhita who is the <i>Vēṭikanavakamaka</i> with <i>thēra</i> and <i>bhayata</i> status
		2. Daughters of Budharakhitā;
		3. & 4. (Possibly members of the <i>Sangha</i>)
Sl. No. 154	INDEX NO. III. A. 11	<i>Bhikhunī</i> who has passed beyond the eight worldly conditions and who is the daughter of the venerable (<i>mahaya</i>) Sujātā of great self-control
Sl. No. 155	INDEX NO. III. A. 12	Daughter of the <i>Mahāgovalāva</i> (i.e., <i>mahāgovallava</i>) = the great cowherd
Sl. No. 156	INDEX NO. III. A. 13	1. <i>Uvāsikā</i> and mother of Budhi;
		2. Sons of 1;
		3. Daughters of 1
Sl. No. 157	INDEX NO. III. A. 14	1. The son Dhamadēva, an inhabitant of Vīrapura,
		2. <i>Atēvāsinī</i> of Budharakhita

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 158	INDEX NO. III. B. 1	<i>Pāniyagharika</i> of King Siri Sivamaka Sada
Sl. No. 159	INDEX NO. III. B. 2	<i>Upasaka</i>
Sl. No. 160	INDEX NO. III. B. 3	1. <i>Gahapati</i> ;
		2. Son of Puri who is a <i>gahapati</i> ;
		3. Brothers of Isila;
		4. Sisters of Isila;
		5. Wife of Isila;
		6. Sons of Isila.
Sl. No. 161	INDEX NO. III. B. 4	The daughter of . . .
Sl. No. 162	INDEX NO. III. B. 5	1. <i>bhikhunī</i>
		2. <i>Kumāri</i> (daughter)
Sl. No. 164	INDEX NO. III. B. 7	Missing/not stated
Sl. No. 165	INDEX NO. III. B. 8	1. . . . ;

		2. Wife of Mahācatu
		3. Sons of Mahācatu
		4. Daughters of Mahācatu
Sl. No. 166	INDEX NO. III. B. 9	Probably a mason/not stated
Sl. No. 168	INDEX NO. III. B. 11	Brother of the <i>bhayata</i> (reverend) Budhi who is a <i>Cētiyavadaka</i> .
Sl. No. 169	INDEX NO. III. B. 12	1. <i>Samanikā</i> 2. Brothers of (1) 3. Sisters of (1)
Sl. No. 171	INDEX NO. III. B. 14	<i>Gaha(pati)</i>
Sl. No. 172	INDEX NO. III. B. 15	<i>Ativāsini (atēvāsini)</i> of <i>aya</i> (worthy) Kamāya
Sl. No. 173	INDEX NO. III. B. 16	Missing; probably a nun
Sl. No. 174	INDEX NO. III. B. 17	Mother of Kama and a <i>gharani</i> (housewife)
Sl. No. 175	INDEX NO. III. B. 18	<i>Heranika</i> , the son of the <i>gahapati</i> Budhila
Sl. No. 176	INDEX NO. III. B. 19	1. <i>Bhadanigama</i> (Righteous townfolk) 2. <i>Sēṭhipamukha</i> (headed by merchants)
Sl. No. 180	INDEX NO. III. B. 23	1. Wife of Nāgabōdhi 2. Mother of Nāgabōdhi 3. Servant (m)
Sl. No. 181	INDEX NO. III. B. 24	1. <i>Gahapati</i> 2. Wife of Mūla 3. Daughter of Mūla 4. <i>Gahapatiputa</i> 5. <i>Gahapati</i>
Sl. No. 182	INDEX NO. III. B. 25	<i>Aṃtēvāsini</i> of <i>Purima Mahāvīnasēliya</i>
Sl. No. 183	INDEX NO. III. B. 26	1. <i>Peṃḍapātika</i> who resides at Mahāvanasēla or Mahāvanasāila and a pupil at the feet of the <i>Mahāthēra</i> , 2. Not stated
Sl. No. 184	INDEX NO. III. B. 27	1. <i>Upāsaka</i> and son of Goti; 2. Wife of Budharakhita; 3. Son of 1 and 2
Sl. No. 185	INDEX NO. III. B. 28	1. <i>Upāsaka</i> ; 2. Mother;

- | | | | |
|-------------|----------------------|--|---|
| | | | 3. Sisters; |
| | | | 4. Brothers; |
| | | | 5. Daughters |
| Sl. No. 186 | INDEX NO. III. B. 29 | | 1. <i>Camakāra</i> , the Son of Nāga who is an <i>Upajhāya</i> or teacher; |
| | | | 2. Mother of Vidhika; |
| | | | 3. Wife of Vidhika, |
| | | | 4. Brothers of Vidhika; |
| | | | 5. Son of Vidhika; |
| | | | 6. Daughters of Vidhika; |
| | | | 7. <i>ñāti</i> of Vidhika |
| Sl. No. 187 | INDEX NO. III. B. 30 | | 1. Not specified; |
| | | | 2. Wife of 1; |
| | | | 3. Sisters of 1 |
| Sl. No. 189 | INDEX NO. III. B. 32 | | 1. <i>Gahapati</i> who is the son of another <i>gahapati</i> by name Sulasa; |
| | | | 2. Not specified/stated; |
| | | | 3. Son of the <i>gahapati</i> , |
| | | | 4. Daughter of the <i>gahapati</i> . Grandfather and grandson with the same name. |
| Sl. No. 190 | INDEX NO. III. B. 33 | | 1. . . . (not specified); |
| | | | 2. Daughters of Tumā |
| Sl. No. 191 | INDEX NO. III. B. 34 | | 1. <i>Pavacitā</i> |
| | | | 2. <i>Pavacitā</i> |
| Sl. No. 192 | INDEX NO. III. B. 35 | | A <i>pavacita</i> and an <i>antēvāsi</i> of the <i>aya</i> (worthy) Budhi who is a <i>mahāvinayadhara</i> of the . . . <i>sēliya</i> school |
| Sl. No. 193 | INDEX NO. III. B. 36 | | 1. Wife of Mahātoḍa; |
| | | | 2. Not specified |
| Sl. No. 194 | INDEX NO. III. B. 37 | | <i>Antēvāsinī</i> of <i>uvajhāyini</i> (teacher) Samudiyā who in turn is the <i>atēvāsinī</i> of Punavasu, the <i>Vinayadhara</i> and an <i>aya</i> . |
| Sl. No. 196 | INDEX NO. III. B. 39 | | 1. <i>Vāṇiyinī</i> ; |
| | | | 2. Resident of Vijayapura |
| Sl. No. 197 | INDEX NO. III. B. 40 | | Sister of Nakasiri, son of the merchant (<i>vāṇiyaputa</i>) Nāgabudhi, residing at Dhanagiri |

Sl. No. 200	INDEX NO. III. B. 43	Wife of <i>gahapati</i> Sidhatha of the <i>Jaḍikiya/Caityaka</i> school
Sl. No. 201	INDEX NO. III. B. 44	1. <i>Vaniya</i> ; 2. Lost/missing
Sl. No. 203	INDEX NO. III. B. 46	1. Wife of . . . ka; 2. Father of 1; 3. Relatives and friends of 1
Sl. No. 204	INDEX NO. III. B. 47	1. Son of <i>gahapati</i> Haṃghi; 2. Sons of 1; . 3. Daughters of 1; 4. <i>Nātimitabāṃdhava</i> of 1
Sl. No. 205	INDEX NO. III. B. 48	<i>Vaniya</i>
Sl. No. 206	INDEX NO. III. B. 49	1. Daughter of the <i>gahapati</i> Cadamukha; 2. Lost/missing; 3. <i>Halika</i> (ploughman agriculturist); 4. Granddaughter of (1)
Sl. No. 208	INDEX NO. III. B. 51	Minister
Sl. No. 209	INDEX NO. III. B. 52	A <i>mahāgāmika</i> of Sa(tāmala) is referred to belonging to Maḍhara-gōtra and described as <i>āhitāgi</i> , <i>yajñyāyi</i> , <i>bāmhana</i> , <i>nāgapiya</i> and <i>apāpa</i>

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 210	INDEX NO. IV. A. 1	1. <i>Gharāṇi</i> (wife) of Nāgatisa who is an <i>upāsaka</i> and a <i>vāniya</i> ; 2. <i>Hēraṇika</i> , son of Nākhā; 3. Son of Nākhā
Sl. No. 211	INDEX NO. IV. A. 2	1. Wife of Budhi who is the son of the <i>gahapati</i> Kubula; 2. Son of Tukā; 3. Sister of Tukā
Sl. No. 212	INDEX NO. IV. A. 3	Sister of Sidamta who is a <i>pavaita</i> (monk)
Sl. No. 213	INDEX NO. IV. A. 4	Grandsons of Kamā, the daughter

		of Bhagī who is the wife of <i>gahapati</i> Rāhula (m)
Sl. No. 214	INDEX NO. IV. A. 5	1. Son of <i>vāniya</i> Bōdhisam̐ma who lives at Kevurura; 2. Mother of male donor
Sl. No. 215	INDEX NO. IV. A. 6	1. A <i>gahapati</i> and son of a <i>gahapati</i> , 2. Wife of 1.
Sl. No. 216	INDEX NO. IV. A. 7	One who stays in the <i>Piduvana</i> of <i>daharabhikhunis</i> (young <i>bhikhunis</i>) and is the sister of Budhi, a monk (<i>bhadata</i>), and Cula Budhi.
Sl. No. 217	INDEX NO. IV. A. 8	1. A <i>daharabhikhu</i> who is an <i>atēvāsi</i> of <i>bhayata</i> Nāga; 2. <i>Atēvāsini</i> of <i>bhayata</i> Nāga; 3. Granddaughter of Budharakhitā, the <i>atēvāsini</i> of <i>bhayata</i> Nāga.
Sl. No. 218	INDEX NO. IV. A. 9	<i>Kumārī</i> (Princess); to which dynasty does she belong is not known.
Sl. No. 221	INDEX NO. IV. A. 12	1. <i>Vāniyini</i> (wife of merchant); 2. . . . not stated or lost; 3. Wife of Budhila who is a <i>dhanikasathānikā</i> (rich caravan leader)
Sl. No. 224	INDEX NO. IV. A. 15	1. <i>Gadhikasa vaniya</i> ; 2. <i>Vaniya</i> who is a disciple of the pure-teacher Sāriputa of the <i>Mahāvanaselīyāna</i>
Sl. No. 225	INDEX NO. IV. A. 16	Merchant
Sl. No. 226	INDEX NO. IV. A. 17	<i>Gahapati</i>
Sl. No. 228	INDEX NO. IV. A. 19	A <i>thēra</i>

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 230	INDEX NO. IV. B. 1	A <i>thēra</i> who follows the <i>āraṇa araya dhama</i> (the noble life of the forest-dweller)
Sl. No. 231	INDEX NO. IV. B. 2	1. Daughter of the sister of Bodhi;

Sl. No. 232	INDEX NO. IV. B. 3	2. <i>Pavajitikā</i> (nun) 1. <i>Gharani</i> of Samuda who is a <i>vaniya</i> and whose father is <i>gahapati</i> Haṃgha; Samuda lives in the chief city of Puki district;
Sl. No. 233	INDEX NO. IV. B. 4	2. <i>Gahapati</i> <i>Vāṇikini</i> (merchant's wife); <i>peṇḍapātika</i>
Sl. No. 235	INDEX NO. IV. B. 6	1. <i>Bhavata</i> (reverend); 2., 3., 4. (not specified/lost); 5. <i>Uvāsaka</i>
Sl. No. 236	INDEX NO. IV. B. 7	1. <i>Bhayamta</i> (reverend or venerable monk); 2. <i>Antēvāsi</i> of (somebody) and an inhabitant of Mahegānājaka
Sl. No. 237	INDEX NO. IV. B. 8	<i>Mātula</i> of <i>pasanika</i> (stone worker)
Sl. No. 238	INDEX NO. IV. B. 9	1. <i>Gahapati</i> ; 2. Mother of 1; 3. Sons of 1
Sl. No. 239	INDEX NO. IV. B. 10	<i>Sēṭhi</i>
Sl. No. 240	INDEX NO. IV. B. 11	Brother of . . .
Sl. No. 241	INDEX NO. IV. B. 12	1. . . . (<i>ha</i>) <i>pati</i> , 2. Sons
Sl. No. 242	INDEX NO. IV. B. 13	1. <i>Gahapati</i> of the Vākātaka clan; 2. <i>Gahapatikini</i> ; 3. <i>Thēra</i> ; 4. Wife of the Vākātaka <i>gahapati</i> ; 5. Brothers of 1; 6. Paternal cousins, friends and relatives of 1 (<i>ñātimita bādhava</i>).
Sl. No. 244	INDEX NO. IV. B. 15	<i>mātula</i>

V (Miscellaneous)

Sl. No. 245	INDEX NO. V. 1	1. <i>Uvāsikā</i> and the daughter of the <i>gahapati</i> Mariti; 2. Brothers of 1;
-------------	----------------	--

Sl. No. 247	INDEX NO. V. 3	3. Sisters of 1;
Sl. No. 248	INDEX NO. V. 4	4., 5. and 6. Sons of 1. <i>Hālikā</i> (ploughman/agriculturist)
		1. Son of the <i>gahapati</i> Pusila who is an inhabitant of Turulūra;
		2. Wife of Sivaka;
		3. Son-in-law of Sivaka,
		4. Son-in-law of Sivaka;
		5., 6., and 7. Daughters of Sivaka
Sl. No. 249	INDEX NO. V. 5	1. Wife of Lōṇavalavaka;
		2. Wife of Sagharakhita;
		3. Wife of Mariti
Sl. No. 250	INDEX NO. V. 6	Mother of Ānandā
Sl. No. 251	INDEX NO. V. 7	Grandson of the <i>gahapati</i> Mariti who is an inhabitant of Akhasavāda
Sl. No. 254	INDEX NO. V. 10	1. <i>Vāniya</i> and son of <i>vāniya</i> Kaṇha;
		2. Wife of 1;
		3. Sons of 1;
		4. Daughters of 1;
		5. Grandsons of 1;
		6. Relatives, friends and connections of 1
Sl. No. 255	INDEX NO. V. 11	1. ---;
		2. Daughters of 1
		3. Sons of 1
		4. Grandsons of 1.
Sl. No. 257	INDEX NO. V. 13	1. <i>Cētiyavadaka</i> (<i>cētiyavaṃdaka</i>) who is also a <i>thēra</i> and a <i>bhayaṃta</i>
		2. <i>Bhikhunī</i> and also the sister of 1.
Sl. No. 259	INDEX NO. V. 15	1. Wife of Sidhatha
		2. ---.
Sl. No. 260	INDEX NO. V. 16	Mother
Sl. No. 262	INDEX NO. V. 18	(<i>Sama</i>) <i>nikā</i>
Sl. No. 263	INDEX NO. V. 19	(<i>bhikh</i>) <i>uni</i>
Sl. No. 264	INDEX NO. V. 20	1. <i>Samanikī</i> ;
		2. Sister of 1.
Sl. No. 265	INDEX NO. V. 21	1. <i>Vāniya</i> ;
		2. Relatives of 1.

Sl. No. 267	INDEX NO. V. 23	1. --- 2. <i>Lēghaka</i> (scribe)
Sl. No. 268	INDEX NO. V. 24	<i>Hēraṇika</i>
Sl. No. 269	INDEX NO. V. 25	1. ---; 2. Daughter of 1
Sl. No. 270	INDEX NO. V. 26	1. <i>Gaha(pati)</i> 2. Wife of 1
Sl. No. 271	INDEX NO. V. 27	<i>Putā</i>
Sl. No. 273	INDEX NO. V. 29	1. ---; 2. Sons of 1
Sl. No. 274	INDEX NO. V. 30	<i>Upāsaka</i>
Sl. No. 275	INDEX NO. V. 31	Siva
Sl. No. 276	INDEX NO. V. 32	<i>Upāsi . . .</i>
Sl. No. 277	INDEX NO. V. 33	<i>Dhamakathika</i> , preacher of the doctrine

NUMBER OF MONKS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 2	INDEX NO. I. A. 2	1
-----------	-------------------	---

Sub Group B: 2nd Century BC

Sl. No. 26	INDEX NO. I. B. 12	1
Sl. No. 29	INDEX NO. I. B. 15	1
Sl. No. 70	INDEX NO. I. B. 56	1

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 108	INDEX NO. II. B. 6	3
-------------	--------------------	---

Sub Group C: Second Half of the 1st Century AD

Sl. No. 112	INDEX NO. II. C. 1	2
Sl. No. 119	INDEX NO. II. C. 8	1
Sl. No. 133	INDEX NO. II. C. 22	1
Sl. No. 138	INDEX NO. II. C. 27	2

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 144	INDEX NO. III. A. 1	2
Sl. No. 147	INDEX NO. III. A. 4	4

Sl. No. 153	INDEX NO. III. A. 10	1
Sl. No. 156	INDEX NO. III. A. 13	1
Sl. No. 157	INDEX NO. III. A. 14	1

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 168	INDEX NO. III. B. 11	1
Sl. No. 172	INDEX NO. III. B. 15	1
Sl. No. 183	INDEX NO. III. B. 26	2
Sl. No. 186	INDEX NO. III. B. 29	1
Sl. No. 192	INDEX NO. III. B. 35	2
Sl. No. 194	INDEX NO. III. B. 37	1

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 212	INDEX NO. IV. A. 3	1
Sl. No. 216	INDEX NO. IV. A. 7	1
Sl. No. 217	INDEX NO. IV. A. 8	2
Sl. No. 224	INDEX NO. IV. A. 15	1
Sl. No. 228	INDEX NO. IV. A. 19	1

Sub Group B : Second Half of the 3rd Century AD

Sl. No. 230	INDEX NO. IV. B. 1	1
Sl. No. 233	INDEX NO. IV. B. 4	1
Sl. No. 236	INDEX NO. IV. B. 7	2
Sl. No. 239	INDEX NO. IV. B. 10	1
Sl. No. 242	INDEX NO. IV. B. 13	1

V (Miscellaneous)

Sl. No. 257	INDEX NO. V. 13	1
Sl. No. 277	INDEX NO. V. 33	1

NUMBER OF NUNS

PHASE I (250 BC–50 BC)

Sub Group C: 100 BC–50 BC

Sl. No. 80	INDEX NO. I. C. 6	1
------------	-------------------	---

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86	INDEX NO. II. A. 1	3
------------	--------------------	---

Sub Group B: First Half of the 1st Century AD

Sl. No. 106	INDEX NO. II. B. 4	2
Sl. No. 108	INDEX NO. II. B. 6	1

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 152	INDEX NO. III. A. 9	1
Sl. No. 153	INDEX NO. III. A. 10	1
Sl. No. 154	INDEX NO. III. A. 11	1 or 2
Sl. No. 157	INDEX NO. III. A. 14	1

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 162	INDEX NO. III. B. 5	1
Sl. No. 169	INDEX NO. III. B. 12	1
Sl. No. 172	INDEX NO. III. B. 15	1
Sl. No. 182	INDEX NO. III. B. 25	1
Sl. No. 191	INDEX NO. III. B. 34	2
Sl. No. 194	INDEX NO. III. B. 37	2

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 217	INDEX NO. IV. A. 8	2
-------------	--------------------	---

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 231	INDEX NO. IV. B. 2	1
Sl. No. 235	INDEX NO. IV. B. 6	1

V (Miscellaneous)

Sl. No. 257	INDEX NO. V. 13	1
Sl. No. 262	INDEX NO. V. 18	1
Sl. No. 263	INDEX NO. V. 19	1
Sl. No. 264	INDEX NO. V. 20	2

NUMBER OF UPĀSAKA

Sl. No. 147	INDEX NO. III. A. 4	1
Sl. No. 159	INDEX NO. III. B. 2	1
Sl. No. 184	INDEX NO. III. B. 27	1
Sl. No. 185	INDEX NO. III. B. 28	1
Sl. No. 210	INDEX NO. IV. A. 1	1

Sl. No. 235	INDEX NO. IV. B. 6	1
Sl. No. 274	INDEX NO. V. 30	1

NUMBER OF UPĀSIKĀ

Sl. No. 46	INDEX NO. I. B. 32	1
Sl. No. 91	INDEX NO. II. A. 6	1
Sl. No. 126	INDEX NO. II. C. 15	1
Sl. No. 146	INDEX NO. III. A. 3	1
Sl. No. 152	INDEX NO. III. A. 9	1
Sl. No. 156	INDEX NO. III. A. 13	1
Sl. No. 245	INDEX NO. V. 1	1
Sl. No. 276	INDEX NO. V. 32	1

LIST OF OBJECTS DONATED**PHASE I (250 BC–50 BC)****Sub Group A: 250 BC–200 BC**

Sl. No. 5	INDEX NO. I. A. 5	<i>thabha</i>
Sl. No. 6	INDEX NO. I. A. 6	<i>thabha</i>
Sl. No. 8	INDEX NO. I. A. 8	<i>thabha</i>
Sl. No. 10	INDEX NO. I. A. 10	<i>Sūci</i> (cross-bar)
Sl. No. 12	INDEX NO. I. A. 12	<i>thabhō</i>
Sl. No. 13	INDEX NO. I. A. 13	<i>Unhisa</i> (coping stone)
Sl. No. 17	INDEX NO. I. B. 3	<i>Yakhasa thabhō?</i> (<i>Yakṣa</i> -pillar)
Sl. No. 27	INDEX NO. I. B. 13	<i>thabhō</i>
Sl. No. 29	INDEX NO. I. B. 15	<i>thabha</i>
Sl. No. 30	INDEX NO. I. B. 16	<i>Sūci</i>
Sl. No. 32	INDEX NO. I. B. 18	<i>Sūci</i> (cross-bar)
Sl. No. 34	INDEX NO. I. B. 20	<i>thabhō</i>
Sl. No. 35	INDEX NO. I. B. 21	<i>Thabha</i> (pillar)
Sl. No. 36	INDEX NO. I. B. 22	<i>Sūci</i>
Sl. No. 38	INDEX NO. I. B. 24	<i>Sūci</i> (cross-bar)
Sl. No. 39	INDEX NO. I. B. 25	<i>Sūcika</i> and <i>unisa</i>
Sl. No. 47	INDEX NO. I. B. 33	<i>Sūci</i>
Sl. No. 57	INDEX NO. I. B. 43	<i>Sūci</i>
Sl. No. 65	INDEX NO. I. B. 51	<i>Thabho</i> (pillar)
Sl. No. 69	INDEX NO. I. B. 55	Three <i>sūcis</i> (cross-bars)
Sl. No. 71	INDEX NO. I. B. 57	<i>Thabho</i> (pillar)
Sl. No. 72	INDEX NO. I. B. 58	<i>Sūci</i>

Sub Group C: 100 BC–50 BC

Sl. No. 75	INDEX NO. I. C. 1	<i>Sūci</i>
Sl. No. 76	INDEX NO. I. C. 2	<i>Sūci</i>
Sl. No. 81	INDEX NO. I. C. 9	<i>Thabho</i>
Sl. No. 84	INDEX NO. I. C. 10	<i>Unisa</i> (coping stone)

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86	INDEX NO. II. A. 1	<i>Ūpaṭa</i> (upright slab)
Sl. No. 94	INDEX NO. II. A. 9	<i>Tini sūciyo</i> (three rail-bars)
Sl. No. 101	INDEX NO. II. A. 16	<i>Unisa</i> (coping)
Sl. No. 102	INDEX NO. II. A. 17	<i>Paṭa</i> (slab)

Sub Group B: First Half of the 1st Century AD

Sl. No. 103	INDEX NO. II. B. 1	<i>Chhata dabhō</i> (umbrella-pillar)
Sl. No. 107	INDEX NO. II. B. 5	<i>Unisa</i> (coping)
Sl. No. 108	INDEX NO. II. B. 6	<i>thambha</i>
Sl. No. 109	INDEX NO. II. B. 7	<i>Unisapaṭa</i> (coping slab)
Sl. No. 110	INDEX NO. II. B. 8	<i>Cētiyakhambha</i> (<i>caitya</i> pillar)

Sub Group C: Second Half of the 1st Century AD

Sl. No. 115	INDEX NO. II. C. 4	Probably part of the masons' identifying the exact positions where the cross-bars were to be erected or else part of the calculations/measurements of the plan.
Sl. No. 118	INDEX NO. II. C. 7	<i>abadhamālā</i>
Sl. No. 120	INDEX NO. II. C. 9	<i>Udhampaṭa</i> .
Sl. No. 125	INDEX NO. II. C. 14	<i>Bhagavato Budhapamatu paṭa</i> (translated by Chanda as 'a slab bearing an image of the omniscient Buddha')
Sl. No. 127	INDEX NO. II. C. 16	<i>Thabhā</i>
Sl. No. 132	INDEX NO. II. C. 21	<i>Dhamacaka-dhaya</i>
Sl. No. 133	INDEX NO. II. C. 22	<i>Thabho</i>

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

Sl. No. 144	INDEX NO. III. A. 1	<i>Tha(bho)</i>
Sl. No. 145	INDEX NO. III. A. 2	<i>'Dakhināyāke cētiyakhambho</i>

- sadhāduko dānaṃ*’ (Donative of a *caitya* pillar with a relic at the southern gate)
- Sl. No. 147 INDEX NO. III. A. 4 Upright slab
- Sl. No. 148 INDEX NO. III. A. 5 *Udhapaṭa* (upright slab)
- Sl. No. 149 INDEX NO. III. A. 6 *Kalasa* . . . (vase on slab)
- Sl. No. 150 INDEX NO. III. A. 7 *Soṭhikapapaṭā abātmālā* (slab with *svastika* or and *abātmālā*)
- Sl. No. 151 INDEX NO. III. A. 8 Two *sūci* (cross-bars)
- Sl. No. 156 INDEX NO. III. A. 13 *Chata* (umbrella=*Chhatra*) for the *caitya* of *ayira* Utayipabhāhi

Sub Group B: Second Half of the 2nd Century AD

- Sl. No. 160 INDEX NO. III. B. 3 *Dhamacakaṃ* (Wheel of Law) at the western gate (*aparadāra*) as the property of the *cēṭikiyānam nikāya*
- Sl. No. 161 INDEX NO. III. B. 4 Six *sūci* (cross-bars)
- Sl. No. 163 INDEX NO. III. B. 6 *Ucakapaṭo* (*udhakapaṭo* = upright slab)
- Sl. No. 164 INDEX NO. III. B. 7 *Unisa* (coping stone) at the northern entrance (*āyāka*) of the *mahācēṭiya*
- Sl. No. 165 INDEX NO. III. B. 8 *Unisa* (coping stone)
- Sl. No. 168 INDEX NO. III. B. 11 *Sūci* (cross-bar)
- Sl. No. 173 INDEX NO. III. B. 16 *Sūci*
- Sl. No. 174 INDEX NO. III. B. 17 *Suji* (cross-bar)
- Sl. No. 175 INDEX NO. III. B. 18 *Suyi* (*Sūci*) = Cross-bar
- Sl. No. 176 INDEX NO. III. B. 19 *Sūci* (cross-bar)
- Sl. No. 177 INDEX NO. III. B. 20 *Sūci* (cross-bar)
- Sl. No. 180 INDEX NO. III. B. 23 *Vēdi*
- Sl. No. 181 INDEX NO. III. B. 24 Gift of 3 elephants for the Buddhist Sangha (Anamika Roy corrects I.K. Sarma’s decipherment and renders it as “the three hand coping for the railing” and attributes it to the 1st century B.C. See pp.110–111).
- Sl. No. 182 INDEX NO. III. B. 25 Gift of 3 elephants to the *vētika*
- Sl. No. 183 INDEX NO. III. B. 26 *Udapaṭa* (Upright slab)
- Sl. No. 184 INDEX NO. III. B. 27 *Udhapaṭa*
- Sl. No. 186 INDEX NO. III. B. 29 *Punaghatakapaṭa* (slab with an overflowing vase)
- Sl. No. 187 INDEX NO. III. B. 30 *Abadamala*

- Sl. No. 188 INDEX NO. III. B. 31 Six cubits for the *vētika* (or rail enclosure) or six cubits long *vētika*.
- Sl. No. 189 INDEX NO. III. B. 32 (Object not clear) at the southern gate
- Sl. No. 193 INDEX NO. III. B. 36 *Unisa*
- Sl. No. 194 INDEX NO. III. B. 37 *Peṇḍaka* (slab)
- Sl. No. 196 INDEX NO. III. B. 39 *Unisa* (coping stone)
- Sl. No. 200 INDEX NO. III. B. 43 *Divakhabha* (lamp-pillar) as seat of merit (*Dhamathana*)
- Sl. No. 202 INDEX NO. III. B. 45 *Unisa* (coping stone)
- Sl. No. 203 INDEX NO. III. B. 46 *Sothikapāṭa* (slab with a *svastika*) and an *abātamālā* (a type of a carved slab)
- Sl. No. 206 INDEX NO. III. B. 49 *Udhapāṭa* (upright slab) erected on the southern side of the main gate of the *Mahācaitya*
- Sl. No. 208 INDEX NO. III. B. 51 *Cchāyā tha(bhō)* or memorial pillar
- Sl. No. 209 INDEX NO. III. B. 52 Memorial pillar

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

- Sl. No. 211 INDEX NO. IV. A. 2 *Paṭa* (slab)
- Sl. No. 213 INDEX NO. IV. A. 4 *Khabhō* (pillar)
- Sl. No. 214 INDEX NO. IV. A. 5 *Paṭa* (slab)
- Sl. No. 215 INDEX NO. IV. A. 6 A *cētiya*, a *vētikā* (rail) and a *paṭa* (slab)
- Sl. No. 217 INDEX NO. IV. A. 8 *Paṭa* (slab) at the northern gate.
- Sl. No. 221 INDEX NO. IV. A. 12 *Unīsa* (coping)
- Sl. No. 224 INDEX NO. IV. A. 15 *Padhānamaḍavo* (an important pavilion)
- Sl. No. 225 INDEX NO. IV. A. 16 Pillar
- Sl. No. 226 INDEX NO. IV. A. 17 *sela maṇḍapō* i.e., stone pavilion
- Sl. No. 227 INDEX NO. IV. A. 18 *sela maṇḍapō* i.e., stone pavilion, and a house
- Sl. No. 228 INDEX NO. IV. A. 19 A *paṭa* (slab), *sūci* (railing stone), a *chaṭa* (umbrella), etc.

Sub Group B: Second Half of the 3rd Century AD

- Sl. No. 231 INDEX NO. IV. B. 2 *Peṇḍaka* (slab)
- Sl. No. 232 INDEX NO. IV. B. 3 *Unisa* (coping stone)

- Sl. No. 233 INDEX NO. IV. B. 4 (Object not specified) at the small *caitya* (*khudacetiya*) of Nagasena, a *peḍapātika* who lives in village parts
- Sl. No. 234 INDEX NO. IV. B. 5 *Umñisa* (coping stone)
- Sl. No. 241 INDEX NO. IV. B. 12 *Divadhō hatho* (a cubit and a half). Gift of space; probably unsculptured area; perhaps indicates ritualisation of *dāna*; need not be out of actual architectural/structural plans and needs, but as a ritual.

V (Miscellaneous)

- Sl. No. 246 INDEX NO. V. 2 *Yaghīpaṭa* (tablets of homage)
- Sl. No. 247 INDEX NO. V. 3 *Thabha* (pillar)
- Sl. No. 248 INDEX NO. V. 4 Two *pātuka* (foot prints)
- Sl. No. 250 INDEX NO. V. 6 *Pātuka* (foot prints)
- Sl. No. 251 INDEX NO. V. 7 *Unisa* (coping stone)
- Sl. No. 252 INDEX NO. V. 8
1. Two *cētiyapaṭa* (2 *caitya* slabs);
 2. Three *pātuka* (3 foot prints);
 3. One *unisa* (1 coping stone);
 4. One *puphaganiyapaṭa* (a slab with a flower vase).
- Sl. No. 254 INDEX NO. V. 10 *Divatha(bha)* or pillar for lamps at the southern entrance to the *mahācētiya*
- Sl. No. 255 INDEX NO. V. 11 *Paṭa* (slab)
- Sl. No. 256 INDEX NO. V. 12 *Pādukapaṭa* (slab with foot-prints)
- Sl. No. 257 INDEX NO. V. 13 *Sihaṭāna* (lion-seat)
- Sl. No. 259 INDEX NO. V. 15 *Udhapaṭa* (upright slab)
- Sl. No. 266 INDEX NO. V. 22 Four pillars with *paṭa*
- Sl. No. 267 INDEX NO. V. 23 *Paṭa*
- Sl. No. 270 INDEX NO. V. 26 *Thaṃbha* (pillar)

NAMES OF INSTITUTIONS/CORPORATIONS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

- Sl. No. 5 INDEX NO. I. A. 5 *Gāma*
- Sl. No. 8 INDEX NO. I. A. 8 *Sēna* (army)
- Sl. No. 11 INDEX NO. I. A. 11 *Nigama* of Dhañakaṭaka

Sl. No. 13	INDEX NO. I. A. 13	Indicates royalty
Sl. No. 28	INDEX NO. I. B. 14	<i>Nigama</i>
Sl. No. 40	INDEX NO. I. B. 26	<i>Nigama</i> of (Dha)nakaḍaka
Sl. No. 41	INDEX NO. I. B. 27	The tribal composition of the army is indicated.
Sl. No. 45	INDEX NO. I. B. 31	<i>Sangha</i>

Sub Group C: 100 BC–50 BC

Sl. No. 75	INDEX NO. I. C. 1	Ñāpita <i>gāma</i>
Sl. No. 76	INDEX NO. I. C. 2	<i>Gāma</i>
Sl. No. 81	INDEX NO. I. C. 7	<i>gāma</i>
Sl. No. 82	INDEX NO. I. C. 8	<i>Nigama</i> of Dhamṇakaḍaka

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 92	INDEX NO. II. A. 7	<i>Sa(m)gha</i>
------------	--------------------	-----------------

Sub Group C: Second Half of the 1st Century AD

Sl. No. 114	INDEX NO. II. C. 3	<i>Dhañakaṭa-mahācētiya</i>
Sl. No. 117	INDEX NO. II. C. 6	<i>Gāma</i>
Sl. No. 132	INDEX NO. II. C. 21	<i>Mahāvihāra</i> (of the <i>Puvasēliyāna nigāya</i>)
Sl. No. 135	INDEX NO. II. C. 24	<i>Samgha</i> and <i>Culi Samgha</i>

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 159	INDEX NO. III. B. 2	<i>Dhanakaṭa-catiya</i> and <i>mahācētiya</i>
Sl. No. 164	INDEX NO. III. B. 7	<i>Mahācētiya</i>
Sl. No. 176	INDEX NO. III. B. 19	<i>Nigama</i>
Sl. No. 181	INDEX NO. III. B. 24	<i>Sangha</i>
Sl. No. 206	INDEX NO. III. B. 49	<i>Mahācētiya</i>
Sl. No. 209	INDEX NO. III. B. 52	<i>Mahāgāmika</i> . Nature of the administration of <i>gāma</i> ?

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 218	INDEX NO. IV. A. 9	Indicative of the presence of royalty/the state apparatus
-------------	--------------------	---

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 232	INDEX NO. IV. B. 3	<i>Pukirathe</i> (Rāṣṭra district)	indicates
Sl. No. 238	INDEX NO. IV. B. 9	<i>Mahācētiya</i>	
Sl. No. 239	INDEX NO. IV. B. 10	<i>Mūlavāsacaitya</i>	
Sl. No. 242	INDEX NO. IV. B. 13	<i>Gāma</i>	

V (Miscellaneous)

Sl. No. 252	INDEX NO. V. 8	<i>Mahācētiya</i> of Daṃṇakaṭa
Sl. No. 274	INDEX NO. V. 30	<i>Cētiya</i> of Dhanakaṭa

NAMES OF TRIBES/COMMUNITIES

PHASE I (250 BC–50 BC)

Sub Group B: 2nd Century BC

Sl. No. 15	INDEX NO. I. B. 1	<i>Pākōṭaka</i>
Sl. No. 16	INDEX NO. I. B. 2	<i>Pākōṭaka</i>
Sl. No. 27	INDEX NO. I. B. 13	<i>Thabaka kula</i>
Sl. No. 31	INDEX NO. I. B. 17	<i>Paḍipuḍiniya</i>
Sl. No. 33	INDEX NO. I. B. 19	<i>Pākōṭaka</i>
Sl. No. 41	INDEX NO. I. B. 27	<i>Pākōṭaka</i>
Sl. No. 54	INDEX NO. I. B. 40	<i>Pākōṭaka</i>
Sl. No. 60	INDEX NO. I. B. 46	<i>Pākō...</i>

Sub Group C: 100 BC–50 BC

Sl. No. 75	INDEX NO. I. C. 1	<i>Vitapāla</i>
------------	-------------------	-----------------

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group B: First Half of the 1st Century AD

Sl. No. 109	INDEX NO. II. B. 7	<i>jana(nam)ca</i> . . . can mean along with the people
-------------	--------------------	---

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group B: Second Half of the 2nd Century AD

Sl. No. 160	INDEX NO. III. B. 3	<i>Pinḍasutariya</i>
Sl. No. 176	INDEX NO. III. B. 19	Indicative of the close connection between the traders (or <i>nigama</i>) and the monastic centre.
Sl. No. 209	INDEX NO. III. B. 52	<i>Maḍhara-gōtra; bāmhaṇa</i> .

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 238 INDEX NO. IV. B. 9 Civerakiya

Sl. No. 242 INDEX NO. IV. B. 13 Vākāṭaka

V (Miscellaneous)

Sl. No. 246 INDEX NO. V. 2 *Pusiliya*

LIST OF PLACE NAMES

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 5 INDEX NO. I. A. 5 Kālavaira

Sl. No. 11 INDEX NO. I. A. 11 Dhañakaṭaka

Sub Group B: 2nd Century BC

Sl. No. 21 INDEX NO. I. B. 7 Naranjarā (river)

Sl. No. 26 INDEX NO. I. B. 12 Name lost

Sl. No. 29 INDEX NO. I. B. 15 Pāṭalīputra

Sl. No. 40 INDEX NO. I. B. 26 (Dha)nakaḍaka

Sl. No. 56 INDEX NO. I. B. 42 Kudūra

Sub Group C: 100 BC–50 BC

Sl. No. 75 INDEX NO. I. C. 1 Ñāpita

Sl. No. 76 INDEX NO. I. C. 2 . . . ra

Sl. No. 82 INDEX NO. I. C. 8 Dhamñakaḍaka

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)

Sub Group A: Late 1st Century BC

Sl. No. 86 INDEX NO. II. A. 1 Jetaparavana

Sl. No. 94 INDEX NO. II. A. 9 Kōḍimuṭi

Sl. No. 96 INDEX NO. II. A. 11 (Cada)ka or Candaka

Sl. No. 97 INDEX NO. II. A. 12 Valikaca

Sl. No. 99 INDEX NO. II. A. 14 Vidiśa

Sub Group B: First Half of the 1st Century AD

Sl. No. 108 INDEX NO. II. B. 6 (R)āyasēla

Sub Group C: Second Half of the 1st Century AD

Sl. No. 114 INDEX NO. II. C. 3 Dhanakata

Sl. No. 118 INDEX NO. II. C. 7 1. Amsutalika

- | | | |
|-------------|---------------------|--|
| Sl. No. 120 | INDEX NO. II. C. 9 | 2. Pugarāṭha
1. Damila
2. Dhana (i.e., Dhānyakaṭaka) |
| Sl. No. 132 | INDEX NO. II. C. 21 | 1. Dhañakaṭa
2. Atapura
3. Agaloka |

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

- | | | |
|-------------|----------------------|--|
| Sl. No. 147 | INDEX NO. III. A. 4 | 1. Pakagiri
2. Sihagiri
3. Nāgapavata
4. Vesaraparala |
| Sl. No. 148 | INDEX NO. III. A. 5 | Sirinagica |
| Sl. No. 149 | INDEX NO. III. A. 6 | 1. (Dhānya)kaṭa
2. . . .lura |
| Sl. No. 153 | INDEX NO. III. A. 10 | 1. Rājagiri; . . .
2. . . . varuru |
| Sl. No. 157 | INDEX NO. III. A. 14 | Vīrapura |

Sub Group B: Second Half of the 2nd Century AD

- | | | |
|-------------|----------------------|---|
| Sl. No. 159 | INDEX NO. III. B. 2 | 1. Ujjaini
2. Dhanakaṭa |
| Sl. No. 176 | INDEX NO. III. B. 19 | Chadākica (Chandrakṛtya) |
| Sl. No. 181 | INDEX NO. III. B. 24 | Koḍakha |
| Sl. No. 183 | INDEX NO. III. B. 26 | Pusakavana; Mahāvanasēla
(Apparently place names
though need not be so; possibly
monasteries). |
| Sl. No. 184 | INDEX NO. III. B. 27 | Dhanakaṭaka |
| Sl. No. 185 | INDEX NO. III. B. 28 | Kaṭakasēla |
| Sl. No. 196 | INDEX NO. III. B. 39 | Vijayapura |
| Sl. No. 197 | INDEX NO. III. B. 40 | Dhanagiri |
| Sl. No. 198 | INDEX NO. III. B. 41 | Nekhavana |
| Sl. No. 206 | INDEX NO. III. B. 49 | Turughura |
| Sl. No. 207 | INDEX NO. III. B. 50 | Talacara |
| Sl. No. 209 | INDEX NO. III. B. 52 | Sa(tāmala) |

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

Sl. No. 210	INDEX NO. IV. A. 1	Nārasala
Sl. No. 211	INDEX NO. IV. A. 2	Tulaka
Sl. No. 212	INDEX NO. IV. A. 3	Mandara
Sl. No. 213	INDEX NO. IV. A. 4	Hiralūra
Sl. No. 214	INDEX NO. IV. A. 5	Kevurura
Sl. No. 217	INDEX NO. IV. A. 8	Kudūra (Kaṭukāya i.e., Dhamnakaṭaka? as suggested by C. A. Padmanabha Sastry)
Sl. No. 224	INDEX NO. IV. A. 15	Gahagūjakamḍa
Sl. No. 227	INDEX NO. IV. A. 18	Dhamṇakaṭaka
Sl. No. 228	INDEX NO. IV. A. 19	Dhamṇakaṭaka

Sub Group B: Second Half of the 3rd Century AD

Sl. No. 231	INDEX NO. IV. B. 2	Kavurūra
Sl. No. 232	INDEX NO. IV. B. 3	<i>Adiṭhāna</i> of Pukiratha (chief city of Pukiratha)
Sl. No. 236	INDEX NO. IV. B. 7	Mahegānājaka
Sl. No. 242	INDEX NO. IV. B. 13	. . . game (name lost)

V. (Miscellaneous)

Sl. No. 245	INDEX NO. V. 1	Bhūtāyana
Sl. No. 248	INDEX NO. V. 4	Turulūra
Sl. No. 251	INDEX NO. V. 7	Akhasavāda
Sl. No. 252	INDEX NO. V. 8	1. Daṃṇakaṭa; 2. Rājagiri
Sl. No. 274	INDEX NO. V. 30	Dhanakaṭa
Sl. No. 277	INDEX NO. V. 33	Oḍiparivena

BUDDHISM AND RITUALS

PHASE I (250 BC–50 BC)

Sub Group A: 250 BC–200 BC

Sl. No. 14	INDEX NO. I. A. 14	Shows the connection/links between the monastic centre and the tribes/ communities
------------	--------------------	--

Sub Group B: Second Century BC

- Sl. No. 17 INDEX NO. I. B. 3 Shows the worship of *yakṣas*, an early practice. The *yakṣa* is calledkhaka.
- Sl. No. 21 INDEX NO. I. B. 7 Suggests the Bhārḥūt parallel and connects early Amarāvātī sculptural tradition with that of Bhārḥūt.
- Sl. No. 22 INDEX NO. I. B. 8 Indicates the cult of *Yakṣa*. The reference to *Yakṣa* Cadamukha residing at *Vaku*; *Vaku/vakula* - a tree of a particular species
- Sl. No. 24 INDEX NO. I. B. 10 The use of *sidham*
- Sl. No. 26 INDEX NO. I. B. 12 Reference to *dhamakadhika*; context of preaching and conversion/ acceptance of the faith
- Sl. No. 74 INDEX NO. I. B. 60 *Paṭiṭhāpita*

Sub Group C: 100 BC–50 BC

- Sl. No. 75 INDEX NO. I. C. 1 Close links between the monastic site and the communities/tribes as well as the socio-economic units. Seen in the similar inscriptions of the period
- Sl. No. 80 INDEX NO. I. C. 6 *Dē(ya dhama)*

PHASE II (1ST CENTURY BC–END OF 1ST CENTURY AD)**Sub Group A: Late 1st Century BC**

- Sl. No. 86 INDEX NO. II. A. 1 Nuns with daughters: a particular stage in the Buddhist monastic history: Deviation from the *Vinaya* prescriptions? The *Caityakas/* *Andhakas* had justified sex among members of the order. See Francis, 2002.
- Sl. No. 88 INDEX NO. II. A. 3 *Dānaṃ*
- Sl. No. 90 INDEX NO. II. A. 5 *yasa cētiya*; whose *cetiya*? *vetika*.
- Sl. No. 92 INDEX NO. II. A. 7 Donation to the *Samgha* has been mentioned specifically
- Sl. No. 94 INDEX NO. II. A. 9 Interest of the officer/Connections with the monastic sites
- Sl. No. 96 INDEX NO. II. A. 11 *Deya dhama*
- Sl. No. 97 INDEX NO. II. A. 12 *Dānaṃ*

- Sl. No. 98 INDEX NO. II. A. 13 *Sidham*
 Sl. No. 100 INDEX NO. II. A. 15 *Sidham*; *deya*; the term *Budhavana*.

Sub Group B: First Half of the 1st Century AD

- Sl. No. 103 INDEX NO. II. B. 1 Does the name Nandayajña indicate the *yāga* of the Brāhmaṇical faith?
 Sl. No. 104 INDEX NO. II. B. 2 *Mahāthēra* status/a saint/monk and great preacher
 Sl. No. 108 INDEX NO. II. B. 6 1. *Mahāthēra* status
 2. *Arhat* status
 3. What are the implications of *antēvāsi* and *antēvāsinī*?
 Sl. No. 111 INDEX NO. II. B. 9 *Dā(nam?)*

Sub Group C: Second Half of the 1st Century AD

- Sl. No. 112 INDEX NO. II. C. 1 *Navakamikāpadhāna* and *Dhamakadhika* donate along with others
 Sl. No. 118 INDEX NO. II. C. 7 Use of *dēyadhama* and *patiṭhāpita*
 Sl. No. 119 INDEX NO. II. C. 8 *Thēra*
 Sl. No. 120 INDEX NO. II. C. 9 *Dhanamahācētiyapādamūle* (At the foot of the great *Caitya* of Dhana)
 Sl. No. 122 INDEX NO. II. C. 11 *Dānam*
 Sl. No. 124 INDEX NO. II. C. 13 1. *Sidham*
 2. *Namo bhagavato Sidha(tha)* (i.e., salutation to Siddhārtha);
 3. *Nātimitabādhava*
 Sl. No. 125 INDEX NO. II. C. 14 Inscriptional evidence for palaeographically dating the Buddha image at Amarāvātī though both Chanda and Sivaramamurti did not find any Buddha image on the slab due to its fragmentary nature, *Pamatu* (Sanskrit *Pramatri*) could mean omniscient. The divine, holy and omniscient Buddha indicates the growth of divinisation of the Buddha/*lokottara* conception, and its reflections in sculpture/art.

- Sl. No. 132 INDEX NO. II. C. 21 1. *Savaloka satva hita sukhāya* (i.e., for the benefit and happiness of all the beings in the world) reveals the pro-Mahāyāna trend of the *Pūrvaśaila* sect.
2. *Paṭiṭhāpita*
- Sl. No. 135 INDEX NO. II. C. 24 1. . . . *namo bhagavato*;
2. *Jibudēva vajasaka bhagavato dhātu pari(gahita) mahācētiye* . . . ;
3. . . . *sa saṃghasa culi-saṃghasa* . . . ;
4. *paṭiṭhāpita*
- Sl. No. 136 INDEX NO. II. C. 25 *Sidham*. Sculptural depiction of *pūrṇakumbha*.
- Sl. No. 137 INDEX NO. II. C. 26 Seems to refer to two *saṃgharamas* and mentions the son (name lost) of Badaya.
- Sl. No. 138 INDEX NO. II. C. 27 *Dēyadhama*
- Sl. No. 139 INDEX NO. II. C. 28 . . . *patimana* . . . *vacayatehi paṭiṭhapito*.
- Sl. No. 142 INDEX NO. II. C. 31 Nita Budha Vasa

PHASE III (BEGINNING OF 2ND CENTURY AD AND END OF 2ND CENTURY AD)

Sub Group A: First Half of the 2nd Century AD

- Sl. No. 145 INDEX NO. III. A. 2 *Caitya* pillar with a relic. Whose relic? Outside the *caitya*? Whose relic in the 1st Century BC? Traditional Mahāyāna/Vajrayāna accounts of the Buddha's relics at Dhānyakaṭaka. cf. *Mañjurīmūlakalpa*.
- Sl. No. 146 INDEX NO. III. A. 3 1. *Sidham*
2. *Dēyadha(ma)*
- Sl. No. 147 INDEX NO. III. A. 4 *Sidham*
- Sl. No. 148 INDEX NO. III. A. 5 Use of 1. *Sidham*
2. *Paṭiṭhāpita*
- Sl. No. 149 INDEX NO. III. A. 6 *Paṭiṭhāpita*
- Sl. No. 150 INDEX NO. III. A. 7 1. *Dēyadhama*
2. *Paṭiṭhāpita*

- Sl. No. 153 INDEX NO. III. A. 10 3. Nātimitabādhava
Nun with daughters; supervisor
of the reconstruction is a *thēra*.
- Sl. No. 154 INDEX NO. III. A. 11 1. Statement of the doctrine/
principle. The monastic/
schismatic affiliations of these
doctrines?
2. The venerable Sujātā of great self-
control had a daughter.
- Sl. No. 156 INDEX NO. III. A. 13 *Airanam Utayipabhāhinam cēdiya*
(*caitya* of the worthy
Utayipabhāhi); shows the existence
of smaller *caityas*; *caityas* in
honour of *ayira*; relic worship.
- Sl. No. 157 INDEX NO. III. A. 14 1. *Dēyadhamma*;
2. *Atēvāsini*

Sub Group B: Second Half of the 2nd Century AD

- Sl. No. 159 INDEX NO. III. B. 2 *Sidham*
- Sl. No. 160 INDEX NO. III. B. 3 1. *Sidham*
2. *Dēyadhammam*
3. *Dhamacakaṃ* at the *aparadāra*
(western gateway) as property
of the *Cētikiyānam*. What is the
connection between *dhamacaka*
and the *cētikiyānam*? As symbol
of the Buddha?
- Sl. No. 165 INDEX NO. III. B. 8 *dāya dhammaya dāya* (gift as
pious offering)
- Sl. No. 168 INDEX NO. III. B. 11 1. A monk as a *Caitya* worshipper;
2. The term *ānugāmika* (“the gift
accompanying him after death”)
as translated by Burgess and
Hultsch could suggest the
Caityaka belief in life after
death
- Sl. No. 172 INDEX NO. III. B. 15 *Atevasini* indicates the system of
teacher–pupil/specialisation in the
canons
- Sl. No. 174 INDEX NO. III. B. 17 *Kama* (Karma) as a name of a
person

- Sl. No. 175 INDEX NO. III. B. 18 Instituting gift along with *nātibādhava*; *dānaṃ*
- Sl. No. 177 INDEX NO. III. B. 20 *dānaṃ*
- Sl. No. 179 INDEX NO. III. B. 22 *Savaniyuta dēyadhammaṃ* (pious gift, at the instance of all)
- Sl. No. 180 INDEX NO. III. B. 23 Buddha referred to as *bhagavat*; *dāna*.
- Sl. No. 182 INDEX NO. III. B. 25 *Purima* means preceding or former. Antiquity of the *Mahāvīnasēliya*, a sub-school of the *Caityavādins*. ‘The other 3 are *Aparaśaila*, *Rājagirika* and *Sidhāthaka*, collectively grouped under *Andhaka* School. It is doubtful whether *Pubha* (*Pūrva*) and *Avara* (*Apara*) *Śaila* schools had any difference except the *Śaila* (hill) on which the followers of the sects lived” (I. K. Sarma, 1980, p. 19); Gift of elephants to the *sangha/caitya* or else gift of the three hand coping for the railing, as Anamika Roy suggested. See A. Roy, 1994, pp. 110–111).
- Sl. No. 183 INDEX NO. III. B. 26 1. Use of *Sidha* and *dēyadhamma*,
2. *Peṃḍapātika*;
3. *Samyutaka bhānaka* shows the existence of *Samyukta Nikāya*;
4. *Mahāthēra* status; Étienne Lamotte, 1998, takes it for a sect of Buddhism; See p. 348).
- Sl. No. 184 INDEX NO. III. B. 27 Use of ‘*sidham namō bhagavatō logātica*.’ (Success! Adoration to the Lord; the illuminator (sun) of the world!
- Sl. No. 185 INDEX NO. III. B. 28 Use of *sidham*
- Sl. No. 186 INDEX NO. III. B. 29 1. *Sidham*
2. *Deyadhamma*
3. Along with relatives (*ñātimitabāṃdhava*)
4. *Upajhāya* (a monk) having

- a son! Compare with the nuns having daughters (Sivaramamurti, nos. 31 and 69 pp. 277–278 and p. 290)
5. Grandfather and grandson bear the same name. Also seen in the Uppuguṇḍur inscription (B. CH. Chhabra, 1959-60)
6. Idea of *punaghaṭa* (*pūrṇaghaṭa*)
- Sl. No. 187 INDEX NO. III. B. 30 *Kāritā savasica*
- Sl. No. 189 INDEX NO. III. B. 32 1. *Sidham*
2. *Dēyadhama*
3. Grandfather and grandson with the same name
- Sl. No. 191 INDEX NO. III. B. 34 *Dēyadhamma*
- Sl. No. 192 INDEX NO. III. B. 35 *Mahāvinayadhara* implies a *Vinaya* of the . . . *sēliya* school. There is a Tibetan tradition of a *Prākṛt* text/*vinaya* of the *Sēliya/Puvasēliya* school. The *antēvāsi* of this *Mahāvinayadhara* further shows the systematisation/specialisation of this *Vinaya*
- Sl. No. 193 INDEX NO. III. B. 36 The donors are described as *damnabhaginīnam*, i.e., *dharmabhāginīnam*, which means the sharers of merit. If the decipherment is correct, it would mean a specific expression of the doctrine concerning the sharing and transference of merit;
2. *dānapūrvam* i.e., given as gift.
- Sl. No. 194 INDEX NO. III. B. 37 *Vinayadhara* (m); *Upajhāyinī* (f). *atēvāsinī* Malā (f); indicates the system of the *vinaya* texts/canons as well as the gender base of the teacher–pupil system.
- Sl. No. 196 INDEX NO. III. B. 39 1. *Sidham*
2. *Namō bhagavatō* (Adoration to the Lord)
- Sl. No. 200 INDEX NO. III. B. 43 1. *Sidham*

2. *Jaḍikiyānam/Caityakayānam*
 3. *Bhagavatō mahācētiya pādamaḷe apano dhamaṭhana divakhabho patiḥāvito* (At the foot of the great *caitya* of the Lord has been placed a lamp pillar, as seat of merit);
 4. Padamula (*Padamala*) as a ritual/cultic spot
 5. *Apano dhamathana* (i.e., as one's own seat of merit);
 6. *Divakhabho*, i.e. practice of putting lamps on pillars (Diva=Diva=Dipa=lamp)
 7. 'Patiḥāvita', indicates the possible involvement of rituals
 8. *Gahapati* specifically associated with a school at Amarāvātī
- Sl. No. 201 INDEX NO. III. B. 44 1. . . *gavato samasambudha*
2. (*na*)*am parigaha mahas (a)*. . .
- Sl. No. 202 INDEX NO. III. B. 45 *dēyadhama*
- Sl. No. 203 INDEX NO. III. B. 46 1. *Sothikapapa*
2. *Abātamālā*
3. What is the significance of the *Svastika*?
- Sl. No. 204 INDEX NO. III. B. 47 1. *Sidham Namō Bhagavato*
2. *Nātimitabāṃdhava*
- Sl. No. 206 INDEX NO. III. B. 49 1. *Sidham*;
2. *Bhagavatō mahācētiya*
3. *Dēyadhama*
4. *Patiḥāpita*
- Sl. No. 209 INDEX NO. III. B. 52 References to *yajñyāyi*, *bāmhana*, etc. show the presence of Brāhmaṇas and the performance of the *Yāga* cult along with the Buddhism and its cultic practices.

PHASE IV (BEGINNING OF 3RD CENTURY AD TO END OF 3RD CENTURY AD)

Sub Group A: First Half of the 3rd Century AD

- Sl. No. 210 INDEX NO. IV. A. 1 *satutamasa naravasabha*
sammasambudhadicasa

		(Adoration) to the best . . . the foremost of men, the truly enlightened, the Sun
Sl. No. 211	INDEX NO. IV. A. 2	<i>Dēyadhammaṃ</i>
Sl. No. 212	INDEX NO. IV. A. 3	1. <i>Sidham</i> 2. <i>Namō bhagavatō savasatutamasa Budhasa</i> (Success! Adoration to the Lord Buddha, the best of all beings!)
Sl. No. 213	INDEX NO. IV. A. 4	A clear-cut genealogy, beginning from a <i>gahapati</i> through his wife, her daughter and her grandsons, is constructed here; the name ‘Rāhula’.
Sl. No. 215	INDEX NO. IV. A. 6	1. Gift of a <i>caitya</i> indicating the existence of <i>caityas</i> other than the <i>mahācaitya</i> 2. A hierarchy of <i>caityas</i> may be postulated, with the <i>mahācaitya</i> at the apex 3. <i>Dēyadhama</i> 4. To whom were these <i>caityas</i> dedicated?
Sl. No. 216	INDEX NO. IV. A. 7	. . . <i>daharabhikhuni Piduvanaṭāya</i> . . .
Sl. No. 217	INDEX NO. IV. A. 8	1. <i>Atēvāsini</i> having granddaughter 2. A system of teacher–pupil relationship
Sl. No. 218	INDEX NO. IV. A. 9	The gift by the princess is indicative of the connection between the royalty and the monastic network, and secondly, of the interest of the royalty at the monastic site.
Sl. No. 221	INDEX NO. IV. A. 12	1. Contact between the trading group and the monastic centre. 2. <i>Nivide magasa hetukanantana</i>
Sl. No. 223	INDEX NO. IV. A. 14	<i>Sarvaviridhah bhandato</i> . . . <i>Cairikapadhah aparapa</i>
Sl. No. 224	INDEX NO. IV. A. 15	1. <i>Sidham</i>

2. Significance of *Mahāvanaseliyānaṃ*, a pro-Mahāyāna? group/*caityaka* sect
 3. Sāriputa as a pure-teacher;
 4. *Sagha dēyadhammaṃ* (Meritorious gift for the Sangha)
 5. *Padhānamaḍava* (What function does the *maḍava* serve?)
 6. *Paṭiṭhāvito*
 7. A merchant is a disciple of an *ācāriya*
- Sl. No. 226 INDEX NO. IV. A. 17 (*de*)*ya dhamma*
- Sl. No. 227 INDEX NO. IV. A. 18 (*dē*)*ya dhamma*
- Sl. No. 229 INDEX NO. IV. A. 20 1. *namo Budhasa bhagavatō; savasa(r*)tu tamasa sama sabudhasa ...;*
2. *arhata*

Sub Group B: Second Half of the 3rd Century AD

- Sl. No. 230 INDEX NO. IV. B. 1 A *thēra* who follows *āraṇa araya dhama* (the noble life of the forest dweller)
- Sl. No. 231 INDEX NO. IV. B. 2 . . . *bhagavato* (Adoration to the Lord!)
- Sl. No. 232 INDEX NO. IV. B. 3 1. (*Sidha*)*tanam* (Adoration to Siddhārathas!)
2. *Savasa ca lokasa hitasukhathataya* (for the welfare and happiness of the whole world)
 3. *Bhagavatō mahāc(ē)tiya*
- Sl. No. 233 INDEX NO. IV. B. 4 1. *Peṇḍavatika* Nāgasena who lives in village parts
2. *Khuḍacetiya* of Nāgasena
 3. More than one *cētiya*/hierarchy of *Caityas*
 4. *Sidham (namō) bhagavatō*
 5. *Paṭiṭhāpitam* (Indicates ritual)
- Sl. No. 234 INDEX NO. IV. B. 5 1. *Sidham;*

2. *Paṭiḥāvita*
- Sl. No. 239 INDEX NO. IV. B. 10 1. Gift by a *gahapati/sēṭhi* for the benefit of *thēra* Citaka of the *Mūlavāsacaitya*. It is thus evident that many of the gifts instituted by monks and nuns were, in fact, sponsored by other groups.
2. What is meant by *Mūlavāsacaitya*? Is it the *Mahācaitya* itself or any other institution?
3. The earliest epigraphical reference to the *Mūlavāsa*. Another *Mūlavāsa* in Kerala. (cf. the controversies over the *Mūlavāsa* problem in the history of Kerala).
4. Citaka as the name of the monk. Anything to do with *citā/cētiya/cētika* etc.?
- Sl. No. 241 INDEX NO. IV. B. 12 Gift of space: probably unsculptured area; Indicates ritualisation of *dāna*: *dāna* need not necessarily arise out of actual architectural/structural/plan needs; Probably to accommodate willing groups in the construction reconstruction of the *mahācaitya*.
- Sl. No. 242 INDEX NO. IV. B. 13 Longevity/increment of the term of life as the motive for the gift
- Sl. No. 244 INDEX NO. IV. B. 15 . . . *sarva sattvānam* . . .

V (Miscellaneous)

- Sl. No. 247 INDEX NO. V. 3 *Dēyadhama*
- Sl. No. 248 INDEX NO. V. 4 1. *Sidham*;
2. *Dēyadhama*
- Sl. No. 249 INDEX NO. V. 5 *Dānaṃ*
- Sl. No. 250 INDEX NO. V. 6 1. Worship of the foot-prints as symbol of the Buddha;

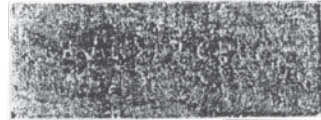
Sl. No. 251	INDEX NO. V. 7	2. <i>Dānaṃ</i>
Sl. No. 252	INDEX NO. V. 8	<i>Dēyadhama</i>
		1. <i>Dēyadhamma</i>
		2. <i>Puphaganiyapaṭa</i>
Sl. No. 253	INDEX NO. V. 9	Mentions the <i>mahācētiya</i>
Sl. No. 254	INDEX NO. V. 10	<i>Divathabha</i> ; lamps at various points of the <i>mahācētiya</i>
Sl. No. 256	INDEX NO. V. 12	<i>Pāduka</i> indicates worship of the symbols of the Buddha.
Sl. No. 257	INDEX NO. V. 13	1. <i>Dēyadhama</i>
		2. <i>Sihathāna</i> : worship of the symbol of the Buddha
Sl. No. 258	INDEX NO. V. 14	Invocation of <i>Bhagavat</i>
Sl. No. 261	INDEX NO. V. 17	... <i>ṭhāpito</i>
Sl. No. 262	INDEX NO. V. 18	(<i>Dē</i>) <i>ya dhamma</i>
Sl. No. 265	INDEX NO. V. 21	An invocation of <i>Bhagavat</i>
Sl. No. 277	INDEX NO. V. 33	A <i>dhammakathika</i> who is a monk participates in gift to the <i>Caitya</i> . Why does he dwell outside a <i>vihāra</i> ?

CHAPTER 6

Illustrations of Estampages and Eye-Copies*



No: 1



No: 4

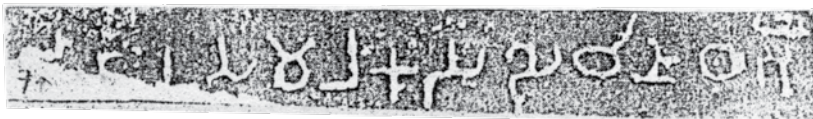


No: 5

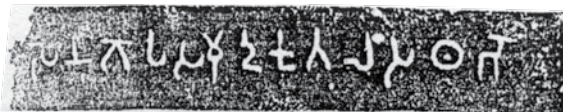


No: 6

* The subsequent illustrations are based on the authors cited in the respective serial number of the inscriptions, as given in Chapter 4.



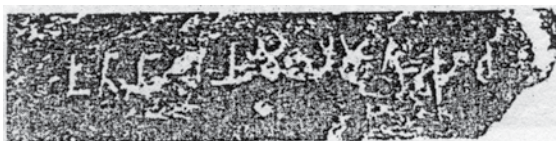
No: 7



No: 8



No: 9



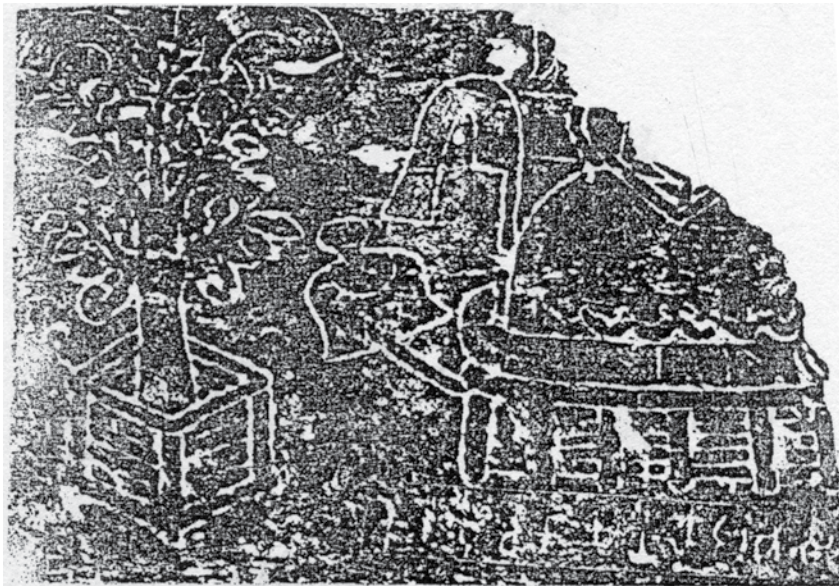
No: 10



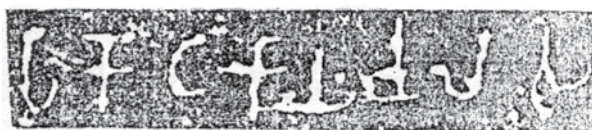
No: 11



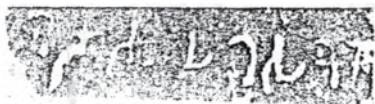
No: 12



No: 14



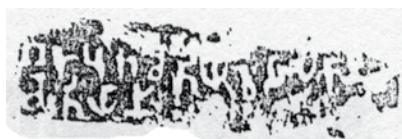
No: 15



No: 17



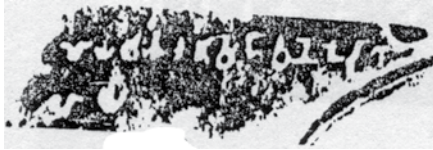
No: 22



No: 23 (1)



No: 23 (2)



No: 23 (3)



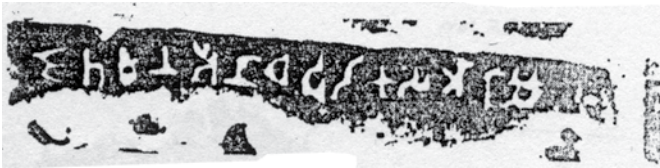
No: 23 (4)



No: 23 (5)



No: 23 (6)



No: 23 (7)



No: 23 (8)

No: 23 (1-8)



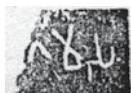
No: 25



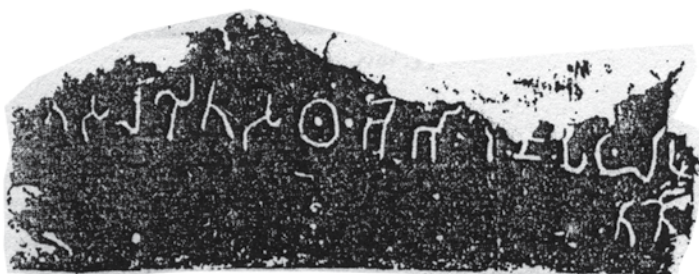
No: 26



No: 27



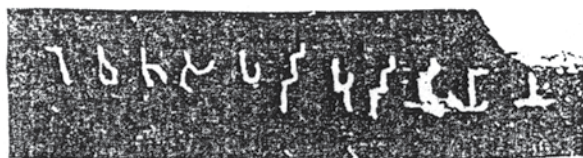
No: 28



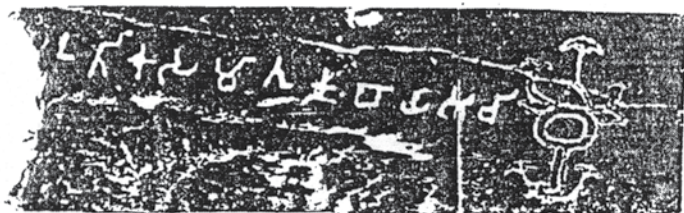
No: 29



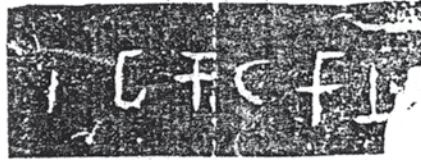
No: 30



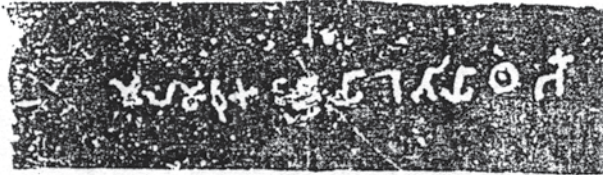
No: 31



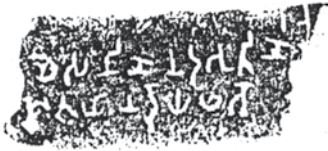
No: 32



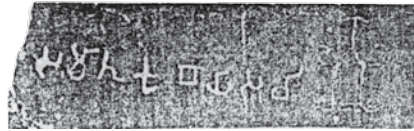
No: 33



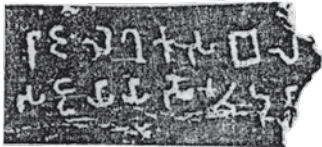
No: 34



No: 35



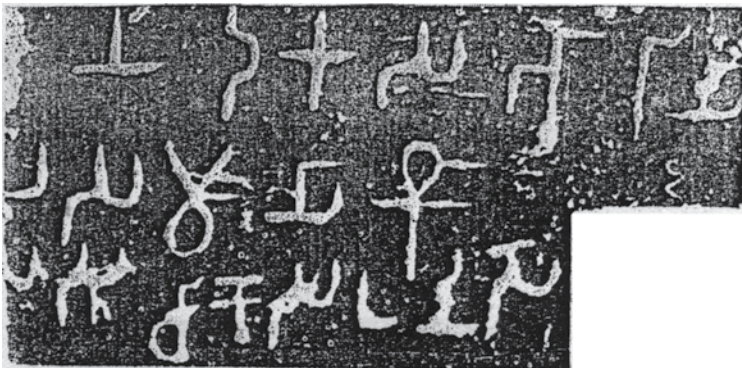
No: 36



No: 37



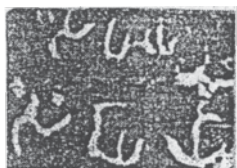
No: 38



No: 39



No: 41



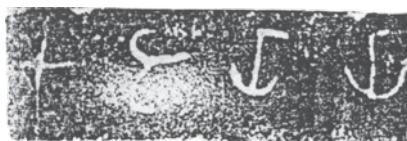
No: 45



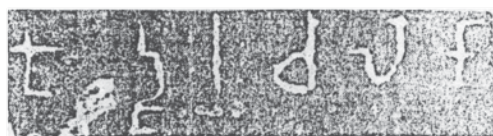
No: 46



No: 51



No: 53



No: 56



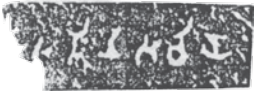
No: 57



No: 59



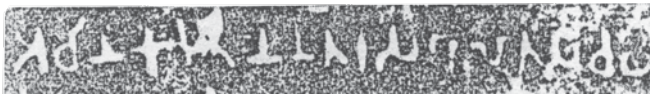
No: 61



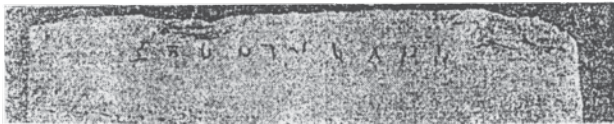
No: 69



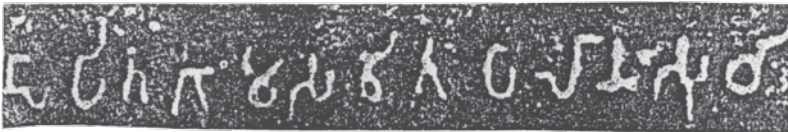
No: 70



No: 71



No: 72



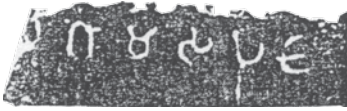
No: 75



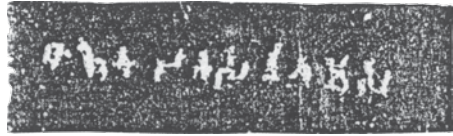
No: 77



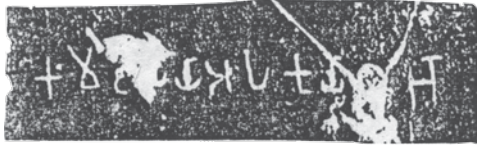
No: 80



No: 81



No: 82



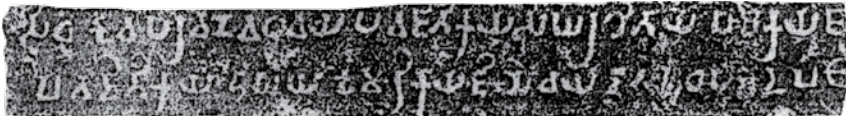
No: 83



No: 84



No: 85



No: 86



No: 88



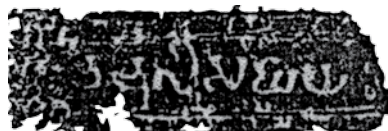
No: 89



No: 90



No: 91



No: 92



No: 93



No: 94



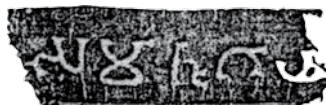
No: 95



No: 98



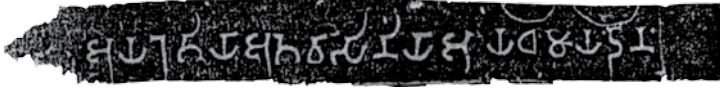
No: 100



No: 101



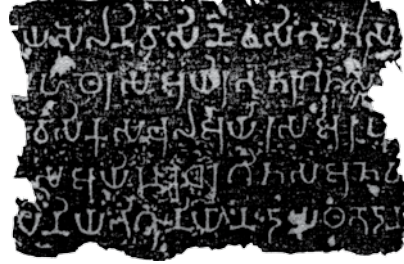
No: 105



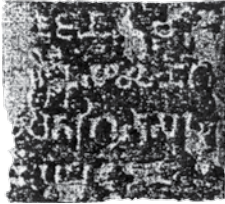
No: 106



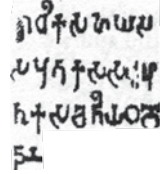
No: 107



No: 108



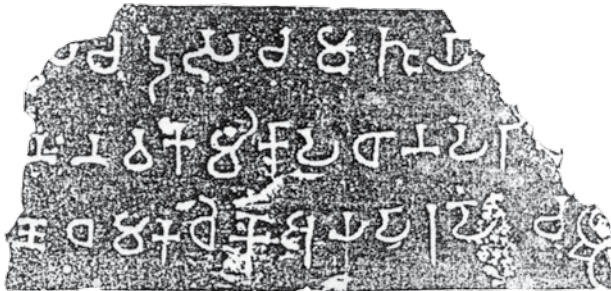
No: 109



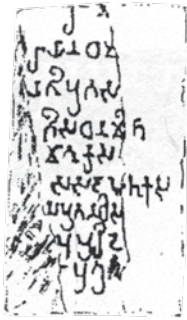
No: 110



No: 111



No: 112



No: 113



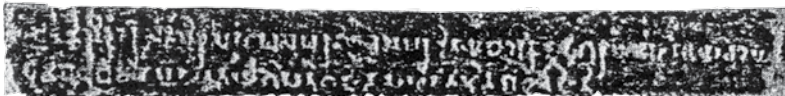
No: 114



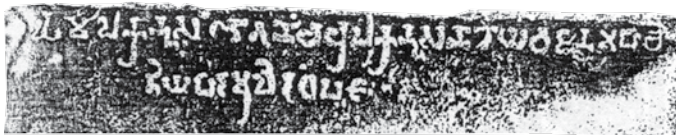
No: 115



No: 116



No: 118



No: 120



No: 121



No: 122



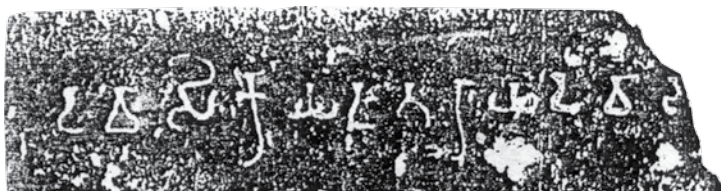
No: 123



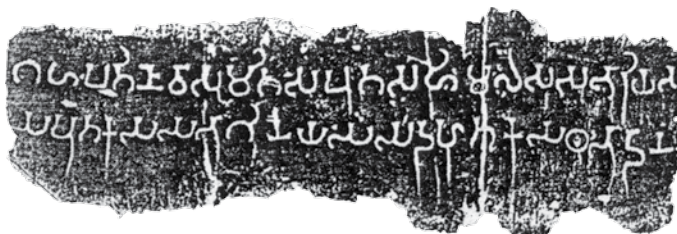
No: 124



No: 125



No: 126



No: 127



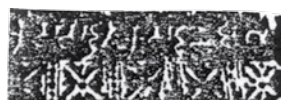
No: 128



No: 129



No: 130



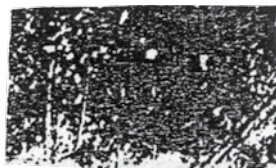
No: 131



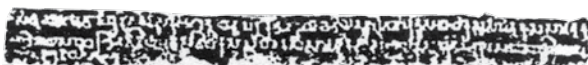
No: 132



No: 133



No: 134



No: 135



No: 136



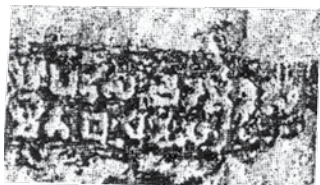
No: 137



No: 138



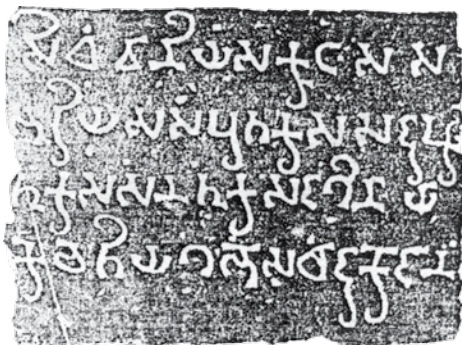
No: 141



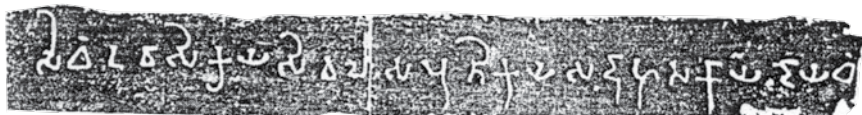
No: 142



No: 144



No: 145



No: 146



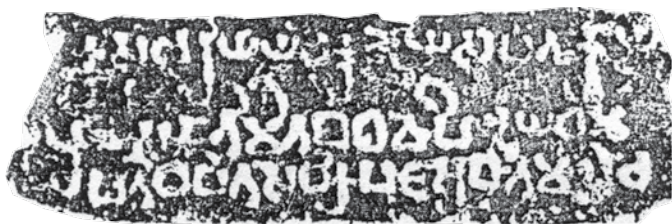
No: 147



No: 148



No: 149



No: 150



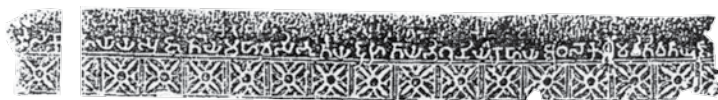
No: 151



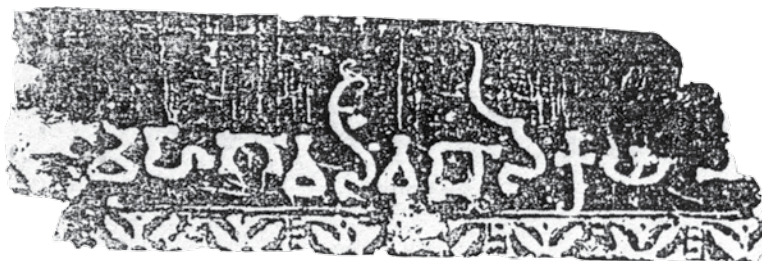
No: 152



No: 153



No: 154



No: 155



No: 156



No: 158



No: 159



No: 160



No: 161



No: 163



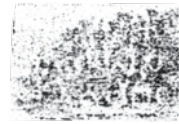
No: 164



No: 165



No: 166



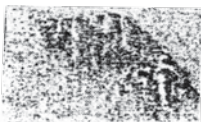
No: 167



No: 168



No: 172



No: 173



No: 174



No: 175



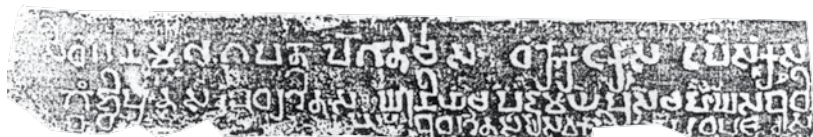
No: 176



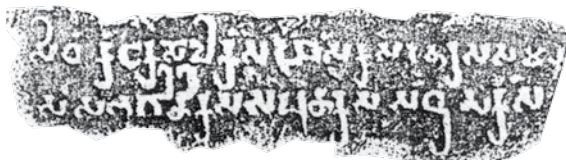
No: 177



No: 183



No: 184



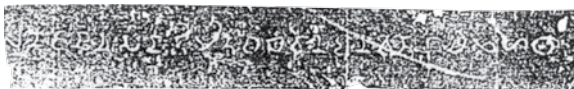
No: 185



No: 186



No: 187



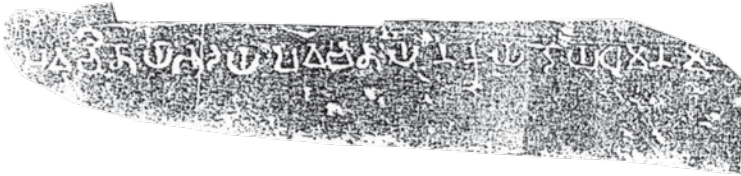
No: 188



No: 189



No: 190



No: 191



No: 192



No: 193



No: 194



No: 195



No: 196



No: 197



No: 198



No: 199



No: 200



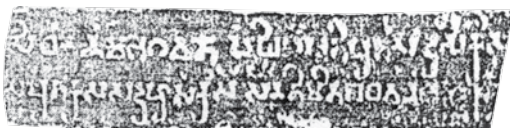
No: 201



No: 202



No: 203



No: 204



No: 206



No: 208



No: 210



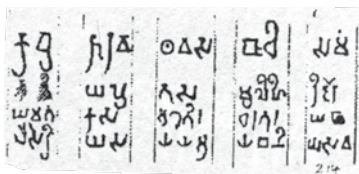
No: 211



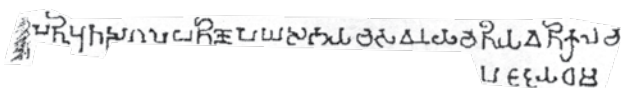
No: 212



No: 213



No: 214



No: 215



No: 216



No: 218



No: 221



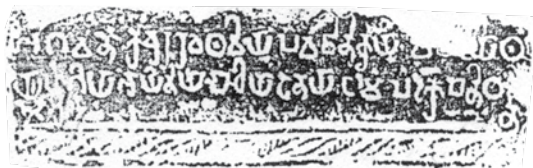
No: 223



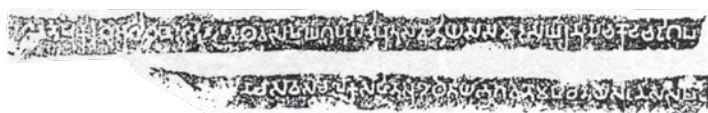
No: 224



No: 230



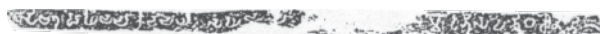
No: 231



No: 232



No: 233



No: 234



No: 236



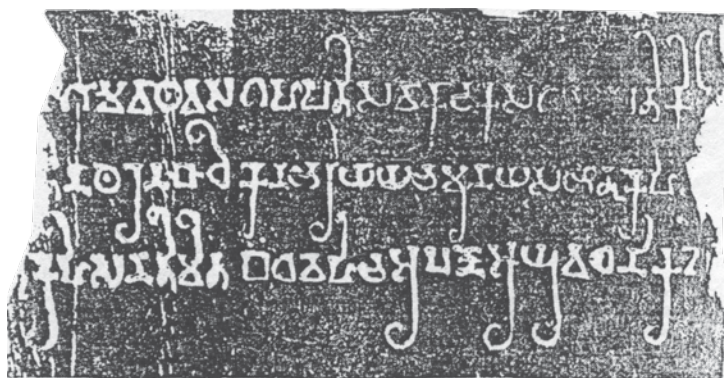
No: 236



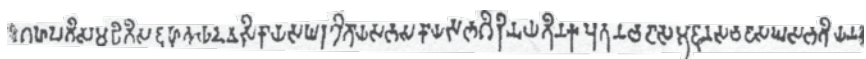
No: 240



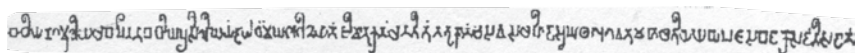
No: 241



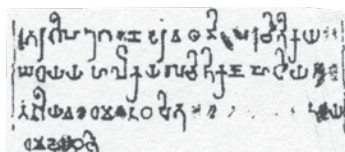
No: 242



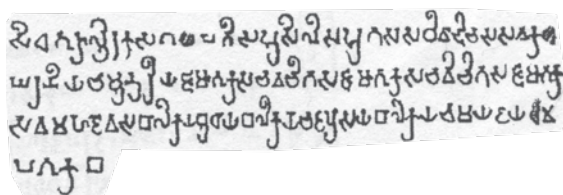
No: 245



No: 246



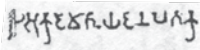
No: 247



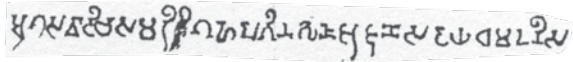
No: 248



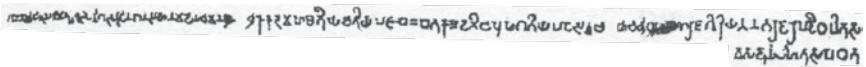
No: 249



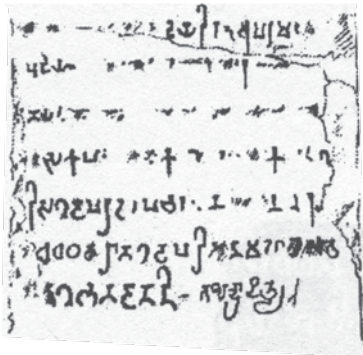
No: 250



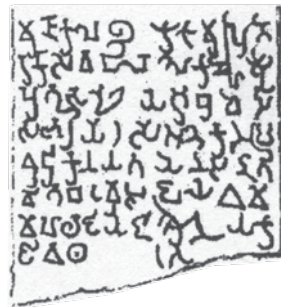
No: 251



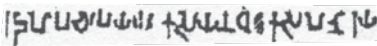
No: 252



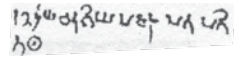
No: 253



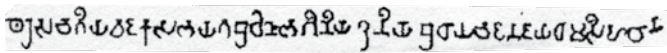
No: 254



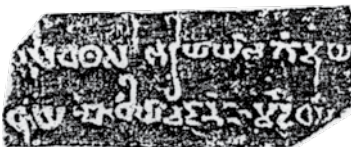
No: 255



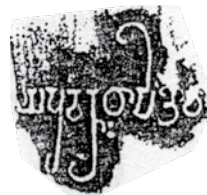
No: 256



No: 257



No: 259

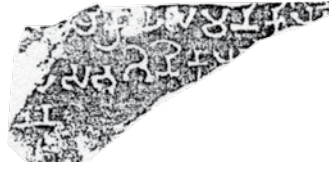


No: 261

270 • Illustrations of Estampages and Eye-Copies



No: 262



No: 264



No: 268



No: 269



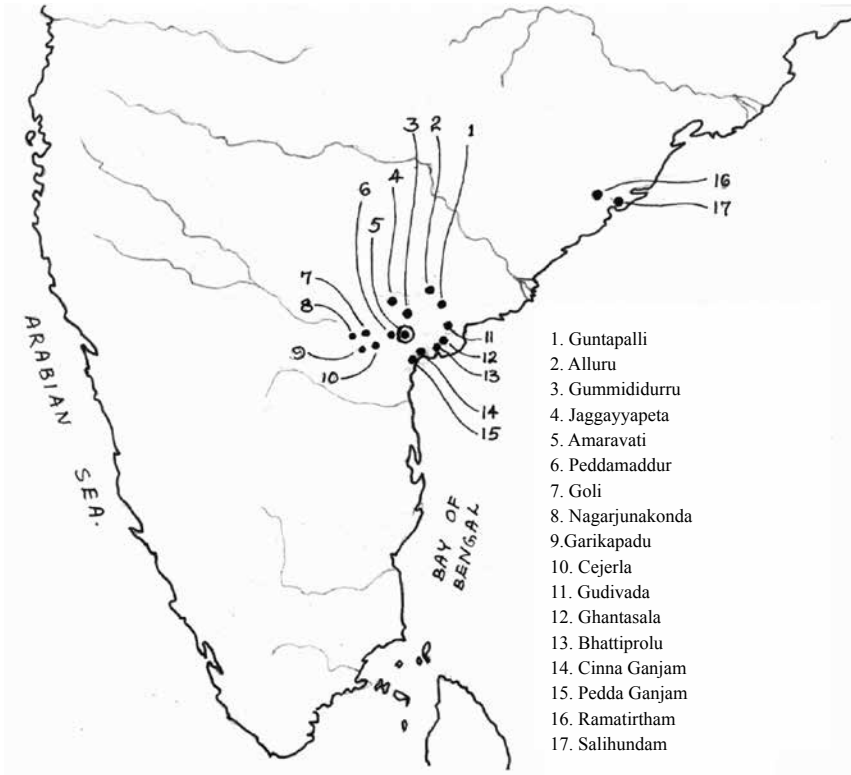
No: 270



No: 277

APPENDIX 1

Map of South-Eastern Deccan Showing Amarāvati and Cognate Buddhist Sites



Based on the map of the Buddhist sites in Krishna Deva, *Northern Buddhist Monuments*. New Delhi: Archaeological Survey of India, 1964, p. 99.

APPENDIX 2

The Site of the *Mahācaitya*



The site of the biggest Buddhist *caitya* in India at Amarāvātī, as it is seen in the 1990s, nearly two hundred years since the discovery of the monument and the subsequent explorations, archaeological excavations and museumentation.

APPENDIX 3

Inscriptions Noticed by Col. Colin Mackenzie



No: 1

Facsimile of an inscription, placed by Mackenzie upside down on the page, which he found on a limestone slab placed on the east side of the south gateway of the monument in August 1816. Copied by J. Gould, 18 December 1817. The sculpture is either missing or the present location of sculpture is unknown.

(Picture Credit: © The British Library Board)



No: 2

Photograph of the inscription, the facsimile of which Colin Mackenzie included in his manuscript volume of drawings and notes with the title “Reduction from an ancient Inscription on Stone found in Depaladinne at Amrawatt. The lower part of the stone broken off”. For details see Robert Sewell, *Report of the Amaravati Tōpe and Excavations on Its Site in 1877*. Varanasi: Bharatiya Publishing House, 1973 (reprint), Appendix I, pp. 63-66 and Plate IV, p. 62.

(After Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stūpa*. London: The British Museum Press, 1992, no. 130, p. 223).

Bibliography

- Akira, Hirakawa. *A History of Indian Buddhism: From Sakyamuni to Early Mahāyāna*. 1990. Reprint, Delhi: Motilal Banarsidass, 1998.
- Almond, Philip C. *The British Discovery of Buddhism*. Cambridge: Cambridge University Press, 1988.
- Archaeological Survey of India. *Annual Report of South Indian Inscriptions, 1936–37*.
- Archaeological Survey of India. *Annual Report on Indian Epigraphy for 1984–85*.
- Archaeological Survey of India. *Annual Report on Indian Epigraphy for 1987–88*.
- Archaeological Survey of India. *Annual Report on Indian Epigraphy for 1992–93*.
- Archaeological Survey of India. *Annual Report on South Indian Epigraphy, 1905–06*.
- Archaeological Survey of India. *Annual Report on South Indian Epigraphy, 1908–09*.
- Archaeological Survey of India. *Annual Reports on Indian Epigraphy, 1887–1905*.
- Archaeological Survey of India. *Annual Reports on Indian Epigraphy, 1959–60*.
- Archaeological Survey of India. *Archaeological Survey of India. Annual Reports, 1905–06*.
- Archaeological Survey of India. *Archaeological Survey of India. Annual Reports, 1908–09*.
- Archaeological Survey of India. *Epigraphia Indica*, Vols. IV, VI, XV, XXIV, XXV, XXXV.
- Archaeological Survey of India, *Indian Archaeology – A Review, 1961–62*.
- Archaeological Survey of India, *Indian Archaeology – A Review, 1962–63*.

- Archaeological Survey of India, *Indian Archaeology – A Review, 1964–65*.
- Archaeological Survey of India, *Indian Archaeology – A Review, 1973–74*.
- Archaeological Survey of India, *Indian Archaeology – A Review, 1974–75*.
- Asher, Catherine B., and Thomas R. Metcalf, eds. *Perceptions of South Asia's Visual Past*. New Delhi: Oxford & IBH Publishing, 1994.
- Asher, Frederick M., and G. S. Gai, eds. *Indian Epigraphy: Its Bearing on the History of Art*. New Delhi: Oxford & I.B.H. Publishing, 1985.
- Barrett, Douglas. "Early Phase at Amarāvati." *The British Museum Quarterly* XXXII, nos. 1–2 (1954): 37–48.
- . "Style and Palaeography at Amarāvati." *Oriental Art* XXXVI, no. 2 (1990): 77–82.
- . "The Later School of Amarāvati and its Influences." *Art and Letters* Vol. XXVIII. No. 2 (1954): 41–53.
- . *Sculptures from Amarāvati in the British Museum*. London: Trustees of the British Museum, 1954.
- Bhattacharya, G. "Dāna-Deyadharmā: Donation in Early Buddhist Records (in Brāhmī)." In *Investigating Indian Art*, edited by Marianne Yaldiz and Lobo Wibke, 39–60. Berlin: Museum für Indische Kunst, 1987.
- Breckenridge, C. A., and P. van der Veer, eds. *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Philadelphia: University of Pennsylvania Press, 1993.
- Burgess, James. *Notes on the Amarāvati Stupa*. 1882. Reprint, Varanasi: Prithivi Prakashan, 1972.
- . *The Buddhist Stupas of Amarāvati and Jaggayyapeta in the Kṛṣṇa District Madras Presidency, Surveyed in 1882*. 1887. Reprint, Varanasi: Indological Book House, 1970.
- Chakrabarti, Dilip K. *Colonial Indology: Sociopolitics of the Ancient Indian Past*. New Delhi: Munshiram Manoharlal, 1997.
- . *History of Indian Archaeology: From the Beginning to 1947*. New Delhi, Munshiram Manoharlal, 1988.
- Chakravarti, Uma. *The Social Dimensions of Early Buddhism*. Delhi: Oxford University Press, 1987.
- Chanda, Ramaprasad. "Some Unpublished Amaravati Inscriptions." *Epigraphia Indica* XV (1919–'20): 258–75.

- Chatterjee, Amal. *Representations of India, 1740–1840: The Creation of India in the Colonial Imagination*. Houndmills: Macmillan Press, 1998.
- Chatterjee, Atul, and Richard Burn. *British Contributions to Indian Studies*. London: Longmans Green, 1943.
- Chhabra, B. Ch. “Uppugundur Inscription of Virapurisadata’s Time, Year 19.” *Epigraphia Indica* XXXIII (1959–60): 189–91.
- Cohn, Bernard S. *Colonialism and Its Forms of Knowledge*. Delhi: Oxford University Press, 1997.
- . “Transformation of Objects into Artefacts, Antiquities and Art in Nineteenth-Century India.” In *Powers of Art: Patronage in Indian Culture*, edited by Barbara Stoler Miller, 301–29. Delhi: Oxford University Press, 1992.
- Coningham, R. A. E., F. R. Allchin, C. M. Bhatt, and D. Lucy. “Passage to India?: Anuradhapura and the Early Use of the Brāhmī Script.” *Cambridge Archaeological Journal* 6, no. 1 (1996): 73–97.
- Conze, E. *Thirty Years of Buddhist Studies*. Oxford: Bruno Cassirer, 1967.
- Coomaraswamy, Ananda K. *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*. 1923. Reprint, Delhi: Bharatiya Publishing House, 1978.
- . *History of Indian and Indonesian Art*. London: Edward Goldston, 1927.
- Cribb, Joe. “Early Indian History.” In *Buddhist Reliquaries from Ancient India*, edited by Michael Willis, 39–54. London: British Museum Press, 2000.
- Dalmia, Vasudha. *Orienting India: European Knowledge Formation in the Eighteenth and Nineteenth Centuries*. New Delhi: Three Essays Collective, 2003.
- Dani, A. H. *Indian Palaeography*. Oxford: Clarendon Press, 1963.
- Davids, T. W. Rhys. *Buddhist India*. 1911. Reprint, Delhi: Indological Book House, 1970.
- De Jong, J. W. *A Brief History of Buddhist Studies in Europe and America*. Delhi: Sri Satguru Publications, 1987.
- Dehejia, Vidya. “The Popular and Collective Basis of Early Buddhist Patronage.” In *Powers of Art: Patronage in Indian Culture*, edited by Barbara Stoler Miller, 35–45. New Delhi: Oxford University Press, 1992.
- . “Early Activity at Amaravati.” *Archives of Asian Art* XXIII (1970): 41–54.

- Deraniyagala, S. U. "Radiocarbon Dating of Early Brahmi Script in Sri Lanka: 600–500 BC." *Ancient Ceylon* 11(1990): 149–68.
- . "Radiometric Dating of Early Brahmi Script in Sri Lanka: 600–500 BC." In *Addendum III, The Prehistory of Sri Lanka: An Ecological Perspective, 739–750*. Colombo Archaeological Survey Department of Sri Lanka, 1992.
- Dirks, Nicholas B. "Guiltless Spoliations: Picturesque Beauty, Colonial Knowledge, and Colin Mackenzie's Survey of India." In *Perceptions of South Asia's Visual Past*, edited by Catherine B. Asher and Thomas R. Metcalf, 211–32. New Delhi: Oxford & IBH Publishing, 1994.
- Dutt, Nalinaksha. "Discovery of Bone-relic at an Ancient Centre of Mahāyāna." *The Indian Historical Quarterly* V (1985): 794–96.
- . *Buddhist Sects in India*. Varanasi: Indological Book House, 1977.
- Dutt, Sukumar. *Buddhist Monks and Monasteries of India: Their History and Their Contribution to Indian Culture*. London: George Allen and Unwin, 1962.
- Fergusson, James. "Description of the Amrāvātī Tope in Guntur." *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, New Series, Vol.3 (1868): 132–66.
- . *Tree and Serpent Worship: Illustrations of Mythology and Art in India*. 1873. Reprint, Delhi: Oriental Publishers, 1971.
- Francis, N. J. "The Institutional Base of Early Buddhist Art at Amaravati." *Deccan Studies* III, no. 1 (2005): 47–89.
- . "Buddhist Art, Religion and Society at Amarāvātī and Allied Centres, BC 300–AD 300." Ph D thesis, University of Calicut, India, 2002.
- Ghosh, A. "The Early Phase of the Stupa at Amarāvātī-South East India." *Ancient Ceylon*, no. 3 (1979): 97–103.
- Ghosh, A., and H. Sarkar. "Beginnings of Sculptural Art in South-east India: A Stele from Amarāvātī." *Ancient India*, nos. 20–21 (1964–65): 168–77.
- Guha-Thakurta, Tapati. "Marking Independence: The Ritual of National Art Exhibition." *Journal of Arts & Idea*, nos. 30–31 (December 1997): 89–114.
- . "The Museumised relic: Archaeology and the First Museum of Colonial India." *The Indian Economic and Social History Review* XXXIV, no. 1 (January–March 1997): 21–51.
- . *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Delhi: Permanent Black, 2004.

- . *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850–1920*. Cambridge: Cambridge University Press, 1992.
- Hoffmann, Helmut. “Buddha’s Preaching of the Kālacakra Tantra at the Stūpa at Dhānyakataka.” In *German Scholars on India: Contributions to Indian Studies*, edited by the Cultural Department of the Embassy of the Federal Republic of Germany, New Delhi, 136–40. Varanasi: Chowkhamba Sanskrit Series Office, 1973.
- Howes, Jennifer. “Colin Mackenzie and the Stupa at Amaravati.” *South Asian Studies* 18 (2002): 53–65.
- Hultzsch, E. “Amarāvati-Inschriften.” *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd., XXXVII (1883): 548–61.
- . ‘Berichtigungen und Nachträge zu den Amarāvati-Inschriften’ in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Bd., XL (1886): 343–46.
- Inden, Ronald. “Orientalist Constructions of India.” *Modern Asian Studies* 20, no. 3 (1986): 401–46.
- . *Imagining India*. Oxford: Blackwell, 1990.
- Kejariwal, O. P. *The Asiatic Society of Bengal and the Discovery of India’s Past*. New Delhi: Oxford University Press, 1988.
- Knox, Robert. *Amaravati: Buddhist Sculptures from the Great Stupa*. London: The British Museum, 1992.
- Konov, Sten. “Epigraphy.” In Archaeological Survey of India, *Annual Report for 1905–06*, 165–66.
- Lamotte, Étienne. *History of Indian Buddhism: From the Origins to the Śaka Era*. Translated by Sara Webb-Boin. Louvain-La-Neuve: Université Catholique De Louvain, 1988.
- Law, B. C. *Geography of Early Buddhism*. Varanasi: Bharatiya Publishing House, 1973.
- Lopez, Donald S. *Curators of the Buddha: The Study of Buddhism under Colonialism*. Chicago: University of Chicago Press, 1995.
- Lüders, H. *A List of Brāhmī Inscriptions from the Earliest Times to about A.D. 400 with the Exception of those of Aśoka*. (Appendix to *Epigraphia Indica*, Vol.X, 1909–’10). 1912. Reprint, Calcutta: Indological Book House, 1973.
- Mackenzie, Colin. “Accounts of Extracts of a Journal.” *Asiatic Researches* ix (1807): 272–78.
- Mackenzie, John M. *Orientalism: History, Theory and the Arts*. Manchester: Manchester University Press, 1995.
- Marshall, P. J. *The British Discovery of Hinduism in the 18th Century*. Cambridge: Cambridge University Press, 1970.

- Misra, R. N. *Ancient Artists and Art-Activity*. Shimla: Indian Institute of Advanced Study, 1975.
- Mitter, Partha. *Much Maligned Monsters: History of European Reactions to Indian Art*. Oxford: Clarendon Press, 1977.
- Narayanan, M. G. S. "Modern Indian Historical Writings on Ancient India: Some Problems of Conceptualisation." Paper for discussion at the Institute of Commonwealth Studies, University of London, February 17, 1974.
- Paddayya, K. "Colin Mackenzie and the Discovery of the Amaravati Site." *Deccan Studies* iii, no. 1 (January–June 2005): 28–32.
- Plaeschke, Herbert. "Zur Chronologie der Amarāvātī-Schule." *Wissenschaftliche Zeitschrift Martin Luther Universität Halle–Wittenberg, Gesellschafts und Sprachwissenschaftliche Reiche*, 23.5 (1974): 107–21.
- Prasad, P. R. K. "Pre-Sātavāhana Phase at Amarāvātī-Dhara-ikōta." In *The Age of the Sātavāhanas*, Vol.2, edited by A. M. Sastry, 327–40. New Delhi: Aryan Books International, 1999.
- . "Sada Coins in Coastal Andhra." In *Studies in South Indian Coins*, Vol.3, edited by A. V. Narasimha Murthy, 53–63. Madras: New Era Publications, 1993.
- Raghavan, V. "A New Amarāvātī Inscription." *The Proceedings of the Indian History Congress, Seventh Session*. Allahabad: Indian History Congress, 1944. 146.
- Ramesh, K. V. "Sri Lankan and Indian Inscriptions: A Study in Comparison and Contrast." In *Purā-Prakāśa: Dr. Z. A. Desai Commemoration Volume*, edited by A. K. Sharma, et. al., 120–24. Delhi: Bharatiya Kala Prakashan, 2003.
- Rao, M. Rama. "Two Prākṛt Fragments from Amarāvātī." *The Proceedings of the Indian History Congress, Seventh Session*. Allahabad: Indian History Congress, 1944. 144.
- Ray, Amita. *Life and Art of Early Andhradesa*. Delhi: Agam Kala Prakashan, 1983.
- Ray, H. P. "Early Maritime Contacts Between South and Southeast Asia." *Journal of Southeast Asian Studies* XX, no. 1 (March 1989): 42–54.
- . "Early Trade in the Bay of Bengal." *Indian Historical Review* XIV, nos. 1–2 (1987–88): 79–89.
- . *The Winds of Change: Buddhism and the Maritime Links of Early South Asia*. Delhi: Oxford University Press, 1998.

- Ray, Niharranjan. *Maurya and Post-Maurya Art: A Study in Social and Formal Contrasts*. New Delhi: Indian Council for Historical Research, 1975.
- Ray, Reginald A. *Buddhist Saints in India: A Study in Buddhist Values and Orientations*. New York: Oxford University Press, 1999.
- Rothermund, Dietmar. *The German Intellectual Quest for India*. New Delhi: Manohar, 1986.
- Roy, Anamika. *Amarāvati Stupa: A Critical Comparison of Epigraphic, Architectural and Sculptural Evidence*. 2 Vols. Delhi: Agam Kala Prakashan, 1994.
- Sarkar, H. "Emergence of Urban Centres in Early Historical Andhradesa." In *Archaeology and History: Essays in Memory of Sri. A. Ghosh*, Vol. ii., edited by B. M. Pande and B. D. Chattopadhyaya, 631–41. Delhi: Agam Kala Prakashan, 1987.
- . "Some Early Inscriptions in the Amarāvati Museum." *Journal of Ancient Indian History* IV, nos. 1–2 (1971): 1–13
- Sarkar, H., and S. P. Nainar. *Amarāvati*. New Delhi: Archaeological Survey of India, 1980.
- Sarma, I. K. "Early Sculptures and Epigraphs from South-East India: New Evidence from Amarāvati." In *Indian Epigraphy: Its Bearing on the History of Art*, edited by Frederick M. Asher and G. S. Gai, 15–23. New Delhi: Oxford & I. B. H., 1985.
- . "Some More Inscriptions from Amarāvati Excavations and the Chronology of the Mahāstupa." *Studies in Indian Epigraphy* I (1975): 60–74.
- . "More Prakrit Inscriptions from Amarāvati." *Journal of the Epigraphical Society of India* VII (1980): 18–21.
- Sastri, Ajay Mitra. *The Sātavāhanas and the Western Kṣatrapas: A Historical Framework*. Nagpur: Dattsons, 1998.
- Sastri, Nilakanta K., and Rajagopalachari K. "Epigraphic Notes." *Epigraphia Indica* XXIV (1937–38): 279.
- Sastri, P. Seshadri. "Dharanikota Dharmachakra Pillar Inscription." *Epigraphia Indica* XXIV (1937–38): 256–60.
- . "The Rise and Growth of Buddhism in Andhra." *The Indian Historical Quarterly* XXXI, no. 1 (1955): 68–75.
- Sastry, C.A. Padmanabha. "A Few Prakrit Inscriptions from Amaravati." In *Kevala-Bodhi: Buddhist and Jaina History of the Deccan (The BSL Commemoration Volume)*, Vol. I., edited by Aloka Parasher-Sen, 162–65. Delhi: Bharatiya Kala Prakashan, 2004.

- Schopen, Gregory. "What is in a Name: The Religious Function of the Early Donative Inscriptions." In *Unseen Presence: The Buddha and Sanchi*, edited by Vidya Dehejia, 58–73. Mumbai: Marg Publications, 1996.
- . *Bones, Stones, and Buddhist Monks: Collected Papers on the Archaeology, Epigraphy, and Texts of Monastic Buddhism in India*. Honolulu: University of Hawaii Press, 1997.
- Sewell, Robert. *Report on the Amarāvati Tope and Excavations on its Site in 1877*. 1880. Reprint, Varanasi: Bhartiya Publishing House, 1973.
- Shaw, Kirit K. *The Problem of Identity: Women in Early Indian Inscriptions*. New Delhi: Oxford University Press, 2001.
- Shimada, Akira. "The Political Setting of the Amarāvati Stūpa: Recent Studies." *Deccan Studies* III, no. 1 (2005): 33–46.
- Singh, Upinder. "Amaravati: The dismembering of the Mahācaitya (1797–1886)." *South Asian Studies* 17 (2001): 19–40.
- . "Documentation & Destruction: The Case of Amaravati (1797–1886)." In *Archaeology as History in Early South Asia*, edited by Himanshu Prabha Ray and Carla Sinopoli M., 34–50. New Delhi: Indian Council for Historical Research & Aryan Books International, 2004.
- . *The Discovery of Ancient India: Early Archaeologists and the Beginnings of Archaeology*. Delhi: Permanent Black, 2004.
- Sircar, D. C. "Fragmentary Pillar Inscription from Amarāvati." *Epigraphia Indica* XXXV (1963–64): 40–43.
- Sivaramamurti, C. *Amarāvati Sculptures in the Madras Government Museum, Bulletin of the Madras Government Museum*. n.s., General Section, Vol. IV. 1942. Reprint, Madras: Government Press, 1977.
- Srinivasan, P. R. "Recently Discovered Early inscriptions from Amravati and Their Significance." *Lalit Kala* 10 (1961): 59–60.
- Teltscher, Kate. *India Inscribed: European and British Writing on India, 1600–1800*. Delhi: Oxford University Press, 1995.
- Thapar, Romila. "Patronage and the Community." In *Powers of Art: Patronage in Indian Culture*, edited by Barbara Stoler Miller, 19–34. New Delhi: Oxford University Press, 1992.
- . *Cultural Transaction and Early India: Tradition and Patronage*. Delhi: Oxford University Press, 1994.
- Variar, M. R. Raghava. "Ideological Background of the Early South Indian Buddhist Inscriptions; A Case Study of the Amarāvati

- Epigraphs.” Paper presented at the Mythic Society Seminar, Bangalore, December, 1983.
- . “Social Roots of the Early Indian Palaeography.” *Proceedings of the Indian History Congress*, 60th session, Aligarh, 2000. 1034–51.
- . “Evolution of the Early Brāhmī in Historical Outline.” *Advances in Arts and Ideas* 1 (2005): 37–43.
- Wagle, Narendra. *Society at the Time of the Buddha*. Bombay: Popular Prakashan, 1966.
- Wallace, Vesna A. *The Inner Kālacakratantra: A Buddhist Tantric View of the Individual*. Oxford: Oxford University Press, 2001.
- Willis, Janice D. “Female Patronage in Indian Buddhism.” In *Powers of Art: Patronage in Indian Culture*, edited by Barbara Stoler Miller, 46–53. Delhi: Oxford University Press, 1992.

Index

- Ajañtā, 30
Akira Shimada, 48, 49
Almond, Philip C., 21
Amarāvati
 Amareśvaram, 15
 architecture, 4, 14, 17, 18, 24, 26, 36
 art, 24, 26
 epigraphs, 1, 5–9, 17–20, 23, 24–26,
 28–32, 46–56
 excavation, 1, 2, 4, 5, 14, 16, 20–24,
 28, 31, 35, 46
 inscriptions, 2, 5, 7–10, 14–22,
 24–30, 31–33, 36, 42–52, 55
 location, 1
 marbles, 2, 3
 monastic centre, 1, 3, 4, 6, 7, 21, 24,
 27, 29, 35, 39, 46, 49, 50, 52,
 55, 56
 orthography, 31
 palaeography, 18, 24, 31, 32, 33, 34,
 160
 reliefs, 3, 27, 32
 sculptures, 1–3, 8, 16, 18–20, 22, 24,
 28–31, 34–36, 45, 46, 50
 stratigraphy, 33
 time period, 8, 26, 29, 32–35, 48–49
Āndhra, 1, 3, 5, 6, 20, 22
Āndhradeśa, 4
Andhra Pradesh. *See* Āndhra
Anurādhapura, 47
Archaeological Museum, Amarāvati,
 2, 32, 140, 141, 149, 150, 151
Archaeological Survey of India, 1, 4,
 7, 9, 16, 21, 24, 25, 26, 29, 35
Asiatic Researches. See Asiatic
 Society of Bengal
Asiatic Society of Bengal, 15
 established, 14
 journal, 15, 17
Aśoka
 alphabet, 28, 32
 edicts, 19, 25, 31, 48
 inscriptions, 17, 26
 Maurya king, 31
Ayyar, Natesa, 30

Banker. *See* *seṭhi*
Barrett, Douglas, 3, 32
Bāvarī, 3
Bengal, 4
Berar, 18
Bhārhūt, 1, 16, 26, 27, 30, 32, 47, 66,
 231
Bhaṭṭiprōlu, 25, 26, 47
Bhilsa, 20, 164
Bihār, 20
bikhunī, 20. *Also see under* Donations;
 Status of Donors
Bodh Gayā, 26
Bodhisatva Padmapāṇi, 33
Brāhmī
 alphabet, 25, 28, 31
 epigraphs, 26, 28,
 inscriptions, 17, 25, 26, 47, 48
 scripts, 34, 47
 Gupta period, 17
 Maurya period, 17, 28, 31, 47
British Museum, London, 2, 3

- Assyrian reliefs, 3
 Department of the Oriental
 Antiquities, 3
 Elgin marbles, 3
 Buddha
 relic, 4
 brāhmaṇa youth, 4
 Buddhism
 art, 2, 3, 5, 7, 8, 26, 27, 30
 canons, 3, 21, 25, 30, 47, 54
 hagiography, 3
 iconography, 22, 47
 inscriptions, *see* Brāhmī
 Indian, 6, 7
 monastic
 schools, 3, 23, 30, 54
 sites, 1, 4, 6, 7, 20, 24, 34, 35, 53
 traditions, 3, 4, 6, 7, 21, 26, 30,
 46, 52, 53
 stūpa, 1, 16, 20
 Tāntric, 4
 wheel of the law, concept of, 4
 Bühler, Georg, 23, 25, 28, 133
 Burgess, James, 22, 23, 25, 29, 33,
 62, 66, 67, 71, 84, 89, 91, 92, 93,
 96, 97, 98, 99, 100, 102, 107, 108,
 111, 112, 113, 114, 115, 116, 118,
 119, 120, 121, 122, 123, 124, 125,
 127, 128, 129, 130, 131, 132, 133,
 134, 135, 136, 138, 141, 142, 143,
 145, 147, 148, 152, 153, 154, 155,
 156, 162, 167, 168, 169, 170, 172,
 235
caitya, 2, 3, 4, 8, 9, 20, 22, 51, 67, 86,
 94, 97, 98, 105, 108, 110, 114,
 115, 119, 121, 126, 137, 144, 151,
 156
 Calcutta, 10, 16
 Calcutta Mint, 17
 Cāṃtamūla, 6
 Cāṃtasiri, 6
 Carnatic, 14
 Ceylon, school of art, 28
 Chanda, Ramaprasad, 28, 29, 31, 62,
 63, 66, 67, 68, 69, 70, 71, 77, 79,
 80, 82, 83, 84, 85, 86, 87, 89, 90,
 91, 92, 94, 99, 100, 108, 109, 110,
 111, 124, 130, 131, 132, 134, 135,
 137, 138, 139, 142, 146, 158, 159,
 206, 223, 233
 Chandos, Governor of Madras, 22
 Chattisgarh, 17
chāyāstambha, 34
 Chetikas, 23
 clay sealing, 33
 Coomaraswamy, Ananda K., 3, 27, 28
 coping, 32, 49. *See also under*
 Donations; Objects; *unisa*
 cross-bars, 32. *See also under*
 Donations; Objects; *sūci*
 Cunningham, Alexander, 18, 19, 20,
 21, 24, 88, 93, 95, 115, 144, 160,
 161, 162, 163, 164, 165
dāna, 7, 9, 47, 56
 Dani, A. H., 31, 47
 Deccan, 21, 29, 47
 eastern, 4, 26, 47
 south-eastern, 1, 4, 6, 30, 34, 48, 49,
 50, 53
 western, 22, 26, 47, 55
 Dehejia, Vidya, 32, 33, 46, 52
 Devanāgiri, 17
deyadhama/deyadhamma, 47, 85, 97,
 105, 108, 111, 114, 115, 117, 125,
 127, 128, 129, 130, 131, 132, 138,
 140, 142, 145, 148, 149, 161, 162,
 163, 164, 165, 167, 233, 234, 235,
 236, 237, 238, 239, 241
 Dhaji, Bhau, 27
dharmakathika, 3
Dhammapadaṭṭhakathā, 7
 Dhamñakaṭa. *See* Dhānyakaṭaka
 Dhānyakaṭaka, 1, 4, 24, 25, 46, 108,
 206, 229
 Dharaṇikōṭa, 45
Dharma, 3, 51
Dharmacakradhvaja, 29
 Dikshit, K. N., 29
 Dīpāladinne, 15
 discourses

- Colonial, 2, 9, 14–16, 27, 35
 Indological, 2, 18
 Nationalist, 2, 9, 14, 27, 28, 29, 31
 Orientalist, 2, 18, 27
 Victorian, 21
 dome slab, 33, 104, 105, 116.
 Donations,
 Institutions/Corporations, list of
 Culi Saṃgha, 104, 227
 Dhanakata-cetiya, 116, 227
 Dhañakāṭa-mahācetiya, 95, 227
 Gāma, 51, 61, 82, 83, 96, 159,
 173, 174, 206, 207, 209, 226,
 227, 228
 mahācetiya, 95, 116, 119, 136,
 137, 140, 157, 164, 224, 227,
 228, 237, 238, 241
 Mahāgāmika, 141, 215, 227
 Mahāvihāra, 29, 103, 227
 Mūlavāsacaitya, 157, 158, 227,
 240
 Ñāpita *gāma*, 81, 227
 Nigama, 25, 63, 68, 73, 83, 124,
 171, 174, 175, 206, 207, 226,
 227, 228
 Pukirathe, 154, 227
 Saṃgha, 87, 97, 104, 109
 Sangha, 7, 51, 74, 104, 113, 126,
 127, 149, 212, 224, 227, 236,
 239,
 Sena, 62, 226
 Objects, list of
 Abadamala, 130, 224
 Abadhamālā, 96–97, 223
 aparadāra, 117, 224, 235
 Āyāka, 107, 119, 164, 224
 Bhagavato Budhapamatu paṭa,
 99–100, 223
 caitya, 67, 86, 94, 97, 98, 105,
 108, 110, 114, 115, 119, 121,
 126, 137, 144, 151, 156, 163,
 165, 172, 211, 223, 224, 225,
 226, 233, 234, 236, 237, 239,
 242, 272
 Cchāyā tha(bho), 140, 225
 cetiya, 66, 86, 94, 144, 154, 158,
 171, 225, 228, 232, 240, 241
 Cetiyaḥhabha, 94, 223
 cetiyaṭa, 163, 226
 Chata, 114, 115, 151, 224
 Chhata dabho, 90, 223
 Dhamacaka-dhaya, 103, 223
 Dhamacakaṃ, 117, 224, 235
 Dhamathana, 136, 137, 225, 237
 Divāḍho hatho, 158, 226
 Divakhabha, 137, 225
 Divatha(bha), 164, 226
 Kalasa, 110, 224
 Khabho, 143, 225
 khūḍacetiya, 154, 225
 mahācetiya, 116, 119, 136, 137,
 140, 157, 164, 224, 226, 227,
 228, 241
 Padhānamaḍavo, 148, 149, 225,
 239
 Pādukapaṭa, 165, 226
 Paṭa, 60, 142, 151, 173, 185
 Pātuka, 162, 163, 226
 peḍapātika, 154, 213, 217, 225,
 236
 Peṇḍaka, 134, 153,
 Punaghatakapata, 129, 224
 puphaganipayata, 163, 164, 226,
 241
 sela maṇḍapo, 150, 225
 Sihaṭāna, 165, 226, 241
 Soṭhikapata, 111, 138, 224, 225,
 238
 sūci, 33, 60, 62, 69, 70, 71, 72, 74,
 77, 80, 81, 82, 111, 118, 120,
 123, 124, 151, 158, 222, 224,
 225
 Sūcika, 72, 222
 Suji, 123, 224
 Suyi, 123, 224
 svastika, 111, 138, 224, 225, 238
 Thabha, 61, 62, 69, 71, 161, 222,
 226
 Thabhā, 100, 101, 223,
 Thabho, 79, 80, 83, 103, 222, 223
 thabho, 61, 62, 63, 65, 68, 69, 70,
 71, 94, 222

- Thambha*, 93, 223
Ucakapaṭo, 118, 224
udhakapaṭo, 118, 224
Udhapaṭa, 98, 223
Udhapaṭa, 110, 128, 139,
Uṃnīsa, 155, 163, 226
Unhisa, 63, 135, 222
Unisa, 72, 84, 90, 92, 119, 125,
 133, 135, 138, 147, 153, 163,
 222, 223, 224, 225, 226
Unisapaṭa, 93, 223
Ūpaṭa, 85, 223
Vedi, 125, 224
vetika, 86, 126, 127, 131, 144,
 224, 225, 232
Yaghīpaṭa, 161, 226
Yakhasa thabho, 65, 222
 Persons and relatives, list of
 Acinaka, 79, 80, 207
 Adita, 109, 178, 188,
 Ajaka, 125, 180, 189
 Ajuna, 160, 163
 Ānanda, 137, 163, 181, 190, 218
 Apaku, 83, 175, 197
 Avatakāma, 61, 173, 185
Aya Dhamā, 53, 92, 151, 152, 175,
 198, 216, 240
 Bādha, 139, 182, 190
 Bala, 72, 110, 178, 188, 206
 Balāma, 103, 177, 198
 Bapisiri, 144, 182, 190
 Bhadā, 132, 139, 181, 200
Bhadanigama, 124, 180, 189, 213
 Bhadaya, 105, 132, 210
 Bhagommū, 184, 202
 Bodhi, 44, 105, 116, 128, 149,
 150, 151, 153, 161, 166, 183,
 184, 185, 191, 192, 216, 281
 Bodhika, 53, 104, 159, 177, 183,
 191
 Bodhisamṃma, 144, 215
 Budha, 104, 106, 109, 125, 177,
 188, 234
 Budhā, 53, 54, 109, 123, 125, 145,
 162, 165, 178, 179, 180, 182,
 184, 198, 199, 200, 201, 202
 Budhara(khita), 123, 189
 Budharakhita, 53, 54, 92, 93, 104,
 109, 112, 113, 115, 128, 177,
 188, 189, 209, 211, 212, 213,
 Budharakhitā, 54, 113, 125, 145,
 146, 178, 180, 182, 199, 201,
 212, 216
 Budhi, 53, 54, 67, 68, 105, 111,
 112, 114, 115, 120, 121, 126,
 128, 132, 133, 137, 141, 142,
 145, 164, 165, 172, 173, 178,
 181, 182, 184, 185, 188, 190,
 191, 192, 210, 211, 212, 214,
 215, 216
 Budhī, 126, 180, 189
 Budhila, 53, 123, 124, 147, 213,
 216
 Budhusirivadiya, 134, 181, 190
 Cada, 88, 109, 135, 178, 181, 183,
 188, 190, 191, 229
 Cadā, 114, 115, 118, 155, 179, 199
 Cadamukha, 54, 66, 139, 215, 231
 Cadapusā, 162, 184, 201
 Cadasiri, 147, 182, 201
 Cakadatā, 111, 178, 198
 Camunā, 159, 183, 201
 Candamukha, 106, 177, 188
 Cavaka, 94, 176, 187
 Chada, 94, 160, 176, 184, 187,
 191, 198, 209
 Chadamugha, 160, 184, 191
 Chamā, 162, 184, 201
 Chamda, 126, 180, 189
 Chulananda, 60, 173, 185
 Cula, 64, 65, 76, 92, 173, 174,
 185, 186
 Cula Ayira, 93, 176, 187
 Cūla Budharakhitā, 53, 54, 146,
 182, 201
 Cula Budhi, 145, 216
 Cula Hamgha, 110, 178
 Cula Hamgha, 105, 177, 188
 Cula Kanha, 54, 98, 176, 187
 Culacamdamukha, 110, 178, 188
 Culamaka, 84, 175, 186
 Culananda, 77, 174, 186

- Cuvika, 97, 176, 187
Damila Kanha, 54, 97, 98, 176, 187
 Dati, 165, 184, 192
 Dhamadeva, 115, 212
 Dhamadina, 53, 113, 178, 199
 Dhamarakhita, 53, 75, 109, 148, 174, 178, 182, 186, 188, 190
 Dhamasa, 101, 177, 187
 Dhamasarayana, 53, 152, 183, 191
 Dhamasiriā, 53, 155, 183, 201
 Dhamila, 148, 182, 190
 Dhammasiri, 182, 190
 Dhanajanā, 131, 180, 200
 Dhanamala, 63, 206
 Dharaka, 73, 174, 186
 Dharmapālika, 151, 183, 191
 Dighasiri, 110, 178, 198
 Dusaka, 139, 181, 190
 Gamilaka, 91, 175, 187
 Gopiyā, 82, 174, 197
 Gotami, 85, 86, 175, 186
 Goti, 128, 213
 Gotiya, 109, 177, 188
 Hagma, 53, 144, 182, 190, 198
 Haghā, 53, 85, 110, 154, 175, 178, 183, 197, 201, 208
 Haghāḍā, 155, 183, 201
 Hagsiri, 53, 155, 183, 201
 Hamghā, 85, 97, 176, 198
 Hamgha, 97, 109, 110, 128, 153, 178, 180, 187, 198, 209
 Hamghi, 139, 214
 Hamgī, 153, 183, 201
Hamviya puta, 86, 175, 186
 Harela, 69, 206
 Himala, 101, 177
 Hupahena, 63, 173, 193
 Ida, 112, 211
 Idā, 77, 174
 Isila, 117, 179, 189, 212
 Jayila, 116, 179, 189
 Kahutara, 117, 179, 189
 Kaligā, 119, 179, 199
 Kama, 75, 97, 123, 143, 176, 187, 213, 235
 Kamā, 112, 143, 178, 199, 211, 215
 Kamāya, 122, 213
 Kaṃḍaḍā, 155, 183, 201
 Kamma, 83, 175, 186
 Kaṇha, 54, 189
 Kaṇhā, 54
 Kanhati, 88, 208
 Kāraparika, 120, 179, 189
 Katanaka, 109, 178, 188
 Khadā, 136, 137, 181, 190, 200
 Khalata, 79, 80, 174, 186
 Khatā, 54, 78, 174, 197
 Koḍakāmya, 126, 180, 199
 Koja, 118, 179, 189
 Koṭacandi, 153, 183, 191
 Kubula, 142, 215
 Kuḍa, 103, 177, 187
 Kumaḷā, 162, 184, 201
 Kumbā, 70, 71, 174, 197
 Kuṭa, 108, 188
 Laci, 54, 99, 176, 198
 Likhita, 69, 174, 185
 Lokadaya, 140, 182, 190
 Loṇavalavaka, 162, 218
 Māghavada(ta), 61, 173
 Mahā Nāga, 93, 176, 187
 Mahācaṃdamukha, 110, 178, 188
 Mahācatu, 119, 179, 189, 212
 Mahādeva, 53, 54, 162, 184, 191
 Mahākamā, 126, 180, 199
 Mahānāga, 168, 185, 192
 Mahātoḍa, 133, 214
 Makā, 109, 178, 198, 211
 Makabudhi, 111, 178, 188
 Mala, 60, 173, 185
 Malā, 134, 181, 190, 200, 237
 Mariti, 160, 162, 163, 217, 218
 Mauka, 61, 173, 193
 Māya, 125, 180, 189
 Mudukutala, 62, 173, 185
 Mugudasama, 89, 208
 Mūla, 126, 141, 142, 180, 182, 189, 190, 213
 Mulasiri, 144, 182, 190
 Munurī, 162, 184, 201

- Nada, 156, 183, 191
 Nadā, 71, 92, 93, 174, 176, 197, 198
 Nadabhuti, 71, 206
 Nādhasiri, 156, 183, 191
 Nāga, 54, 129, 130, 146, 151, 180, 189, 213, 216
 Nāgabodhi, 125, 213
 Nāgabu, 54, 86, 87, 101, 175, 177, 186, 187, 189
 Nāgabudhi, 135, 214
 Nāgabudhu, 54, 120, 179
 Nāgamala, 54, 120, 179, 189
 Nāgamitā, 54, 112, 178, 199
 Nāgamūlī, 54, 161, 184, 191
 Nāganikā, 54, 117, 179, 199
 Nāgasena, 154, 183, 191, 225, 240,
 Nāgatā, 54, 131, 181, 200
 Nāgatisa, 141, 142, 215
 Naka, 97, 176
 Nakā, 132, 181, 200
 Nakabudha(nikā), 136, 181,
 Nākacampakā, 147, 182, 201
 Nakasiri, 135, 214
 Nākhā, 98, 109, 141, 142, 176, 178, 182, 198, 200, 211, 215
 Nalajarabha, 64, 173, 185,
 Naṃdaka, 72, 186, 206
 Naṃdiputa, 171, 185, 192
 Nandayajña, 90, 208, 232
Nātimitabādhava, 99, 111, 131, 176, 181, 187, 190, 233, 234
 Neḍa, 73, 174, 186
 Nilaka, 98, 176, 187
 Nitohapakhala, 80, 207
 Nutu, 87, 175, 186
 Padumā, 54, 128, 180, 199
 Papā, 120, 179, 189
 Pāpin, 88, 208
 Pāpu, 81, 207
 Parapota, 94, 176, 187
 Pasamā, 155, 183, 201
 Pega, 110, 178, 188
 Pesama, 127, 180, 189
 Pipa, 106, 210
 Punavasū, 14, 214
 Puri, 117, 212
 Pusakalika, 110, 178, 188
 Pusila, 162, 217
 Ragāma, 74, 174, 186
 Rāhula, 53, 54, 143, 144, 215, 238
 Rakhadi, 165, 184, 192
 Raviśirī, 155, 183, 191
 Reti, 70, 71, 92, 109, 174, 178, 188, 197, 208
 Retika, 136, 181, 190
 Revā, 77, 174, 197
 Revata, 53, 54, 69, 91, 174, 186, 208
 Reyata, 104, 177, 187
 Rohā, 113, 178, 199
 Saghā, 53, 144, 162, 182, 184, 200, 201
 Saghadāsī, 53, 162, 184, 201
 Sāghala, 80, 174, 186
 Saghāmītā, 53, 121, 173, 189, 199,
 Sagharakhita, 53, 113, 162, 178, 188, 218
 Sagharakhitā, 53, 85, 97, 175, 197, 207, 209
 Sama, 141, 158, 183, 191
 Samāyā, 72, 174, 197
 Saṃghaḍā, 155, 183, 201
 Saṃgharakhitā, 160, 184, 201
 Sāmmaliyā, 64, 173, 185, 197
 Samuda, 153, 183, 201, 216
 Samudiyā, 134, 214
 Sāriputa, 53, 54, 148, 216, 239
 Satula, 75, 76, 207,
 Semakāna, 73, 174, 186
 (Si)dhamthī, 167, 185, 202
 Sidamta, 143, 215
 Sidhatha, 54, 123, 124, 136, 137, 166, 179, 180, 189, 214, 218
 Sidhathā, 54, 127, 180, 199
 Sidhi, 135, 181, 200
 Siri, 147, 182, 201
 Siri Campura, 146, 182, 201
 Siri Sivamaka Sada, 116, 212
 Sivaka, 54, 162, 184, 191, 217, 218

- Sivalā, 54, 108, 177, 211
 Skandanāga, 103, 210
 Somadattā, 54, 72, 174, 197
 Sujātā, 113, 212, 234
 Sulasa, 131, 181, 190, 200, 214
 Tanacadaya, 139, 181, 200
 Tapa, 84, 175, 186
 Thissa pata, 60, 173, 193
 Tikana, 75, 76, 174, 186
 Tukā, 124, 142, 180, 182, 199,
 200, 215
 Tumā, 132, 181, 200, 214
 Utā, 62, 63, 173, 197
 Utara, 79, 80, 129, 174, 180, 186,
 189
 Utarā, 100, 177, 198
 Utaramitā, 90, 175, 197
 Utariya, 110, 178, 188
 Utayipabhāhi, 114, 115, 124, 134
 Utika, 70, 206
 Vabā, 153, 183, 201
 Vāsumita, 101, 210
 Venhū, 54, 144, 182, 200
 Veradāsa, 157, 158, 183, 191
 Vicita, 162, 184, 191
 Vidhika, 104, 129, 130, 145, 146,
 177, 180, 182, 188, 189, 190,
 213, 214
 Vika, 107, 210
 Viraskanda, 103, 210
 Visaghanikā, 133, 181, 200
 Yagā, 133, 181, 200
 Yavā, 85, 175, 197
- Places, list of
Adiṭhāna of Pukiratha, 154, 231
 Agaloka, 103, 229
 Akhasavāda, 163, 231
 Amsutalika, 97, 229
 Atapura, 103, 229
 Bhūtāyana, 160, 231
 (Cada)ka, 88, 229
 Chandākica, 124, 230
 Damila, 98, 229
 Daṃṇakaṭa, 164, 231
 (Dha)nakaḍaka, 73, 229
 Dhaṃṇakaḍaka, 83, 229
 Dhaṃṇakaṭaka, 151, 230
 Dhanagiri, 135, 230
 Dhanakata, 95, 164, 229, 231
 Dhanakaṭa, 116, 230
 Dhañakaṭa, 103, 229
 Dhanakaṭaka, 128, 230
 Dhañakaṭaka, 63, 229
 Gahagūjakamḍa, 149, 230
 Hiralūra, 143, 230
 Jetaparavana, 85, 229
 Kālavaira, 61, 229
 Kaṭakasela, 129, 230
 Kavurūra, 153, 231
 Kevurura, 144, 230
 Koḍakha, 126, 230
 Koḍimuṭi, 87, 229
 Kudūra, 77, 146, 229, 230
 Mahāvanasela, 128, 230
 Mahegānājaka, 156, 231
 Mandara, 143, 230
 Nāgapavata, 109, 230
 Ņāpita, 81, 229
 Naranjarā, 66, 229
 Nārasala, 142, 230
 Nekhavana, 136, 230
 Oḍiparivena, 172, 231
 Pakagiri, 109, 230
 Pāṭalīputra, 69, 229
 Pugarāṭha, 97, 229
 Pusakavana, 128, 230
 (R)āyasela, 93, 229
 Rājagiri, 113, 164, 229, 231
 Sa(tāma)la, 141, 230
 Sihagiri, 109, 230
 Sirinagica, 110, 230
 Talacara, 140, 230
 Tulaka, 142, 230
 Turughura, 140, 230
 Turulūra, 162, 231
 Ujjaini, 116, 230
 Valikaca, 88, 229
 Vesaraparala,
 Vidiśa, 89, 229
 Vijayapura, 135, 230
 Virapura, 115, 230
- Status of Donors

- āhitāgi*, 141, 215
amaca, 103, 140, 210
aṃtevāsini, 213
antevāsi, 93, 133, 156, 209, 214, 217, 232, 237
antevāsika, 93, 156, 209
antevāsini, 93, 134, 209, 214, 232
apāpa, 141, 215
arahat, 93, 209
āraṇa araya dhama, 152, 216, 240
atevāsika, 104, 105, 210
atevāsini, 92, 115, 122, 134, 146, 208, 212, 213, 214, 216, 235, 237, 239
ativāsini, 122, 213
āvesanin, 78, 207
aya, 92, 94, 103, 108, 109, 122, 132, 133, 134, 175, 198, 208, 209, 210, 211, 213, 214, 239
ayira, 92, 93, 109, 115, 209, 211, 224, 234
ayiraka, 93, 209
bhadanigama, 124, 180, 189, 213
bhadata, 145, 216
bhagineya, 104, 210
bhagini, 95, 209
bhāriyā, 72, 103, 107, 210
bhātu, 95, 120, 209
bhavata, 155, 217
bhayaṃta, 156, 165, 217, 218
bhayata, 105, 112, 113, 121, 146, 155, 210, 211, 212, 216
bhikhu, 69, 206
bhikhuni, 74, 113, 207, 211
bhikhunī, 93, 112, 113, 118, 165, 209, 211, 212, 218
caitya, 67, 86, 94, 97, 98, 105, 108, 110, 114, 115, 119, 121, 126, 137, 144, 151, 156, 163, 165,
caityaputa, 110, 211
camakāra, 129, 213
cetika, 109, 158, 211, 240
cetiavadaka, 120, 121, 165, 212, 218
daharabhikhu, 145, 146, 216
daharabhikhunis, 145, 216
dhamakadhika, 68, 94, 95, 206, 209, 231, 233
dhanikasathānikā, 147, 216
duhuta, 107, 211
gadhika, 94, 209
gadhikasa vaniya, 148, 216
gahapati, 88, 91, 95, 101, 106, 110, 112, 117, 124, 126, 131, 137, 139, 142, 143, 144, 150, 154, 157, 158, 159, 160, 162, 163, 170, 208, 210, 211, 212, 213, 214, 215, 216, 217, 218, 240
gahapatikini, 159, 217
gahapatiputa, 126, 213
gharani, 123, 153, 183, 201, 213, 216
halika, 139, 161, 215, 217
heraṇika, 124, 142, 169, 213, 215, 218
jaḍikiya/caityaka, 137, 214
jahara bhikhu, 105, 210
jāyā, 76, 207
koṭumbika, 103, 210
kumāra, 61, 206
kumāri, 118, 146, 182, 201, 206, 212, 216,
kūrāve, 75, 207
leghaka, 169, 218
Mahādhammakadhika, 91, 208
mahāgāmika, 141, 215, 227
Mahāgovalāva, 114, 212
Mahakura, 73, 207
Mahānavakamaka, 109, 211
Mahāthera, 91, 93, 127, 128, 208, 209, 232, 236
Mahāvanaseliyāna, 149, 216, 239
Mahāvinaseliya, 127, 213, 235
mahāvinayadhara, 105, 133, 210, 214, 237
mahaya, 113, 212
Mātula, 156, 160, 217
nāgapiya, 141, 215
ñāti, 130, 214

- Nātimītabāṃdhava*, 129, 130, 131, 180, 189, 215, 216, 238
Navakamaka, 109, 113, 211
Navakamikāpadhāna, 94, 95, 209
Pāṇiyagharika,
Parivesaka, 116, 212
pasanika, 156, 217
Pavacitā, 132, 133, 214
pavaita, 143, 215
pavajitkā, 85, 153, 207, 216
peṇḍapātika, 213, 236
peṇḍapātika, 154, 217, 225
Piduvana, 145, 216, 239
Putā, 85, 86, 89, 107, 170, 175, 186, 208, 210, 219
Rājākumari, 64, 206
Rājalekhaka, 72, 206
Samana, 80, 207
Samani, 82, 207
Samanikā, 121, 212
Samanikī, 168, 218
Sangha, 7, 51, 53, 74, 87, 113, 126, 149, 212, 224, 227, 239
seliya, 132, 133, 214, 237
Senagopa, 62, 206
Senāpati, 73, 207
Seṭa, 78, 207
Sethi, 61, 124, 157, 206, 240
Seṭhipamukha, 124, 213
Seṭi, 60, 206
Thera, 91, 97, 105, 113, 151, 152, 157, 158, 159, 165, 209, 210, 211, 216, 217, 218, 233, 234, 240
Theriyāna, 105, 210
Upajhāya, 130, 213, 236
Uparaka, 87, 208
Uparika, 87, 208
Upāsaka, 52, 116, 128, 129, 141, 142, 171, 212, 213, 215, 219
Upāsikā, 52, 86, 112, 208, 211
uvajhāyinī, 134, 211
Uvāsaka, 109, 155, 211, 217
Uvāsikā, 86, 100, 108, 114, 115, 160, 208, 210, 211, 212, 217
Vāṇikinī, 154, 217
vāniya, 108, 139, 142, 144, 148, 153, 164, 168, 201, 211, 214, 215, 216, 218
vāṇiyaputa, 135, 214
Vāṇiyinī, 147, 116
Vāṇiyinī, 135, 214
Vetikanavakamaka, 113, 211
vinayadhara, 3, 105, 134, 237
Yajñyāyi, 141, 215, 238
 Tribes/Communities, list of
 Civerakiya, 157, 228
 jana(nam)ca, 93, 228
 Maḍhara-gotra *bāmhaṇa*, 141, 228
 Paḍipuḍiniya, 69, 228
 Pakoṭaka, 28, 186, 207
 Pinḍasutariya, 117, 228
 Pusiliya, 161, 229
 Thabaka *kula*, 68, 173, 228
 Vākāṭaka, 28–29, 70, 159, 206, 217, 228
 Vitapāla, 81, 174, 207, 228
 Koramucaka, 64, 206
 drum slabs, 32, 33
 Duke of Buckingham, 22
 Dutt, Sukumar, 6

 Eggeling, Dr., 21, 23
 Elders. See *theras*
 Elliot Marbles, 2, 18
 Elliot, Walter, 8, 18
 English East India Company, 14
Epigraphia Indica, 24, 26, 28, 39

 Fergusson, James, 17, 18, 22, 45, 46, 88, 90, 93, 95, 115, 144, 160, 161, 162, 163, 166
 Fife House, London, 18
 Fleet, J. F., 23
 Franke, 23

gahapati, 6, 7, 51, 88, 91, 95, 101, 106, 110, 112, 117, 124, 126, 131, 137, 139, 142, 143, 144, 150, 154, 157, 158, 159, 160, 162, 163, 170, 208, 210, 211, 212, 213, 214, 215, 216, 217, 218, 240

- Gaṇḍavyūha*, 4
 Gandhāra, 1, 5, 27
 Gautamīputra Śrī Yajña Sātakarṇi, 33, 48, 116
 Ghosh, A., 31, 32, 33, 61, 63, 64, 65, 66, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 158, 171
 Gopalachari, K., 29
 Government Museum, Chennai, 2, 22, 35
 Guha-Thakurta, Tapati, 27, 31
 Guntur, 1, 18

 Havell, E. A., 2, 27
 Hill of Lamps. *See* Dīpāladinne
 Hirakawa Akira, 7
 Horsfall, J. G., 22
 Householder. *See* *gahapati*
 Hultsch, E., 23, 25, 62, 84, 89, 91, 97, 98, 100, 107, 108, 111, 112, 113, 114, 115, 116, 118, 120, 121, 122, 123, 124, 125, 127, 128, 130, 131, 132, 134, 136, 138, 139, 141, 142, 143, 145, 147, 148, 152, 155, 156, 166, 167, 168, 172, 235

 Ikṣvāku, 33, 160
 Indian Museum, Kolkotta, 2
 Indian National Congress, 26
 Indrajī, Bhagawanlal, 23, 24, 27, 116

 Jaggayyapēṭa, 25, 26
Journal of the Asiatic Society of Bengal. *See* Asiatic Society of Bengal

 Kālacakra Mūlatantra, 7
 Kānheri, 19, 26
kāritam, 47
 Kārle, 23, 26, 27
 Kistna
 district, 22, 25
 river, 18
 Knox, Robert, 3, 274
 Konov, Sten, 24, 25
 Kṛṣṇa
 alphabet, 18
 valley, 51
 Kuṣāṇas, 28

 Leipzig, 23
 Lüders, Heinrich, 20, 26, 30, 45, 62, 67, 71, 84, 88, 89, 90, 91, 92, 93, 95, 96, 98, 100, 107, 108, 111, 112, 113, 114, 115, 116, 118, 119, 120, 121, 122, 123, 124, 125, 127, 128, 129, 130, 131, 132, 133, 134, 136, 138, 141, 142, 143, 144, 145, 147, 148, 152, 153, 155, 156, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172

 Mackenzie, Colin, 1, 2, 15–18, 46, 273, 274
 Madhoray, Pandit, 17
 Mahābalipuram, 17
mahācaitya, 1, 2, 3, 5, 7, 8, 16, 20, 21, 24, 28, 29, 30, 31, 33, 35, 45–51, 55, 56, 139, 144, 145, 157, 158, 159, 161, 163, 225, 239, 240, 241, 272
Mahāsāṃghika, 55, 56
Mahāstūpa, 7, 32
 Mahāvihāra, 29, 103, 227,
 Mahāyāna, 4, 103, 108, 149, 233, 234, 239
Mañjuśrī, 4
Mañjuśrīmūlakalpa, 4
 Mantrayāna, 4
 Mathurā, 1, 5, 26, 30, 47
 Maurya, 25, 28, 31, 47
 Mayidavolu Plates, 24
 Misra, R. N., 50
 Mitra, Rajendralala, 27
 Mukharji, P. C., 27
 Murthy, Krishna K., 31
 Musée Guimet, Paris, 2
 Museum of Fine Arts, Boston, 2, 27

 Nāgārjuna, 25
 Nāgārjunakoṇḍa, 4, 5, 6, 25, 34, 271
 Nāgpur, 18

- Nānāghaṭ, 26
 Nasick. *See* Nāsik
 Nāsik, 19, 23, 26, 27
 National Museum, New Delhi, 2
 Nun. *See* *bikhunī*
- Padmasambhava*, 4
pāduka, 32, 162, 216, 231
 Pākotaka, 28, 186, 207
 Pāli, 6, 25
 inscriptions, 19
 language, 20
 texts, 51, 54
 Pallava
 inscription, 23
 kings, 24, 100
patiṭāpita, 47
 Plaeschke, Herbert, 33
 pot-sherds, 2, 33
 Prākṛit, 25
 Prasad, P. R. K., 34
 Prinsep, James, 17–18, 21, 164
- Raghavan, V., 30, 140
 Rājagiri, 20, 112, 113, 163, 164, 230, 231
 Rao, Rama M., 31, 156, 157
 Rao, Venkoba, 28
 Ray, Amita, 5
 Ray, Niharranjan, 5
 Raz, Ram, 27
 Rea, Alexander, 22, 24–25, 28, 29, 46
 Rowland, Benjamin, 3
 Roy, Anamika, 34, 48, 62, 63, 66, 69, 70, 71, 72, 73, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 102, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 141, 142, 143, 144, 152, 153, 154, 155, 156, 224, 236
- Śākyamuni, 4
 Sāñcī, 1, 18, 20, 26, 27, 30, 47, 49
 Sāranāth, 26, 27
- Sarkar, H., 5, 32, 33, 66, 85, 86, 89, 92, 95, 96, 101, 102, 103, 104, 105, 106, 107, 116
 Sarma, I. K., 31, 33, 60, 61, 63, 64, 82, 90, 94, 101, 102, 103, 104, 105, 106, 107, 125, 126, 127, 160, 224, 236
 Sastri, H. Krishna, 28
 Sastri, K. A. Nilakanta, 29
 Sastri, P. Seshadri, 29, 33, 102
 Sastry, Padmanabha C. A., 9, 35, 145, 146, 149, 150, 151, 230
 Sātavāhanas, 28, 48, 49, 125, 126
 Savaniyuta, 47, 125, 235
 Schopen, Gregory, 6, 49, 53, 114, 115
seṭhi, 61. *Also see under* Donations; Status of Donors
 Sewell, Robert, 2, 17, 20, 23, 274
 Shaw, Kirit K., 50, 53
 Siddhamāṭṛkā, 17
 Singh, Upinder, 16
 Sircar, D. C., 31, 32, 59, 85
 Siri Virapurusaḍata, 6
 Sivamaka Sada, 48, 49, 116, 212
 Sivaramamurti, C., 28, 30, 33, 34, 62, 63, 66, 67, 68, 69, 70, 71, 72, 79, 80, 83, 84, 85, 86, 90, 91, 92, 93, 94, 96, 97, 98, 99, 100, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 141, 142, 143, 145, 146, 147, 148, 152, 153, 154, 155, 156, 158, 159, 233, 236
 Śivaskandhavarman, 24
 Smith, V. A., 2
 Sri Lanka, 34, 47, 48
 Srinivasan, P. R., 31, 63, 66, 67, 68, 69, 70, 79, 80, 91
 Staviras, 23
 Stevenson, Dr., 19
 Subrahmanyam, R., 31
Suttanipāta, 3
- Tāranāth, 25

Telinga, 17

Thapar, Romila, 50, 52

Theras, 20. *Also see under* Donations;

Status of Donors

Trigonometrical Survey of India, 1,
14, 15

Upāsaka, 52. *Also see under*

Donations; Status of Donors

Upāsikā, 52. *Also see under*

Donations; Status of Donors

Vajrayāna, 4, 108, 234

Vākātaka, 28–29

Vāsisthīputra Śri Pulumāvi, 22, 48,
117

Vienna, 23

vinaya, 23, 85, 132, 133, 134, 232,
237

Willis, Janice D., 6

Yādnya Siri, 20

Yañasiri Sādakaṇi, 20

Yates, 21