EPIGRAPHICAL ECHOES OF KĀLIDĀSA
With Illustrations by the Author
Epigraphical Echoes of Kālidāsa

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.

(Blocks lent by the Author)
Epigraphical Echoes of Kalidasa

BY

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WITH A FOREWORD

BY

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CENTRAL ARCHAEOLOGICAL LIBRARY NEW DELHI.
By the same author.

Sculpture inspired by Kālidāsa.

With a Foreword by the Rt. Hon'ble M. R. Jayakar, pp. xxii and 58, 45 illustrations by the author, The Samskrta Academy, Mylapore, Madras,

Amarāvatī sculptures in the Madras Government Museum.

With a Foreword by Dr. F. H. Gravely, pp. xviii and 376, 65 plates including illustrations by the author, Bulletin of the Madras Government Museum, Madras.
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.
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, Tripligane, Madras, 30th August 1944.

A. L. MUDALIAR. Vice-Chancellor & President, The Archaeological Society of South India.
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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 Paramēśvara, the parents of the universe, who are closely united like a word and its meaning.

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

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

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

The poetry of Kalidāsa bears clear marks of Vālmikī’s thought and diction. Sucking the mother’s milk is no fault of a baby; and all poets after Vālmikī have drunk deep at the fount of his muse. Bhavabhūti has not only used whole verses of Vālmikī 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 Rāma’s story, the composition of Vālmikī, and they sweet-voiced like Kīnnarās, what was it that they lacked to captivate the hearts of listeners.
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 Rāmāyana occurs in one of the early grants of South India of the 4th century A. D. In the Maṭṭeṭpād plates of Dāmodaravarman the gift of land to Brāhmans described as of various gotras and carānas and practising austerities and recitals of their sacred texts

एष्यो ब्राह्मणसंन नानागोत्रचरणंतपस्त्वाद्यायनिरितते: ५

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 carānas, and devoted to penance and study of their Vedas.
is clearly reminiscent of the line

रामा. I, 1.1.

Earlier even in the 2nd century A.D. the composer of the inscription of the Mahāksatrapa Rudradāman shows his indebtedness to Vālmiki by the use of the expression

Epigraph. Ind. VIII p. 42 (Fig. 2)

savouring of the line in the Rāmāyana

रामा. V. 49, 20.

Fig. 2. पर्जन्येने एकार्णेनैव यात्त्वायिव प्रधिष्यों कृतां

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

Epigraph. Ind. VIII, p. 60 (Fig. 3).

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

व्यस्नेत्रु मदुप्रयायो भूलं भवति दुस्वितः।
उस्मेव व संकेतु पितेव परित्ययति।।

Rāma. II, 2, 40-41.

Fig. 3. पोरजननिरितवससंधशुक्कश

On the rock at Girnar the line of Skandagupta’s

inscription of 457 A.D.

संरंजयो च प्रक्तुबिकृतु पूर्वसिताभाविष्यमानादनैः।

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

reminds us of the description of Rāma

सितपुर्णभिभाषी च तस्मि सर्वथा सिद्धिः।

Rāma. II, 2, 42.

Fig. 4. संरंजयो च प्रक्तुबिकृतु पूर्वसिताभाविष्यमानादनैः:

Even the previous line of the inscription

यो राज्यामास च पौर्णिमा— रुद्रानुपरीक्ष दोषान।

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 courtesies 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


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

राम. II, 2, 33.

A single line from the Rāmāyaṇa


is elaborated in the verse of the Tālagunda inscription of Kākusthavarman


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.

Respectful to gods, Brāhmaṇas and aged people.

The adorer of great scholars, aged folk and Brāhmaṇas.

That great being on whose arm-shade relied everyone.

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.
Vālmīki's Influence

(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. I, p. 18. (Fig. 5.)

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

Raghu. X, 5

Fig. 5. Shri Chyādruk:

On the Mahākūṭa pillar a line of the inscription of Mangalesa 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.
Fig. 6.  
Another line of the same inscription

In the Satārā grant of the Eastern Cālukyan king Viśnuvardhana, nephew of Maṅgaleṣa, the lines

are clearly after those in the Rāmāyaṇa

24 The eldest, of excellent qualities that ennobled his name Pururaṇaparākramāṅka 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.
VALMIKI'S INFLUENCE

Among the 7th century inscriptions of Pallava Narasimhavarma at Mahābalipuram there is one on an ornamental pavilion of the Dharmarāja ratha which gives one of his birudas or titles Sūrīmānām. Among the many epithets used by Vālmiki to describe Rāma

Righteous and grateful, truthful and steadfast.

Truly valorous.

Equal to Indra in his divine qualities Rāma was truly valorous.

Rāma, full of such qualities and truly valorous.
The line चक्रवतिलक्षणार्थे त्रिः" Epigraph. Ind. VIII, p. 239. in the Cendalur plates of the Eastern Calukyan king Sarvalokāśraya is clearly after the line of Bāṇa चक्रवतिलक्षणम्.³³ Kādambari I, p. 7—

though the ultimate source is Vālmiki's पारिवर्त्यांकैयुष्मान: पररक्ष्याः: पारिवर्त्याः: रामाण, V, 31, 5.
The model for Ravikirti's verse in the Aihole inscription of Pulakesi जलविशिष्ट व्योम व्योमम्: समोदवदवदाः: Epigraph. Ind. VI, p. 6 (Fig. 10).

is clearly Vālmiki's verse गगनं गगनाकारं सातरं: सातरोनिम: || रामरावणसुद्धं रामरावणवरिष्ट || Rāma. VI, 110, 23-24.

Fig. 10. जलविशिष्ट व्योम व्योमस्योभवदवदाः:

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 Harṣacarita

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 Rāvaṇa just resembled that very battle.
The language of Bāṇa has been a model for many of the composers of inscriptions. The descriptive epithets in the Nidhanpur plates of Bhaṣkaravarman

Kālīṇyugaparākṣakārakṣākhyamihāsya | समुच्छाय ्ह ्व भगवतो
धर्मेवाचिन्तमास्यपदं शुचानं निधि: प्रणविनामुप्रय | संस्कृतसाहित्यमायतं

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

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 Rāvaṇa, that rest on the crown-tops of the lords of gods and demons and that terminate the cycle of births.

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 Cendalūr plates of Sarvalokāśraya

In the same plates the description

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

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 overcome 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,

चतुर्युःशुकुम्भोजवलिनंवर्षणे

मांसे रमता निल्य संवेद्यको सरस्वती ॥ ४३ काव्यदर्शा १, १.

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

जयमु जयमु देवो देवीकान्त्यन्नोदयं

जयमु जयमु कृष्णो वृद्धिधान्यान्द्रीपः ॥

43 May Sarasvati, all-white, the swan-bride in the cluster of face-lotuses of the four-faced Brahmā ever sport in my mind.
(Ibid. p. 5) is from the Mukundamalā stotra of Kulaśekhara where it occurs as the third verse.

One of the invocatory verses of the Pathārī inscription of Parabala

is clearly after the opening verse of the Daśakumārācarita

44 May the god, the son of Devaki 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.

45 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.

46 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 Magha on the composer of this praśasti is clear in other verses also as pointed out by Kielhorn; and

पुराणपुष्पोद्वि य: सदा नवकालः॥

Epigraph. Ind. IX, p. 252

is reminiscent of

नवं हुषा यं पुराणपुष्पं प्रचक्षते॥

Śisupāla. XIV, 70.

Similar description of Kaśyapa

पुराणमजरं विदुः॥

Raghu. X, 19

may here be compared as the common source. Magha's verse

सह तलिन विराज नयनकलाम्बुसंतति:॥

Śisupāla. XV, 90.

is reminded by the verse from the inscription

विभवस्तवैविविदितायनयनमणलीसरसजलकलाम्बुतात्रप्रवाह:॥

Epigraph. Ind. IX, p. 253.

In this inscription there is also a display of the poet's facile handling of Sabdālankāra exactly in imitation of Magha. The verse

शक्रीकृतसक्रीन्नानामरणभूविता:।

इद्यन्ते रिपुधो यथा नानामरणभूविता:॥


---

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

शस्त्रविनायकमथोमन्दस्कृतरणमूर्यिति।
द्वध्रोगन्यो रावणवद्यकरणमूर्यिति॥५३ Śisupāla, XIX, 52.

A suggestion of Daṇḍin's verse

आदिराजयोबिन्मादारं आयु वाह्मयम्।
तेषांसत्वितिनेपि पश्य नावापि नस्यति॥६१ Kāvyādaraśa, I, 5,

is at once recalled by the line of the Śrīrangam plates of Mummaḍi Nāyaka

इत्यादि यदूतेनदपैकः राजामलक्ष्यत् पुरातनानाः॥५५

Epigraph. Ind. XIV, p. 90.

Verses like

आत्मद्वितीयोपकल्पतत्त्वनगहोपकालामहेन्द्रां-
दानाक्षिकचानोस्तुहिनिधिकरणम् पत्थरामायोधे।
साम्तैतेस सबहुद्विविधंहृतस्मद् पाद्योरामादिन्द्री-
श्चूदाराज्यार्जुनवितकारशुभरूपमिभागा: कियन्ते॥५८

C. Inscr. Ind. III, p. 146.

53 Decorated with splendid ornaments of wounds caused by weapons, another appeared like Rāvana, 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 Himalaya 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.
from the Mandasor inscription of Yasodharman and

\[\text{Epigraph. Ind. IX, p. 34,}\]

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

Kalidasa's influence in inscriptions: Aihole inscription of Ravikirti

The poetry of Kalidasa 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 (Gangā) 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 Kalidāsa’s date has made no secret of his great admiration for Kalidāsa 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

\[
\text{Harṣacarita, I, 16.}
\]

is after Kalidāsa’s verse in the Raghuvamsa

\[
\text{Epigraph. Ind. VI, p. 6 (Fig. 12.)}
\]

59 Who is it that is not delighted with the lovely expressions of Kalidāsa 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

Fig. 12. वातापीलगरीप्रबब्लवनगरीमेवकार्यार्चिनामसामत्रश्वनारायणीविनोक्तिरपरिश

Fig. 13. कावेरी दत्तकरीविलोकनेताः चोलयां सपदि जयोतस्य यद्यपि

is given a second life in the verse of Ravikirti

Fig. 13. कावेरी दत्तकरीविलोकनेताः चोलयां सपदि जयोतस्य यद्यपि

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 Kālidāsa

स तीलो कपिशां सैन्यवैदुर्दिरवेदेतुसः। ॥

while the passage describing the tremulous eyes of the river suggested by the darting fishes suggested by the darting fishes तत्कालकी निकोलेनाला ॥ is from Bhāravi’s line

शाकरीपरिकुरितवाहिन्दे। ॥

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

चेत भिन्यं सच्छयदोषवहं समायलोऽवशयं:। प्रवः ॥

Raghu. VI, 41.

and

प्रवादान्तिकमि वर्षिन्धपलापि समायत:।

विक्रेते हेमरेखेन श्रीराशीदनपायिनौ। ॥

Ibid. XVII, 46.

specially the wording in the latter verse is repeated in the line of Ravikirti

उक्षवीमृत्तिकित्तपलापित॥ ॥

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

64 Having crossed the river Kapilā 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 Kalidasa

\[ \text{सान्त्यमेवहिरिरादेवतसः} \]

Raghu. XI, 60.

and
\[ \text{पंक्त्यावरोधः सत्योऽस्मातं गाढ़तावरोधः} \]
\[ \text{सन्त्योदयः साम्र इवैं वर्ण पुष्पवनेकं सरयूप्रवाहः} \]

Ibid. XVI, 58

e tc. has its repetition in Ravikirti's verse
\[ \text{आसीजलं यद्वमद्वितित्वगम्भी कौनालमम्बरमिवोर्जितसान्ध्यरागम्} \]

Epigraph. Ind. VI, p. 6 (Fig. 15)

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

and

Fig. 16. 

Ravikirti’s fondness for some of the usages of Kalidāsa is evident from such expressions as जगदेकला:76, कुष्मांड:77, नुलकन्य:78 etc. which occur in the inscription.

is reminiscent of

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.


Fig. 17. विल्हाृङ्गावत जगदेकालयः
स्वस्त्य जानाति वधु:प्रकरणः

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

Raghu. III, 52;

Fig. 18. स्वस्त्य जानाति वधु:प्रकरणः
वाताश्वपतिंद्रियः न्यूरालिसक्षोपख्यान्निकवरणवालासहस्य: रणः

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

Raghu. VII, 42.

Ibid. VII, 51.

Fig. 19. भाताश्वपतिंद्रियः न्यूरालिसक्षोपख्यान्निकवरणवालासहस्य: रण

81 Even when asleep men knew him by his noble form.
82 Resembled इस्वार्य 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 Kalidāsa in the inscription. The epithet

\[ \text{पर्वारलिक्षितैविरि श्रीर्यस्य} \]  

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

brings at once to one's mind the line describing the high moral standard of the descendants of Raghu

\[ \text{आनंदम मत्स बलिणों रघुणां मनः परस्तीविस्मुखप्रवृत्ति} \]  

Raghu. XVI, 8.

Fig. 20. पर्वारलिक्षितैविरि श्रीर्यस्य

Ravikirti's line

\[ \text{कत्तिवप्रवृत्तीमलं क्षितो नमुनन्दपुरसापि राजकम्} \]  

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

is strongly reminiscent of Kalidāsa's

\[ \text{न किलालयप्यस्स राजानो रक्षितुर्वस} \]  

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 Raghūs 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.
Fig. 21. The same idea is found in the line of the Harahā inscription of the Maukhari king Īśānavarman

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

Fig. 22. That the realm of Pulakeśi, the land of Vaidarbhi, was alive to the exponents of that sweet style is evident even from the Mahākūṭa pillar inscription of Maṅgaleśa wherein whole lines from Vālmiki and Kālidāsa are inserted.

from Kālidāsa’s Raghuvamśa (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 Kāli (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 Mahākūṭa inscription as an epithet of the Cālukyas and reads

मानव्यगोत्तरमान्यो द्वारितीर्श्वरमान्यो मानचित्तयाबद्धतयां यथाविहितुतात्री यथाकामिनितादिान्त्यान्त्येकादिकं प्रसादानां चलित्याचारां\textsuperscript{92}

e tc. Ind. Antiq. XIX, p. 16 (Fig. 23).

Fig. 23. यथाकामिनितार्थाना यथाकामिनितार्थाना

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

उदाहरणायोहिता युद्ध शतीन्द्रंदशत्रु

जयमन्त इत्थमूलोकस्थत्योष्ठ तत्समान्यो: \textsuperscript{93}

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

\textsuperscript{92} Of the Cālukyas, belonging to the Mānavya gotra (clan), sons of Hārītī, 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....

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

उमादेवान्नि शरजन्मता वृथा यथा जयन्तेन शचीपुरान्दरः।
तथा नृपः सा च युतेन मागधि नन्दद्वितयसदृशैनां तत्समः॥९४

Raghu. III. 23. (See Frontispiece).

Fig. 24. उमादेवान्नि शरजन्मता गुहस्वचित्रद्रोहिरः
जयन्त इत्यभुस्तत: तथोऽव तत्समायो

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

व्यूदोरस्को बृपक्तद्व: स्कन्दश्र्तितिकसः।९५

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

the first half is from the description of Dilipa

व्यूदोरस्को बृपक्तद्व: साल्षवांमेहामुजः।९६


Fig. 25. व्यूदोरस्को बृपक्तद्व: स्कन्दश्र्तितिकसः:

94 As Umā and Śiva (Bull-bannecred) 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

रुजा युगन्ध्राचूताकरणसं: कपाटक्षा: परिशिवकरः।

Raghu. III, 34

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

इदं सदा सोदरयोहेतु युग्ग युगन्ध्रायतदोषुगम्यत्र।

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

Fig. 26. इदं सदा सोदरयोहेतु युग्ग युगन्ध्रायतदोषुगम्यत्र।

Sunanda’s descriptions repeated in inscriptions

In the sixth canto of the Raghuvamśa Sunanda 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

प्रत्याख्यत्विनियं प्रतिवेशम् राजा च चान कामुक्तकर: किंतु कार्यश्रीयः।

अय्यामित्वाभिवृद्धिभावस्तुपदपैरिरारोपितो विनयवर्त्तनि जीवलोकः।

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 Kārtaṇīyā, 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

अर्कर्षिन्तासमकाञ्चेव प्रादुर्भाष्यामवः पुरस्तादे।
बन्तःशारीरिपि यः प्रजानां प्रतिदेविसाहिनिविन विलेता॥¹⁰⁰

Raghu, VI, 39.

Fig. 27. प्रवादिशाबलिन्यं प्रतिवेदम् राजा चाराम काष्ठकबरः
किल कार्तीकीः। अस्त्यार्बिलिकविधिमान्तपदेयगितिरितारो
पितो विनयकस्तेन जीवलोकः॥

The first half of the immediately preceding verse from the Raghu

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 a thousand arms experiencing fight in hundreds of battles.
Fig. 28. सहस्रबोधिरिव समस्यश्चात्तिनि सहस्रबाहुकम्प्येण:
Sunandā's description of the Pāṇḍya king in the Rāghuvamśa has also its epigraphical echo in the
plates issued by rulers of that lineage.

विनेत्यस्य संस्कारमः यददेवस्य: नेपीतकिंतुसिंधुराजः ।
सीताश्चेतामक्षितायेष्वर्तिः: सौजन्यतिको श्लोकं महत्त्वस्यः ॥
Raghu, VI, 61.

is the model for the verse
�लत्तमयाचिन्तितप्रवित्तमानसमः: समस्तमधवविशेष धः: सः ।
क्ष्णोदितां सम्पति यथा मुनि: पुरोहितः: स श्रीनिविज्ञायति पाण्ड्यनर्मेवः ॥

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

of the Velvikūḍī grant of the Pāṇḍya king

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 *Raghuvaṃśa* has its echo in the line of the larger *Śiṅamanaṇūr* plates of Rāajasimha.

Raghu. VI, 62.

镴as its echo in the line of the larger *Śiṅamanaṇūr* plates of Rāajasimha.

Raghu. VI, 62.

*Fig. 30. Darśanaṇaṃśaṇhāvarṇakāra nareśvar: khaśṭhaśaṇhitāḥ.*

The verse in Sunandā's description of the Īkṣvākus in the *Raghuvaṃśa*

Raghu. VI, 72.

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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 Śiva, 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 Īkṣvāku 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 Śiva, made the cheeks of the asura women devoid of unguent patterns by his arrows.
is repeated in a slightly different form in the Tiruvālangādu 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 Cárudattā

रोकियों खतां कुदुम्बितामपिपुष्पहेतुराक्षण्योऽसेवकः।
सोऽसेवकप्रसज्ञकाचाँ खुलाएँ केवल प्रहर्य हमतीं अभावं निधनः।

Mṛcchakatīka IX, 28.

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

भागव भथिता सुलेखां शुद्धुर्म मतवर्द्धः।
खतानां माधवे माधि फलानां वायुवेदवादः।
अन्योन्यामालाभिंतः संस्तलकुसमोक्षयः।
व्यवनिधित्तस्कुक्तस्वयंवात्यं सराकलम्।
आदिद्वानमितिजूतं स्वीकारं रावणस्वं ततः।

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 Rāvāṇa, 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.

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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

\[ \text{राज्यमेकं मदकारकमृ} \\
\text{सवं ध्रामालोकीतत्त्व निर्विभारसुपस्थितम्}^{13} \]

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 Śrībhara without change in his demeanour.
The former verse is from the Kōṇḍeśṭha plates of Dharmarāja and is clearly after the verse of Kalidāsa.

The other is a line from the Udepur prāṣasti of the Paramāra kings and is a modification of Kālidāsa'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; उत्तरस्य 18
is substituted by उत्तरिच्छया 19 and हिमालय 20 is replaced by हिमालयिनय 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

चन्द्रातिकिलुण्य भक्तिता कदाचित् 22

C. Inscri. 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

लोकेन चैतन्यमिवै 25 गरसे: 23

Raghu. V, 4

Fig. 35. चन्द्रातिकिलुण्य भक्तिता कदाचित्त.

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.
Kalidasa's description of the king of Anupas who as the permanent abode of the goddess of Prosperity destroyed her blemish as fickle and fleeting by nature

चन्द्रिन त्यक्तचिल्लक तः कलाभिकालिकां मय।

Raghu. VI, 41

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

श्रींश यस्मिनित्वसं त्यक्तचिल्लकाः प्रकृतम।

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

As already noted (see p. 20) Kalidasa 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 Sunanda's remark that the Goddesses of Prosperity and Learning, usually different in their abodes, dwelt together in the king of the Angas

गिर्गसिनित्वसंसदेक्स यस्मिनित्वसंस्मिन्द्रायं श्रींश सरवतीम्।

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 Bharatavākya of his Vikramorvasiya

\[ \text{Vikrama, VI.} \]

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

\[ \text{Epigraph. Ind. I, p. 209.} \]

The line from the Girnār inscription of Skandagastra

\[ \text{O. Inscr. Ind. III, p 60 (Fig. 4).} \]

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

The line

\[ \text{Raghu. IV, 12} \]

27 May the union of Prosperity and Learning the one opposed to the other and rarely together in, one abode be always for the prosperity of the good.

28 How can there be any talk of mutual opposition in the case of Prosperity and Learning even the union of whom has been achieved by him.

29 He pleased his subjects by talks prefaced by smiles, courtesies and gifts.

30 Similarly he was a king in the real etymological sense of the word by pleasing his subjects.
is repeated again in another

राजा प्रजारञ्जनल्लभणिणी: परस्त्योऽह वथार्थनामः ॥

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

स्मितपूर्णाभिमाणः च धर्मं संरक्षितम् धितः ॥

Rāma. II, 2, 42 (see above p. 5).

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

प्रसन्नमुखरणं तेन स्मितपूर्णाभिमाणम्

शून्यित्मदनमन्यस्त विक्रातमदुभिविनः ॥

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 प्रजारञ्जनल्लभणिणी: परस्त्योऽह वथार्थनामः

काम्य नुपा: सन्नु सहलशोवने रजन्वर्तीमातुर्वनेन भूमिम् ॥

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 Karnarāja

राजन्वती समभक्षाती सम्मानादेन प्रजातो भृजता दुर्पर्ण

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

Fig. 37. राजन्वती समभक्षाती सम्मानादेन

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

अथौ शरणः शरणेन्द्राणामनाधवस्तवो मन्यत्वतिधः

Raghu. VI, 21.

occurs again in inscriptions; it reads

शरणभूतः शरणेन्द्राणां

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

Fig. 38. शरणभूतः शरणेन्द्राणां

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.
C. Inscr. Ind. III, p. 59. (Fig. 39.) in the Girnār 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

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

40 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.

41 Incessently inviting Indra in the sacrificial ceremonies, this king made the ringlets of Indrāṇī, devoid of Mandāra flowers, flow on her pale cheeks.
It may be noted that the line

कलिदासायं गुष्ठत्वान्ति:  43

Epigraph. Ind. XIV, p. 116.

in the Harāhā inscription of Īśānavarman 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

अत्यास्य चाम्म:पुष्टोक्षितानि शैलवगन्न्यीनि शिलालग्नानि ।
कलापिनं प्राद्बुषि पश्य नृत्य कान्ताङ्ग गोविधेनकनवराङ्ग ॥ 43

Raghu, VI, 51.

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

प्रयात्सहित्य: लातं शिलावग्रन्न्य: शैलवग्रन्न्यः श्रीतपसः: 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 पञ्चमं लोककालानां 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,

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

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 lokapalas 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

\[ \text{धन्दवर्णन्तकसमस्य}^{60} \text{C. Inscr. Ind. III, p. 8 (Fig. 43.)} \]

Fig. 43. धन्दवर्णन्तकसमस्य

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

\[ \text{बभृव धन्दान्तकहृटिरेपल्यः}^{51} \text{ Ibid. p. 20.} \]

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 Kalidāsa himself in the verse

समतया कविशिद्धिविस्तृतं बन्धननिहिंयमनादसतो च नराधिपः
अनुपरं यसरुपयज्ञनेवरू सहविवादलाभारं रूपः ||

Raghu, IX, 6.

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

परिपटवत्तथनवपहेनसम्भूतिप्रतिधोपासुतेजः:

Epigraph, Ind. IV p. 210

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

नरपतिकुलमुत्ते गर्भे-सावधर राजो युद्धसिद्धिनिहित्ते लोकपालातुमके:

Raghu, II, 75

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

स्थिरोभिमभो बलवानपूर्वो नवोपि सोभूवरकर्पोऽसे:

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

Raghu. I. 16

and

Raghu. XVII, 44.

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

Raghu. IV, 35

and the reinstator of the uprooted

Raghu. IV, 37

and

Raghu. IV, 43

The idea is repeated by him in the verse describing Daśaratha

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 Abhijñānasākuntala 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

recalls the line of Kālidāsa

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

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

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.

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though the belief


\[ \text{कालिक श्रीकृष्ण प्रबाधीपति:} \]

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

\[ \text{कलातिरक्षो विनिश्चितं [शिल्प]} \]

Legend on left

\[ \text{जुचितैर्दिवं जयति} \]

Beneath left arm of figure

\[ \text{समुद्र} \]

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

श्रापिरत्रयी विजिल्य क्षियति दुधरत्रैरितिं जयति?1

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

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

क्षियतविसज्ज दुधरत्रैरितिं जयति विकमादिविश?32 Ibid. p. 35.

On Kumāragupta’s swordsman type of coin it reads

गामवजिल्य दुधरत्रैत: कुमारपुत्रो दिव्ये जयति?33 Ibid. p. 67.

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

क्षितसागरवितरिजिति: कुमारपुत्रो दिव्ये जयति?34 Ibid. p. 61.

क्षितिपलिताजिति विजयी कुमारपुत्रो दिव्ये जयति?35 Ibid. p. 71 etc.

The Mandasor inscription of Yaśodharman has a noble verse

गामकृषोमात्युङ्क स्वागणित्विमिक्योतिषां चक्रबलं
निदेशूर्य मार्गसुचिदिवं इव युक्तोपपत्तितथाय: शक्तिः ।

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

निर्मित्यं मार्गेनुष्ठितं इव गुड्डातोपारं जन्तयाः: खाकीते। (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 Kalidāsa

राक्ष. विष. 33.

answers the version referring to the attainment of heaven by गुड्डा तोपार्णजतयाः खाकीते।

when he went to heaven obtained by good deeds.

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 Śrī
Yaśodharman 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.

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 Śrī
Yaśodharman whose firm bolt-like arm is lovely like a column.

78 When he went to heaven obtained by good deeds.

79 & 80 Good deeds.

81 Won by good deeds.
has the word कमिसि which is also repeated in coin legends as the Kāca type of Samudragupta's coins that show the reading काचो गामविष्ठ दिवं कमिसिहरतमैज्यति

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

कुलापीड Raghu. XVIII, 29, कुलपीडि Ibid. VI, 74 and कुलकेत Ibid. XVI, 37, or केशकेत Ibid. II, 33; XIV, 7

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

कुलाशिष्यन: कुलकेतुराजी, Epigraph. Ind. XIV, p. 90.

The term कुलकेत 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 Kumudvatī 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.
many of his lovely phrases are here repeated as Royal birudas.

is from the line of Raghuvamśa

The next biruda Ṛṣabha-Kṣitigarbha is clearly from the line of Ṛṣabha-Kṣitigarbha

with just the word Ṛṣabha omitted as it cannot make any sense here in the case of the Pallava king whose vanquished enemies had no heaven or Hades.
to torment like the foe of Rāma. Another eulogistic epithet for the Pallava monarch in this series is एकवनुचरः.97 S. Ind. Insr. I p. 17 (Fig. 53.) and elsewhere एकवीरः98 Ibid. p. 24.

Both trace their source to the Raghuvamśa, the former to the lines

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 unfailing 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 Kalidasa

मानोवेदनायणिकन्त्र मूर्धा मूर्धे सिविकित्व भक्षुदो बबाते

Ibid. XVI, 81.

is the inspirer of the Pallava biruda उत्तमानमो

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 उत्तमानमः

सन्मार्गायुगः ज्ञेयदेवसत्मोशीनी नीतिमानम।

Epigraph. Ind. I p. 78.

Another सीमकान्त यस् स बय्ययोक्षीविनाम्

S. Ind. Inscr. I p. 16 (Fig. 55.)

is clearly from

सीमकान्तेरूपचितः श्री शमणेणां सम्बन्धिताम्

Raghu. I, 16,

the epithets of the qualities being applied to the very abode of those qualities, the king. The term धर्मनवर्धी श्री शमणेनां सम्बन्धिताम् 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 शीमकान्तः
राज्यत्रत्तिस्वप्नस स भर्मविजयी ग्रहः।
शिर्य महेन्द्राध्यस्य जाहि न ते सेवितीम्॥ 8 राग्हु. IV, 43.

Fig. 56. श्री धर्मविजयः
The term परंतप 2 used repeatedly by Kālidāsa with its significant meaning stressed has been adopted as the Pallava biruda in this list. The lines 
राजा प्रजाः रक्षकलोक्यां परंतपो नाम धर्मविजयानामः।10 Ibid. VI, 21.
and यः कालन रथवाण हि परमेशः परंतपः।11 Ibid. XV, 7.
are thus the precursors of the biruda परंतप 12

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

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

शाश्वदित्रि 13 Ibid. 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

\[\text{राघु} \text{IV, 13.}\]

Fig. 57. श्री परर्वण:

\[\text{राघु} \text{V, 14.}\]

Fig. 58. श्री शाल्लहि:

The Banskhera copper plate of Harṣvardhana describes the king Rājyavardhana as

\[\text{सिद्धिकितपूर्वस्रासितसिद्धिरित} \text{ Epigraph. Ind. IV, p. 210.}\]

This is reminiscent of the line of Kālidāsa

\[\text{राघु} \text{V, 14.}\]

A battle scene

The Kūram grant of the Pallava king Paramēśvaravarman 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.
yuddha or righteous warfare of which an excellent word picture is given by Kālidāsa in his verse

and which has a permanent record for ocular app-

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.
reciation 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 Kālidāsa’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

उत्सापित: संपति रेशुर्यः साज्जीवित: सपन्दन्त सावकः ||
विस्तारित: कस्त्रकर्णः भैरवः भैरवनायं सूत्सम् ||

Ibid. VII, 39.

आद्रृष्टो नोचनमार्गाभाजी रजोऽन्यकारस्य वित्तमितयः

Ibid. VII, 42.

नौहारमयो दिशपूर्वेभागः किचिदःधाशेन धिक्कोतेन

Ibid. VII, 60.

and

शस्त्रक्षताधिपिरिज्ञम्

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.
have faint echoes in the next two lines of the inscription

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

अन्योन्यमूर्ध्यमासिन्धुरान्यतिष्ठतहरुगाणादिरः।
अन्योन्यसहस्राणामपरिमलितः॥

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

reminds us of Kālidāsa's verse

पद्म: पद्मादिरिथि, रविः परमाणुराधिकारी युरगाठिकवम्।
शंता गाजस्यान्यपतंडुजस्य दुल्ह्यः प्रतिविन्द्य बस्मह शुद्धम्॥

Raghu. VII, 37.

The lines

गाजसङ्गः धिरुंचन्दनोक्षितः।
Ibid. XI, 20.

and

शास्त्रकशितविषीरजन्मावर्जनोभूमिकर्मवाहः।
Ibid. VII, 42.

may be seen in the inscriptive line

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

while the line

अन्योन्यजयपाराजयसः देहप्रेक्ष्यनदीमक्षीति
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 Smeared 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

Raghu. VII, 54

and

Ibid. XII 93,

The line

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

can be seen in Kālidāsa’s verse

Raghu. VII, 58.

Two other verses of his

Ibid. VII, 49.

and

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 our mind as we read two other lines of the inscription

\[ \text{रूक्षिणसूचनापमतरयीतकृष्णमाण्डाक्षशिपाचे}^{10} \]

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

and

\[ \text{दर्दतःपुष्करालप्रतिभयनीतुल्यतमकन्यायेनात्मो}^{11} \]

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

The phrase तुल्यतमकन्या\(^{42}\) 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

\[ \text{तुल्यप्रतितिमन् चमुखु चुडम्}^{43} \]

Raghu. VII, 37.

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

\[ \text{अतिप्रशालीविशेषसोविना क्षुप्रक्षेपे बिद्धस्थितंधर्}^{44} \]

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 कृष्णसूचन, रक्षसास and पिसेस सinging, 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 आलिृष्ठ posture in which he stood.
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 Rāghuvaṃśa

\[
\text{nirṣeṣṭhīṃyaṃ kṛṣṇaḥ: s dṛṣṭānām saṃyogī gānaḥ} \\
\text{āśīrvaḍāsanaḥ: prādīpādikṣīdāsitaḥ} \]

Ibid. XII, 1.

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

\[
\text{vyāpataṃśeṣaḥ hṛtānirakṣaḥ: prabhāvadāsakaḥ} \]

C. Inscr. 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.
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

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 Sambhu 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.
Kalidasa’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

C. Inscr. Ind. III, p. 54 (Fig. 63.)

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 Vindhyas described by Kālidāsa in the verse

मानिषिण ता कटकान्तरेषु कैलास्येषु सेना वाहुधा विभिन्ना |
नक्कर रेतेव महाविरावः बद्रेष्टतिशुन्नित सहस्रक्षानि ||

Raghu. XVI, 31.

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

वस्योकलेमित्तमद्विकरव्यविविधादिश्चूः
शुद्धितेन कनाविषि धनिनद्विन्याविशिरदैविर्यैवः।

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

Fig. 64. कनाविषि धनिनद्विन्याविशिरदैविर्यैवः:

The line describing the ocean

उत्तरललनक्षकः क्षतिनामालिक्ष्णधानिलोकदृढःतत्तत्त्रसमस्माहस्ते।

Ibid. p. 75 (Fig. 65.)

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

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 Vindhyas 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,

राग्हु XVI, 79

तत्सारसमुद्रादिव सभ्यालाउददुर्गतनकारसहस्रोक्षमज

Ibid. XIII, 11

वैदेषि पथ्यमल्लथादिधिभ्यं मत्मेवती फे विति ममीुरालिः

Ibid. XIII, 2.

and

दूरे वसन्ते शिखरमनित्यां तरंगस्तेस्यंगृहणे \|Ⅰ

Ibid. XIII, 63.

Fig. 65. कहऽनकरे कङ्कनमाले; बल्लतत्सारसमुद्रादिवस्तैरुप्य

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

Ibid. XIII, 6.

Here the single sentence of Kalidāsa is split into two in the inscription and the Vedic utterances of Brāhma 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 Vidyādharabhāṣṭā in the identical words of Kalidāsa as pointed out by Kielhorn as may be seen by comparing the inscriptional line

सकिरणपरिवेशोजितंजेन्द्रदेभे ॥

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

with

सकिरणपरिवेशोर्दसक्तः प्रदीपः ॥

Raghu. V, 74.

Fig. 67. सकिरणपरिवेशोजितंजेन्द्रदेभे ॥

The verse of Kalidāsa describing the progenitor of the Raghus

वैक्षेत्रो महानाम माननीयो मनोविषयम् ॥

आशीर्विशिष्टायाम् प्रहस्तद्धन्दसामिव ॥

Tbid. 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 Nāgārjuni cave inscription of Anantavarman has already been pointed out by Kielhorn

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

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

The first among heroic monarchs like Manu was the progenitor of this line of conquerors.
It may be noted that

अन्नवाभस्य कलि\textsuperscript{66} is also a happy expression after Kālidāsa's

वंशस्य कलि\textsuperscript{67} in

वंशस्य कलिरमन्तकीति सुदक्षिणाय तनमं अधाने\textsuperscript{68}

Raghu, II, 64.

This inscription contains thoughts of Kālidāsa in some other verses as well

नयोजितपराकपाणितमनेन सवंख्य

न्योमण हराकर्मक प्रणवराजकं भुजता |

यश:सहस्माल्लो भवनेतुर्यापितं

हरस्य हरासंप्रभितमानमनश्वदुरुतम् \textsuperscript{69}

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

is one of these and recalls the verse

श्रीराजस्य यशः सयहंसदेह्मणिताः च दिगंत समपदाम् |

ग्राहाकर्मं पुस्तवनादिका: किया द्रोतेष धीर: सदशीर्ष्ट्व धीरः || \textsuperscript{70}

Raghu. III, 10.

\textsuperscript{66} Progenitor of the line.

\textsuperscript{67} Progenitor of the line.

\textsuperscript{68} He asked a son by his wife Sudakṣiṇā who would be the progenitor of his line and of immense fame.

\textsuperscript{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.

\textsuperscript{70} That noble king performed in due order the ceremonies beginning with Pumsavana as beffitted 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. 

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

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

हरेणोक्ता प्रीत्या विमुरृद्धायामंत्थिमिदं
मदुप्रद्धो राज्ये निरिष्करणमस्य शुण्यरः

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

\[
\text{विदुध्वंतं लक्ष्मणिता: केत्रञ्चरं रचिला:}
\text{संक्रमितय प्रहतमुत्सन: लिंगमयमस्योपमं} | \\
\text{अमरस्तरं माणिकमभुक्तमभिलाह्या:}
\text{प्रसादादात्स्व दुर्विश्वसंत मत तैस्तैविन्द्रये:} \quad 75
\]

Megha. II, 1.

with

\[
\text{तलिष्ठताचित्रशिस्ताः अक्षुन्तात्ल्योपपमानानि गुणाणि श्रम} \quad 76
\]

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.
Here the epithet कैलासशिखरप्रतिमाणि 78 is clearly from Valmiki'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

Eam.

80 The Lady of Fortune, with fortitude, sported for quite a long time in his mansions, rich with the essence of different kinds of wealth, with the entrance towers filled with the aroma of the ichor of elephants in rut, and resounding with sweet musical notes.

81 Every next succeeding festivity, by its excessive splendour, eclipsed the preceding rich festivity in the mansions of that passionate king surrounded by damsels resounding with the notes of musical drums.
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

has its inscriptional version in the line

of the Naihāti grant of Vallālasena. The month of Kārtīka is expressed by Kālidāsa as that time of

The purpose of the wealth of the noble-minded is to remove the suffering of those in distress.

The unexpected cloud whose purpose is to remove the suffering of good ones in distress.

My curse terminates when the horn-bow-bearer Viśṇu rises from his serpent-couch.

When the sleep of Viśṇu, the destroyer of Madhu, comes to a close, at the time when lotus lakes bloom and stars are clear.
OTHER THOUGHTS OF KĀLIDĀSA

The phrase खर्गोसोपालप्रक्षिप्तम् in the line of the Meghadūta

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

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

of the Bilsad pillar inscription of Kumāragupta and

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

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

86 The flight of steps to heaven.
87 The daughter of Jahnu (Gāṅgā), 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

The line

is clearly after the line from the Meghadūta

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

---

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 Mahānadi.
92 Where the breeze of the river Siprā, 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

\[ स्मृति \text{विशेषता} \]

Epigraph. Ind. XIV, p. 71 (Fig. 80).

of the Daṇḍepalle copper plate of Vijayabhūpati.

\[ स्मृति \text{विशेषता} \]

Fig. 80. स्मृति \text{विशेषता}

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

\[ स्मृति \text{विशेषता} \]

Epigraph. Ind. I, p. 247 (Fig. 81).

the word स्मृति \text{विशेषता} being reminiscent of 

\[ स्मृति \text{विशेषता} \]

Megha. I, 1.

and

\[ स्मृति \text{विशेषता} \]

of the line of the Śākuntalam

\[ स्मृति \text{विशेषता} \]

Sāk. V, 12.

\[ स्मृति \text{विशेषता} \]

Fig. 81. स्मृति \text{विशेषता} ||

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 Śakuntalam

\[
\text{वर्षवंकरं मुग्नं रोमस्मस्मस्मथु}^{100} \quad \text{Śak. II. 6.}
\]

\[
\text{शापवति परितां छाया संधितानौ}^{1}\quad \text{Ibid. V, 7.}
\]

and one from the Raghuvamsa

\[
\text{अभिजन्मुनिदापात्तीण्यान्युक्तिवाक्याय.}^{3} \quad \text{Raghu. X, 5.}
\]

have much in common with the verse

\[
\text{वर्षाक्रमं क भूगणना ब्रह्मार्जि प्रक्रिया}
\text{व्याख्यान्यैदित्यत्मसो निर्धारिति प्राप्तवन्ति}^{8}
\]

Epigraph. Ind. VIII, p. 33 (Fig. 82).

of the Kadamba inscription of Kākusthavarman.
Similarly a line of the verse from the Śakuntalam

\[
\text{मृत्यूविरतिपिलिप: विचरते लोकहेतौ}^{4} \quad \text{Śak. V, 5.}
\]

---

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

क्षुद्रमण्डलि वाचिन्द्रमेधेन्यसत्रा धुरसमिद्यसाराना यो दबछुःत्रेये 5

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

Fig. 83. क्षुद्रमण्डलि वाचिन्द्रमेधेन्यसत्रा धुरसमिद्यसाराना यो दबछुःत्रेये

One of the Pallava cave inscriptions from Trichinopoly reads

क्षत्रिय शिवं शिवसि धारयतात्मसंतास्मुच्ये:सिरस्वमचलस्य क्रतं क्रतार्थमः 6

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

Fig. 84. क्षत्रिय शिवं शिवसि धारयतात्म
संतास्मुच्ये: सिरस्वमचलस्य क्रतं क्रता
ल्यम् ॥

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 सम्बन्धसुपेश दिछ्या सत्वर्षप्राथिदिःश्रेण |
मूर्तानमादि ज्ञितधारणोच्चमुच्चैस्तरं वश्यति शैवराजः: || 7

Kumāra. VII, 68.

the term उच्चेशिरस्त्व also being from Kalidāsa himself

उच्छेशिरस्त्वःकिरितिवर्णाधिकरणः 8 Raghu. XVIII, 16.

The line from the invocatory verse of the Mālavikāgnimitra

कन्तासमिद्र् देशोपद्विचित्रमनसं यः परस्तावतीनाः 10

Mālavikā. I, 1.

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

वस्थार्थेनिस्थितसाहित्योद्यति हृदये नास्त्याथि चेतोमुच्चा 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 Pariyātra 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

उपमानमभूत्रिलोचनानं करणं शतस्य कान्तिमत्तथा

Kumāra. IV, 5.

Fig. 85. वशादेशिस्थितवोपितोपि हृदये नाशायि चेतोभव

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

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

Fig. 86. बभूव्य नृणामुष्मान्भुतः

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

Kāṃ यथाप्रिसम्बन्धजन्मा केशधात्रः शाशुवर्ध ददाह

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 with 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

Kumāra. III, 72.

Fig. 87. कामं यथामिर्भवनेत्रजन्मा कोषाल्मके शानवर्णं ददत्

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

भयोत्लक्ष्यविगृहणां तेन केरल्योविताम्।
अलकेषु चम्पौरेषुतुषूणप्रतिनिधिक्तः।। 19 

Ibid. IV, 54.

Many other expressions of Kalidāsa have been incorporated in inscriptions. The term कैलासगौर 20 occurring in the verse

कैलासगौरं वशमात्तक्षोः। 21

Ibid. II, 35.
ocurs in the Kasākuḍi plates of Nandivarman

कैलासगौरः पृथुनााककश्यः। 22

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

Fig. 88. कैलासगौरः पृथुनााककश्यः:

A line from another Pallava inscription

कर्ता च कल्याणपरमरणाः। 23

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

is reminiscent of Kalidāsa's line

तद्रस्त कल्याणपरमरणां भोजारमृलेश्वरमालमदेहम्। 24

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. कर्त्यः च कल्याणपर्यंतरणाः

The phrase मूत्रेः यशः in

मूत्रेः लोके यशः मन्मचित्ति मुदा

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

from the Barābar cave inscription of Anantavarman

reminds us of the line of Kālidāsa

वेन सहलाणितमेक्करीर्म: पिबन्तस्तो मूर्तिमिहावभास्वे

Raghu. VII, 63.

Fig. 90. मूत्रेः लोके यशः मन्मचित्ति मुदा

The term मूत्रेः मुदः in the line of the Śākuntalam

द्रासां मूत्रेः मुदः

Śāk. IV, 4.

is unconsciously repeated in the Pallava inscription

of the Atirāṇacāṇḍeśvara temple at Śāluvankuppam

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 पल्लसस्तरेण in Kālidāsa's verse

नवपल्लसस्तरेण ते शृङ्खल शवद्वभुतीतमः

Raghu. VIII, 57.

finds itself again in the Kaśākudī plate of Nandivarman Pallava

श्रीपल्लसस्तरेण

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

Fig. 91. श्रीपल्लसस्तरेण

The line

कठिनयुप्याक्षणप्रकोष्ठम्

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

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

शाबदमैथिष्कन्तलामहने

Raghu. XVIII, 48.

ञ्ज्ञायानतरेखबिग्रहस्यलक्षणने

Ibid. XVI, 84

सन्तिनिहतस्यायाताः सुहीर्षिवस्वनालोऽ

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 Śrī 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

Ibid. I, 12.

to mention just a few examples

Fig. 92. कालिदासिके शब्दसंग्रहः विवरण

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.)

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

Fig. 93. रघुवंशीय संपूर्ण रघुवंशीयप्रतिपक्षे

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 Śākuntalam.

\[\text{Ya utt: śraddhavā vahita viśhitārthā bhratiyān na hohiti}\]
\[\text{Be dve karun bhidanta: śrutiśirṣaḥpravāya śāh śikhita vyāprya viśkṛtān—}\]
\[\text{Yamāt: sarveśvātāśuktaśtriśrīta bhrati śāh śāhīn: śāh śāhāntāt:}\]
\[\text{Prapnaśamā: prapnaśamāśrikāraśaśarkaśāśraśrīśaśrīśaśrī:} \]

\[\text{Śāk. I, 1.}\]

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.

\[\text{Kṛt: prasūtā nāmanā pradūtitā:} \]
\[\text{Sakṣātā pramāṇādayā:} \]
\[\text{Kṛt: eva kṣateṣu} \]


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

41 May Īṣa 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 Dharmadoṣa righteously ....

44 This was made Kṛta aeon as it were.
The whole of the ninth canto of the Raghuvamsa 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 prāṣasti of Mahendrapāla

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

45 Then that King of leonine gait and assurer 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).
OTHER THOUGHTS OF KĀLIDĀSA

Fig. 94. स्मरितिभुरालकजालकः:

Thus it may be seen that the classical poets have largely had their influence on the poets who composed the prāśastis and charters; and the influence of the kavikulaguru, 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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