EPIGRAPHICAL ECHOES OF KĀLIDĀSA

With Illustrations by the Author

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Epigraphical Echoes of Kālidāsa

Frontispiece

This lovely theme of the ideal mates and the object of their love described by Kālidāsa has excellent examples in the Somāskanda sculptures which abound in Pallava monuments being ever present behind the Śivalinga in the inner sanctuary; this picture is a painting of the theme from one of the cells in the courtyard of the Kailāsanātha temple at Conjeevaram.

(Block lent by the Author)
Epigraphical Echoes of Kālidāsa

BY

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WITH A FOREWORD

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TO
The Memory of
Professor F. Kielhorn, Ph.D., C.I.E.,
and
Professor G. Bühler, Ph.D., LL.D., C.I.E.,
Pioneers in this line of work.
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FOREWORD

The Golden age of classical Sanskrit literature has undoubtedly left its indelible mark in the footprints of time in India. One of the most important respects, however, in which Sanskrit literature differs from other literature is the absence of a proper historical perspective. Indian tradition loves to think of its literary idols like Kalidasa, Bhavabhuti, and Dandin as contemporaries and a well-known tradition speaks of a contest between these authors decided by Sarasvati, the Goddess of learning, herself. Another tradition speaks of a galaxy of nine poets and authors as forming nine jewels in the court of Vikramaditya, the contemporaneity of some of whom at any rate, is open to serious doubt. The importance of dateable inscriptions embodying thoughts couched in exactly similar expressions as found in the classical poets opens the way to a better appreciation of the historic position of the masters of literature and the evolution of style. In the entire discussion about the date of the greatest Sanskrit poet, Kalidasa, the mention of this poet in the dated Aihole inscription of Ravikriti forms the latest firm limit. A careful study of the epigraphical material on these lines has enabled scholars to fix the dates of Sanskrit poets and authors within narrow limits.
The present study of Mr. Sivaramamurti however confines itself to a limited objective viz., the discussion of such expressions and passages in epigraphical literature as can be recognised as borrowed from or at least echoed from Sanskrit literature. The title of the work refers specifically to Kalidasa, although reference to Valmiki, the first poet, Bharavi, Bana, and Dandin are also included. As Kalidasa undoubtedly exemplifies the best spirit of Sanskrit literature and ancient India and his thoughts and expressions set the standard for all his successors, it is but natural that such a large number of his ideas and idioms should have place in the compositions of the Court poets and authors in various ages and climes which have been preserved to this day in the shape of inscriptions in stone and copper-plate. Sound knowledge of Sanskrit literature is undoubtedly a help to the understanding of ancient India in which epigraphy forms such a vitally important section. Mr. Sivaramamurti has further enlivened his book by reproducing (as is his wont) the actual forms of the letters in which the thoughts forming the echoes from Kalidasa, and other poets are embodied, so that the reader should be introduced to the interesting world of epigraphy. He has searched far and wide among Indian inscriptions to find out the material he had in view and his selection of epigraphical passage thus covers a wide range.
from the 2nd century A.D. to the 12th century, and from Kathiawar in the West to Bengal in the East and from Kurukshetra in the North to the extreme South of Peninsula, thus exhibiting every variety of writing found in Indian inscriptions. It is hoped that this work to the preparation of which the author has devoted great labour will have the effect of interesting Sanskrit scholars to the treasures embodied in ancient writings. The work is a fitting sequel to the author's fascinating though somewhat inaccurately titled work “Sculpture inspired by Kalidasa” and we may hope to have more delightful studies at the hands of one who combines in himself in rare proportions such accomplishments as a connoisseur of Sanskrit literature, a sound archaeologist and last but not least a fine artist.

POONA,
22nd July 1944

K. N. DIKSHIT.
PREFACE

I am glad to welcome this the first of the publications to be issued under the auspices of the Archaeological Society of South India. The author is well-known for the keen interest that he takes in archaeological studies. It is the hope of the Society that similar publications may be issued in future from well-known archaeologists who are members of the Society. The inscriptions contained in this book afford interesting reading and give a good insight into the thought of Kalidasa immortalised in the inscriptions. The Archaeological Society of South India is anxious that many of the ancient inscriptions of archaeological interest should be brought to light. It is well known that South India presents a unique field for archaeological research and it is the hope of the Society that many more will interest themselves and publications such as this will serve as a useful stimulus to that end. To Rao Bahadur K. N. Dikshit, the thanks of the Society are due for his interest and the foreword. To Messrs. Thompson & Co., Ltd., special thanks are due for their kind offer to print this as a publication of the Society.

University of Madras, 
Triplicane, Madras,  
30th August 1944.  

A. L. Mudaliar,  
Vice-Chancellor & President,  
The Archaeological Society  
of South India.
ABBREVIATIONS


Daśakumāra. Daśakumāracarita, by Daṇḍin.

Epigraph. Ind. Epigraphia Indica, volumes I to XXV (Calcutta 1892-1942).

Ind. Antiq. Indian Antiquity (Bombay).

Kirāta. Kirātārjuniya by Bhāravi.

Kumāra. Kumārasambhava by Kālidāsa.

Mālāvikā. Mālāvikāgnimitra by Kālidāsa.

Megha. Meghadūta by Kālidāsa.


Rāma. Rāmāyaṇa by Vālmīki.

Raghu. Raghuvamśa by Kālidāsa.

S. Ind. Inscr. South Indian Inscriptions, volumes I, II, and III.

Śāk. Abhijñāna-Śākuntalam by Kālidāsa.

Śiśupāla. Śiśupālavadha by Māgha.

Vikrama. Vikramorvaśīya by Kālidāsa.
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Epigraphical Echoes of Kālidāsa

Introductory

The gateway to the realm of Sanskrit literature was first opened by early poets who prepared

1 To understand properly words and their meanings I bow to Pārvatī and Parameśvara, the parents of the universe, who are closely united like a word and its meaning.

K—1
the way for Kalidasa like easy passage for thread
in the gem bored with diamond point.

अथवा कुलवाम्पारे देवीसिन्यपूवेसूरिविशः।
मणिक दप्तसुलिखिण सूक्ष्मशैश्वलिनि ने गति:॥²

Raghu. I, 4.

The earliest of these poets was Valmiki whom
Kalidasa describes as the sage whose sorrow at
the sight of a bird hurt by a hunter translated
itself into poetry.

निपाधिविभागजाण्यात्नः कृतस्तु किंतर्कनि।
किन्तु तथमनो हनुमनस्त्वा न श्रुत्ततम्॥³

Raghu. XIV, 70.

The highest merit in the work of this poet-sage is
acknowledged by the sweetest poet of India

इतर रामलय काल्पनिके: कृतस्तु किंतर्कनि।
किन्तु तथमनो हनुमनस्त्वा न श्रुत्ततम्॥⁴

Raghu. XV, 64.

The poetry of Kalidasa bears clear marks of
Valmiki's thought and diction. Sucking the
mother's milk is no fault of a baby; and all poets
after Valmiki have drunk deep at the fount of his
muse. Bhavabhuti has not only used whole verses
of Valmiki in his works but has also paid this
glowing tribute to the author of his inspiration,
that sense hastens to follow the utterances of such
early sages.

² Or in that dynasty, where the gate of poetic composition
has been opened by earlier poets, there is passage for me, even
as there is passage for thread in a gem bored with diamond-pin.

³ Whose outburst of sorrow at the sight of a bird struck by
a fowler took the shape of verse.

⁴ The theme being Rama's story, the composition of Valmiki,
and they sweet-voiced like Kinnaras, what was it that they
lacked to captivate the hearts of listeners.
Vālmiki's Influence

When such eminent poets were proud of their indebtedness to this prime author of poetry, it is no wonder that lesser writers freely drew their inspiration from his compositions. The poets who are remembered and studied by scholars in Sanskrit literature are purely literary writers. But there is another class of little known writers some of whom at least rank among the better class of Sanskrit poets. Their poems though recorded on more permanent material like stone and metal have nevertheless remained more obscure than the more popular works copied on perishable substance. Poetry in inscriptions is itself important in a study of Sanskrit literature and a peep into the indebtedness of the composers to the early poets is indeed pleasant.

Valmiki's influence on epigraphical literature

The first half-line of the opening verse of the Rāmāyaṇa occurs in one of the early grants of South India of the 4th century A. D. 'In the Maṭṭepāḍ plates of Dāmodaravarman the gift of land to Brāhmans described as of various gotras and caraṇas and practising austerities and recitals of their sacred texts."

Epigraph. Ind. XVII, p. 329 (Fig. 1).

5 Sense hastens to associate itself with utterances of the early sages.

6 To these Brāhmaṇas of different gotras and caraṇas, and devoted to penance and study of their Vedas.
is clearly reminiscent of the line
तपस्क्षयाणिनतं तपस्वी बाबिल्रां दस्मः१ ् ्
Rāma. I, 1,1.

Fig. 1. तपस्क्षयाणिनितेष्ठयो
Earlier even in the 2nd century A.D. the composer of the inscription of the Mahāksatrapa Rudra-
dāman shows his indebtedness to Vālmīki by the use of the expression.

परिज्ञेन एकांगेपभूतायामिव प्रथिव्यां कृताऽ२ Epigraph. Ind. VIII p. 42 (Fig. 2)

savouring of the line in the Rāmāyaṇa
अर्थ हृदस्तहते कुछः कठिनेताप्पेक्षेष्ठो जगतः३ Rāma. V. 49, 20.

Fig. 2. परिज्ञेन एकांगेपभूतायामिव प्रथिव्यां कृताऽ५ Epigraph. Ind. VIII, p. 60 (Fig. 3).

In the Nāsik cave inscription of Balasiri of about the same time the line

परिज्ञेनितिससमस्तुक्तकाफः६

7 The sage (asked) that best of scholars, devoted to penance and study of his Veda.
8 When by the downpour of the clouds the earth was transformed as it were all into one expanse of ocean.
9 When angry he can transform the earth into one ocean.
10 Who fully felt as his own the joys and sorrows of the citizens.
is suggestive of the description in the Rāmāyaṇa
वासनेषु मदुष्याणाः पूजां भवति दुःखितः।
उत्सनेषु न संस्केत पितेव परिदुष्पति।। 11 Rāma. II, 2, 40-41.

Fig. 3. पोरजननिनिदिसससमधुवरः

On the rock at Girnār the line of Skandagupta's
inscription of 457 A.D.
संरजयं च प्रक्तलब्धेव पूर्वसिताभाषणमानवानेन:। 12
C. Inscr. Ind. III, p. 60 (Fig. 4)

reminds us of the description of Rāma
सितपूश्विभाषी च यम्य सर्वानमना श्रितः। 13 Rāma. II, 2, 42.

Fig. 4. संरजयं च प्रक्तलब्धेव पूर्वसिताभाषणमानवानेन:।

Even the previous line of the inscription
यी ताल्यामस च पौर्वमनेन— सुजनांनुसरीस्य दोषाणु। 14
C. Inscr. Ind. III, p. 60.

is after the immediately preceding line in the
Rāmāyaṇa

11 He grieves immensely at the distress of his people; and
like a father rejoices in their merry-makings.
12 He pleased the subjects by his conversations always
prefaced by a smile, his courtseies and gifts.
13 Whose speech is ever preceded by a smile, who adheres
to Righteousness wholeheartedly.
14 Who fondled the citizens (like a father) his children,
carefully scrutinizing their faults.
The line

देवधर्मगुणद्वियोपचायिन


in the Pikirka grant of Pallava Simhavarman is clearly a borrowal from the Rāmāyaṇa

बहुधुतानां खुशानां वार्षिकानामपातिता Rāma. II, 2, 33.

A single line from the Rāmāyaṇa

बाहुच्छायासमस्य यथा लोको महत्तम Rāma. V, 34, 31.

is elaborated in the verse of the Tālagunda inscription of Kākusthavarman

१५ धर्मेन्द्रान्त इव सर्वगण उक्षरार्जीम प्रविष्य
माहातिमि दिगमबरीति निरूपिति आनुवत्ति न
तद्विधायविशिष्टत्वाणि वानिकासासंबन्धः
प्राचु: शास्त्राचिनितगति यथा भृदिं प्रविष्य नॊ १५

Epigraph. Ind. VIII, p. 33.

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15 As a father his own children, he asks his citizens as if they were his kinsmen, collectively and individually, their welfare among their children, wives, servants and pupils.

16 Respectful to gods, Brāhmaṇas and aged people.

17 The adorer of great scholars, aged folk and Brāhmaṇas.

18 That great being on whose arm-shade relied everyone.

19 As flocks of deer overcome by heat feel relieved by entering a grove of trees and gladdening their hearts by enjoyment of their shade, similarly his kinsmen, with all their dependants, checked in their careers by stronger folk and distressed in mind, gained relief on entering his domain.
(see below p. 84). This idea is compressed in one of the short birudas of the Pallava king in the Kailāsanātha temple,

S. Ind. Inscr. 1, p. 18, (Fig. 5.)

whose source is also to be sought in the Rāmāyaṇa and the line of Kālidāsa where the word itself occurs

Raghu. X, 5

Fig. 5. श्री छायावः:

On the Mahākūṭa pillar a line of the inscription of Maṅgalesa reads

Ind. Antiq. XIX, p 17 (Fig. 6).

at once calling to one’s memory the lines of Vālmīki describing Rāma

Rāma. I, 1, 17-18.

20 Tree affording shade.
21 They went to him as travellers afflicted by heat seek a tree affording shade.
22 Deeply noble like the ocean and equal to the earth in the quality of forbearance.
23 Deeply noble like the ocean, like Himavān (Himalayas) in courage, equal to Viṣṇu in valour, pleasant in appearance like the moon, equal to the Fire of Deluge in anger and like the earth in forbearance.
Another line of the same inscription

 incompatible: अश्वमयसममुदयोदितपुरुषरणपरातमाइम: 24

Ind. Antiq. XIX, p. 17 (Fig. 7).

is after the line in the Rāmāyaṇa

ज्येष्ठ अश्वमयसैुथिक प्रियं दशरथ: खुलम् 25 Rāma. I, 1, 20

are clearly after those in the Rāmāyaṇa

लघवानु: दुष्कर्ण: श्रीमानु: कन्दर्ष्य हृव्व मूतिमानूऽ

Rāma. V, 34, 30

24 The eldest, of excellent qualities that ennobled his name Puruṣaranaparākramānka that he loved.

25 His eldest, possessed of excellent qualities and most beloved, Daśaratha ....

26 His son of great lustre, like Cupid incarnate, righteous and grateful, equal in valour to Arjuna.

27 Beautiful, pleasing and auspicious, like Cupid incarnate.
and

धर्मीः दुःखे रामेः रसायने रजयतः

Fig. 8. तस्य पुष्प महात्मा कन्दर्य्य हि

Among the 7th century inscriptions of Pallava Narasimhavarman at Mahābalipuram there is one on an ornamental pavilion of the Dharmarāja ratha which gives one of his birudas or titles सलपराक्रमः

S. Ind. Inscr. I, p. 4 (Fig. 9),

one of the many epithets used by Vālmiki to describe Rāma

दित्येषु किन्यः शक्तिः सलपराक्रमः

Rāma. II, 2, 28;

तम्मेव गुणसंपन्नं रामं सलपराक्रमम्

Rāma. I, 1, 19; II, 2, 48.

Fig. 9. सलपराक्रमः:

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28 Righteous and grateful, truthful and steadfast.
29 Truly valorous.
30 Equal to Indra in his divine qualities Rāma was truly valorous.
31 Rāma, full of such qualities and truly valorous.
The line कञ्चनरतिक्षणोपेतयः 33 Epigraph. Ind. VIII, p. 239. in the Cendalūr plates of the Eastern Cālukyan king Sarvalokāśraya is clearly after the line of Bāṇa कञ्चनरतिक्षणोपेत: 33 Kādambari I, p. 7 though the ultimate source is Vālmiki's पारिवर्मनैयै दृष्टिः पारिवर्मनः: 34 Rāma. V, 31, 5.
The model for Rāvikirti's verse in the Āihole inscription of Pulakesi

जलनिधिरः व्योम व्योम: समेत महामुद्रिः: 35
Epigraph. Ind. VI, p. 6 (Fig. 10).
is clearly Vālmiki's verse
गर्गं गर्गनारायणसागरं सागरोपम: \| रामरावण्योपरि रामरावणयोगिव 35 Rāma. VI, 110, 23-24.

Fig. 10. जलनिधिरः व्योम व्योमस्मात भवतुः.

General influence of other poets in inscriptions
The influence of other eminent poets has not been any less in inscriptions. With the opening verse of Bāṇa's Ṣaṇvagīrīta

32 & 33 Possessing the marks of an emperor.
34 Having the marks of a king, immensely wealthy and foremost among monarchs.
35 The sky resembled the ocean and the ocean the sky.
36 The sky resembled the sky and the ocean the ocean as the battle between Rāma and Rāvana just resembled that very battle.
One of the invocatory verses from Bāṇa’s Kādambarī

रजान्ति वाणासुरमौखिलालिता: दशास्त्रचूढयामिचक्कुचिभिनः।
हराराजःश्वाशिन्यान्त्यायिनो भविष्यदर्षवृयमंबकाराद्योन।

Kādambarī I, 2.

has been used similarly in Maharāja Kumārapāladeva’s Rewah copper plate as pointed out by Kielhorn (Ind. Antiq. XVII p. 230, 232).

The language of Bāṇa has been a model for many of the composers of inscriptions. The descriptive epithets in the Nidhanpur plates of Bhaśkaravarman

कलिन्युपरकामकालिततिमिहस ससुच्छवास इव भगवतोः
धर्मेयतिक्षणमास्कं गुणानां निधिः प्रणविनुप्राशः संवहलानं
श्रीसम्प्रदायात्मनं

Epigraph. Ind. XI, p. 118

37 Salutation to Śambhu, the pivotal post in the construction of the three worlds, whose high head is beautiful with the moon-chauri on it.

38 Victorious are the dust particles on the feet of three-eyed Śiva, dust particles that are fondled by the head of the demon Bāṇa, that are kissed by the cluster of crest jewels of ten-headed Rāvana, that rest on the crown-tops of the lords of gods and demons and that terminate the cycle of births.

39 Like the revived breath of the Lord of Righteousness whose body was overcome by the power of the Kali age, the seat of Polity, the abode of good qualities, the treasure of loving folk, the support of the frightened ones, the residence of Prosperity and wealth.
are clearly contemporary imitation of the great
court poet of the paramount sovereign of the time.
In the same vein run the lines of the Cendalur
plates of Sarvalokāśraya

मूर्ति इव वसन्तः समुद्र इव गुणाना वश्यान्त इव भूमिपतीनां ।
Ibid. VIII, p. 239.

In the same plates the description

विश्वासुराक्षकमितानेकधरुसामनातीतदितिवति-
मद्यामिकेशक्षितसत्वदुरभिरम्बांतोपविधने
-राजन्यासवितसमितिकोलाहलीभूतराजह्वः॥
Ibid. p. 239 (Fig. 11).

is clearly reminiscent of a verse of Bhāravi, the
popular poet of the time so well praised in the
Aihole inscription of Pulakeśin

अनेकराजन्यराजपुङ्कवं संवेद्यमाननिपूजनातिरम् ।
नवत्ययुगमुच्छदगिरिसार्वदा भूलो नुमापिनांहँविविद्यः॥
Kirāta. I, 16.

40 Like Spring incarnate, a chest of good qualities, an
example for all kings.

41 Whose royal gateway was tumultuous with the huge
assembly of kings seated in the courtyard, fragrant as with the
smell of Saptaparnī leaves by the miry wash of streams of ichor
of huge elephants brought by feudatories and enemy kings over-
come by his own might of arm.

42 The courtyard of his audience palace bustling with many
kings, chariots and horses is rendered quite wet by the ichor of
the elephants, presentations of kings, smelling of Saptaparnī.
The invocation to Sarasvati by Daṇḍin, descendant of Bhāravi,

चंदुमंदलस्माभावजनवर्णप्रूः 
मानसे रमताः निलं सबंधुका सरस्वती || ४३  
Kāvyādarśa I, 1. is the third invocatory verse of the Rewah plates of Trailokyamalla Kalacuri as pointed out by Dr. Chakravarti (Epigraph. Ind. XXV p. 5). The opening verse of the same plates

जयतु जयतु देवो देवकेन्द्रन्दनोऽद्य
जयतु जयतु कृष्णो वृजिणक्षुशङ्क्रीपः ।

43 May Sarasvati, all-white, the swan-bride in the cluster of face-lotuses of the four-faced Brahmā ever sport in my mind.
May the god, the son of Devakī be victorious, may Kṛṣṇa, the lamp of the family of Vṛṣṇis be victorious, may the one dark as the cloud and soft-limbed be victorious, may Mukunda, the remover of Earth’s burden, be victorious.

Prosperous is the foot of Hari, the pillar of the mansion of the three worlds, the bridge over the sky-ocean, the fire consuming sins, beautiful like the stalk of the lotus composed of the universal globe.

May the foot of Trivikrama render you good, the foot that is the handle of the umbrella of the universe, the stalk of the lotus residence of Brahmā, the mast of the earth-ship, the staff of the flowing celestial stream-silk-banner, the axle of the wheel of luminous objects, the pillar of victory of the three worlds, the mace of destruction to the enemies of the gods.
The influence of Māgha on the composer of this prāsasti is clear in other verses also as pointed out by Kielhorn; and

 пура́णपुस्तिपि य: सद्य नवकालः.⁴⁷

 Epigraph. Ind. IX, p. 252

 is reminiscent of

 नयं बुधा यं पुराणपुस्तं प्रवक्ष्येते.⁴⁸

 Śisupāla. XIV, 70.

 Similar description of Kālidāsa

 पुराणमजरं बिदु:⁴⁹

 Raghu. X, 19

 may here be compared as the common source.

 Māgha’s verse

 न त्स कलेन किरार नयनकम्बामुखार्ति.⁵⁰

 Sisupāla. XV, 90.

 is reminded by the verse from the inscription

 विभक्तचैविरिविविधायनलमणालीस्त्रकमकालविलुकतातरुपवाही.⁵¹

 Epigraph. Ind. IX, p. 253.

 In this inscription there is also a display of the poet’s facile handling of Śabdālamkāra exactly in imitation of Māgha. The verse

 शक्तीष्ठुतसद्यब्रजा नानामुखावृत्तिः।
 दंडन्ते रिपुवः यथा नानामुखावृत्तिः॥⁵²


---

⁴⁷ Who though an ancient person is ever new in form.
⁴⁸ Whom new, seers call an ancient person.
⁴⁹ They knew that ancient person as unaging.
⁵₀ The stream of tears from the lotus eyes shone with the collyrium.
⁵¹ With the streams of tears mixed with collyrium issuing from the eye-channels of the womenfolk of enemies destroyed.
⁵² With all their limbs cut into bits and, adorned with different ornaments, his enemies appear to abide on different battlefields.
is after
शत्रुव्रतमयीमानदल्प्रकरणभूमितः।
देवयेज्ञनयो राजणक्तदल्प्रकरणभूमितः॥
Śisupāla, XIX, 52.

A suggestion of Daṇḍin's verse
आदिराजयोगोत्सवादेशः आय्य वाइणयम्।
तेषसःसत्तिधानेषपशु नागविष्टमा नस्यति॥
Kāvyādarga, 1, 5,

is at once recalled by the line of the Śrirangam
plates of Mummaṭi Nāyaka
इत्ततां यदृत्तेन्द्रेणेच्छे राजस्मिनव्यथ्यं पुरातनानं
Epigraph. Ind. XIV, p. 90.

Verses like
आलोचित्योपकाण्डमल्लगतनगोपालकादवाहेनद्रा-
द्राग्गाधिकाणातोहुस्तहिन्निविश्वरणः पशुमाहाप्रोजः।
सामन्तैस्य बाहुहिंसाहतमाद्: पादयोगवानमधि-
शूदराराखुत्राजविज्ञातिकरश्चल्भूतिभा: कियन्ते॥
C. Inscr. Ind. III, p. 146.

53 Decorated with splendid ornaments of wounds caused by
weapons, another appeared like Rāvaṇa, though resting on a
battlefield unconnected with Lankā.

54 Look! The image of fame of early kings reflected in the
mirror of literature does not fade even now even in their
absence.

55 In whose polished mirror of deeds the deeds of ancient
kings appeared.

56 From the neighbourhood of the river Lauhityā to the
Mahendra mountain dense with palm groves, from the snow-
peaked Himālaya mountain with its slopes embraced by Gaṅgā
to the western ocean, feudatories, with their pride humbled by
the might of his arm, render the ground variegated by the
interplay of the rays of their crest-jewels as they bow at his
feet.
KĀLIDĀSA’S INFLUENCE: AIHOLE INSRIPTION

from the Mandasor inscription of Yaśodharman and

आचेतोऽसातुश्रुव्येंविनिश्चितौल्लुकधनुकधनुका
द्राक्षेरांक्षेपवनीचलवरणरणनःपुरोभविद्याति
यस्यांभुविमाला:करमुकृतमिन्मलिमिलावयः
मान्येनेतमाङ्ग्रविनित्तत्त्वज्ञानोऽसातविनामयी।

Epigraph. Ind. IX, p. 34,
of the Bagumrā plates of Indrarāja III and many
other similar verses in inscriptions remind us of
verses in general literature like Viśākhadatta's
verse

अशोकेन्द्राचिन्हान्तस्कविलितपुरवर्धीकरातसरोचिता
लीरान्तान्त्रिककारणकुरंतमणिहुं दक्षिणयंगवत
अगन्तागभीरप्रगन्तमशेतःशश्वेत किमन्तं
चूडार्घुङ्गामस्वक्तचरणयुंगसाहुलीसर्ध्वभागः।

Mudrārākṣasa, III, 19.

Kalidasa’s influence in inscriptions:
Aihole inscription of Ravikirti

The poetry of Kālīdāsa has been most
aesthetically described by Bāna in his verse

57 From the Setu with blossoming cloves pulled by herds of
mighty monkeys on the mountain slopes, to the mountain
Kailāsa with its ends resounding with the jingle of the anklets
on the moving feet of Bhavānī, kings honour with their heads
his command appearing like a crest-garland touched by their
hands in adoration as their knees rubbed the ground.

58 May the interspaces between the toes of your two feet
be filled with the rays of the crest-jewels of kings bowing in
fear as they come again and again from the lord of mountains
(Himālaya), cool with spray showers of the divine river
(Gaṅgā) flowing down its slopes, to the shores of the southern
ocean, effulgent with the hues of different gems.

K—2
Such luscious poetry has sweetened the composition of many a poet that came after him. In fact the composer of the Aihole inscription whose reference gives the later limit of Kālidāsa’s date has made no secret of his great admiration for Kālidāsa and Bhāravi whose compositions have influenced his own in no small measure. The parallels pointed out by Kielhorn are striking. Though it is unnecessary to repeat all the parallels it is essential to note some of the more important. The line

नातारी नगरी प्रविष्ट, नगरमेकामिकोबीमिमां
चक्कनीरविनीलनीरिरिखे सख्याश्रये शासति

Epigraph. Ind. VI, p. 6 (Fig. 12.)

is after Kālidāsa’s verse in the Raghuvamsa

क स वेदाकशल्यं परिबीक्षक्तसागराम्
अनन्यशासनानां मध्यसैकुपरिमित्

Raghu. I, 30.

59 Who is it that is not delighted with the lovely expressions of Kālidāsa as they are uttered, sweet and juicy, like flower bunches.

60 When after entering the city Vātāpī, Satyāśraya ruled the earth, encircled by the blue-watered surging ocean moat, as if it were but a single city.

61 He ruled the earth encircled by sea-shore rampart and with ocean as its moat, having no second to command over it, as if it were a single city.
Another idea of Kālidāsa expressed in the digvijaya of Raghu in describing the river Kāveri made turbid by the emperor's elephants

is given a second life in the verse of Rāvīkṛti

Epigraph. Ind. VI, p. 6 (Fig. 13).

62 By the enjoyment of his soldiers that rendered her sweet-smelling on account of the ichor of his elephants he made the river Kāveri suspicious to the lord of streams i.e. ocean.

63 When suddenly he strove to conquer the Colas, the Kāveri with tremulous eyes of darting fishes and with her water checked by the bridge of elephants in rut with streaming ichor avoided the touch of the treasurehouse of gems i.e. ocean.
In this the idea of elephants forming a bridge as it were across the river is from another line of Kalidasa.

स तीव्रो कपिशां सैन्यं एकदििष्ट्रियमेतुसि। ॥

Raghu. IV. 38.

while the passage describing the tremulous eyes of the river suggested by the darting fishes तत्त्वाति कलश्यामके किलोलेश्वरा ॥

is from Bharavi’s line

शफरीपरिषुरित्चक्रशः। ॥

Kirāta. VI, 16.

The fleeting fickle nature of the Goddess of Prosperity described by Kalidasa in verses like

चेन्न श्रीपि: संशाब्दोपपत्तं समाबलोलितयश: प्रहर्म। ॥

Raghu. VI, 41.

and

प्रशादाभिमुखे तत्समंकपवापि खमान: ॥

निक्षेप हेमरेखेय श्रीराजीद्वीपाधिनी। ॥

Ibid. XVII, 46.

specially the wording in the latter verse is repeated in the line of Ravi Kirti

ऋष्टीभोक्तित्रापापि ॥

Epigraph. Ind. VI, p. 4 (Fig. 14).

64 Having crossed the river Kapiśa with his troops by means of the bridges of elephants arranged.

65 With tremulous eyes of darting fishes.

66 With beautiful eyes tremulous like darting fishes.

67 Who removed the notoriety of Prosperity, based on her irregular stay, that she was fickle by nature.

68 Though by nature fickle, Prosperity was ever with him, who was fond of conferring favours, even as the gold streak is ever present on the touchstone.

69 Prosperity though understood as fickle.
The red glow of twilight on the clouds in the sky used as simile for graphic portrayal as in the lines of Kālidāsa

\begin{align*}
\text{सा} & \text{न्यूष्यार्धिरः सूर्यानांतः सर्वसूर्यानां} \\
\text{रग्हु} & \text{XI, 60.}
\end{align*}

\begin{align*}
\text{पश्चात} & \text{वरोः सत्तात्तथे विद्यार्धनाना विद्यात्मकेव} \\
\text{सन्ध्योदयः सर्व स्वादेशे वर्ण पुष्पस्यनेकं सर्वसूर्यानां} \\
\text{विद्यां} & \text{XI.}
\end{align*}

Ibid. XVI, 58

e tc. has its repetition in Ravikirti's verse

\begin{align*}
\text{आसीजं वद्वस्तुन्निर्दिष्टमारभेऽ कौनाल्मम्बरमिविर्तिसाम्प्लगान} \\
\text{एपिग्राफ.} \text{Ind. VI, p. 6 (Fig. 15)}
\end{align*}

Another borrowing can be seen in the line of the inscription

70 Draped in ruddy evening clouds as in clothes wet with blood.

71 Look! The stream of Sarayū, stirred by hundreds of my womenfolk with the unguents on their bodies washed off, suggests a number of hues like the twilight with clouds.

72 The water of the Kunāla lake stirred by him appeared like the sky cloud-laden and red with the glow of twilight.
which combines the thought of two lines of Kalidāsa in one

Raghu. XVIII, 23.

and

Ibid. IX, 50.

Ravikirti's fondness for some of the usages of Kalidāsa is evident from such expressions as जगदेकलाय: 76, बुधप्रकर्षितः 77, नृत्तकन्यः 78 etc. which occur in the inscription.

is reminiscent of

Jagad Bhuṣo Jagadekakāth: 80

Raghu. V, 23.

73 Who caused a canopy for the quarters by the dust raised by his forces resting on the shores of the eastern and western oceans.
74 Whose soldiers camped on the shores of the ocean.
75 That sun among men made the sky appear canopied by the dust raised by the hoofs of his horses.
76 One lord of the world.
77 Noble form.
78 Dancing headless trunks.
79 One lord of the world and of divine bearing.
80 The one lord of the world again spoke.
Kālidāsa's Influence: Aihoḷe Inscription

Fig. 17. दिल्लुदासारे जगदेकनाथ:

कृतस्य जानाति वपुःप्रकर्षायतः⁸¹

Epigraph. Ind. VI, p 4 (Fig. 18).

of

वपुःप्रकर्षाय बिद्मिलेश्वरः.⁸²

Raghu. III, 52;

Fig. 18. कृतस्य जानाति वपुःप्रकर्षायतः

ञाताकर्तितिल्ल्ये गृहध्वनिकृष्णकिरणज्वालासहस्रे रणे⁸³

Epigraph. Ind. VI, p. 4 (Fig. 19).

of

शस्त्रक्षेत्रक्षिप्पीरजन्मा⁸⁴

Raghu. VII, 42.

and

नृलक्षवन्ध समरे ददशी⁸⁵

Ibid. VII, 51.

Fig. 19. ञाताकर्तितिल्ल्ये गृहध्वनिकृष्णकिरणज्वालासहस्रे रण

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⁸¹ Even when asleep men knew him by his noble form.
⁸² Resembled Īśvara by his noble form.
⁸³ In the battle where horses, soldiers and elephants were frightened, and thousands of flashes from the rays issuing from swords with terrible headless trunks dancing about.
⁸⁴ Issuing from horses, elephants and soldiers wounded with weapons.
⁸⁵ Saw his headless trunk dancing on the battlefield.
Apart from these pointed out by Kielhorn there are two more noteworthy echoes of Kālidāsa in the inscription. The epithet

परदारिक्षालंकितकृतेषरं श्रीर्यस्य

Epigraph. Ind. VI, p. 5 (Fig. 20).

brings at once to one’s mind the line describing the high moral standard of the descendents of Raghu अनचक्क मल्ला विधिमां रचूणां मनः परस्तीतिसुखप्रवर्ति

Raghu. XVI. 8.

Fig. 20. परदारिक्षालंकितकृतेषरं श्रीर्यस्य बुद्धे

Ravikirti’s line

वत्तिकर्षणस्वस्फलं क्षितिन् नामगुणन्तुमुखापि राजकम

Epigraph. Ind. VI, p. 4 (Fig. 21).

is strongly reminiscent of Kālidāsa’s

न किलातुयुस्तस्य राजानो रक्षितुर्यथा

Raghu. I, 27.

---

86 His mind, though his thoughts were turned away from others’ wives.

87 Tell me remembering well that the mind of the Raghus possessing self-restraint is turned away from love towards others’ wives.

88 Whose path in the pursuit of the three objects of life, the whole assemblage of kings is not even now able to follow on this earth.

89 Other kings really could not rival the fame of that good protector.
The same idea is found in the line of the Harahā inscription of the Maukhari king Īśānavarman

Fig. 21.

Epigraph. Ind. XIV, p. 116 (Fig. 22).

Mahakuta inscription and Arumbaka plates:

That the realm of Pulakesi, the land of Vaidarbhi, was alive to the exponents of that sweet style is evident even from the Mahākūṭa pillar inscription of Maṅgalesa wherein whole lines from Vālmiki and Kālidāsa are inserted.

from Kālidāsa's Rāghuvamśa (I. 6).

90 Even by effort other kings could not rival the path of virtue of that king whose character was such as removed the nature of Kali (evil) and whose fame was equal to that of Yayāti.

91 Who offered oblations in the sacrificial fire according to the rules ordaining them, who honoured those desiring anything from them by granting all that they desired.
Is cleverly dovetailed into the Mahākūta inscription as an epithet of the Cālukyas and reads

मानव्यस्मीगौलाण्युत्तां प्रतिक्षितोत्साहबलमति-
प्रतापावृत्तिभृत्ति-श्रवणां मातापितृपादां थया-
विचित्रताम् थथाकामचिचितारिनां अनेकाधंकमेकुष्या-
प्रसवानां चलिक्यानां

eetc. Ind. Antiq. XIX, p. 16 (Fig. 23).

Fig. 23. अविचित्रताम् थथाकामचिचितारिनां
थावि

Centuries later this taste for Kālidāsa is evident in the eastern empire of the Cālukyas; and the Ārumbāka plate of Bādana has a verse

उभारावड़ियोथः गुहः; शचीन्द्रविरिष्ठ।
जयंत इल्लभुतात्तयोथ तत्समानवोऽ॥

Epigraph. Ind. XIX. 144 (Fig. 24).

92 Of the Cālukyas, belonging to the Mānava gotra (clan), sons of Hārīti, of unassailable enthusiasm, power, intellect, effulgence, valour, bravery and energy, contemplative of the feet of their parents, who offered oblations in the sacred fire according to the rules ordaining them, who honoured those desiring anything from them by granting all that they desired, who generated merit by numerous deeds of merit....

93 Like Guha to Umā and Śiva (Bull-bannecred), like Jayanta to Indra and Śaci, there was a son Jayanta to them who resembled these two pairs.
clearly after Kālidāsa's

उमाभवाङ्गी शरजन्मना यथा यथा जयन्तेन शशीपुरन्द्रा ।
तथा नूपः सा च भुतेन मायाधी ननन्दसुस्तात्रेतेन ततस्माः ॥

Raghu. III. 23. (See Frontispiece).

In the same plates even identical half lines from Kālidāsa are used; in

ब्यूढोरस्को ब्रपस्कन्धः सकन्दप्रतिमविकमः।

Epigraph. Ind. XIX. p. 144 (Fig. 25).

the first half is from the description of Dilipa

ब्यूढोरस्को ब्रपस्कन्धः सालञ्ज्ञयङ्गङ्गः ॥


94 As Umā and Śiva (Bull-banneered) through the reed-born Skanda, as Śaci and Indra by Jayanta, similarly the king and the Magadha princess who resembled both these pairs rejoiced through him who resembled them both.

95 With broad chest and shoulders lusty as those of a bull, of valour equal to that of Skanda.

96 With broad chest and shoulders lusty as those of a bull, tall as the Śāl tree and with mighty arms.
A phrase from similar description of the physical stature of Raghu

हुवा उगुण्व्यात्ताहुर्दः कपातवश्च: परिणंदकन्धरः.

Raghu. III, 34

has been adopted by the composer of the inscription of Tejahpāla from Mount Ābū.

इदं सत्ता सोदरबोधेशु युगं उगुण्व्यात्तत्वथेर्दः

Epigraph. Ind. VIII, p. 210. (Fig. 26)

Fig. 26. इदं सत्ता सोदरबोधेशु युगं उगुण्व्यात्तत्वथेर्दः.

Sunanda’s descriptions repeated in inscriptions

In the sixth canto of the Raghuvamśa Sunandā describes all the princes of India assembled for the svayamvara of Indumati. These descriptions have naturally been a source of inspiration for many composers of inscriptions in their eulogy of the royal donors and the narration of legends of their ancestors in almost identical language. The verse

प्रवादिशक्रियां प्रतिवेद्य राजा वभास कर्मेन्द्रः किं च वाचवियाः।
बवामिशेकविधिनमन्नप्रदेरितातिरारोपितो विनयमन्नचन जीवोः।

Epigraph. Ind. XIV, p. 160. (Fig. 27).

97 Young, with arms lengthy like a yoke, thickset, with wide chest and stout neck.

98 Let this splendour of the pair of arms lengthy like a yoke always shine in the case of these two brothers.

99 The king Kārtavīrya, bow in hand, moved about from house to house restraining bad conduct. By the sacred hymns uttered for his coronation his people, rendered free from troubles, were entertained in the path of virtue.
in the Naihati grant of Vallālasena describing the mythical ancestor of the king is an echo of Kālidāsa's verse of the same ancestor of the king of Anūpas

अकार्यचिन्तासमकल्लेखा नातुर्मेघभापति: पुरस्सां।
अन्तःशारीरविधौ ग: प्रजानां प्रत्यदेशशास्तिरिः बिनेता॥

Raghu, VI, 39.

Fig. 27. प्रत्यदेशशास्तिरिः प्रतिवेद्य राजा बलाम कामुकावरः
फिर कार्त्तिकीः । अस्ताभिन्देशकिंद्रियमन्त्रपदेशीरितिरारो
पितो विनाशकमान जीवनकोऽ॥

The first half of the immediately preceding verse from the Raghuvamśa

सहभाषनिविष्कीर्तकालावरुपप्रयासवद्यनिकायाः।

Raghu. VI, 38.

has been bodily incorporated in describing the valorous deeds of Narasimhavarman I in the Kūram grant of Pallava Paramēśvaravarman

Sahābhāṣaṁcintikālaśāhtrulāsvarūpapranavātmanīkāyaः।

S. Ind. Inscr. I, p. 148 (Fig. 28).

100 That king restrained bad conduct even in thought amongst his people by appearing before them bow in hand as soon as a bad thought occurred to them.
1 Who had a thousand arms experiencing fight in battle, and who had fixed sacrificial posts in the eighteen continents.
2 Who like the thousand-armed Arjuna had as it were six thousand arms experiencing fight in hundreds of battles.
Fig. 28. सहनवाहोरिव समरसातनिन्विधसहनवाहोरिवः

Sunandī's description of the Pāṇḍya king in the Raghuvamśa has also its epigraphical echo in the plates issued by rulers of that lineage.

निन्वासय संस्करभिता महाकिरिण: कोषयते जितकातिंतिन्युराज: त
प्रीतवालोमेका मूलायादीते: सौजन्तिको यथा भवस्यस्यः

Raghu. VI, 61.

is the model for the verse

अत्लम्मयक्ष्यितिपरं पवित्रमभासमम्: समसमविवज्ज्वलेष्व: त: स:।
कुम्भोज्ज्वली भवति यथा सुन: पुरोध: स शैलविज्ञ्यंति पाण्डुरेत्रवेश:।

Epigraph. Ind. XVIII, p. 298 (Fig. 29).

of the Velvikūḍi grant of the Pāṇḍya king

Fig. 29. अत्लम्मयक्ष्यितिपरं पवित्रमभासमम्

3 Agastya, the controller of the great mountain Vindhya and who completely drank up and again disgorge the ocean, is the person enquiring after the successful completion of bath of this king whose body is wet with the bath after Āśvamedha sacrifices.

4 All prosperous is this Śrīnīdhi of the Pāṇḍya royal family whose priest is the sage Agastya (Pitcher-born) himself who subdued the rising mountain (Vindhya) and drank up all the water of the ocean.
Similarly the very next verse in the Raghuvamsa

Astras hirādāgivata durārām chīnenaśākakādvajyāh dast: ।

Pura janasthānaśānīmadārśana śanvaya bādhābhīapat: pratīsthāt ॥

Raghu. VI, 62.

has its echo in the line of the larger Śīnāmanānūr plates of Rājasimha

Dśānaṁ sāndhīparo čcakar nareśvar: kābhiśakādityāḥ. ॥

S. Ind. Inscr. III, p. 451 (Fig. 30).

Fig. 30. Dśānasamśāndhīparočcakar nareśvar: kābhiśakādityāḥ.

The verse in Sunandā's description of the Ikṣvākus in the Raghuvamsa

Ikṣvākusvabhāya: kathāt tasya kāstha śaiśiṣatāvraṃ labdhāt ॥

Mahāprabhaśvaḥ mahāśākalaṃ dhaḥ svarat lotāvatāvratikālaḥ: ॥

Chakar bānairudrājanāna gāṇadārājan✿ praviśitaśrāva: ॥

Raghu. VI, 72.

5 Formerly the lord of Lāṅkā, proudly desirous of conquering the kingdom of Indra, but apprehending attack in Janasthāna from this king, who had obtained a difficult weapon from Śīva, concluded peace with him before starting out.

6 Another king whose commands could not be crossed made the ten-headed Rāvana ask for peace.

7 There was a scion of the Ikṣvāku family, a peak among kings, who was known by the title Kakustha; who mounted on Indra in the form of a bull in battle, and thereby assuming the sport of Śīva, made the cheeks of the asura women devoid of unguent patterns by his arrows.
is repeated in a slightly different form in the Tiruvālānḍu plates of the emperor Rājendra Cola I whose ancestry is also traced to the Ikṣvākus

The undisturbed life of pleasure of the courtesan as a mirror of the general peace and prosperity in the kingdom given in the same context has its copy in

Even the word for the courtesan is repeated in the inscription, and the idea of displacing or pulling something from its place of beauty is so modified,

8 As this King, a treasurehouse of valour sat on the hump of Indra who assumed the form of a bull, and thus killed the asura soldiers, his name became Kakustha.

9 When he ruled the earth, not even the breeze disturbed the garments of drunken courtesans fallen asleep midway on their route to their pleasure-ground; who was there that could extend his arm to touch them.

10 Many countries conquered by whose arm-prowess and prosperous by the rule of a model sovereign, are happy with the tips of mango sprouts in the pleasure gardens eagerly pulled by the hands of joyous courtesans.
that the suggestive link, accounting for the modification of lovely damsel by the blossoming bough or flowery creeper, is seen in the verse uttered by Carudatta

शोकदे खती कृष्णितामपि पुष्पहेतोराक्षण्य नैव कुशमावचयं करोमि।
सो कदेन कथं अश्रमरक्षणं खुदीचें केंद्रे प्रगुण्य सूरतं ज्ञ्यानं निन्हन्म॥

_encoding_11_Mrcchakaṭika IX, 28.

And this in its turn has its source of inspiration in Valmiki's

माखव रथिता सूते शुद्धे मतिप्रवद।
खितान्त माघे मासि फुलानां वायुसेवनात॥
अन्योन्मलामंगितं संसालकुमोक्षम्।
व्यविविशितुक्रस्त्रयवन्यग्निघराकुलम्॥
आसीड्रनस्वादृढ़तं स्वीवतं राज्यनस्तू सत॥

_encoding_12_Rāmāyaṇa, V, 9, 64-66.

The happy unhampered movement of the courtesan being the common theme the disturbance of the silken garments of women is substituted by a close

11 How can I who would not pull and pluck even flowers for gathering them from creepers in blossom, catch a weeping woman by her long braid beautiful like the wings of bees and kill her.

12 Like a string-woven garland of creepers fully blossomed by the effect of breeze in spring and full of intoxicated bees, that concourse of women of Rāvana, woven as it were into garland with closely knit collection of flowers, appeared like a grove all astir by the intermixture of fair shoulders agitated by ringlets of their hair.

K—3
parallel, by plucking the blossoms of tree or creeper, the courtesan herself being the blossom-gatherer in the latter instance.

This is an instance of slight modification of the original model in the later adaptation as opposed to an *in toto* copy of the original of which also instances have been given. In sculpture and painting this is of common occurrence. It is enough to note two examples one of each type. The repetition of the same pose in almost identical shape can be seen in the kneeling woman from Amaravati and Ajanta, the sculpture preceding the painting by about three centuries. (Fig. 31.)

![Fig. 31.](image)

The instance of the second type may be seen in the adoring woman from Karla and Amaravati, two sculptures with no great distance of date between them. (Fig. 32.)
Here the pose of one is just reversed in the other, every other feature being retained. What is true of art is also true of literature and this possibility of slight modification of motif in art equally assures such modification in literary themes. As clear examples of the two types may be given the verses

श्रीवर्ष श्रीधन के राज्यमें किन्ने मदकारकम्।
सवं श्रीमालवीत्तथे निर्बिकारसुपस्यितम्॥ १३

Epigraph. Ind. XIX, p. 269 (Fig. 33.)

13 Valour, wealth, youth and kingship are each individually the cause of pride; but all these were present in Śribhara without change in his demeanour.
The former verse is from the Koṇḍéṣḍha plates of Dharmarāja and is clearly after the verse of Kalidāsa

Ibid. I. p. 234 (Fig. 34).

The other is a line from the Udepur prāṣasti of the Paramāra kings and is a modification of Kalidāsa's

14 There is a mountain in the west, son of Himavān.

15 Of youth, beauty, and wealth each one individually is the cause of pride; all of them he had, but his mind was unaffected by pride.

16 Noble birth, fresh youth, peerless beauty, superhuman power, all these are a great chain of troubles; each one individually is the abode of pride, what then when they combine.
The direction and the subject are modified; उत्तरवर्ष 18 is substituted by उद्दीप्य 19 and हिमालय 20 is replaced by हिमगिरिनय 21. But the copy and the adaptation are sufficiently alike to suggest this source of origin. Another and completely reversed original thought is the line

चन्द्राक्षिमण्ड प्रक्षिपत वर्षानित 22

C. Inscr. Ind. III, p. 60 (Fig. 35).

from Skandagupta's inscription at Junāgaḍh in which is expressed the impossibility of the reverse of the normal thing described in the Raghuvamśa

loken चैत्यसिनोऽगयसोऽः 23

Raghu. V, 4

17 In the northern quarter there is a lordly mountain named Himālaya of divine essence.
18 North.
19 West.
20 Himālaya.
21 Son of Himavān.
22 Can there ever be heat from the moon?
23 As the world gets sentience from the hot-rayed sun.
Kālidāsa’s description of the king of Anūpas who as the permanent abode of the goddess of Prosperity destroyed her blemish as fickle and fleeting by nature

चेत श्रीचं संधितदेवसंधि स्वभावलोकेश्वरम् प्रमुखः

Raghu. VI, 41

is expressed in almost similar manner in the line of the Taṇḍantottam plates of the Pallava king Nandivarman

श्रीचं यस्मिन्निवेदति सुचिरं लयकचापल्यदोषा

S. Ind. Inscr. II, p. 520 (Fig. 36)

As already noted (see p. 20) Kālidāsa has described the fickle nature of Prosperity in other contexts also and the Aihole inscription has the line in almost exactly the same wording.

The idea in Sunandā’s remark that the Goddesses of Prosperity and Learning, usually different in their abodes, dwelt together in the king of the Aṅgas

निसर्गस्मिन्निवेदमेकस्त्राससामस्मिन्निवं श्रीं सरसती

Raghu. VI, 29

24 Who removed the notoriety of Prosperity, based on her irregular stay, that she was fickle by nature.

25 In whom Prosperity dwelt long discarding the blemish of her fickleness.

26 In whom dwelt together Prosperity and Learning who had different abodes by nature.
is again repeated by Kālidāsa in the Bharatavākyā of his Vikramorvasīya

पर्वतरविरोधिन्योंरेणिकसंक्षिप्तदुर्तृभयम्।
पंगतं श्रीसरस्वतोभूसेषुतु सदा बलताद्।॥३७ विक्रमा. VI.

This had its exact repetition in the Bateśvar Chandella inscription of Paramardideva in the verse

पर्वतरविरोधक तत्थ राज्ये कबैव का।
संगतं श्रीसरस्वतोरिव चैन प्रवतितम् ि॥३८


The line from the Girnār inscription of Skandagupta

संरक्षणां च प्रक्तवश्रृवं पूर्वकिताभाषणमानदानाः।ः॥३९

C. Inscr. Ind. III, p 60 (Fig. 4).

has, as already pointed out, two sources of inspiration, Raghuvamśa and Rāmāyaṇa. The idea of a king deserving that name by the pleasure he assured his subjects is a favourite one of Kālidāsa. The line

तथैव सोहृद्धन्यायो राजा प्रकृतिरस्यानात्॥३० रघु. IV, १२
is repeated again in another

राजा प्रजारक्षकलस्मिन: पर्नतथा नाम यथार्थनामा 31

Raghu. VI, 21.

The other idea of a king smiling to reassure people before he spoke to relieve them of needless fear and awe in such august presence is from the Rāmāyaṇa

स्मितपूर्वोऽभिभावतः च धर्म सर्वोपत्ति धितः. 32

Rāma. II, 2, 42 (see above p. 5).

This glorious phrase स्मितपूर्वोऽभिभावतः 33 has tempted even the sweetest of poets and in his poem we find the verse

प्रसन्नमुखरावं ते स्मितपूर्वः सिमागिणम्।

मूलिकमन्तमन्त्रस्मिन विक्रासामुज्जिवः। 34

Raghu. XVII, 31,

suggestive of what even Kālidāsa owes to Vālmiki not to speak of what the inscriptive line owes to both.

Sunandā's description of the king of Magadha

राजा प्रजारक्षकलस्मिन: पर्नतथा नाम यथार्थनामा।

कार्भं नुभा: सन्तु सुहंसशोष्णं राजनवतांतमाहृतनन भूमिम्। 35

Raghu, VI, 21, 22;

31 A king in the real sense of the word, being clever in pleasing his subjects, and appropriately named Parantapa.
32 Who spoke with a smile preceding his speech, and upheld Righteousness wholeheartedly.
33 Who spoke with a smile preceding his speech.
34 His followers considered him, with his face lit with benevolence and speeches prefaced by smiles, as Trust incarnate.
35 A king appropriately called Parantapa who was clever in pleasing his subjects.... There may be thousands of other kings, but the earth is said to be possessed of a good king only by this one.
puts its stamp on the verse of the Sīhāwā inscription of Karṇārāja

राजवती समववजगति समवतावन्ति प्रजायति पितृवति भजति नृपपेण ॥

Epigraph. Ind. IX. p 185 (Fig. 37).

राजवती समववजगति समवतावन्ति
चैन प्रजायति पितृवति भजति नृपपेण ॥

The other half of the first of the two verses of Kālidāsa just quoted

अस्त्र शरणः शरणोन्युक्तानामगाधसतो मन्थप्रतिष्ठः।

Raghu. VI, 21.

occurs again in inscriptions; it reads

शरणभूतः शरणोन्युक्तानः।

S. Ind. Inscr. II, p. 520 (Fig. 38),

Fig. 38. शरणभूतः शरणोन्युक्तानाः
in the Taṇḍantottam plates of the Pallava king Nandivarman and earlier still it is

36 As the king was paternal towards his subjects the earth became everywhere possessed of a good king.

37 This king stationed in Magadha and of unfathomable might is the refuge of those who sought his protection.

38 Who was the refuge of those who sought his protection.
in the Gīr Nagar rock inscription of Skandagupta.

A clear borrowing in inscription from Kālidāsa’s poetry is pointed out by Kielhorn (Ind Antiq. XX, p. 190) in the line

which is after the verse

Raghu. VI, 23

Who was the refuge of men who came to him for protection.  

Indrāṇī, emaciated by the separation from Indra who was always invited by him for his sacrifices had for a long time the beauty of her cheeks marred by her tears.

Incessently inviting Indra in the sacrificial ceremonies, this king made the ringlets of Indrāṇī, devoid of Mandāra flowers, flow on her pale cheeks.
OTHER ROYAL EULOGIES

It may be noted that the line

कतुगणेष्वाहूतवृण्डिः. 43

Epigraph. Ind. XIV, p. 116.

in the Harāhā inscription of Īsānavarman Maukhari is also suggestive of the same source of origin as it recalls the first half of the verse of Kālidāsa quoted above. A flash of Kālidāsa's verse

अभ्यास्य चाम्पःपृष्टतोक्षितानि शैलेष्वरगन्धीनि शिलालत्वानि।
कल्याणिः प्राकृतिपरं पत्थरं नृस्य कान्तासः गोवर्धनकन्दरासः। 43

Raghu, VI, 51.

is found in the mutilated line of the Jaunpur inscription of Īsvaravarman

प्रविच्छिन्नः खरां यिङ्गन्तिविनः प्राकृतवादिसुलक्य शीतपथसः। 44


Other royal eulogies

A number of other eulogies of Kālidāsa describing royal prowess and grandeur have become favourite themes incorporated by many other poets, composers of inscriptions. The phrase पद्मं लोकसळान् 45 from the verse of Kālidāsa

---

42 Who invited Indra in a number of sacrifices.
43 Seated on the surface of the rocks in the lovely Govardhana caves sprinkled with water spray and sweet with moss, see the dance of peacocks in the rainy season.
44 Bathed in the water of torrents sweet with moss, cool water of the snowy mountain (Himālaya) regions.
45 The fifth protector of the worlds.
Raghu. XVII, 78, has an almost invariable place in many early Pallava grants,

Epigraph.

Ind. VIII, p. 161 (Fig. 41.)

being one of the epithets used for describing the king; and the line from the Pikira grant of Simhavarman is only a sample of the rest. In the verse of the Pahlādpur inscription of Śiśupāla this is expressed

C. Inscr. Ind. III, p. 250 (Fig. 42)

This idea is again expanded by Kālidāsa in his description of Daśaratha

46 By the close similarity they said he was the fifth protector of the worlds, the sixth great element and the eighth notable mountain.

47 The fifth protector of the worlds.

48 He appeared as if ordained by Brahma as the fifth protector of the worlds.
This mention by name of all the four dākapālas whom the king equalled in valour is found almost invariably in all the Gupta inscriptions that follow a special order of wording and epithets; and this epithet continues even in the later inscriptions of the emperor Harṣavardhana. The line

वनदवशणेण्यन्त्रांतकसमस्य ⁵⁰ C. Inscr. Ind. II, p. 8 (Fig. 43.)

Fig. 43. वनदवशणेण्यन्त्रांतकसमस्य

of the Allahābād pillar inscription of Samudragupta is repeated in the Mathurā stone inscription of Candragupta II (Ibid. p. 26), Bilsaḍ pillar inscription of Kumāragupta (Ibid. p. 43), Bihār pillar inscription of Skandagupta (Ibid. p. 49), Bhitarī pillar inscription of the same monarch (Ibid. p. 53) to mention a few. The phrase समधुर ‘equal in function’, applied to the king compared to the lokapālas is somewhat elaborated in the verse of the Eraṇ inscription of Samudragupta

बभुव वनदवशणत्कुशिकोपवल्यः ⁵¹ Ibid. p. 20.

---

⁴⁹ Then came spring with fresh flowers as if to attend on that sole unrivalled monarch of functions equal to those of Yama, Kubera, Varuṇa and Indra and possessed of valour.

⁵⁰ Equal to Kubera, Varuṇa, Indra and Yama.

⁵¹ Was equal to Kubera and Yama when pleased and angered respectively.
though even here the source is to be traced to the elaborated idea of the same theme by Kālidāsa himself in the verse

समस्तव्या कदृश्यविकासनानित्यमनादसतता च नराधिष्णः।
अदुष्प्यी गमयुष्यजनेवरे स्वरुपवनाधुणापरे रुचा।॥

Raghu, IX, 6.

A couple of centuries later the Banskhera copper plate of Harṣavardhana bears the line

परिपत्रात्तिथिदेववाच्यप्रभृतिविलोकपासुलेजा।

Epigraph, Ind. IV p. 210

the source in this case being the verse of Kālidāsa, giving the idea of the king bearing the virtues of the lokapālas

नरपतिकूलभृते गर्भसाध्यं राज्यो युहिनिस्मितिनिष्ठं लोकपालापुजान्।

Raghu, II, 75

The description of a king in the line of the Śrīrangam plates of Munmaṇḍi Nāyaka as a mighty person at once inviting and awe-inspiring

स्थिरोभिषिक्षियो विलोकानुपश्यो नन्दोपिसोभृतपुरुषार्थाय।

Epigraph, Ind. XIV p. 91

52 He closely followed Yama, Kubera and Varuṇa by his equity, showers of wealth and punishing of the wicked respectively; and the one fore-run by Aruṇa (Sun) by his effulgence.

53 Who had the lustre of the lords of the worlds like Kubera, Varuṇa and Indra.

54 For the prosperity of that king’s line the queen conceived the embryo being infused with the great lustre of the lords of the worlds.

55 Firm and accessible, strong and unapproachable, though new he was unassailable to his enemies.
is derived from two verses of Kālidāsa

सीमकालेन्नैसपुष्पे: स बमुक्षोपजीविनाम्।

ऋषीपथशिष्यस्यवस्थे नादोरलेखिताणि॥५५

Raghu. I. 16

and

अश्वोष्म: स नवोपप्यासीददनुक्तौ इव ह्रुमः॥५७

Raghu. XVII, 44.

The king can make and unmake whomsoever he chooses; but he acts justly. Kālidāsa describes Raghu as धम्मिदिजयम् ५८ and calls him the extirpator of the proud

अनन्त्राणं समुखवः॥५९

Raghu. IV, 35

and the reinstator of the uprooted

उत्कातप्रतिरोपिता॥६०

Raghu. IV, 37

and

गृहीतं-तिमुनस्य॥६१

Raghu. IV, 43

The idea is repeated by him in the verse describing Daśaratha

उद्धमस्मथं च रघृद्धेनभयसानिले बायुधापिता:।

स इह निदंशमलङ्करताभुतस्यक्षोहदयः प्रतिगंधर्ताम॥६२

Raghu. IX, 9.

---

56 He was at once accessible and unapproachable to his dependants by his terrible and benign qualities as the ocean is inviting and repelling by its gems and sea-monsters.

57 Though new he was unshakable like a tree with firm roots.

58 Righteous conqueror.

59 The extirpator of the disrespectful.

60 Removed and reinstated.

61 Caught and released.

62 Kings obtained both uplift and downfall from that descendent of Raghu; he was a friend of those who obeyed his commands but was steel-hearted to those who challenged him.
These at once remind us of the description of Samudragupta in the Allahābād pillar inscription

C. Inscr. Ind. III p. 8, (Fig. 44.)

In the Abhijñānaśākuntala Duṣyanta with his bow ready for action in his hand is reminded by one of the ascetics that such weapons with kings are for protection of those in distress and not for hurting innocent creatures

Sak. I. 8.

This idea finds a place in the Valabhi grants in almost the same words

Epigraph. Ind. IX. p. 297 (Fig. 45)

Another epithet illustrating noble qualities of Royalty from the Pehoa inscription

63 That great person not easily conceived (Viṣṇu) who was the cause of the rise and downfall of the good and the wicked.

64 Your weapon is for the protection of the distressed, not to hurt the innocent.

65 Whose weapon was for the protection of the distressed.
OTHER ROYAL EULOGIES

Ibid. I, p. 246 (Fig. 46.)

recalls the line of Kālidāsa

Fig. 46. वस्त्तान्धदीननिरोदर्णरणोकीं

There is no doubt a suggestion in the line of the Allahābād inscription wherein Hariṣeṇa describes Samudragūpta as

C. Inscr. Ind. III, p. 8, (Fig. 47.)

of Kālidāsa’s line

Fig. 47. लोकसत्यविक्रयातुविधायत्वालमातुपस्य

66 Whose fame was rich by upraising the frightened, blind and lowly.

67 Days numbering three times seven were passed by that king capable of upraising the lowly.

68 Who was mortal only in so far as it pertained to the performance of normal worldly functions.

69 I know you to be another image, known as a son of Viṣṇu, who was mortal only for the performance of certain functions.
though the belief

नाविभू: पृथिवीपति:⁷⁰
can well be brought in also; but the construction of the wording and the sense brought out reveal the influence of the great poet.

The ambition of the king is not only to be a lord of earth but also of heaven. He earns life in heaven as almost an equal of Indra by his own good deeds like the performance of the Rājasūya and Aśvamedha sacrifices. The coins of the Guptas abound in the legends recording this feat

Fig. 48. Legend on right partially lost

अश्वतीरणो विलितम् [किंचित्]
Legend on left
इश्वरीतैविं जयति
Beneath left arm of figure
समुद्र

⁷⁰ Without being of the essence of Viṣṇu one cannot be king.
of the king. "In the archer type of Samudragupta's coins it is

अप्रतिपल्लि विनियमिति दुचरितैदिक्षं जयति ।

Cat. Ind. Coins : Gupta. p. 6, (Fig. 48.)

The legend on the Chattria type of coins of Candragupta II, is

क्षितिदेविनः दुचरितैदिक्षं जयति विक्रमादित्य।

Ibid. p. 35.

On Kumāragupta's swordsman type of coin it reads

गामगिजिनः कुमारायो दिवं जयति ।

Ibid. p. 67.

though other forms of the legends are found in the archer, horseman and other types

क्षितिदेविनः कुमारायो दिवं जयति।

Ibid. p. 61.

क्षितिदेविनः कुमारायो दिवं जयति।

Ibid. p. 71 etc.

The Mandasor inscription of Yāsodharman has a noble verse

गामगिजिनः मार्गयोर्भिर्मिन्नो चक्रवर्तिं

निबद्धं मार्गयोर्भिर्मिन्नो चक्रवर्तिं

यासोद्धर्मेः विनियमिति तदु मुइतोपायः स्वकाँते।

71 Having conquered the earth without an opponent, he wins heaven by his good deeds.

72 Vikramāditya having conquered the earth wins heaven by good deeds.

73 Kumāragupta having conquered the earth wins heaven by good deeds.

74 King Kumāragupta, after conquering the earth, wins heaven.

75 King Kumāragupta, unconquered and victorious, wins heaven.
The line

नियंज्ञु मार्गवेत्तईं इव सुक्तोपारिताया: खाौकीत: ॥७७ (Fig. 49.)

suggesting the path on high to his own fame to reach heaven earned by his good deeds is more
telling; and all these have a common source in Kālidāsa

तस्मिन्नते वा सुक्तोपरीत्यायाः ॥७८

Fig. 49. इव इव सुक्तोपारिता: खाौकीत: ॥

Raghu. XVIII, 22.

answers the version referring to the attainment of heaven by सुक्त the same word being used सुक्त, ॥७८ सुक्तोपारिताया:॥७९ etc. in coins and inscriptions. The other line of Kālidāsa with the same idea

---

76 As if to measure the heights of heaven above, or to count the galaxy of luminous objects, or to show the path on high to heaven to his own fame acquired by his good deeds, this pillar, lasting till the end of the aeon, has been set up by Śrū Northman whose firm bolt-like arm is lovely like a column.

77 To show the path on high to heaven to his own fame acquired by his own good deeds.

78 When he went to heaven obtained by good deeds.

79 & 80 Good deeds.

81 Won by good deeds.
Raghu. XVIII, 3.

has the word कम्मिभि:85 which is also repeated in coin legends as the Kāca type of Samudragupta’s coins that show the reading

काचो गामवविष्या दिष्य कम्मिभिहतास्फैलवति94

Cat. Ind. Coins: Gupta, p. 15.

Many other happy expressions of Kālidāsa, short but suggestive of might and nobility in Royalty, have their echoes in inscriptions

कुलपीत85 Raghu. XVIII, 29, कुलश्रद्धा86 Ibid. VI, 74 and कुलक्षण87 Ibid. XVI, 37, or कशकेत88 Ibid. II, 33; XIV, 7

are suggestive of high importance. We find these repeated in inscriptions. The term कुलकेत89 occurs in the Śrīrangam plates of Mummaḍi Nāyaka

कुनामिथान: कुलकेतुरासिति,90 Epigraph. Ind. XIV, p. 90.

The term कुलक्षण91 S. Ind. Inscr. I, p. 17 (Fig. 50.) is found among the numerous gracefully worded Pallava Royal birudas in the Kailasanātha temple. This series of birudas owes much to Kālidāsa and

82 The son of Kumudvati climbed to heaven won by his acts pure like the lily.
83 Acts.
84 Having won the earth, Kāca wins heaven by his excellent acts.
85 Chaplet of the family.
86 Light of the family.
87, 88, 89 & 91 Banner of the family.
90 One named Kūna was a banner of the family.
EPIGRAPHICAL ECHOES OF KĀLIDĀSA

Fig. 50. Śrī कुलचवः:
many of his lovely phrases are here repeated as Royal birudas.
उत्तरेच्छ 92 S. Ind. Inscr. I p. 17 (Fig. 51).
is from the line of Raghuvamsa
कालशास्त्रं भल उत्तरेच्छ्: श्राप्यं द्वरात्युत्तरकोवलेन्द्रः 93
Raghu, VI, 71.

Fig. 51. Śrī उत्तरेच्छ:
The next biruda उत्तरातकामक्तः 94
S. Ind. Inscr. I p. 17 (Fig. 52).
is clearly from the line of Kālidāsa
उत्तरात्तवकचस्त्रकृपि सत्यप्रतिवेदिक्ष्यकथनेनकतिपि 95
Raghu, XIV, 73,
with just the word व्रष 96 omitted as it cannot make any sense here in the case of the Pallava king whose vanquished enemies had no heaven or Hades.

---
92 Of lofty aspirations.
93 Whence the kings of north Kosala of lofty aspirations bear the praiseworthy title Kākustha.
94 Rid of thorns.
95 Though he has removed the thorn of the three worlds, is true to his promises and modest.
96 Three.
to torment like the foe of Rāma. Another eulogistic epithet for the Pallava monarch in this series is 
एकबनुभरः
S. Ind. Insbr. I p. 17 (Fig. 53.)
and elsewhere एकवीरः
Ibid. p. 24.
Both trace their source to the Raghuvamśa, the former to the lines

Fig. 53. श्री एकबनुभरः

न केवलं तद्दुरुस्त्रकमाण्डिं: क्षिताकुमारकपन्यं रोति सः।

Raghu. III, 31,

and अमोघं सन्दे वालं धनुषेयकपन्यं

Ibid. XII, 97,

and the latter to
एकातप्तं भवेकस्वरं: पुराणचालित्रं भुमुक्षः

Ibid. XVIII, 4.

97 The only bowman.
98 The only hero.
99 His father was not only the only sole sovereign on earth
but was also the only bowman.
100 That only bowman applied an unfailling arrow to his bow
   to shoot him.
1 That only hero with arms long like the bolt of a city-gate
   enjoyed the earth on which was raised only a single umbrella.
The line of Kālidāsa

मानोचतेनायभिवन्य मूर्खो मूर्खोमित्रिफिक कुमुदो बमावे

Ibid. XVI, 81.

is the inspirer of the Pallava biruda उत्तममन्त्र

S. Ind. Inscr. I p. 16 (Fig. 54.)

of this series, though the order of the words in the compound is here reversed. The same form is, however, adopted in the Dewal prāsasti of Lalla

Fig. 54. श्री उत्तममन्त्र:

सम्मानार्थं: झुन्निभंडभतिमांनोभस्ती मानित्यम्यन्त

Epigraph. Ind. I p. 78.

Another भीमकान्त S. Ind. Inscr. I p. 16 (Fig. 55.)
is clearly from

भीमकान्तों गुप्त्युप्ते: स बहुसरोज्जीविनाम् राघु. I, 16,

the epithets of the qualities being applied to the very abode of those qualities, the king. The term धर्मविजय S. Ind. Inscr. I p. 17 (Fig. 56.)

2 Bowing to that anointed king with his head erect though it was with his sense of dignity, Kumuda spoke.
3 High in his sense of dignity.
4 Follower of the right path, pure, firm in thought, high in his sense of dignity and of right morals.
5 Terrible and pleasant.
6 By his kingly qualities both terrible and pleasant he was to his followers....
7 Righteous conqueror.
found among these birudas is from the description of Raghu as the righteous conqueror of the world.

Fig. 55. श्री भीमकान्तः
श्रीराजा शिवाजीमहाराजः भस्मविजयी गुप्तः।
श्रीराजा महेन्द्रनाथस्य जहार न उ मेसिनीम्भ॥ ८ Ragh. IV, 43.

Fig. 56. श्री धर्मविजयः
The term परतप् उ used repeatedly by Kālidāsa with its significant meaning stressed has been adopted as the Pallava biruda in this list. The lines
राजा प्रजारक्षकमुद्गति: परतप्यो नाम यथार्थवेनामा।
and श् कथन रचयात ति फरसेक: परतप्॥ ११ इ. इ. XV, 7.
are thus the precursors of the biruda परतप

S. Ind. Inscr. I p. 18 (Fig. 57).

on the walls of the Kailāsanātha temple at Conjeevaram. Another of the birudas is

शाहनाद्रि इ. इ. XVI p. 18 (Fig. 58.)

8 That king, a righteous conqueror, took only the Prosperity and not the kingdom of the king of Mahendra who was captured and again released by him.
9 & 12 The consumer of enemies.
10 A king appropriately called Parantapa who was clever in pleasing his subjects.
11 Any one among the Raghus, consumer of enemies....
13 Whose sight was scientific knowledge.
which is a very short resume of Kālidāsa’s line

बहुमतानु शास्त्रेण सूक्ष्मकार्यार्थविशिष्टम् 14  
Raghu. IV, 13.

Fig. 57. श्री परम्परा:

Fig. 58. श्री शास्त्रहस्तः

The Banskhera copper plate of Harṣvardhana describes the king Rājayavardhana as

अतिशयितपूर्वसिद्धां 15  

This is reminiscent of the line of Kālidāsa

भक्तः प्रतिक्षेयं कुलोत्सवं ते पूर्वमहाभाग तत्यतिहाशे 16  
Raghu V, 14.

A battle scene

The Kūram grant of the Pallava king Paramesvaravarman has one of the most graphic descriptions of a battle scene in epigraphical literature (Fig. 59). The battle described is dharma-

---

14 He was endowed with sight only by his scientific knowledge which saw the purpose of even minute things.
15 Who excelled the character of earlier kings.
16 Devotion towards the adorable is your family trait; but in this you excel those that preceded you.
A BATTLE SCENE
yuddha or righteous warfare of which an excellent word picture is given by Kālidāsa in his verse

पति: पदार्थि रथिनः रथेश्वरार्कोवारी पुरागामिहतः।
पन्तः गजस्याभ्यापत्तमृतस्य तुल्यप्रतिनिधिः वमृव युद्धम्।\textsuperscript{17}

Raghu. VII, 37

and which has a permanent record for ocular app-

\textsuperscript{17} The foot-soldier attacked a foot-soldier, the chariot-soldier one in chariot, the cavalry-man one mounted on horse, the soldier on elephant another on elephant, equally matched in the opponents there was the battle.
recreation in the sculptural presentation of the theme by the gifted artists of the marble rail of the Amarāvati stupa (Fig. 60.) Though damaged there is yet enough left in the carving to suggest what a noble artistic presentation it is of this beautifully described affray. Though all individual lines in the inscription and Kalidāsa’s verses cannot be made to tally in toto the indebtedness of the former to the latter is clear and there can be no doubt about the source of inspiration. The verses

उत्साहित: संति रेणुरथः सान्त्रीकृतः स्यांदनवर्षक्वः।
विस्तारितः कृषरक्षणांतिक्रेरकवेणोपरलोध सूर्यसः॥ 18

Ibid. VII, 39.

आश्रयतो स्वरमार्गसाधी रजोस्वयमाकारस्य विजुमभतयसः। 19

Ibid. VII, 42.

नीलाकामो दिशवृद्धभागः किन्निप्रकाशेन विक्षते। 20

Ibid. VII, 60.

and

शस्त्रक्षताशिविविरिजन्यः। 21

Ibid. VII, 42.

may be seen in the lines of the inscription

18 Raised in battle by the horses, thickened by the wheels of many chariots, spread about by the flapping ears of elephants, the dust hid the sun as with a cloth.
19 To the darkness that increased hiding the range of vision on the battlefield.
20 Like the earlier part of the day (morning) obscured with mist by the sun only partially lit.
21 Issuing from horses, elephants and soldiers wounded with weapons.
Kālidāsa's lines

Raghu. VII, 38.

Ibid. VII, 41.

Ibid. VII, 48.

have faint echoes in the next two lines of the inscription

S. Ind. Inscr. I, p. 148 (Fig. 59.)

the ideas of battle din, sword drawn from the sheath and elephants discharging

22 When the disc of the thousand-rayed sun was led to assume the appearance of the lunar disc by the mist of dust raised by the stampede of countless troops of soldiers, horses and elephants.

23 When the martial musical instruments were resounding, voices were inaudible.

24 In that thick dust distinguishing ones own men from the enemy was by the utterances of the names of their overlords.

25 The frightened elephants put out by the spray from their trunks the fire that flashed as the unsheathed swords of dying accoutred warriors fell on their tusks.

26 Like an untimely downpour terrible with the noise of thunder in the sound of drums, with lightning flashes in the unsheathed swords, with clouds in the marching elephants.

27 Unsheathed sword.
water like clouds being equally present in both. The lines of the inscription

अन्योन्यमूर्खपातिकान्तव्यतिष्ठतं तुरगसादिविगणे।
अन्योन्यसर्वगणनपरिमितियः।

S. Inscr. I. p. 149 (Fig. 59.)

reminds us of Kalidasa's verse

पद्म: पद्मयोर रथिनं रथेश्वरकरुणासदी तुरगारिहरिमू।
वनता गजस्थानपतृजस्वर्य तुल्याग्रतिविनिंद्र बसूव जुल्लम।॥

Raghu. VII, 37.

The lines

गन्धवपुरुधिरवर्णनागक्षिता॥

Ibid. XI, 20.

and

शस्त्रक्रया ब्रह्मचिरजन्मा वालायणोभूदधिरववाह॥

Ibid. VII, 42.

may be seen in the inscriptive line

मुग्धमित्रितस्योत्सकुक्कुटचन्दनलिप्यमालघूमितते॥

S. Ind. Inscr. I, p. 149 (Fig. 59.)

while the line

अन्योन्याजयपराजयसंदेशश्राक्षलमलुक्ष्नीविहिते॥

Ibid. p. 149 (Fig. 59.)

---

28 In which horse-soldier troops were connected by their swords which cut one another's heads; considering one another as equal or unpraiseworthy.

29 See f. n. 17 on p. 60 for the English rendering of this verse.

30 Smearing with blood as with sandal paste.

31 The torrent of blood issuing from horses, elephants, and heroes struck with weapons was as the ruddy sun at dawn.

32 With the ground smeared thick with saffron as it were by the blood mixed with musk.

33 In which the goddess of Success was made to dangle as it were in a doubt regarding success or defeat of the one or the other.
suggests two verses of Kālidāsa

\[\text{व्यूहाभिसूति ताल तिरंगासाधुकृतं जयं चापुरहर्व्यक्सवम्}^{34}\]

Raghu, VII, 54

and

\[\text{विक्रममक्षतिहरेन सामान्यागृहुद्रवर्तीपि।}
\text{जयश्रीरत्नरा वैद्यममक्षतिवर्गोरिष्य} \|^{35}\]

Ibid. XII 93

The line

\[\text{शस्त्रोधलुष्टं दण्डं: सारम्भविकोहिताकस्वरुपं} \ldots^{36}\]

S. Ind. Inscri. I, p. 149 (Fig. 59.)

can be seen in Kālidāsa’s verse

\[\text{स रोपदशापिकोहितोहित्येव चेरेका भ्रुकृतीवेदहिङ्गि:}^{37}\]

Raghu, VII, 58.

Two other verses of his

\[\text{रणिक्षिति: शौकितमयचकलया राज मृत्योरिव पानभूमि:}^{38}\]

Ibid. VII, 49.

and

\[\text{वासम्बरंसत्कुरुराजः स्यं नृत्यकृत्यां समरे हदश}^{39}\]

Ibid. VII, 51.

---

34 The two forces attained success or suffered defeat one from the other inconsistently.

35 Like a wall between a pair of elephants in rut, the goddess of Success was common to both by the fluctuation of might.

36 With raised club-like hands carrying weapons, with eyes bloodshot and lips bitten in frenzy.

37 Whose lips were blood-red being bitten with fury, and who wore a frown with clear-marked vertical lines of knit brows.

38 The battlefield shone like the drinking-room of Death with a stream of bloody wine.

39 With a divine nymph clinging to his left he saw his headless trunk dancing on the battlefield.
at once come to to our mind as we read two other lines of the inscription

रघिरसुपनमत्तणिगीतकृष्णसंकराक्षसपिलाचे \(^{40}\)

S. Ind. Inscr. I. p. 129 (Fig. 59.)

and

दन्तलस्यहत्यधारतिमतिभन्नीन्द्राक्षकन्यासुधुचोलनी \(^{41}\)

Ibid. I. p. 129 (Fig. 59.)

The phrase नृततकवल्व \(^{42}\) as already noted (see above p. 23) occurs even in the Aihole inscription.

In the sculptural representation of the battle scene there is not only the equal fight of equal ranks

तृत्यप्रतिद्विन्दुर वभूख चन्द्र \(^{43}\)

Raghu. VII, 37.

but also such portrayals as the न्तिन्धा warrior posture of the archer in chariot reminding one of

अतिश्रद्धीविश्वस्तोपिलिना बुध:प्रकाष्णेव विकोनिने: \(^{44}\)

Ibid. III, 52.

and fight of warriors deprived of their vehicles and weapons with just the resources at their disposal as described in the verse

---

\(^{40}\) With Kuśmānas, Rākṣasas and Piśācas singing, intoxicated by draughts of bloody wine.

\(^{41}\) With headless trunks of enemies fearfully dancing keeping time and in tune with it.

\(^{42}\) Dancing headless trunk.

\(^{43}\) There was a battle with opponents equally matched.

\(^{44}\) He stood a picture of Śiva with his noble form extremely beautiful in the न्तिन्धा posture in which he stood.

K—5
Other thoughts of Kālidāsa in inscriptions

Kālidāsa has a beautiful simile in his description of Daśaratha in his old age where he compares the emperor who has enjoyed the pleasures of life and approached the very end of his term of life to a lamp flame at dawn near the very end of the wick after its full feed of oil. Kielhorn has pointed (Ind. Antiq. XX, p. 190) that this striking verse from the Rāghuvamśa

\[
\text{निर्विशेषविशेष: स दशान्तुपरिवर्तिता}
\]
\[
\text{सागरसंस्कारान: प्रदीपांशिरिक्रोषसि} \]

Ibid. XII, 1.

has an epigraphical version in the verse of the Bodhgayā inscription of Mahānāman

\[
\text{व्यपगतविपश्चेष्टे हृतस्मिरिद्या: प्रदीपवदस्तः} \]

C. Insocr. Ind. III, p. 276 (Fig. 61).

---

45 By the death of their charioteers each one in an opposing pair was rendered both charioteer and chariot-fighter in one; with their horses dead they struck each other with clubs, and when their weapons were broken they pounded each other with their arms.

46 Having enjoyed the love for pleasures, reaching the end of his career and with his end approaching, he was like the lamp flame at dawn that had sucked the oil, reached the tip of the wick and was about to get extinguished.

47 With no more love for pleasures, with ignorance removed and free from attachment, like a lamp with oil exhausted, whose burning wick had removed darkness.
OTHER THOUGHTS OF KĀLIDĀSA

Fig. 61. व्ययतिविकरणात् तत्तिथिगिर्वसः प्रसीपदससः

The emperor Raghu, with all his treasures given away in the Rājasūya sacrifice is compared by Kālidāsa to the waning moon with his ambrosiacal digits all spent in feeding the gods and hence far more praiseworthy than the waxing lunar disc in all its glory. This idea embodied in the verse

राग्हु V,

is utilised in the Karhāḍ plates of Kṛṣṇa III

where the special glory of the crescent moon chosen by Śiva as ornament for his head is explained.

48 It is but right that being the sole sovereign you yet display poverty born of your liberality in the sacrifice; the diminution of the digits of the moon drunk by the gods in the dark fortnight is more praiseworthy than their increase.

49 Whose (moon’s) digit is borne by Sambhū on his head certainly because of his appreciation of merit, as he is beautiful in his diminution caused by his offer of his person for the gratification of all the gods without exception.
Kalidásā's description of people singing the glory of the king narrating tales of his deeds from his boyhood even as they guarded their crop-laden fields

is clearly a model for the verse of the Bhitari pillar inscription of Skandagupta

50 Seated in the shade of sugarcanes, the women guarding paddy-fields sang that king's praise born of excellent qualities beginning with stories of his childhood.

51 The immaculate story of that prince with spotless fame beginning with his childhood is sung by joyous men in every quarter.
The stream of noisy elements composing Kuśa's army and his followers in the valleys of the Vindhyaas described by Kālidāsa in the verse

अर्थापूजी सा कटकान्तरेषु कैन्येषु सेना बहुधा विभिन्ना |

कर्कर रैवेश महावीरावा वस्त्रप्रतिष्ठितो पुष्पमुखानि ||

Raghu. XVI, 31.

has a resume in the similar but shorter description in the Mandasor inscription

स्यातकेतुभिषण्डद्विपकर्वशाविधलोच्चमी

वदध्वूतेन वनाः पिनि ध्रुनद्विन्द्रवासीरनावैर्वली: 53

C. Inscr. Ind. III, p. 153 (Fig. 64.)

Fig. 64. वनां पिनि ध्रुनद्विन्द्रवासीरनावैर्वली:

The line describing the ocean

उत्तरस्तनकमरै: क्षतफेनाल्लेघ्नालिगोदत्तरसमसहस्तै: 54

Ibid. p. 75 (Fig. 65.)

in the Gangdhar inscription of Viśvavarman at

52 Seeking a way through the dales of the Vindhya slopes and branching off in different groups that army made a tremendous noise causing echoes in the mouths of caves like the river Rāvā.

53 With his armies, full of raised banners and elephants in full rut breaking Lodhra trees with their trunks, and causing the caves of the Vindhya mountain to resound with their noise in the forest track.

54 With terrified crocodiles and alligators darting up, garlands of dashing foam, and long arms of mighty waves caused by furious wind.
once suggests fragments of the idea of three or four verses of Kalidasa just in one,

तस्मारसमुद्रादिव सम्बन्धानादुद्विजधानारसहस्रोतसम्बन्धज  55

Raghu. XVI, 79

मात्रजनकः सहस्रोतसद्विभाषानिविषया पश्च समुद्रप्रफैतन  56

Ibid. XIII, 11

वैदेहि पश्चामलघुद्रिष्टि मलसंधना फेरिकम्बुरादिङ्ग  57

Ibid. XIII, 2.

and

दूरे वसन्ते शिशिरानिलेखः तरकहस्तैशस्वगृहस्वी  58

Ibid. XIII, 63.

Fig. 65. ध्रुवलक्षकर्त्रे क्षितफैतनमाले: ॥ चन्द्रानिलोद्भाक्तरससहस्रस्तैत्वेष्ट्व ॥
The first line of another noteworthy verse from the same canto of Raghuvamsa describing Padmanabha resting on the waters of the ocean even as the first Creator born of his navel lotus sang his praises

55 From that, as from the ocean when it was churned, with crocodiles darting up, arose.

56 Look at the foam of the ocean divided into two halves by elephant-crocodiles (sea-monsters) darting up in haste.

57 O Vaidehi! Look at the foamy ocean divided up to the Malaya mountain by my bridge.

58 Appears to embrace me as it were with her wave-hands laden with cool breeze even as I am far away.


is repeated in the first invocatory verse of the Udayendiram plates of Hastimalla

S. Ind. Inscr. II, p. 382 (Fig. 66.)

Here the single sentence of Kālidāsa is split into two in the inscription and the Vedic utterances of Brahmā in praise of the Supreme Being are spoken of separately as revealing his glory.

59 The Lord, accustomed to sleep after the deluge, sleeps on this ocean after destroying the worlds, praised by the first Creator seated on the lotus issuing from his navel.

60 May that Śrīdhara the lord of the universe half of whose body was taken up by the eight-bodied Śiva, the one born of whose navel lotus is the cause of the worlds, and whose glory is explained by the first utterances of Brahma (i.e. Veda).
The pale light of the moon at dawn is described by the author of the Orissa copper plate of Vidyādharaśāja in the identical words of Kālidāsa as pointed out by Kielhorn as may be seen by comparing the inscriptional line

\[ सकिरणपरिवेषोज्जिन्जिभूजेन्दुवेशः \]

Epigraph. Ind. IX, p. 275 (Fig. 67).

with

\[ सकिरणपरिवेषोज्जिन्जिभूजेन्दुवेशः प्रदीपः \]

Raghu. V, 74.

\[ गोमण्डविक्षाद्या क्रोधेऽतः \]

Fig. 67. सकिरणपरिवेषोज्जिन्जिभूजेन्दुवेशः

The verse of Kālidāsa describing the progenitor of the Raghus

\[ वैक्षतो मनुनाम मातर्जयो मनोविणाम् | आसीन्महासिद्धामः प्रणवस्वंद्रसमिव || \]

Ibid. I, 11. has been a favourite with many composers of inscriptions giving Royal genealogies, who have used this as a simile while speaking of the progenitors of each dynasty

---

61 The digit of the moon with the brightness of its rays all around dimmed.

62 Lamps with the brightness of their rays all round dimmed.

63 The first of the monarchs was called Manu, son of the sun, and honoured by men, just as the syllable Om is the first syllable of the Vedas.
from the Nāgārjunī cave inscription of Anantavarman has already been pointed out by Kielhorn

Fig. 68. ासीतवंभमहविक्षितसन्नारित्वक्षत्रसिऩ्दे गिरिक:

as following the verse of Kālidāsa. In the Kailāsanātha temple at Conjeevaram there is an inscription a line of which has an exactly similar echo

Fig. 69. पार्थिवादां श्रृणामासदिभूतो मनुरिव जाधिनामन्वास्य कांश ||

64 There was a king Yajñāvarman, prosperous, of easy gait like that of a noble elephant, who was a teacher of the duties of a Kṣatriya like Manu of all the kings.

65 The first among heroic monarchs like Manu was the progenitor of this line of conquerors.
It may be noted that
अन्तगतस्य कला\(^{66}\)
is also a happy expression after Kālidāsa's
वंशस्य कलाः\(^{67}\)
in
वंशस्य कर्तौरमन्नतकीति सुदक्षिणायां तन्मयं स्थापने\(^{68}\)

Raghu, II, 64.

This inscription contains thoughts of Kālidāsa
in some other verses as well
नयोजितपराक्षमाणिष्ठितमेव सवैयां
न्यूपेय हरस्य हरस्यकम्पमतिसामुललकुःगृह \(\|\)
यथा:सद्यायामनो भवनेत्तुत्थत्यापितं
हरस्य हरस्यकम्पमतिसामुललकुःगृह \(\|\)

S. Ind. Inscr. I, p. 13 (Fig. 70).

is one of these and recalls the verse
श्रीरुपाद्रागस्य यथा:सद्यायामनो जातितां च दिन्तसामपदाम \(\|\)
यथा:कर्म पुरुषवयादिका: किष्क द्रुतेभ धीर: सदस्वियोधि स: \(\|\)

Raghu. III, 10.

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\(^{66}\) Progenitor of the line.

\(^{67}\) Progenitor of the line.

\(^{68}\) He asked a son by his wife Sudakṣinā who would be the progenitor of his line and of immense fame.

\(^{69}\) This temple of Hara (Śiva) white like Śiva's laughter and exceedingly noble and wonderful, has been erected as befits his fame by this king who enjoys the whole earth, won by policy and power, rid of enemies and with kings subdued.

\(^{70}\) That noble king performed in due order the ceremonies beginning with Pumsavana as befitted his love for his beloved queen, the nobility of his heart, the wealth of the ends of the quarters won by his arm prowess, and his bravery.
Fig. 70. नेपोरिज्ञितपश्चकारज्ञितमनेनसन्वेदेषाण
न्युपेन हतकूर्वक प्रणतराजक सुखता
श्रेष्ठशमाहमो सबमेतदुस्थापित
हरस्य हरहासकोमतिमानमवदभुतम् ||

The last quarter of the inscriptionsal verse recalls the verse from the Meghadūta

राजीभूत: प्रतिदिनसिव प्रथमबवक्ष्याधाराः ७१ Megha. I, 58.

Another line from the Meghadūta

Ibid. II, 1.

is echoed in another verse from the same inscription

71 Like the loud laughter of three-eyed Śiva heaped up every day.

72 Your height matched by mansions whose tops lick the clouds as it were.
Fig. 71. शाके कैलाशलिखामपहरति युद्धे रतभिस्वरराज्यां
विनियक्षत्रंहो विच्छवृतु सदा सतनिनां व्यापारः

In another Pallava cave inscription from Trichinopoly the idea is repeated in the line

हरेनाक्षा पीला विभुदिशादंशं किन्नमिदं
मण्डलपथम राज्ये निर्माणनय्यमुप्पूण्डरः

Ibid. p. 30 (Fig. 72).

73 May the bull-crested Śiva always assure his presence in the stone-built temple named after Rājasimheśvara, that robs Kailāsa of its glory, and whose top licks the clouds as it were.

74 Being thus told lovingly by Hara, king Gunaśhara, equal in fame to Manu in his rule, assigned this rock-temple with its top licking the clouds as it were to him (Hara i.e. Śiva).
OTHER THOUGHTS OF KĀLIDĀSA

There are also more complete imitations of the same verse of Kālidāsa. And as Bühler has shown it is interesting to compare

विद्यतनं लक्ष्मणनिता: चेष्ट्रचां निविदला:
सक्षमतय प्रहतपुरया: विनयमम्मीरगैयम् |
अन्तस्तौऽस्मिवमुक्तस्सुतस्म्यभविष्यतः:
प्रसादाद्वां तुझनितुमलं यत् तैस्वतिनिविनिविवः: || ७५

Megha. II, १.

with

चन्द्रतत्तंकांतक्यलसनाथायान्यलस्तेशकान्यदिकोवताशि |
तवित्ताविज्ञातासाताक्रृदुतांत्यपमानाभि श्रहाणि धनम् || ७६

75 Where (in Alakā) the mansions can very well compare with you in every respect, as they have beautiful damsels to match your lightning, murals to match your rainbow, drums sounded for music your deep rumbling note, gem-decked floors to match your water-laden form, and tops licking the clouds as it were to match your height.

76 Where houses with waving flags, lovely damsels, extremely white and quite lofty exactly compare with gatherings of white clouds with lightning and variegated hue.
of the Mandasor inscription of Kumāragupta and Bandhuvarman.

Fig. 73. चत्तरपतांनयसानायान्ययायेनका
धिकोल्मकोकर
तथा
तविष्टाचिच्छिन्तानवज्र
तुत्येयसाना
धारणा
कृत
विश्वासतमान
चाँतरामानव
dविदित
गाण्यवेशसूर्यारां
विष्णु
विष्णुविवस्त्र
dशिष्याब्दाधिकर
धारण
गाण्यवेशसूर्यारां
विष्णु
विष्णुविवस्त्र
dशिष्याब्दाधिकर
धारण

Here the epithet कैलासशिखरप्रतिमानि is clearly from Vālmiki's lines

77 Other houses with high tops like the peaks of the Kailāsa mountain, with long terrace pavilions and balustrades, resounding with musical notes, decorated with murals, and beautiful with plantain groves waving in the wind.

78 With high tops like the peaks of the Kailāsa mountain.
Another verse from the early Kadamba inscription of Kākusthavarman

Rāma. V, 2, 23; II, 3, 32.

Echoes not only the ideas of the verse from the Meghadūta but also more that of another from Raghuvamsa

Raghu. XIX, 50.
The Meghadūta has other lines that have found themselves of use to the composers of inscriptions. The line describing the wealth of the high-souled as fruitful only by the removal of the distress of the distressed

शांतवातिष्ठाज्जालकलपार: सम्पन्नो हृषुनमनानां।

Megha. I, 53. has its inscriptive version in the line

सतां दैत्योतापस्मानकल्लाभाकाळकल्लुः।

Epigraph. Ind. XIV, p. 160 (Fig. 75.) of the Naihati grant of Vallālasena. The month of Kārtika is expressed by Kālidāsa as that time of

राजादिवािषयध्वनिकलाकालकल्लुः।

Fig. 75. सतां दैत्योतापस्मानकल्लाभाकाळकल्लुः।

the year when Viṣṇu wakes from his serpent couch

शापान्तो मे मुखपशुमनानातुतिथि शापिष्ठयाणाः।

Megha. II, 47. This is repeated in similar fashion in the Gaṅgdhār inscription of Viśvavarman

निर्माण्यवस्त्रस्मये महुसुतत्त्व कथे प्रहुस्तुमुदगरागदान्तारे।

C. Inscr. Ind. III, p. 75 (Fig. 76.)

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82 The purpose of the wealth of the noble-minded is to remove the suffering of those in distress.
83 The unexpected cloud whose purpose is to remove the suffering of good ones in distress.
84 My curse terminates when the horn-bow-bearer Viṣṇu rises from his serpent-couch.
85 When the sleep of Viṣṇu, the destroyer of Madhu, comes to a close, at the time when lotus lakes bloom and stars are clear.
The phrase स्त्रेसोपानप्रकृतिम् in the line of the Meghadūta

is frequently used in the Gupta and allied inscriptions. The line

स्त्रेसोपानहारम् C. Inscr. Ind. III, p. 44 (Fig. 77).

of the Bilsaḍ pillar inscription of Kumāragupta and

स्त्रेसोपानप्रकृतिमारोपयता Ibid. p. 108 (Fig. 78).

of the Majhigawam copper plate of Mahārāja Hastin are only select examples. Kālidāsa himself

86 The flight of steps to heaven.
87 The daughter of Jahnu (Gaṅgā), the flight of steps to heaven for the sons of king Sagara.
88 Of the appearance of a flight of steps to heaven.
89 Trying to help himself up the flight of steps to heaven.

K—6
has elaborated this idea in his verse

राग्हु III, ६९.

The line

महानदीतिरस्तातत्क्रियाकरोणमोहकारिताद्
शस्मिनःतात्रतिकिमदड़नात् अभासिनोदः कियते महर्षि: ||

Epigraph. Ind. III, p. 356 (Fig. 79)

is clearly after the line from the Meghadūta

भज स्त्रीणां हरति स्त्रियानिमन्त्रणानुकूलः
दिपावलः विपत्तम इव प्राणवनावादः॥

Megha. I, ३१.

Fig. 79. शस्मिन्तात्रस्तिकिमदड़नात्
अभास नौदः कियते महर्षि: ||

The single line of the Meghadūta summing up all the beauty of the yakshi who is described so meticulously by her lonely beloved one

या तत्र स्यायुर्विशिष्ये चित्रायिव धातुः॥

Megha. II, १९.

90 Desirous of climbing up to heaven at the end of his life, he prepared as it were a flight of steps.

91 Where the fatigue of amorous damsels is removed by the breeze blowing all around and laden with the spray shooting up from the dashing high waves of the river Mahānādi.

92 Where the breeze of the river Sīprā, pleasant to the limbs, removes the fatigue of amour of women like the impassioned lover asking sweetly for furthermore.

93 Who appears there as the first creation of Brahmā in the matter of womenfolk.
is repeated in the line

सख्रिदावा विषयज्जु

Epigraph. Ind. XIV, p. 71 (Fig. 80).
of the Danṭepalle copper plate of Vijayabhūpati.

Fig. 80. सख्रिदावा विषयज्जु

Two verses of Kālidāsa have helped the formation
of the line from the inscription of Mahendrapāla
from Pehoa

शिवभट्टपायतस्थिरव तत्स्तत्तलानम्मूर्ति: ।

Epigraph. Ind. I, p. 247 (Fig. 81).
the word शिवभट्टपायतस्थिर: being reminiscent of

शिवभट्टपायतस्थिरः ।

and

तत्स्तत्तलानम्मूर्ति: । of the line of the Śākuntalam

भवेन्द्र नायातरमः फलगते: ।

Śāk. V, 12.

Fig. 81. शिवभट्टपायतस्थिरव तत्स्तत्तलानम्मूर्ति: ||

94 Let it be the first creation of Brahmā.
95 Like a tree with deep shade and weighed down by its fruit.
96 Tree with deep shade.
97 Having trees with deep shade.
98 Weighed down by its fruit.
99 Trees are weighed down by the presence of fruits.
Two other verses from the Šākuntalam

Two other verses from the Šākuntalam

Two other verses from the Šākuntalam

and one from the Rāghuvamśa

have much in common with the verse

of the Kadamba inscription of Kākusthavvarman.

Similarly a line of the verse from the Šākuntalam

epitaph

Fig. 82. Īśvarānta ēśv samgrāma ūḍhārājī prāvijś

vishāṣayābhāvānditaṁ manasā nirāḷśiṇi prānūpānti

eulogising the selfless attitude of noble persons

whose one aim is to help others even at the cost of

their own comfort

100 Let the deer, gathered in herds under the shade of trees,
continue to chew the cud.

1 Removes the suffering of those seeking relief by its shade.

2 Approached him as travellers tormented by heat go to a

tree affording shade.

3 As herds of deer suffering from heat obtain relief by
entering a grove of trees and gladdening their minds by enjoying

the shade.

4 Suffers for the sake of the world, unmindful of any
personal happiness.
is found repeated in nearly the same form in the Mandasor inscription of Yasodharman

कुख्यातिनिबन्धनुगैतिमयस्यस्मां धृष्टायत्वमारां यो दशस्यन्तरं ॥

C. Inscr. Ind. III, p. 154 (Fig. 83).

Fig. 83. कुख्यातिनिबन्धनुगैतिमयस्यस्मां धृष्टायत्वमारां यो दशस्यन्तरं

One of the Pallava cave inscriptions from Trichinopoly reads

इत्यः शिवं शिवरीवम धारयतात्मसंस्थापने: शिवरीवमचलस्य कुटे क्ततायथम् ॥

S. Ind. Inscr. I, p. 30 (Fig. 84).

Fig. 84. इत्यः शिवं शिवरीवम धारयतात्म
संस्थापने: शिवरीवमचलस्य कुटे क्तता
लघुम् ||

5 Who for his master's sake bears the great burden even through difficult paths, unmindful of his personal happiness, in any great measure.

6 With Śiva on his peak and bearing him as he rested on him the lofty-headed nature of the mountain was made purposeful.
This is clearly after the verse of the Kumārasambhava

अनेन सम्बन्धमुपेक्ष दिया मनोरथप्राधितिष्ठत्विश्रेण |
मृत्यून्माति विशंधा राणौ चिन्तामुल्लेश्वरं बक्ष्यति शेषराजः: || 7

Kumāra. VII, 68.

the term उच्चविक्रस्तः also being from Kālidāsa himself

उच्चविक्रस्तःसिद्धालितानाम: 9

Raghu. XVIII, 16.

The line from the invocatory verse of the Mālavikāgnimitra

कन्तासंखियत्र देहोपथिबिवचरणसाय: परस्त्रायतानाः 10

Malavikā. I, 1.

has its echo in the Harāhā inscription of Īśanavarman where it reads

अस्त्यार्थस्थित्योबिकोदोऽहि नात्मावि चेतोभुवः 11

Epigraph. Ind. XIV, p. 115 (Fig. 85).

From the lament of Rati in the Kumārasambhava the idea

7 O friend! The king of the mountains, having fortunately obtained this coveted connection with Īśvara, will bear still more aloft his head already raised in supporting the earth.

8 Lofty-headed nature.

9 Outshone the Pārīyātra mountain by his lofty-headed nature.

10 Who, though possessing a body in which is included his beloved one, is yet far beyond the ascetics whose minds are turned away from worldly objects.

11 Though half his body was occupied by his wife, Cupid found no place in his heart.
OTHER THOUGHTS OF KĀLIDĀSA

उपमानमभूद्रुवलक्षिनां करणं वचनं कान्तिमंत्रया

Kumāra. IV, 5.

Fig. 85. वसाद्रीक्षितवित्तोती पद्ये नाथाधि चैतोभवा

has been utilised in the Junāgadī inscription of Skandagupta where it is elaborated into the verse

न विद्वतेश्वी सकलेि लोके पद्योपमा तत्त्वे युगोः कियते
स एव कालस्थाने गुणाविनितानु भवृत्ति नूपासुपमानभूतः ||

C. Inscr. Ind. III, p. 60 (Fig. 86).

Fig. 86. भवृत्ति नूपासुपमानभूतः:

The verse of the Kumārasambhava describing Śiva’s burning of Kāma has also been cleverly adapted for inscriptions and

करणं वथानिर्वेषनेतज्जन्मा को०धानका श्यापं द्वाहः

Epigraph. Ind. XIX, p. 297 (Fig. 87).

---

12 That body of yours which by its extraordinary splendour
served as a model to all fashionable youths.

13 In the whole world there was none who could be
compared to him in the noble qualities he possessed; he alone
was the ideal of comparison to all men possessing every noble
quality.

14 Surely like the fire born of the eye of Bhava his fire of
anger burnt the forces of his enemies.
is obviously suggestive of its source

Even in far off Cambodia Kālidāsa's thought has had its influence in inscriptions. As pointed out by Kielhorn (Epigraph. Ind. VI, p. 4 n. 1.) the verses

and

are strongly after the verses of Kālidāsa

Raghu. IV, 49.

---

15 So soon the fire born of the eye of Bhava reduced Cupid to ashes.

16 His was the effulgent power unbearable to the enemies, not even that of the sun, as he came along in spring with his power unobscured by opposing elements.

17 The dust raised by whose armies served the purpose of face-powder on the cheeks of the enemy-women though they had abandoned ornaments.

18 The effulgence of even the sun diminishes in the southern quarter; but it is in that very quarter that the Pāṇḍyas were unable to bear the might of Raghu.
and

म्योत्त्रविनम्मार्या तेन केरलम्योक्तम् ।
अल्केषु चमरोपस्त्रुण्यथाप्रतिनिधिविक्तम् ॥ १० ।

Ibid. IV, 54.

Many other expressions of Kālidāsa have been incorporated in inscriptions. The term कैलासगौर occurring in the verse

कैलासगौरं वङ्मालक्ष्योऽः ॥ २१ ।

Ibid. II, 35.

occurs in the Kaśakūḍi plates of Nandivarman.

कैलासगौरः प्रत्युनामक्ष्यः ॥ २२ ।

S. Ind. Inscr. II, p. 346 (Fig. 88).

Fig. 88. कैलासगौरः प्रत्युनामक्ष्यः:

A line from another Pallava inscription

कर्ता त्र कल्याणपरम्परा ॥ २३ ।

Pallava Antiq. p. 12 (Fig. 89).

is reminiscent of Kālidāsa’s line

लद्द्व कल्याणपरम्पराण्यं भोज्यासुपुराणंसम्मतंवेद्यम ॥ २४ ।

Raghu. II, 50.

19 The dust produced by the army was made the substitute of face-powder on the forelocks of the Kerala women who abandoned jewels in fear.

20 White as the mountain Kailāsa.

21 Of Śiva desirous of mounting his bull white as the mountain Kailāsa.

22 White as the mountain Kailāsa and with a waist cord composed of a huge snake.

23 The performer of many a series of auspicious acts.

24 Hence, take proper care of this effulgent body of yours which enjoys many a series of auspicious things.
Fig. 89. कर्त्ती न कल्याणपरम्परानां

The phrase मूल्य वशः खः in

मूल्य लोके वशः खः रचितिमिव मुदः

C. Inscr. Ind. III, p. 222 (Fig. 90)

from the Barabar cave inscription of Anantavarman reminds us of the line of Kālidāsa

तेन सहस्तेष्टितेष्टिविर: विभन्नशो मूर्तीमिवावव्यासे

Raghu. VII, 63.

मूल्याश्रितसंदर्भोऽहि

Fig. 90. मूल्य लोके वशाबं रचितिमिव मुदा

The term मूल्ये मुनः in the line of the Śākuntalam

द्वारां मूल्ये मुनः

Śāk. IV, 4.

is unconsciously repeated in the Pallava inscription of the Atirānacanḍēśvara temple at Śāluvan-
kuppam

भवनं मूल्ये मुनः S. Ind. Inscr. I, pp. 7, 8.

---

25 His own fame incarnate.
26 As it were his own fame incarnate prepared with joy.
27 Hence that unrivalled hero appeared to be drinking his own fame incarnate, won by his own arm prowess.
28 For the welfare of the world.
29 Bearing for the welfare of the world.
30 Temple for the welfare of the world.
The term पल्लवसंस्तर in Kālīdāsa's verse

नवपल्लवसंस्तरेव ते गृहु दृष्टेऽपदसंपितम्

Raghu. VIII, 57.

finds itself again in the Kaśākuḍī plate of Nandivarman Pallava

श्रीपल्लव: सपदि पल्लवसंस्तरेव

S. Ind. Insr. II, p. 347 (Fig. 91).

Fig. 91. श्रीपल्लवसपदि पल्लवसंस्तरेव

The line

कठिनायुज्योक्षिणपल्लवकोपत्रम्

C. Insr. Ind. III, p. 146 (Fig. 92).

of the Mandasor inscription cannot but remind us of the idea so often occurring in Kālīdāsa's poetry

आबल्बमैवीक्षिणलाभनेन

Raghu. XVIII, 48.

व्यापारोपायस्तिरलाभनेन

Ibid. XVI, 84

अनवतिछितत्वायाक्रातां मुहम्मेणिंवन्यनावः

Śāk. III, 10.

---

31 Bed of tender shoots.
32 That body of yours which would experience pain even when placed on a bed of tender shoots.
33 Then Śri Pallava on a bed of tender shoots.
34 Forearm marked with the wound caused by the tough bow-string.
35 Marked with the wound caused by the strung bow-string.
36 With the permanent mark of a streak caused by the wound of bow-string.
37 Often (the golden armlet is pushed up) from the wrist where it is not totally detached from the mark of the wound caused by the bow-string.
and

শাস্তি কিমৃকান্ত স্ত্রী মৌর্য্যিকঙ্গিবগ্রীতি

Ibid. I, 12.
to mention just a few examples

Fig. 92. কাঠামোর্য্যিকঙ্গিবগ্রীতি

These are just bits of thought expressed wholly or partially in the original form, sometimes somewhat modified as the poets of the inscriptions chose. But the greatest tribute paid to Kālidāsa's poetry by these later poets, some of whom were capable of good poetry, is the use of his verses in toto. As already pointed out (see above p. 26.)

স্বামিস্বভূমিতারিণী স্বামিস্বভূমিতারিণী

occurs in the Mahākūṭa inscription of Maṅgaleśa. In the Huli inscription of the Western Cālukya king Vikramāditya VI, Epigraph. Ind. XVIII, p. 197 (Fig. 93), the first verse of the Raghuvamśa

বাগার্যমূলবিগুর্ণ বাগার্যপ্রতিপত্তয়ে

জগতঃ পিতরঃ কন্দে পার্঵তীপরমপ্রভরী

Fig. 93. বাগার্যমূলবিগুর্ণ বাগার্যপ্রতিপত্তয়ে

জগতঃ পিতরঃ কন্দে পার্঵তীপরমপ্রভরী

38 You will know how my arm marked with the wound caused by bow-string protects.
39 See p. 25, f. n. 91 for this.
40 See p. 1, f. n. 1 for this.
is repeated in toto as one of the invocatory verses. And in another inscription from Rajputana (Epigraph. Ind. XI p. 65) the maṅgalaśloka of the Sakuntalam.

\[
\text{Yaḥ kuṭṭha: Kṣatriya vahitā viśiṣṭhūṃ tāḥ \text{ ienkins} ca hohōtī}
\]

\[
\text{Ye dve: Kāḷaḥ viśhva: \text{ śrutis}iṣyapuruṣa \text{ yaḥ} \text{ sūkṣma} \text{ vāyupa} \text{ viśvam}--} \\
\text{Yāpāh: sarvēmūtaśeṣaṁ tīriṇī ye \text{ aśvin} \text{ aḥ} ānjan: āyaṇanat:} \\
\text{Pravākaśaśi: yuganāthaśatpravāh \text{ vijñānir~}āmśeśv:} \text{ I} \text{ 41} \\
\text{ūd. Sak. I, 1.}
\]

finds a place as invocatory verse.

These are among the Arthālamkāra figures of speech connected with sense. Even in the field of Śabdālamkāra figures of speech connected with the play of words and their sounds, alliteration etc., Kālidāsa’s sweet diction has had its impress on later poets.

\[
\text{Kuṭa: Prasūto \text{ shasna} prasūti:} \text{ 42} \text{ \text{ धर्मेतो धर्मेन्द्रोष:} 43} \\
\text{Kuṭa dve kuṭāmśeśv:} \text{ 44} \text{ C. Inscr. Ind. III, p. 153, 154.}
\]

from the Mandasor inscription of Yaśodharman are examples closely following Kālidāsa’s alliteration like

---

41 May Ṣa protect you provided as he is with eight perceptible forms, the first creation of the creator (water), the recipient of duly offered sacrificial offerings (fire), the sacrificer, the two that determine time (sun and moon), that which pervades the universe having sound as its quality (sky), that which is said to be the essential element composing all beings (earth), and that by which all sentient beings live (air).

42 A son was born that brought forth fame.

43 Dharma dosage rightly.

44 This was made Kṛta aeon as it were.
The whole of the ninth canto of the Raghuvamśa has alliteration in the fourth quarter of the verse. This should have always interested those who read his poetry which has ever been the highroad for entering the realm of Sanskrit literature. And an unconscious lisp of alliteration from one such verse of Kālidāsa

is found in the line of the Pehoa praśasti of Mahendrapāla

Epigraph, Ind. I, p. 246 (Fig. 94.)

45 Then that King of lionine gait and assuror of refuge (thought of) an arrow to (kill) the lion that deserved to be killed.

46 The prince valorous like Kumāra ....

47 The sage asked the welfare in the kingdom of that sage from the kingdom-hermitage.

48 King Dīlīpa, the lamp of his family.

49 (The blossom) of the Tilaka tree (resembled) the patterns of pearls for the luxuriant locks of women.

50 With the luxuriant locks of women straightened (i.e. no more curly).
Thus it may be seen that the classical poets have largely had their influence on the poets who composed the prasastis and charters; and the influence of the kavikutuguru, Kalidasa has been immense. As one reads the inscriptions, and the thoughts of Kālidāsa or his expressions come to one's mind, these echoes charm the literary and aesthetic spirit of the reader making him forget for the moment the ancient scripts in which they are recorded, their varieties and dates, the material for record or the dynasty or the king responsible for them, in the joy of literary appreciation. This has however been the delight only of just a few epigraphists like Kielhorn and Bühler; and the purpose of this small study of mine in the footsteps of these two eminent epigraphists steeped in Sanskrit literature will serve its purpose if it creates that interest in this field of work which is as essential in epigraphy as the study of the historical value of inscriptions.
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