EPIGRAPHICAL ECHOES OF KĀLIDĀSA
With Illustrations by the Author

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Epigraphical Echoes of Kālidāsa

Frontispiece

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

(Block lent by the Author)
Epigraphical Echoes of Kalidasa

BY

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WITH A FOREWORD

BY

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

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

Poona,
22nd July 1944

K. N. Dikshit.
PREFACE

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

UNIVERSITY OF MADRAS,
TRIPILICANE, MADRAS,
30th August 1944.

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


Dāṣakumāra. Dāṣakumāra-carita, by Daṇḍin.

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

Ind. Antiq. Indian Antiquity (Bombay).

Kirāta. Kirātārjuniya by Bhāravi.

Kumāra. Kumārasambhava by Kālidāsa.

Mālavikā. Mālavikāgnimitra by Kālidāsa.

Megha. Meghadūta by Kālidāsa.


Rāma. Rāmāyaṇa by Vālmīki.

Raghu. Raghuvamśa by Kālidāsa.

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

Śāk. Abhijñāna-Śākuntalam by Kālidāsa.

Śiśupāla. Śiśupālavadha by Māgha.

Vikrama. Vikramorvasīya by Kālidāsa.
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Epigraphical Echoes of Kālidāsa

Introductory

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

1 To understand properly words and their meanings I bow to Pārvatī and Parameśvara, the parents of the universe, who are closely united like a word and its meaning.
the way for Kālidāsa like easy passage for thread
in the gem bored with diamond point.

लयवा कृत्वाग्रहरे बंधेस्मन्व्वसूरिसिः।
मणी क्षणस्पृक्तिः सत्क्षणेविलिते ये गतिः॥ ३
Raghu. I, 4.

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

निष्काविद्विद्वाण्डजद्धानीतिःः दृष्ट्यक्तमापवर्त कस्य शोकः॥
Raghu. XIV, 70.

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

इत्यं रामस्य वाल्मीके: कृतिस्तो तिरस्करन्तः।
किं तथेऽऽमौ हुर्दस्मवं स्वात्त न श्रृण्णताम्॥ ४
Raghu. XV, 64.

The poetry of Kālidāsa bears clear marks of
Vālmiki’s thought and diction. Sucking the
mother’s milk is no fault of a baby; and all poets
after Vālmiki have drunk deep at the fount of his
muse. Bhavabhūti has not only used whole verses
of Vālmiki 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 Vālmiki,
and they sweet-voiced like Kinnaras, 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 Rāmāyaṇa occurs in one of the early grants of South India of the 4th century A.D. In the Maṭṭепāḍ plates of Dāmodaravārman the gift of land to Brāhmans described as of various gotras and caraṇas and practising austerities and recitals of their sacred texts

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

6 To these Brāhmaṇas of different gotras and caraṇas, and devoted to penance and study of their Vedas.
is clearly reminiscent of the line

तपस्वायायनितं तपस्वी वाकिवत् हरम् ⁷  Rāma. I, 1, 1.

Fig. 1. तपस्वायायनितं तपस्वी वाकिवत् हरम्

Earlier even in the 2nd century A.D. the composer of the inscription of the Mahākṣatrapa Rudradaṇman shows his indebtedness to Vālmīki by the use of the expression

पर्जन्येन एकार्णब्यूतायामिभ गृहितम् कृताया⁸

Epigraph. Ind. VIII p. 42 (Fig. 2) savouring of the line in the Rāmāyana

अयं खुद्दाते कुद्र: कर्त्तेश्वरैव जगाद् ⁹  Rāma. V. 49, 20:

Fig. 2. पर्जन्येन एकार्णब्यूतायामिभ गृहितम् कृताया

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

पौरजननिविसेससामसमवर्जितस् ¹⁰

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 Rāmāyāna

मथनेभु महाम्याणां मृत्युं भवति हुँकितः ।
उत्सवेभु च संबेधु पितेव परितुष्यति॥११
Rāma. II, 2, 40-41.

On the rock at Gīrnār the line of Skandagupta's inscription of 457 A.D.

संरंजयं च प्रक्तिकेभूमू पूर्वस्मितामाणाणानां:॥
C. Inscr. Ind. III, p. 60 (Fig. 4)

reminds us of the description of Rāma

सितकृष्णमित्यादि च द्वन्द्र सत्तमना स्वतः:॥
Rāma. II, 2, 42.

is after the immediately preceding line in the Rāmāyāna

---

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

देवद्रिजुगुरुद्वैष्ठयिनः


in the Pīkira grant of Pallava Simhavarman is clearly a borrowal from the Rāmāyana

बहुछायामशस्त्रम त्राश्च वास्तवास्थपीताः

Rāma. II, 2, 33.

A single line from the Rāmāyana

बहुछायामशस्त्रम त्राश्च वास्तवास्थपीताः


is elaborated in the verse of the Tālagunda inscription of Kākusthavarman

चर्मोकान्ता इव सूगणण्या दृश्यतारजि प्रविष्य
चायसिवायश्चित्तमसे निर्देशति प्राप्युपतिः

tadājñapathivibhāgitattho bānvachastāvatvam:

प्राप्: शर्माशिविष्यमसे वस्य भूण्ड प्रविष्य इः

Epigraph. Ind. VIII, p. 33.

---

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

16 Respectful to gods, Brāhmaṇaś and aged people.

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

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

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

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

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

Raghu. X, 5

Fig. 5. Śrī ḷayaṅka:

On the Mahākūṭa pillar a line of the inscrip-
tion of Maṅgaleśa reads

Ind. Antiq., XI X, p 17 (Fig. 6).

at once calling to one’s memory the lines of Vālmiki 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. समुद्र इव गंगीर; क्षमया दशविवसम:  
Another line of the same inscription  
वेयंगुप्तमकामतुपुरसुरराजकमुक्तिप्रथः।
Ind. Antiq, XIX, p. 17 (Fig. 7).  
is after the line in the Rāmāyaṇa  
वेयंगुप्तमकामतुपुरसुरराजकमुक्तिप्रथः।  
Rāma. I, 1, 20

Fig. 7. वेयंगुप्तमकामतुपुरसुरराजकमुक्तिप्रथः।  
In the Satārā grant of the Eastern Cālukyan king  
Viṣṇuvardhana, nephew of Maṅgaleśa, the lines  
तत्त्व पुत्रो महातेजा: कन्दर्प इव वृत्तमानः।  
परिश्रव्य कुशलव पार्थित्तुल्यपराक्रमः॥
Ind. Antiq, XIX, p. 309 (Fig 8).  
are clearly after those in the Rāmāyaṇa  
वृत्तान्तः सुभाष: श्रीमान् कन्दर्प इव वृत्तमानः।
Rāma. V, 34, 30

24 The eldest, of excellent qualities that ennobled his name  
Pururavaṇaparākramāṇa 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.
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 सल्पराकम. 29
S. Ind. Inscr. I, p. 4 (Fig. 9), one of the many epithets used by Vālmiki to describe Rāma

दिब्यारुणी: शक्तमयो राम: सल्पराकम. 30  Rāma. II, 2, 28;
तमेवं गणसंपन्नं रामं सल्पराकमम. 31
Rāma. I, 1, 19; II, 2, 48.

28 Righteous and grateful, truthful and steadfast.
29 Truly valorous.
30 Equal to Indra in his divine qualities Rāma was truly valorous.
31 Rāma, full of such qualities and truly valorous.
The line चक्रविर्यलक्षणोपेतस्य 33 Epigraph. Ind. VIII, p. 239. in the Candalur plates of the Eastern Cälukyan king Sarvalokäśraya is clearly after the line of Bāña चक्रविर्यलक्षणोपेत: 33 Kādambari I, p. 7. though the ultimate source is Vālmiki's पारिवर्त्यजनानीयृत्वं पूज्येत्: पारिवर्त्येम् 34 Rāma. V, 31, 5.
The model for Ravikirti's verse in the Aihole inscription of Pulakesi

जलनिधिरिव व्योम व्योत्र: समोकवद्रवधिः 35 Epigraph. Ind. VI, p. 6 (Fig. 10).
is clearly Vālmiki's verse

गगनं गगनाकारं सागरं सागरोपम: ॥
रामरावणोऽधूतं रामरावण्योरिव 35 Rāma. VI, 110, 23-24.

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 Bāña'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.
begin later Western Cālukyan inscriptions and it is an invariable feature as the invocatory verse of all Vijayanagar inscriptions.

One of the invocatory verses from Bāṇa’s Kādambarī

जयति बाणाजरासविलासिता: दशास्तूका जीविता चुम्बिता: ||
हराकुशश्राविशिश्वासानन्दशायिनीं भविष्यदस्यम्प्रणविधांपासव: ||

Kādambarī I, 2.

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

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

कलियुगपराक्नाविरितिविनयसंस्कृतस्वभावस्व नव भगवतो
धर्मेविलोकनानायां गुणानां निधिः प्रणविनामुप्रव: वंकलस्मानं
श्रीसम्बद्धामाथ्यतं

Epigraph. Ind. XI, p. 118

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

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

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

मूर्त् इव वसन्तः समुद्र इव गुणानां हद्यान्त इव भूमिपतीनाः ।

Ibid. VIII, p. 239.

In the same plates the description

निजभूजपराक्षमिनभिभिनकावशुसासमन्तानीलिंगति-

मदधारामिशेषकर्तिमित्तसच्छद्रभिमानिणोपविश्वनेक-

राजन्यासिद्धमित्तिकोलाहलीभूतराजधारः।

Ibid. p. 239 (Fig. 11).

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

अनेकराजन्यरथशंकुलं तदीयमात्मानिनित्ताजिरम्।

नवलयुगमच्छद्रभिनिकाहतं भूषणं गृहोपयनदनितिनां मद्।

Kiräta. I, 16.

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

41 Whose royal gateway was tumultuous with the huge assembly of kings seated in the courtyard, fragrant as with the smell of Saptaparṇi 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 Saptaparṇi.
The invocation to Sarasvāti by Daṇḍin, descendant of Bhāravi,

चतुर्दशुरुखुष्माः ममोक्षविशंसतः दृष्टिम ।

मानसे रम्यं नित्यं सर्वैः सरस्वती || ⁴³ काव्यादर्शा I, 1.

is the third invocatory verse of the Rewah plates of Trailokyamalla Kalacuri as pointed out by Dr. Chakravarti (Epigraph. Ind. XXV p. 5). The opening verse of the same plates

जयतु जयतु देवो देवकिन्नरनोऽवः

जयतु जयतु कृष्णो वृक्षिवंशत्रवः ।

⁴³ May Sarasvati, all-white, the swan-bride in the cluster of face-lotuses of the four-faced Brahmā ever sport in my mind.
May the god, the son of 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.

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

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

Epigraph. Ind. IX, p. 252

is reminiscent of

Śisupāla. XIV, 70.

Similar description of Kālidāsa

Raghu. X, 19

may here be compared as the common source.

Māgha's verse

Sisupāla. XV, 90.

is reminded by the verse from the inscription.

Epigraph. Ind. IX, p. 253.

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


---

47 Who though an ancient person is ever new in form.
48 Whom now, 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

शस्त्रपनमयश्रीमद्वद्व्यभूति:।
दद्धयेवन्यो रावणवद्वद्व्यभूति:॥ 53 Śiśupāla, XIX, 52.

A suggestion of Daṇḍin’s verse

आदिराजस्वोभिर्ममादस्त्राय बाह्यम्।
तेषामपेक्षा धारिति पत्स्य नावापि नस्यति॥ 54 Kāvyādāraśa, I, 5,

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

इत्तनि यद्यतिनदेवेणेचे राजामलक्ष्यंत पुरातनां॥ 55

Epigraph. Ind. XIV, p. 90.

Verses like

आदामिस्योक्ष्यासात्तनवननाऽपनकादमहेन्द्रः
यस्याभिविध्यसानोत्हिनिकिर्भिर्युष्य: पवितः शास्त्रोऽसे:।
साम्योर्थः बाहुद्रविण्हतामः पादयोरानमद्र:-
स्यूंदारज्ञांएराजज्ञित कालभूमिभागः: किष्यते॥ 56

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

53 Decorated with splendid ornaments of wounds caused by weapons, another appeared like Rāvaṇa, though resting on a battlefield unconnected with Lankā.
54 Look! The image of fame of early kings reflected in the mirror of literature does not fade even now even in their absence.
55 In whose polished mirror of deeds the deeds of ancient kings appeared.
56 From the neighbourhood of the river Lauhityā to the Mahendra mountain dense with palm groves, from the snow-peaked Himālaya mountain with its slopes embraced by Gaṅgā to the western ocean, feudatories, with their pride humbled by the might of his arm, render the ground variegated by the interplay of the rays of their crest-jewels as they bow at his feet.
from the Mandasor inscription of Yasodharman and

आसेतोः साक्षाक्रमणप्रकुपकल्लग्नवकल्लग्नकाव्याः-
दक्क्षिणात्यास्ववनीतिचरणवरणाणि नुरोऽविद्यतान्तरादितान्तरात्।
यस्याः भूमिनात्या कर्मकुलकुलिनमाहिमालयसाक्षात्-
मानसंरक्षस्तमाहिमिश्वरवानितकुटुंबजानोऽस्मानंति। \(^{57}\)

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

आशक्षेत्राच्छिन्नसस्तविलितसुरदुरवीरसारसीता-
सेतुरान्याशक्षेत्रस्तविलितसस्तविलितसस्तविलितादिक्षणांवस्थ।
आशक्षेत्राय मैत्रीश्रीणांतुपर्यतः शक्तिदेव किर्तिनाः
चूङकरार्ब्राजमोहसेतु चरणवृङ्गसाहसुकोरमेलामाणा। \(^{58}\)

Mudrārāksasa, III, 19.

Kalidasa’s influence in inscriptions:
Aihole inscription of Rāvikirti

The poetry of Kalidāsa has been most aesthetically described by Bāṇa in his verse

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

\(^{58}\) May the interspaces between the toes of your two feet be filled with the rays of the crest-jewels of kings bowing in fear as they come again and again from the lord of mountains (Himālaya), cool with spray showers of the divine river (Gaṅgā) flowing down its slopes, to the shores of the southern ocean, effulgent with the hues of different gems.
Such luscious poetry has sweetened the composition of many a poet that came after him. In fact the composer of the Aihole inscription whose reference gives the later limit of Kālidāsa's date has made no secret of his great admiration for Kālidāsa and Bhāravi whose compositions have influenced his own in no small measure. The parallels pointed out by Kielhorn are striking. Though it is unnecessary to repeat all the parallels it is essential to note some of the more important. The line

वातापीं नगरीं प्रविध्य नगरीमेकामितज्ञीमात्राः
चक्षूनीर्विधनीलीरिपरिख सत्यरथ्ये शासति।

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

is after Kālidāsa's verse in the Raghuvamsa

स सेहवशस्वल्लों परिर्वीरसागरां राजेः
अनन्य्यशासनानाम्भी शास्त्रामेकखरिमिह।

Raghu. I, 30.

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

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

61 He ruled the earth encircled by sea-shore rampart and with ocean as its moat, having no second to command over it, as if it were a single city.
Fig. 12. बालापीणस्यारम्भनगरयेकमिकोणांस्मारकःसामायविश्वासीराष्ट्रीयविद्वांगनिरर्थरमसी समाधीणे स्त्रदति ।

Another idea of Kālidāsa expressed in the digvijaya of Raghu in describing the river Kāveri made turbid by the emperor’s elephants

त सैन्यपरिवेषण राजदानपुराणिना ।
कावेरि सरिता पत्रु: शहीन्याविभावकरोद।।६२ ।

Ibid. IV, 45.

is given a second life in the verse of Ravikirti

कावेरि दशशारीबिमलनेता चोलनां सपदि जयोचतस्य यस्य ।
प्रक्ष्योतन्त्रस्तुतस्तुतस्तुतस्तुतस्तुतस्तु तस्याः परिहर्दिसका निर्भारस्य ॥६३

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

Fig. 13. कावेरि दशशारीबिमलनेता चोलनां सपदि जयोचतस्य यस्य ।
प्रक्ष्योतन्त्रस्तुतस्तुतस्तुतस्तुतस्तुतस्तुतस्तु तस्याः परिहर्दिसका निर्भारस्य ॥

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 तीव्रो कपिषां सैन्येव द्विरथरसेतुसम्.\(^64\) Raghu. IV. 38.

while the passage describing the tremulous eyes of the river suggested by the darting fishes तत्वाकारी बिलोलेन्त्या\(^65\) is from Bhāravi's line

शार्कर्यपरिसुतिरितचाहुश्च.\(^66\) Kirāta. VI, 16.

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

चेत भिँयं संश्रयदोपहुं खभावलोलेल्पयय: प्रस्तुतम्\(^67\) Raghu. VI, 41.

and

प्रस्तुतम्रुः तस्मिन्यपलापि खभावत:।
निक्षे हेरसेव श्रीरासीदनपाधिनी॥\(^68\) Ibid. XVII, 46.

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

उक्ष्मीभोक्तिचापलापि\(^69\)

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

---

\(^64\) Having crossed the river Kapiśā with his troops by means of the bridges of elephants arranged.

\(^65\) With tremulous eyes of darting fishes.

\(^66\) With beautiful eyes tremulous like darting fishes.

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

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

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

The red glow of twilight on the clouds in the sky used as simile for graphic portrayal as in the lines of Kālidāsa

Raghu. XI, 60.

and

परिवर्तनेचः: शतशो मद्यप्राप्तामानो ग्रहितानागरः ||

सन्दर्भोद्व: सान्त्र इवैष वर्ण पुष्पमानकं सरयूविरहः ||

Ibid. XVI, 58

etc. has its repetition in Ravikirti's verse

आसीजलं यद्वस्मातिदेशश्राम्भ नीनालम्बरस्मितान्त्यतमः

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, sug-

gests 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 Kālidāsa in one

and

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.
KALIDASA'S INFLUENCE: AIHOLE INSCRIPTION 23

Fig. 17. दिव्याङ्खावो जगदेकला:
मुन्या जानाति वधुःप्रकर्षां

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

वधुःप्रकर्षां विडम्बितेश्वर.*

Raghu. III, 52;

Fig. 18. दिव्या जानाति वधुःप्रकर्षां
आन्ताक्ष्यपरिप्रेये गृहास्विमकक्षव्रक्षमकिरणज्वालासहस्रो रणोः

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

of

शास्त्रकविता ब्रह्मचर्यजनमाः

Raghu. VII, 42.

and

नुस्तकन्तं समरे ददी

Ibid. VII, 51.

Fig. 19. आन्ताक्ष्यपरिप्रेये गृहास्विमकक्षव्रक्षमकिरणज्वालासहस्रो रण

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

परदारिद्धतिविस्तरपि धीर्यस्य

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

brings at once to one’s mind the line describing the high moral standard of the descendents of Raghu

आनचल्व मलव वशिनां रघूणां मन: परस्तीविश्वस्त्रिति

Raghu. XVI, 8.

Fig. 20. परदारिद्धतिविस्तरपि धीर्यस्य

Ravikirti’s line

शतिवर्गपदलीमलं क्षितानानुनामस्वतापि राजकम

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

is strongly reminiscent of Kālidāsa’s

न किलानुयुक्तस्य राजानो रक्षितवर्षा

Raghu. I, 27.

86 His mind, though his thoughts were turned away from others’ wives.
87 Tell me remembering well that the mind of the Raghus possessing self-restraint is turned away from love towards others’ wives.
88 Whose path in the pursuit of the three objects of life, the whole assemblage of kings is not even now able to follow on this earth.
89 Other kings really could not rival the fame of that good protector.
The same idea is found in the line of the Harahā inscription of the Maukhari king Isānavarman

Fig. 21. अत्रिन्तिकायेणनवीमलं कितली नातुरगन्तुसङ्कुचनापि राजकुमा

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

Mahakuta inscription and Arumbaka plates:

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

from Kālidāsa's Raghuvamśa (I. 6).

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

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

मानव्यसौगोलाणां हरितीपुलाणां अप्रतिश्रुतसाहित्यमदी-प्रतापप्रवृत्तिवेदिवर्णाणां मानापिन्नपादात्मानान्यथा-

विचित्राध्यात्मानां यथाकामान्धितार्थिनां अनेकादर्शंकृतस्य-

प्रसवालं च मिढक्यानां ॥

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

Fig. 23. विचित्राध्यात्मानां यथाकामान्धितार्थिनां थावि

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

उमाचार्यायोवेधा सुढ़्रः सचीन्द्रचोरिव ।

जयन्ति इवभूततस्तस्येव तत्समानायः ॥

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

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…..

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

उमाद्रश्शाकी शरमनना यथा यथा जयन्तेन शब्दीप्रयुक्तः ।
तथा नृपः सा च मूने मागधी नन्दन्तुलसदत्तेऽहे तत्समी ॥९४

Raghu. III. 23. (See Frontispiece).

Fig. 24. उमाद्रश्शाकोपयो गुह्स्त्रास्वत्वोधरः
जयन्ति इत्यभूषणः तथोद्धशत्समानयो

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

व्यूहोरस्त्रो वृहस्पति: स्कन्दप्रतिमविक्रमः ॥९५

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

the first half is from the description of Dilipa

व्यूहोरस्त्रो वृहस्पति: सालग्राण्यमहाभासुः ॥९६


Fig. 25. व्यूहोरस्त्रो वृहस्पति: स्कन्दप्रतिमविक्रमः:

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94 As Umā and Śiva (Bull-bannecred) through the reed-born Skanda, as Śāci 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

उष्णा उष्ण्यायताह्युरस्वम: कपालवक्षा: परिपर्यभु: ९७

Raghu. III, 34

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

इर्द सदा सोदरयोहेंद्रु युगं उष्ण्यायताह्युरस्वमः।।९८

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

Fig. 26. इर्द सदा सोदरयोहेंद्रु युगं उष्ण्यायताह्युरस्वमः।।

Sunanda’s descriptions repeated in inscriptions

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

प्रसंसिद्धवनिन्यां प्रतिवेश राजा ब्रह्म कार्यकर्तः किल्ल कार्तिकायः।।

रत्नादिकमणिमन्त्रपर्यंतिरोपितो विनयवर्मण्या जीवयोकः।।९९

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

97 Young, with arms lengthy like a yoke, thickset, with wide chest and stout neck.
98 Let this splendour of the pair of arms lengthy like a yoke always shine in the case of these two brothers.
99 The king Kārtavīrya, bow in hand, moved about from house to house restraining bad conduct. By the sacred hymns uttered for his coronation his people, rendered free from troubles, were entertained in the path of virtue.
in the Naihati grant of Vallālasena describing the mythical ancestor of the king is an echo of Kālidāsa's verse of the same ancestor of the king of Anūpas

अकार्यचिन्तासमकालमेव प्रादुर्भवषंपथवरः पुरुसार।
अन्तःशारीरिच्छिनय: यः प्रजानां प्रजायदेशशाक्तिनिय: विनेता॥

Raghu, VI, 39.

ग्रहणेनविविशेषतेष्मचक्राकाराकर्णकः
रक्षकाविद्वेशमश्रमरकतिमयार्कारिताविस्मयादेशिनविद्वीतिको
वैपि विमय सन्निनतिवाकः॥

Fig. 27. प्रजादिशाविविशेषतेष्मचक्राकाराकर्णकः
दिन्दार्काविद्वेशमश्रमरकतिमयार्कारिताविस्मयादेशिनविद्वीतिको
पितो विनयश्चेषिनि जीवोब्रकः॥

The first half of the immediately preceding verse from the Raghuvamśa

सत्यांतिक्षिप्तसहस्रादूरवर्षादिकारिनीबालक:॥

Raghu. VI, 38.

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

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. सहार्थवाहीव तस्मादरत्निविविधसहार्थकर्मणात
Sunandā's description of the Pāṇḍya king in the Raghuvaṃśa has also its epigraphical echo in the plates issued by rulers of that lineage.

राग्हु. VI, 61.

is the model for the verse

इत्यहु क्षितिघरे प्रविष्टस्मारामानसम: समस्तास्मातम्ब्रवर्षेष्वथ: व: ।

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

of the Velvikuṭi grant of the Pāṇḍya king

Fig. 29. अस्तम्यक्षितिघरः प्रविष्टस्मारामानसम

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

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

\[\text{रक्षकाकुज़कं ककुश्चः इलाहितलक्षणोऽभृतः।}
\[\text{महेरशास्त्राय महेन्द्रकलयं थः संवति प्रसतिपिनाविली।}
\[\text{चक्रार्धे युराणानां गणेश्वरी। प्रोतिपत्रशेखरः।}

Raghu. VI, 72.

Fig. 30. द्वारणमस्तान्स्थित्यर्पाकार नरेश्वरः कबिदलणिताहः.
The verse in Sunandā's description of the Ikṣvākus in the Raghuvamsa

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 Ikṣvāku family, a peak among kings, who was known by the title Kakustha; who mounted on Indra in the form of a bull in battle, and thereby assuming the sport of 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

S. Ind. Inscr. III, p. 393.

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

Raghu. VI, 75.

has its copy in


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

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

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

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

\[\text{चोऽह भतं कुतुमिलामपि पुण्येलोराकुष्य नैव कुसुमाकथ्यं करोमि I}
\[\text{सोऽह करं भ्रमरपक्षविच सूडीर्धैं केषे प्रणङ्क रूढ़तीं प्रमदा निहिन्नं II}\]
Mṛccakatika IX, 28.

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

\[\text{मालेक ग्रैथिता सूले शुष्कमे मतपट्टपदा I}
\[\text{स्तनासी माधवे माधि फुलाना बायुसेवनात् II}
\[\text{अन्योऽन्यमालामथितं संसज्जकुसुमोचयं I}
\[\text{व्यतिरिषितुकक्षनमन्यक्षराकुलम् II}
\[\text{आसीन्द्रनिमोक्ततं स्तोवनं राज्यायत् तत् II}\]
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 proximity to the bees.

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

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

श्रीराजेश्वरलक्ष राज्यमेनांकं मदकारकम्।
सर्वं श्रीमानवीता सत्य निर्विकारमुपस्थितम्॥१३

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

13 Valour, wealth, youth and kingship are each individually the cause of pride; but all these were present in Śrībhara without change in his demeanour.
and

अस्त्युवंद्र: प्रतीच्यों हिमगिरिन्यः¹⁴

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

The former verse is from the Konđeddra plates of Dharmarāja and is clearly after the verse of Kālidāsa

कयोहपविभूतिनामेनैकं सदकारभण्ड ।
तामि तस्मिनसमलानि न तस्योल्लिङ्खिषी मनः ||¹⁵

Raghu. XVII, 43.

and its repetition by Bāna

गमेस्वरलवणिनकयोवनतस्मात्महापरर्तममस्मातः
ममात्युश्चिंकषेति महतीौर्ष्यं कल्वनथ्यपरस्परवर्णस्य।
अबिनयानामेनैकमनयोपायात्तं, किंतु समस्याः ||¹⁵

Kādambari, p. 196.

The other is a line from the Udepur prāsastī 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 is substituted by उद्दीप्या and हिमालय is replaced by हिमालितय. But the copy and the adaptation are sufficiently alike to suggest this source of origin. Another and completely reversed original thought is the line

चन्द्राकिमुल्भे भविता कदाचित्त।

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

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

लोकेन चैतन्यमिवः गरस्ये।

Raghu. V, 4

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

चेन श्रियः संभवयोयहूँ स्वभावलोलेलययः प्रवश्रमः ॥

Raghu. VI, 41

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

श्रीध वसिनिरिवृष्टि तुचिरेत्यक्षचापाल्यदोषा ॥

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

Fig. 36. श्रीध वसिनिरिवृष्टि तुचिरेत्यक्षचापाल्यदोषा

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

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

निसर्गसिनिरास्त्रदेवकसैलामसिन्धुयं श्रीध सरस्वती ॥

Raghu. VI, 29

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

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

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

परस्परविरोधिन्योरेवसंतनाध्युतस्य।
संगतं श्रीसरकल्याणसूर्यवेशैः वहा सताय।॥३७॥ Vikrama. VI.

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

परस्परविरोधस्य तस्य राज्ये कृश्व का।
संगतं श्रीसरकल्याणर्जु वेन प्रवतितम्।॥३८॥


The line from the Gīrṇār inscription of Skandagupta

संरजयं अ प्रकृतिविभूत पूर्वमिताभाष्यमानदानां।॥३९॥
C. Inscr. Ind. III, p. 60 (Fig. 4).

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

तथैव सोवभूतन्यथा राजा प्रकुर्तिरिजनानां।॥३०॥ 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 प्रजार्कशनत्तथावर्णी: परन्तपो नाम यथार्थवेनामा ॥

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

स्मितपूर्वभिमाशी च धर्मं सत्वत्सना धितः ॥

Rāma. II, 2, 42 (see above p. 5).

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

प्रसन्नमुखरागं तं स्मितपूर्वभिमाशी भिमालिनम् ॥

गृहिन्मन्तमन्त्रमूलत विभासामुज्विनव: ॥

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 प्रजार्कशनत्तथावर्णी: परन्तपो नाम यथार्थवेनामा ॥

कार्य नृपाः सन्तु सहस्रोन्ये राजन्तिमहादुर्णने 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 Sihāwā inscription of Karṇarāja

राजन्वती सम्भवजगती समन्तवेन प्रजासु पितृता भजता दृप्तेन।

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

राजन्वती सम्भवजगती समन्ता
निन्यकस्थिपितनैतत्तनवेन॥

Fig. 37. राजन्वती सम्भवजगतीसमन्ता
वेन प्रजासु पितृता भजता दृप्तेन।

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

अलसै शरणेषु शरणोन्मुखानामगावसलो भगवप्रतिष्ठा।

Raghu. VI, 21.

occurs again in inscriptions; it reads

शरणेषु शरणोन्मुखाना॥

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

Fig. 38. शरणेषु शरणोन्मुखाना

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 Gîrnâr rock inscription of Skandagupta.

Fig. 39. नूणा शरणः शरणागतानां

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

सत्याहृतसहस्सररामकेशामात्र सदैवाधिेः
पौपेणी चिरमस्थुपातमलिनं धते करोलमारुं 40

C. Inscr. Ind. III, p. 224. (Fig. 40.)

which is after the verse

किष्णभवनाथमन्त्ररामामजसमात्रसहस्सरम
शच्याविं पाण्डु करोललम्बानन्दाराध्याकार ||

Raghu. VI, 23

Fig. 40. सत्याहृतसहस्सररामकेशामात्र सदैवाधिेः
पौपेणी चिरमस्थुपातमलिनं धते करोलमारुं ||

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

40 Indrâñî, 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 Indrâñî, devoid of Mandâra flowers, flow on her pale cheeks.
It may be noted that the line

कञ्चगणेश्वराधुलास्द्विपं. 43

Epigraph. Ind. XIV, p. 116.

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

अभ्यास्य चाम्पःपुत्रोत्कितानि शाक्यवगन्धीनि शिलात्वमि।
कल्याणिं ज्ञानधि पद्य नृत्य कांतास्म गोवधनकलासः।।

Raghu, VI, 51.

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

प्रपातसलिलः ज्ञात शिलागन्धिभिः प्राकृताधिसुबः शीतपथः।।


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 प्रवर्म खोकालानां 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.
has an almost invariable place in many early Pallava grants,

Epigraph.

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

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

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

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

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

47 The fifth protector of the worlds.

48 He appeared as if ordained by Brahma as the fifth protector of the worlds.
This mention by name of all the four dikpālas 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 Harşavardhana. The line

दन्दवण्येन्नान्तकसम्प्र. 40 C. Inscr. Ind. III, p. 8 (Fig. 43.)

Fig. 43. दन्दवण्येन्नान्तकसम्प्र

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

भव्वर दन्दवण्येन्नान्तकसम्प्र: 51  Ibid. p. 20.

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

50 Equal to Kubera, Varuṇa, Indra and Yama.

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

समतत्वा वसुधारितक्षणेनिनियमनादसं च नराथिप: ।
अद्वृत्य वसुधारनज्ञवारै सवहणादतुर्गांशरे रूचा॥

Raghu. IX, 6.

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

परियुक्तमार्गविने स्रवणोऽस्मृतिलोकपालस्तेजः।

Epigraph. Ind. IV p. 210

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

नरपतिकुलामुै गमेयमात्र राजा श्रुतिमार्मिनिविष्ट लोकपालांलमैैः।

Raghu. XI, 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

स्थिरोमिनिमयो विद्वान्युव्यो नावपि सोभुतसर्वदुपरस्यः।

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

कीमकान्तेश्वरयुः क ब्रह्मोपजीविनाम्।
सत्यधर्माधिकारम् ग्हातोरसारिवार्तवः॥५५॥

Raghu. I. 16

and

अशोभः स नवोधयासीदुहकुल इव हुमः।५७॥

Raghu. XVII, 44.

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

अन्तर्ग्राण समुद्रः॥५९॥

Raghu. IV, 35

and the reinstator of the uprooted

उल्लात्प्रतिरोपितः॥६०॥

Raghu. IV, 37

and

श्रीतात्तिमुक्तः॥६१॥

Raghu. IV, 43

The idea is repeated by him in the verse describing Daśaratha

उद्धृतमाष्ट्रे च रघुमद्वामहम्मालाप्ते भवहातिपिषः।
स हि निदेशसल्लक्ष्यतामभूतसुहुम्बोहद्य: प्रतिगर्जर्ताम॥६२॥

Raghu. IX, 9.

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

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

58 Righteous conqueror.

59 The extirpator of the disrespectful.

60 Removed and reinstated.

61 Caught and released.

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

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

Fig. 44. सामुद्रकाव्य प्रत्येक पुरुषस्य चिन्तनयः

In the Abhijnanashakuntala Dushyanta 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

आत्महत्य व शस्त्रं न प्रत्येक गुरुपणया 64

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

यथा च शस्त्रवाहस्त्रयाय 65

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

Fig. 45. यथा च शस्त्रवाहस्त्रयाय

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.
Ibid. I, p. 246 (Fig. 46.)
recalls the line of Kālidāsa

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

C. Inscr. Ind. III, p. 8, (Fig. 47.)
of Kālidāsa’s line

Fig. 47. Lokatmākāyānāvyādhānāmahāmahādānāpūrṇā

66 Whose fame was rich by upraising the frightened, blind and lowly.
67 Days numbering three times seven were passed by that king capable of upraising the lowly.
68 Who was mortal only in so far as it pertained to the performance of normal worldly functions.
69 I know you to be another image, known as a son of Viṣṇu, who was mortal only for the performance of certain functions.
though the belief

नाथिष्णुः पुष्यितविन पति:  

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 Rāajasūya and Aśvamedha sacrifices. The coins of the Guptas abound in the legends recording this feat

---

**Fig. 48.** Legend on right partially lost

भ्यातिरिप विज्ञ्य [किंति]

Legend on left

हुचररितिर्विद्य जयति

Beneath left arm of figure

समुद्र

---

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

अप्रतिस्थाय विजिलिख्ति खुचरितैदृशं जयति71

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

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

क्षितिरमविजिलिख्ति खुचरितैदृशं जयति विकमादिरम:72 Ibid. p. 35.

On Kumāragupta's swordsman type of coin it reads

गामविजिलिख्ति: कुमारगुप्तो दिवं जयति73 Ibid. p. 67.

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

विजितिविनिरविनिरमिति: कुमारगुप्तो दिवं जयति74 Ibid. p. 61.

क्षितिपतिरजितो विजयि कुमारगुप्तो दिवं जयति75 Ibid. p. 71 etc.

The Mandasor inscription of Yaśodharman has a noble verse

गामेश्वरमातुरुप्ये विनाशितुमिव व्योधितइं चक्राणु।

निरंतरुप मार्गाधारमि इन खुचरोपाणिताया: कवीतैं।

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

72 Vikramādiṃya 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.

35277
The line

निर्देश: मार्गमुच्छादिव इव सुकृतोपार्जितताय: खक्रीतेष: ॥ (Fig. 49.)

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

Kālidāsa

तस्मान्तरे थां सुकृतोपलबभ ॥

Raghu. XVIII, 22.

answers the version referring to the attainment of heaven by सुकृत ॥ the same word being used सुकृतहितेः, सुकृतोपार्जितताः, etc. in coins and inscriptions. The other line of Kālidāsa with the same idea

---

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

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

78 When he went to heaven obtained by good deeds.

79 & 80 Good deeds.

81 Won by good deeds.
has the word कृमिति: which is also repeated in coin legends as the Kāca type of Samudragupta's coins that show the reading 

काँची नामविज्ञ दिविंकरिष्कृमिभौतिक्षं ॥

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

कुलापीढ़\(^{55}\) Raghu. XVIII, 29, कुलग्रामीढ़\(^{56}\) Ibid. VI, 74 and कुलकत्ज\(^{67}\) Ibid. XVI, 37, or कुलकेतु\(^{68}\) Ibid. II, 33 ; XIV, 7

are suggestive of high importance. We find these repeated in inscriptions. The term कुलकेतु\(^{69}\) occurs in the Śrīrangam plates of Mummaḍī Nāyaka

कुलाभद्रयानि: कुलकेतकुरालीतः,\(^{90}\) Epigraph. Ind. XIV, p. 90.

The term कुलकत्ज\(^{51}\) 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.
Fig. 50. Śrī Kuṭṭhaka:

many of his lovely phrases are here repeated as Royal birudas.

S. Ind. Inscur. I p. 17 (Fig. 51).
is from the line of Raghuvamśa

Kakṣṣṭhaḥ yathā utteṣṭha: śrāvyā dvaparyutṭhakarṣakalena.⁹³
Raghu, VI, 71.

Fig. 51. Śrī Utteṣṭha:
The next biruda uttāvatātra⁹⁴
S. Ind. Inscur. I p. 17 (Fig. 52).
is clearly from the line of Kālidāsa

uttāvatāterakṣatramāyaḥ sāsthratīlōkakarṣakakṣathakepi⁹⁵
Raghu. XIV, 73,
with just the word pūrṇa⁹⁶ omitted as it cannot make any sense here in the case of the Pallava king whose vanquished enemies had no heaven or Hades

---

92 Of lofty aspirations.
93 Whence the kings of north Kosala of lofty aspirations bear the praiseworthy title Kakustha.
94 Rid of thorns.
95 Though he has removed the thorn of the three worlds, is true to his promises and modest.
96 Three.
to torment like the foe of Rāma. Another eulogistic epithet for the Pallava monarch in this series is एकनान्दोत्तरः.97 S. Ind. Inscr. I p. 17 (Fig. 53.) and elsewhere एकबीर.98 Ibid. p. 24. Both trace their source to the Raghuvamsa, the former to the lines

and the latter to एकतपत्रो भुक्मेकाद्वार: पुराणलीडारशुरो भुमोज़.100

Ibid. XVIII, 4.

97 The only bowman.
98 The only hero.
99 His father was not only the only sole sovereign on earth but was also the only bowman.
100 That only bowman applied an 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 Kālidāsa

Ibid. XVI, 81.

is the inspirer of the Pallava biruda उत्तमम्

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 उत्तमम्;

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

Another श्रीमकान्तम् S. Ind. Inscr. I p. 17 (Fig. 56.)
is clearly from

Raghu. I, 16, the epithets of the qualities being applied to the very abode of those qualities, the king. The term

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 भीमकान्त: 
रूढ़ितप्रतिस्मृतीस स धर्मविजयि ग्रुपः।
श्रयं महेन्द्रनाथस्य जहार न हु मेदिनीम्। ॥ ८ Raghu. IV, 43.

Fig. 56. श्री धर्मविजयि:
The term परंतपू used repeatedly by Kālidāsa with its significant meaning stressed has been adopted as the Pallava biruda in this list. The lines
राजा प्रजार्जनगृहवर्गः परंतपो नाम वधार्यणामा।
and अः कथन रघुरां हि परमेकः परंतपः।
are thus the precursors of the biruda परंतपू
S. Ind. Inscr. I p. 18 (Fig. 57).

on the walls of the Kailāsanaṭhā temple at Conjevaram. Another of the birudas is

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

चक्षुस्यस्मात तु शास्त्रेण सूक्ष्मकार्यायिददिम्यता० १४  राग्हु. IV, 13.

Fig. 57. श्री परन्तपः

Fig. 58. श्री शास्त्रविदः

The Banskhera copper plate of Harṣvardhana describes the king Rājyavardhana as


This is reminiscent of the line of Kālidāsa

भक्ति: प्रतीक्षेषु कलेचिता ते पर्वानमहाभाग तयातिसहिष्णुः १६  

राग्हु 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.
A BATTLE SCENE

Fig. 59. འཕགས་ཀྱི་དཔལ་མིང་། རོ་ཁྲོང་དུགས
མཛོད་ཀྱི་དཔལ་མིང་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
པར་ཐོན་མ་བུ་དུགས་དུམ་བུ།
མོ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དགེ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
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སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
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སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
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སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགས་ཐོན་མ་བུ་དུགས་དུམ་བུ།
སྤུ་དུགș
yuddha or righteous warfare of which an excellent word picture is given by Kālidāsa in his verse

रत्नोऽवलोकितं सेषगोम्यानं राजसीनं काक्षीश्वरे

पति: पदाति रथेनं रथेश्वरत्नासाक्षी दुरंपरिपुष्पम्।

चन्द्र गजस्याभ्यासतेजसं तुल्यग्रहितिनिनव् कमूष्ट युद्धम्।

Raghu. VII, 37

and which has a permanent record for ocular app-

Fig. 60.

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...

उत्थापितः संयति रघुरथः: सान्त्रीकृतः स्यङ्कन्नवचकैः ।
विख्यातिः कुजनर्कर्गतांतैवमेवलकेमणोऽपरोऽध सुर्खोऽः ॥ १८

Ibid. VII, 39.

आद्यन्तो लोचनमार्गिनां रजोऽद्यकारस्य विज्ञमिताः ॥ १९

Ibid. VII, 42.

नीहारम्भो दिनपूर्वभागः किंचिप्रकाशनो विवतर्तोः ॥ २०

Ibid. VII, 60.

and

शस्त्रक्षताम्ब्रद्विपरिज्ञन्मा ॥ २१

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

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

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

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

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

25 The frightened elephants put out by the spray from their trunks the fire that flashed as the unsheathed swords of dye 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

अन्योन्यमूर्ध्यपाठ्यकृत्रियं तिष्ठतुरुगसादिगणे ।
अन्योन्यसहस्रवधागणनपरिमलर्यां ॥

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

reminds us of Kālidāsa’s verse

पद्मि: पदाति रथेन रघुवरुगसादी तुरुगाभिहृदम् ।
यन्ता गाजस्थाभ्यंपत्तदुरुगसादी तुल्याप्रतिर्धन्द्रि बभूव तुरुगम् ॥

Raghu. VII, 37.

The lines

गन्ध्रक्षुरुपुरवोधक्षुरोक्षिता ॥

Ibid. XI, 20.

and

शस्त्रक्षार्क्षुरुपुरवोधक्षुरोक्षिता वालणवोरुगाधिरसात् ॥

Ibid. VII, 42.

may be seen in the inscriptive line

ग्रामदंतिनिष्ठान्तोक्षितक्षुरुक्षुरोक्षितेऽनिधानमयम्मनस्मात्स्मात् ॥

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

while the line

अन्योन्यजयपराजयस्तेहांकलपालकानन्दिति ॥

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

व्यूहालमी तात्तिरीतेनस्माक्ष्रमश्च जयं यापं विलयकथयमः

Raghu. VII, 54

and विक्रमवन्यतिहरण सामान्यामुद्रीयोरिय।

जयश्रीरूप्तर वेदिन्त्वरणयोगिव ||

Ibid. XII 93,

The line

शस्त्रोत्तवशुद्धवणः सार्मभविचित्रैकायक्रोदं... ॥

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

can be seen in Kālidāsa’s verse

स रोषद्विपकविहितोऽवयोऽवर्धस्ते भ्रुकुटिविहितः

Raghu. VII, 58.

Two other verses of his

रणक्षिति: शोणितमवक्रल्या राजा मृत्योरिव पानभूतः

Ibid. VII, 49.

and

वामासरससफुरावणः स्वं नृत्तकवन्वं समरे दद्भावः

Ibid. VII, 51.

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

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

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

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

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

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

रंघिरमहुपानयत्सर्गिर्गीतकृष्णाप्रवराकाशपिण्याम्\(^{40}\)

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

and

दस्तलयुक्तवास्त्रल्प्रतिभयनीदूर्यथिकल्पन्धाणामुनीयायामणि\(^{41}\)

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

The phrase नूलाक्कन्ते\(^{42}\) 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

तुल्यप्रतिनिधिः भमगुरु युद्धम्\(^{43}\)  Rsgh. VII, 37.

but also such portrayals as the āḷidha warrior posture of the archer in chariot reminding one of अतिक्षोदौलीविकेषप्रोसिन्या कथृप्रक्रकेन विविमिकंतनश्रुः\(^{44}\)

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 Kāśmāṇgetas, Rākasas and Plācasas singing, intoxicated by draughts of bloody wine.

41 With headless trunks of enemies fearfully dancing keeping time and in tune with it.

42 Dancing headless trunk.

43 There was a battle with opponents equally matched.

44 He stood a picture of Šiva with his noble form extremely beautiful in the āḷidha 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. Kiellhorn has pointed (Ind. Antiq. XX, p. 190) that this striking verse from the Rāghuvamśa

निर्भरविपक्षेष्ठ: स दशान्तपुरेश्वरः।

शासीदास्रत्नविराज: प्रदीपांचिरितोपिनि ॥ ४५

Ibid. XII, 1.

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

व्यपगतविपक्षेष्ठो हतालितिक्रमशः: प्रदीपवदस्तः ॥ ४७

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

रागु तिथिमार्गः: श्रमिकं औषधि मात्रे द्वारं क्षेत्रि
पर्यायपीतलवः दूरोहिष्मांशोः कलकीण: इत्यत्सतः हि चते

Raghu. V,
is utilised in the Karhāḍ plates of Krṣṇa III

निषुः सर्वसर्वारपरिपूर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारপिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारपिर्वारpa

Epigraph. Ind. IV, p. 281 (Fig. 62.)

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

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

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

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

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

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

मार्गंथिष्ठिः सा कलकाक्षरेषु कैन्येषु सेना बहुधा विषिन्ता |
चक्ररूपुष्यतः महाविरागा बहुभ्रतिकृत्तितः युधामुखानि ||

Raghu. XVI, 31.

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

वस्तोतकुलिन्यतन्द्रिपरावर्गविद्यलोकोप्रदुः 
रूप्यूतेन नाश्चनि धर्मनिद्रिण्यात्रित्र-प्रेक्षेऽति.: 53

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

Fig. 64. नाश्चनि धर्मनिद्रिण्यात्रित्र-प्रेक्षेऽति.: The line describing the ocean

उत्तरस्तुनकमरी: क्षत्रीयस्माकम्भा निद्रिणोद्दत्तरशस्मस्तहस्तं.: 54

Ibid. p. 75 (Fig. 65.)

in the Gangdhar inscription of Viśvavarman at

52 Seeking a way through the dales of the Vindhya slopes and branching off in different groups that army made a tremendous noise causing echoes in the mouths of caves like the river 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 Vindhya mountain to resound with their noise in the forest track.

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

तस्मारसमुद्रयिव मभष्यानांतु द्वृत्तनकालसहस्रोपसमुपजः

Raghu. XVI, 79

मात्रेनकैः सहस्रस्तलश्वरिन्तिश्चान्द्रियां पश्च समुद्रसेतुनः

Ibid. XIII, 11

वैदेहि पश्चामलेखान्तकं मत्तेभिन्ना फेलितम्मस्वराशिम्

Ibid. XIII, 2.

and

दूरे कसन्ते शिशिरालिङ्गम् तरालक्ष्मेश्वरपुरुषितिव

Ibid. XIII, 63.

Fig. 65. ऋषिनकरकै श्रीफेनमाले: || चण्डनिलोकमलातरालक्ष्मेश्वरपुरुषितिव

The first line of another noteworthy verse from the same canto of Raghuvamsa describing Padmanābha resting on the waters of the ocean even as the first Creator born of his navel lotus sang his praises

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

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

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

58 Appears to embrace me as it were with her wave-hands laden with cool breeze even as I am far away.
is repeated in the first invocatory verse of the Udayendiram plates of Hastimalla

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

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

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

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

\[ \text{नक्षिरपरिवेशप्रज्ञाजीनुदेवं}^{61} \]

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

with

\[ \text{नक्षिरपरिवेशप्रज्ञाजीनुदेवं} \] \[ \text{प्रदीपः}^{62} \]

Raghu. V, 74.

Fig. 67. \[ \text{नक्षिरपरिवेशप्रज्ञाजीनुदेवं} \]

The verse of Kālidāsa describing the progenitor of the Raghus

\[ \text{वैवक्तो मनुर्नम माननीयो मनविझाम्} \]
\[ \text{आसीन्महाक्षितामाय: प्रणवश्चन्द्वसामिव} \] \[ ^{63} \]

Ibid. I, 11.

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

---

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

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

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

Fig. 68. आसीत्स्वयमहीर्दिकां मनुरिर्च क्षत्रस्थितेदेशिकः

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

Fig. 69. पार्थिववानं श्रुताणासादिभूतो मनुरिच जयिनामन्वयास्य कर्तरी

---

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

65 The first among heroic monarchs like Manu was the progenitor of this line of conquerors.
It may be noted that
कब्रववस्य कतोऽ66
is also a happy expression after Kālidāsa's
कब्रववस्य कता67
in
कब्रववस्य करतारमनःनात्कैति सुदक्षिणायां तनयं न्यायये68

Raghu, II, 64.

This inscription contains thoughts of Kālidāsa in some other verses as well
नवोजितपरकमाणितमने नवेजः
न्वृपेय हृतकं मूकमणी तुहियता
वशःसाहवालमधो भवनेत्रदुख्यपितं
हरस्व हरावल्समतिमानमवृक्षमं || 69

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

is one of these and recalls the verse
किंचाउरगावः वशःसाहवालमधो तुहियतां प्रदल्यसम्पदामु ||
यथाक्रमं पुस्वयनादिकं किंवा अवतेष धीरं सदाविचे धीरं स: || 70

Raghu. III, 10.

66 Progenitor of the line.
67 Progenitor of the line.
68 He asked a son by his wife Sudakṣiṇā who would be the progenitor of his line and of immense fame.
69 This temple of Hara (Śiva) white like Śiva's daughter and exceedingly noble and wonderful, has been erected as befits his fame by this king who enjoys the whole earth, won by policy and power, rid of enemies and with kings subdued.
70 That noble king performed in due order the ceremonies beginning with Pumsavana as befitted his love for his beloved queen, the nobility of his heart, the wealth of the ends of the quarters won by his arm prowess, and his bravery.
The last quarter of the inscripional verse recalls the verse from the Meghadūta

राशीभूत: प्रतितिदिनिव नवमयक्र्तायादासः।७१
Meṣha. I, 58.

Another line from the Meghadūta

इदमस्त्रेणिधाम: नासादः।७३
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

\[ \text{"हरेन्द्रोक्ता पीला विभूतिविद्वाराजङ्गुर्धिहिमिदं"} \]
\[ \text{"मनुग्रह्यो राज्ये निरिस्वनमस्थे गुणभरः"} \]

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 Guṇabhara, 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).
Fig. 72. There are also more complete imitations of the same verse of Kālidāsa. And as Bühler has shown it is interesting to compare

\begin{align*}
\text{वहुतनं कुलिनविनि:} & \quad \text{सेन्द्राचारं सविला:} \\
\text{सज्जितं तत्सुरं:} & \quad \text{हिरणगमम्मरणपमु} \\
\text{अन्तत्तोयं मणिमयमुखसुम्बमण्डृतिहास:} & \\
\text{प्रासादस्तवं दुष्कितुमलं वलं} & \text{शैश्वतिकिः:} \\
\text{Megha. II, 1.} & \text{75}
\end{align*}

with

\begin{align*}
\text{सम्पत्ताकनयवलसनाथांतत्तत्तविकोटतां} & \\
\text{तत्तत्तचिन्त्रसिद्धांकुटुंकस्योपपानानि} & \text{ग्रहणं चन} & \text{76}
\end{align*}

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

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

77 Other houses with high tops like the peaks of the Kallāsa 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 Kallāsa mountain.
Another verse from the early Kadamba inscription of Kaiśikha.

Rāma. V, 2, 23; II, 3, 32.

_Nāṇavipaṇīṇa saśāraṃkṣadhēdā satādhiśevamādāvādālītāgūjerauā |_
_Satādhiśevinaṃkṣadhēdā gṛहेṣu vasya laksmaṇāna pṛatīmāti vācāṃ ca rēmē || 80_

Epigraph. Ind. VIII, p. 33 (Fig. 74).

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

Kaiśīkha.

Kaiśīkha. XIX, 50.

Fig. 74. _Nāṇavipaṇīṇa saśāraṃkṣadhēdā satādhiśevamādāvādālītāgūjerauā |
_Satādhiśevinaṃkṣadhēdā gṛहेṣu vasya laksmaṇāna pṛatīmāti vācāṃ ca rēmē ||

79 Like the Kailāsa peak, rubbing the sky as it were.
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

प्रगाच्यातिप्रशान्तमकलः सम्पद्रो हृदयमाताम्

Megha. I, 53.

has its inscriptional version in the line

सतां देवेयोताप्रशान्तनकल्लकालङ्कारः।

Epigraph. Ind. XIV, p. 160 (Fig. 75.)

of the Naihati grant of Vallālasena. The month of कार्तिका is expressed by कालिदासa as that time of

विरोधवाहिकम्य वनमकलाकालङ्कारः।

Fig. 75. सतां देवेयोताप्रशान्तनकल्लकालङ्कारः।

the year when Viṣṇu wakes from his serpent couch

शापान्तो मे भुजगवय्यनातुलते शापोगणः

Megha. II, 47.

This is repeated in similar fashion in the Gaṅgdhār- inscription of Viśvavarman

निद्रायप्यप्तमस्मयं महुसुद्दलस्य काले प्रकुण्डकुद्दारगुरुदतारे।

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

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

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

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

85 When the sleep of Viṣṇu, the destroyer of Madhu, comes to a close, at the time when lotus lakes bloom and stars are clear.
Fig. 76. निम्नवर्ण्यां समये महुश्चालनस्य का...बुद्धभुद्धगर्गश्चतारे

The phrase खर्गसोपानपञ्चिमिः in the line of the Meghadūta

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

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

of the Bilsāḍ pillar inscription of Kumāragupta and

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

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

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

K—6
has elaborated this idea in his verse

Raghu. III, 69.

The line

is clearly after the line from the Meghadūta


Fig. 79. The single line of the Meghadūta summing up all: the beauty of the yakshi who is described so meticulously by her lonely beloved one

Megha. II, 19.

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

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

चित्रावा वितेस्वरुः 94

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

of the Dāṇḍepalle copper plate of Vijayabhūpati.

लक्षणयागिधिनन्तय

Fig. 80. चित्रावा वितेस्वरु

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

लिङ्गच्छयस्तहरिव तत्स्तस्ततानम्नूति: 95

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

the word लिङ्गच्छयस्तहः 96 being reminiscent of लिङ्गच्छयातस्तहः 97

and

tतस्ततानम्नूति: 98 of the line of the Śākuntalam


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 Śākuntalam

and one from the Raghuvamśa

have much in common with the verse

Eulogising the selfless attitude of noble persons whose one aim is to help others even at the cost of their own comfort

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 Yāsodharman

&...

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

Fig. 83. &...

One of the Pallava cave inscriptions from Trichinopoly reads

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

---

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

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

अनेन सम्बन्धमुपेक्ष दियः मनोरथप्राप्तितमीतिवरेण |
मूर्खान्माश्च स्नितिपारणोषभुबेल्लरू वक्ष्यति शैलराजः ॥ ७ ॥

Kumāra. VII, 68.

the term उच्चचःसिरस्त्वः also being from Kālidāsa himself

उच्चचःसिरस्त्वःविरलितपरिभाषाः

Raghu. XVIII, 16.

The line from the invocatory verse of the Mālavikāgnimitra

कान्तासंभित्रेशेषोपविवर्यमनसाथो: परस्तावतीनाः

Malavikā. I, 1.

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

अस्तार्धस्थिस्थितयोशिरीत्वा हुद्ये नात्स्थायिः चेतोमुच्छा

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 Pārīvātra 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.
Kumāra. IV, 5.

Fig. 85. यस्माद्विस्थितौवितोपि हृदये नास्ताथाया चैतोरुवा has been utilised in the Junāgadh inscription of Skandagupta where it is elaborated into the verse

न विधतेसौ सकलेपि लोके यत्तोपमा तत्त्व भुगे: किषेतः
स एव कालस्यं गुणानिवृतानां बभूव नृपासुपमानभूतः || ๑๙

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

Fig. 86. बभूव नृपासुपमानभूतः:
The verse of the Kumārasambhava describing Śiva's burning of Kāma has also been cleverly adapted for inscriptive use and

कामं वयाधिचरितविज्ञानमवोधालक: शान्तिवर्तं ददाहः

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

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

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

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

ताकस वहिष्करत्वनेवजनमा भस्माबश्येष्य मदनं चकार 15
Kumāra. III, 72.

कामिक्ष्यां सिंवललाम्यात्मकेन १३ तेले दादा।

Fig. 87. कसं चयानिश्वानलाम्यान मोहातमक: शतुबलं ददाह |
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

शरत्कालासियास्य परानाहुललेजर: ||
द्विपामस्य यस्मै व्रतायो न रवेरिप || 16

and

वस्त्र सौनारज्जोधुतामुजितातीक्रूतिफ्पि ।
रिपुरस्तीगण्ड्येषेषु चूण्याकंबसुपागमत ॥ 17

are strongly after the verses of Kālidāsa

dिशि मन्दायते तेजो दक्षिणस्य रवेरिप ।
tयमात्वेव रवो: पण्ड्याः: प्रतायं न विषेहिरे ॥ 18

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

भयोत्सङ्कविस्धान्तेन केतात्यविताम्
मातकेनु चम्फरंशुर्वृंणार्थतिनिधिहत्: || 19

Ibid. IV, 54.

Many other expressions of Kālidāsa have been incorporated in inscriptions. The term कैलासगीर् 20 occurring in the verse
कैलासगीरं वृन्मालत्त्रक्षः: 21
Ibid. II, 35.
occurs in the Kaśākudi plates of Nandivarman
कैलासगीर: ग्रहणाकष्ठः: 22
S. Ind. Inscr. II, p. 346 (Fig. 88).

Fig. 88. कैलासगीर: ग्रहणाकष्ठः:

A line from another Pallava inscription
कल्याणपरम्पराणां 23
Pallava Antiq. p. 12 (Fig. 89).

is reminiscent of Kālidāsa's line
तद्दक्ष कल्याणपरम्पराणां भोजाकर्मूज्ज्वलमात्मदेहम् 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. कतर्कच कल्याणपरम्यरात्राः

The phrase मूर्ति वशः खः\textsuperscript{25} in
मूर्ति लोके वशः खः रचितमिव सुदा\textsuperscript{20}

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

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

वेन सहलार्जितेनक्षीरः पिभन्त्यशो मूर्तिमिग्राबमाते\textsuperscript{27}

Raghu. VII, 63.

Fig. 90. मूर्ति लोके वशः रचितमिव सुदा

The term भूतये सुः\textsuperscript{28} in the line of the Śākuntalam

द्वारां भूतये सुः\textsuperscript{29}

Śāk. IV, 4.

is unconsciously repeated in the Pallava inscription
of the Atiraṇacanḍeśvara temple at Sāluvan-
kuppam

भवन्ते भूतये सुः\textsuperscript{30} S. Ind. Inscr. I, pp. 7, 8.

\textsuperscript{25} His own fame incarnate.

\textsuperscript{26} As it were his own fame incarnate prepared with joy.

\textsuperscript{27} Hence that unrivalled hero appeared to be drinking his
own fame incarnate, won by his own arm prowess.

\textsuperscript{28} For the welfare of the world.

\textsuperscript{29} Bearing for the welfare of the world.

\textsuperscript{30} Temple for the welfare of the world.
The term पल्लवसंस्तर in Kālidāsa’s verse
नवपल्लवसंस्तरेषु ते चूडु दूसेत यद्यमपितम्
Raghu. VIII, 57.
finds itself again in the Kaśākudi plate of Nandivarman Pallava
श्रीपल्लव: सप्तदि पल्लवसंस्तरेषु
S. Ind. Inscr. II, p. 347 (Fig. 91).

Fig. 91. श्रीपल्लवसपदि पल्लवसंस्तरेषु

The line
कठिनवुद्यायिणाक्ष्लङ्कोषम्
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
आदविष्टविष्टिणलाङ्कोषनेन
Raghu. XVIII, 48.
ज्यांवल्लविक्षिणलाङ्कोषनेन
Ibid. XVI, 84
अनतित्यिङ्गल्लविलां
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. कठिनध्वन्याकिंगाक्रकोवं बाहुः

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.) कथाविषयमहतानि कथाकामाचिन्तातानि 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 Raghuvamśa कागर्गिबिव संप्रदृको बागर्ग्यप्रतिपत्तेष्

जगत: पितरी बन्दे पार्वेतीपरमेष्ट्रृ

Fig. 93. कागर्गिबिव संप्रदृको बागर्ग्यप्रतिपत्तेष्

जगत: पितरी बन्दे पार्वेतीपरमेष्ट्रृ

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*.

*Ya kṛti: pāpuraśa bhūti vighiḥvantya ha hūvaḥ ca hōte*  
*ye dvē kāla vīkṣpam: bhūtikaśyavamāna śa śīhita vyaśya vīśm—a*  
*yaṃh: sāntaṃśvanihīriti yaya prāṇiḥ: prāṇabnataḥ*  
*prakśaṃs: prasvamūlasmiravah kuṭalāṃśyadhirśiraḥ*  

Śāk. I, 1.

finds a place as invocatory verse.

These are among the Arthaśālakāra figures of speech connected with sense. Even in the field of Śabdālakāra 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.

*ḥrut: praśūtaḥ vāṣasaḥ praśūtiḥ:42 ṇaṃeṇto ṇaṃmendōṣa:43*  

from the Mandasor inscription of Yaśodbharman are examples closely following Kālidāsa's alliteration like

---

41 May Īśa 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 Dharmadōsa righteously ....

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

The prince valorous like Kumāra ....

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

King Dīlīpa, the lamp of his family.

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

With the luxuriant locks of women straightened (i.e. no more curly).
Fig. 94. स्मारकितमुरालकजालका:

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