

# A Fragmentary Inscription From Simraongarh, The Ancient Mithila Capital

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In March 1992, an erratic fragmentary slab-inscription recovered by a school teacher was shown to Massimo Vidale, then in Simraongarh on behalf of the joint Nepali-Italian Archaeological Mission. Through the careful interest of Prof. Giovanni Verardi, a good rubbing impression and a very clear picture were taken and handed to me after a few days. We thank the Dept. of Archaeology, HMG of Nepal, for allowing us to study it. Thanks indeed are due to both G. Verardi and M. Vidale for the suggestions given to me as far as the actual knowledge of the Mithila historical backdrop is concerned. I wish also to express my gratitude to Prof. Raniero Gnoli whose learned assistance and sagacious advises assisted my efforts to translate the inscription.

## The inscription

The erratic black stone-slab fragment is 12.3

cm. high and 16 cm. long, at its widest point. Its shape is an irregular polygon breadthwise, and the inscription covers over three-fourth of its height, seven lines being clearly visible. The engraving is extremely careful as shown by the regular and uniform size of the *aksaras* (1 cm. high). This accuracy makes it perfectly readable at first glance. At the bottom we can easily infer the existence of one more line at least, of which, unfortunately, only the upper horizontal strokes of seven characters are visible. As explained below, the text of the inscription presumably continued for several more lines. It is, however, absolutely sure that the surviving text is the beginning of the whole inscription: in fact, above the first line there is an empty space about 3 cm. high, whereas the regular gap between the single lines is less than 0.5 cm.

### Palaeographical features

The characters belong to the period ranging from the Vijayasena's Deopara inscription<sup>A</sup> (11th century A.D.) up to the formation of the Maithili script. If we turn our attention to the history of the writing style of Mithila, we get a first reference to a *Purva Videha lipi* as one of the 64 scripts of India in the Buddhist work *Lalitavistara*, which presumably can be referred to as the script of that region. In our inscription, left aside the typical uniformity of the *ba* and *va aksaras* which is still nowadays maintained in modern Bengali alphabet and language, the presence of some

peculiar signs of the Maithili script, like the *cha, dha, sa aksaras* can be noted. On the whole, the script appears as the natural development of the Pala-Sena style<sup>B</sup> towards the standard script of Mithila as known today<sup>C</sup>. The evidence in favour of the priority of our inscription, however, is given by the particular shape of *a, da, pa, bha, sha*, when compared with their Maithili standard form. For the shape of the *ja aksara* in particular, a *terminus post quem* in the Bengala region can be traced at the end of the Pala dominion, i.e. in the first half of the 12th century A.D.<sup>D</sup> It appears to have been still in use at the begin-

- A. Cf. F. Kielhorn, "Deopara Stone Inscription of Vijayasena", *Epigraphia Indica*, I (1892), pp. 305-15.
- B. Cf. P. G. Ojha, *The Palaeography of India*, pp. 77-78 and pls. 33-34; Buehler, *Indische Palaeographie*, pl. V, columns XVIII-XIX. The similarity and close relationship between the Simraongarh and the Pala-Sena style is attested also by the sculptures recovered from the site (T.O. Ballinger, "Simraongarh Revisited", *Kilas*, I, 3, 1973, pp. 180-84).
- C. Cf. P. G. Ojha, *op. cit.*, pl. 78, p. 131; according to him it is a derivation of Bengalese script, 'यह लिपि पस्तुतः बंगला का किञ्चित् परिवर्तित रूप ही है'; such an opinion is shared also by G. Mule, who in his recent essay 'भारतीय लिपियों की कहानी', Delhi, 1990, points out that मिथिला में संस्कृत के ग्रंथ लिखने के लिए बंगला से मिलती-जुलती एक लिपि का प्रचलन रहा है जिसे मैथिलि कहते हैं (p. 99); cf. also R. Rajavamshidvara, "प्रचिन लिपि वर्णमाला", Kathmandu, V.S. 2017 (1959), pp. 29-32; against this traditional view, cf. V. K. Misra, *Cultural Heritage of Mithila*, 1979, pp. 163, 191-98, where the author points out that "Maithili has its own script which is variously known as 'Maithili Lipi', 'Mithilaksara' or 'Maithilaksara', but popularly it is called 'Tirihuta'. There are certain persons who have mistakenly dubbed it as a corruption of Bengali, or as 'Ojha-Script' used in Bihar chiefly by Ojha Brahmins". Pl. II shows the development of Mithilaksara.
- D. As clearly attested by the Nalanda inscription of Vipulasrimitra, cf. *Epigraphia Indica*, XXI (1931-32), pp. 97-101.

ning of the 14th century<sup>E</sup>. The same can be also affirmed of the shape of the *ta aksara*, belonging to the Bengali-Maithili type. Summing up, the inscription is engraved in a kind of Gaudiya and Proto-Bengali characters<sup>F</sup>, its date ranging between the 12th and 14th centuries A.D., i.e. during the Karnata suzerainty on Mithila, whose capital or one of whose capital towns was Simraongarh. No date is preserved in the inscription, but we possess, luckily, half a name of a king, Rama.... in line 4.

The inscription is, apparently, the eight example found so far of that dynasty, coming after the stone engraving from Simraongarh itself and the Andhratharhi stone image inscription, both belonging to the time of king

Nanyadeva, the fragment recovered at Bhit Bhagavanpur quoting Sri Malladeva (son of Nanyadeva) the pillar inscription from MAHUAR (DARBHANGA DISTRICT), the inscription from SIVAVARDHA MANESVARA at DEKULI (DARBHANGA DISTRICT) and the Khojpur Durga image inscription<sup>G</sup>, as well as other specimen still unpublished<sup>GA</sup>.

### Mithila

As is known, the region of Mithila-Tirabhukti-Tirhut is said to have been bounded to the east by the river Koshi, to the west by the river Gandaki, to the north by the foothills of Himalaya, and to the south by the Ganges, covering an extent of land lying between 25°28' and 26°52' N.lat. and 84°56'

- E. At least in north-eastern India: cf. D.C. Sircar, "Kendupatna Plates of Narasimha II; Sets II and III", *Epigraphia Indica*, XXVIII (1949-50), pp. 185-95; these plates are dated 1217 of the Saka era (= 1294 A.D.) A slightly different shape of this *aksara* had already started in Orissa, as can be inferred from the Bhubaneswar inscription of Anangabhima III, dated 1220 A.D. Cf. *Epigraphia Indica*, XXX (1953-54), pp. 17-23.
- F. Cf. R.K. Ghosal, 'Rakshaskhali Island Plate of Madommanapala; Saka 1118', *Epigraphia Indica*, XXVII (1947-48), pp. 119-24, where the characters *Pa* and final *t*, labelled as Proto-Bengali, are identical to ours, whereas *sa* and *a* are totally different. For the Gaudi or Gaudiya script, cf. the Bangaon plate of Vighrahapala III, dated 11th Century A.D., *Epigraphia Indica*, XXIX (1951-52), pp. 48-57; XXX (1953-54), pp. 17-23 (the Bhubaneswar inscription of Anangabhima III); XXVIII, pp. 63-67 (the Pol-sara plates of Arkesvaradeva). *Contra*, cf. V.K. Misra, *op. cit.*, p. 291, where the appellative Maithili is used to label this script, although some *aksaras* are still different from the standard Maithili form as shown in pl. II.
- G. Cf. B. Sahal, *The Inscriptions of Bihar*, Patna, 1983, pp. 133-34; V.K. Misra, *Cultural Heritage of Mithila*, Allahabad, 1979, pp. 199-201. The Bhit Bhagavanpur fragment has been already given and quoted (but not edited) by R.D. Choudhary, 'The Karnats of Mithila', *Annals of Bandharkar Oriental Research Institute*, XXXV (1954), pp. 98-99; T. Mishra, 'गणेश्वर तथा सिमरौनगढका मन्त्री र पुरोहितहरू', *Ancient Nepal*, 24 (1973), pp. 35/41.
- GA. I owe this information to Mr. Tarananda Mishra.

and 86°46' E. long.<sup>H</sup> The ancient name of the region was Videha, corresponding to the principal *Mahajanapada*. In later times the area was known as Tirabhukti<sup>I</sup> (later on shortened in Tirhut) or Mithila like its capital town<sup>J</sup>. The name of Simraongarh, generally

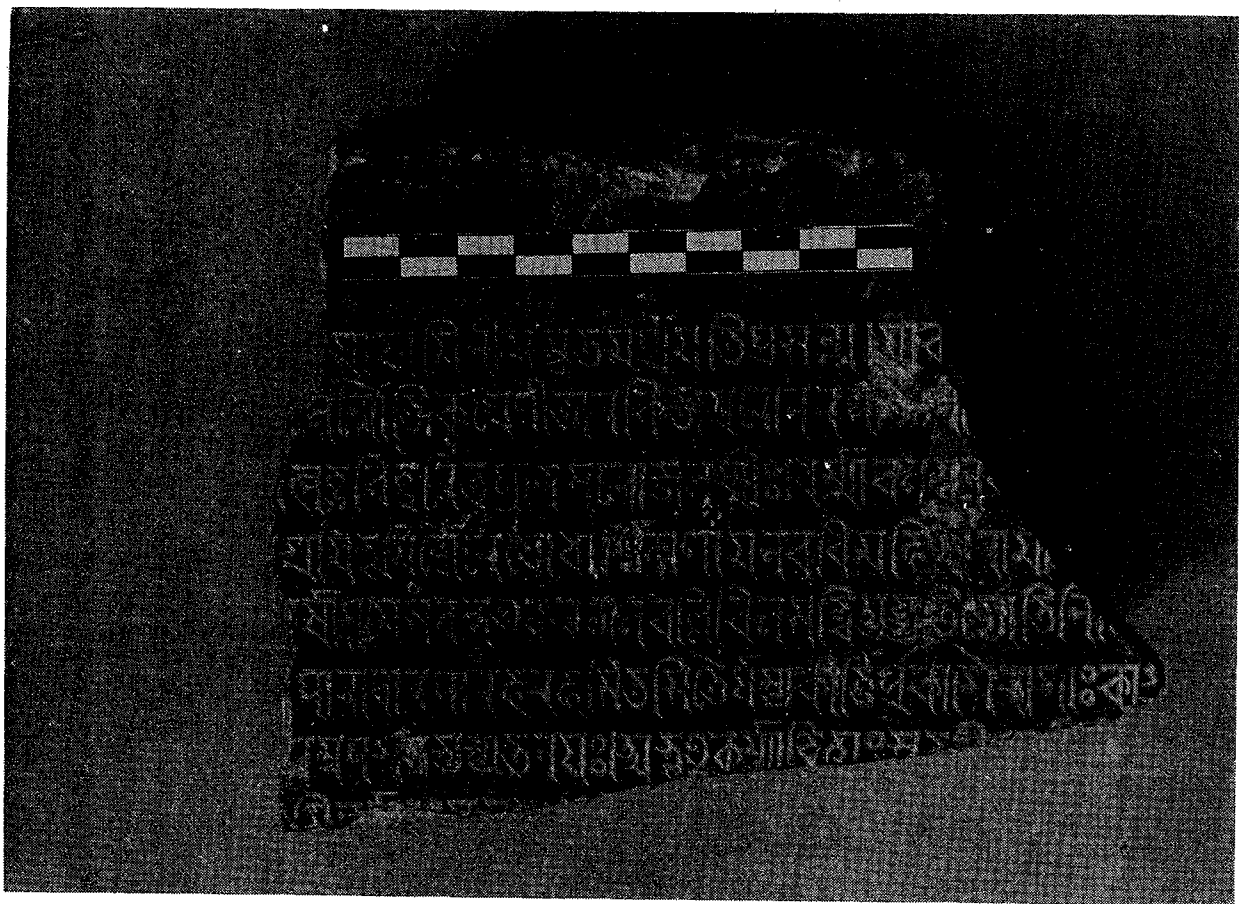
identified with it, seems to derive from the ancient *Sima-ra-vana-gadha*, namely "The fort in the forest of Simal trees". Even though this explanation is still far to be proved, it represents the most plausible hypothesis insofar put out<sup>K</sup>. Historically speaking, the

- H. Cf. *Imperial Gazetteer of India*, VIII, p. 187; *Darbhāng District Gazetteer*, p. 152; both quoted in: U. Thakur, *History of Mithila*, Darbhanga, 1956, p. 2. The most complete definition of its boundaries is found in the *Bṛhad Viṣṇu Purāna*, *Mithila Mahatmaya Khanda*:

गंगाहिमवतोर्मध्ये नदी पंचदशान्तरे ।  
 तैरभूत्किरिति ख्यातो देशः परमपावनः ॥  
 कौशिकीतु समारभ्य गण्डकीमधिमग्न्य वै ।  
 योजनानि चतुर्विंशत् व्यायामः परिकीर्तितः ॥  
 गंगाप्रवाहमारभ्य शवद्वैमवतं वनम् ।  
 विस्तरः षोडशः प्रोक्तो देशस्य कुलनन्दन ॥  
 मिथिला नाम नगरी नामस्ते लोकविश्रुत ।  
 पंचभिः कारणैः पुण्या विख्याता जंगलीत्रये ॥

Cf. R.P. Sarma, *Mithila ka Itihas*, Darbhanga, 1979, p. 5. This territory covers the modern districts of Muzaffarpur, Darbhanga, Madhubani, Champaran, North Mon-ghyr and parts of Purnea in India and those of Rautahat, Sarlahi, Mahotari, Saptari and Morang of Nepal.

- I. Or 'Tira District', cf. Nundo Lal Dey, *The Geographical Dictionary of Ancient and Mediaeval India*, Delhi, 1927, pp. 35 and 204. It is from this name that the modern one, Tirhut, derives.
- J. Cf. Nundo Lal Dey, *op. cit.*, pp. 35, 130; U. Jha, *The Geographical Information in the Skanda Purana*, Darbhanga, 1979, p. 291: 'According to the Bhavisya Purana, Nimi's son Mithi founded the beautiful city of Mithila. He came to be known as Janaka because he was the founder of this city (cf. The Bhagavata Purana IX.13.13). It is said that Mithila was named after Mithi and the kings of the country were called Mithilesa (Vayu Purana, LXXXIX 6.23)'. Nimi has been said to be son of Manu and king of Ayodhya. Cf. Sabda Kalpadruma, III, 723, who quotes the Bhavisya Purana. According to an etiologic point of view, the name Mithi derives from his birth from attrition, while Videha comes from his father's bodilessness. Cf. U. Thakur, *History of Mithila*, Darbhanga, 1959, p. 5.
- K. Thanks are due to Prof. L. Petech, to whose remarkable suggestions we owe this information. Cf. also K.P. Shrestha, '*Sthananam Kos*', Kathmandu, 2044 (1986), p. 161.



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preminence of this settlement rose when it dynasty.

became one of the capital-town of the Karnata From a cultural point of view, this

L. It can be useful to outline here the principal political events of this town during the period to which the palaeographical features of the inscription refer. The 11th century A.D. is the key point in the Medieval history of the region: in 1097 Nanyadeva founded the Karnata dynasty and the region of Mithila became the center of the kingdom, after having been ruled by the weakening Pala dynasty. It is useful to remind the importance that Simraongarh had during the kingdom of the Karnatas. Its remains have been known to us since when the first European travellers discovered them in the 18th century A.D.

The Capuchin father Cassiano da Macerata on the path towards Bhatgaon wrote in his report of 1741 about the ruined city of Scimangada, its big size and peculiar labyrinth-like plan. The labyrinth was reproduced also on coins, rare in that time: 'Un re antico fece cunear le monete a suo tempo con alcuni geroglifici da una banda, et nell'altra banda la pianta di Scimangada...ma in oggi quelle colla pianta di Scimangada sono rarissime', cf. L. Petech, *I Missionari italiani nel Tibet e nel Nepal*, Roma, 1952-53, vol. IV, p. 13; R.M. Cimino, 'Il "labirinto" di Simraongarh. Una testimonianza antica', in: A. Gallotta/U. Marazzi (eds.), *La conoscenza dell'Asia e dell'Africa in Italia nei secoli XVIII e XIX*, Napoli, 1989, III/2, pp. 581-99, where the originality of such a plan is underlined. It is called Cretan-type labyrinth (p. 583), rarely found in India.

It is sure that the Karnatas shifted their capital to Simraongarh during Nanyadeva's reign. The choice of the place for building a town was due, among other things, to agricultural potentialities and its location propitious for trade and communications between Tibet and the Gangetic floodplains, as it is clearly pointed out in the forthcoming article of M. Vidale, 'A Passage to Nepal: Archaeology of the Early State of Simraongarh', in the press. Cf. also C.P.N. Sinha, *Mithila under the Karnatas*, Patna, 1979, p. 35.

After the fall of the Karnatas in 1324 due to the invasion of Sultan Ghiyas-ud-Din Tughlak, king Harisimhadeva had no alternative but to flee towards the hills (Petech, *op. cit.*, 114-15). In the meanwhile, the Delhi Sultan continued to claim overlordship of Tirhut: the son of the above mentioned Sultan, Muhammad Tughlak, issued coins with the mint-name *Tughlakpur-urf-Tirhut*. Cf. U. Thakur, *op. cit.*, pp. 281/284; H.N. Weight, *The Sultans of Delhi, their Coinage and Metrology*, Oxford, 1925, p. 159, coins nos. 478 and 579; R.D. Choudhary, *op. cit.*, p. 120.

After about thirty years, in 1353, a new Brahmana dynasty replaced the Karnatas; they were put on the throne by Sultan Firuz Shah Tughlak of Delhi and are known as the Oinavaras. Under their rule, the town of Mithila gained a growing popularity because of its brahmanical University, which flourished after that the Vikramasila monastery was destroyed by Bakhtiyar Khilji. The University was also enriched by the teaching of Vidya-pati, eminent poet and scholar, who flourished in the second half of the 14th Century A.D. as well as by a number of masters of logic (Nyaya school) so that 'like

region is deeply linked to the Rama cult<sup>M</sup>, and the king's name of our inscription, Rama..., is to be considered a precise token of the religious and cultural climate of this area, where the presence of the Rama temple at Janakpur<sup>N</sup> may be recalled.

### Text

Turning now our attention to the text, we see that its first line speaks of a female deity who, 'once satisfied (*prasanna*), grants the bestowal of immortality (*anlam arpyati* <for *arpyayati*>) to whom is moving (?...*m ayaminim*)'. In the second line, the description of the king (*narapath*) starts, saying that he is like a starred sky (because of) the necklace of pearls (...*lan māuktika sreni tarakitanvāro*)...'; and continues below for six lines saying that (the king has) 'lotus-like-feet and jewel-like-sparking skin (*rātnachavichurita padasaroja lāksmih*)...'. Moreover, according

to the first possible meaning of verse 4, he is 'steady in the law' (*Dharmacala*)...; 'the greatness of the rightful important deeds (performed) by Rama... on the place of the village is boundless' (...*grama'humir Idhaureyo dharmikaram anavad'i mahima Rama*...). A different reading is possible for this expression: according to it, Rama... appears to be the 'head of the village land, whose greatness of pious deeds is boundless'. The 5th line starts saying that '(he is ?) related to the rainy season and speaks of (?... <va> *rsagane sambandhat*) the flashing gleaming of (his) creeper-like sword (*kravva valli vilasadyut*), and of the gleam of the lightning (*dyuti dyotini*)...'. The 6th line mentions '(him) whose fame (*vasya kirti*) enlightens the space by means of (his) rays as the bright laughing of Hara (enlightens) the other coast of the sea' (...*paravaraparam Hara hasita sitair*...

Nalanda of former times Mithila by her scholastic activities in those days attracted students from different parts of India for advanced and specialized studies in Nyaya or Logic of which she was then the chief centre (U. Thakur, *op. cit.*, p. 379). However, since Ramasimha's reign, Mithila was the place where many pandits from different region were used to convene (cf. R.P. Sarma, *op. cit.*, p. 226; रामसिंहदेव उस की राज सभा में प्रायः उत्तर के सभी स्थानों में से संस्कृत विद्वानों ने आकर आश्रय प्राप्त किया था). A peculiar examination was instituted, known as *salaka pariksa*, by which the candidate had to explain the last page of a manuscript pierced through by a needle. It seems to have corresponded to the system of admission at Nalanda or Vikramasila (cf. U. Thakur, *op. cit.*, p. 379).

From this notice it appears how high was the cultural standard of this region; such a high standard is reflected in our inscription, where the royal epithets are expressed with a remarkable accuracy both in style and rhetoric.

M. The wife of Rama, Sita, was daughter of king Janaka of Videha, and some episodes of the the Ramayana take place in this very region, as for instance the birth of Sita at Sitamarhi, or the break of Hara's bow due to Rama himself at Dhanuka, about six miles from Janakpur. It is obvious that the development of Ramaism took place here better than anywhere else.

N. Cf. M. Jha, *Civilizational Regions of Mithila and Mahakoshal*, Delhi, 1982, pp. 96-111.

*prakṣairasah kas <ya'ti>*)... The last line runs as follows: 'his son has been received (*...m upagatas tasya tanayah*) / He was Karma...' (*Abhut karmma <dityah>*)'

#### Textual and historical considerations

It is a real pity that this inscription was recovered in such a fragmentary state, because, as shown before, the seven lines seem to be the beginning of a very long *silasasana*. This depends also upon the fact that all the names and epithets of kings, gods and elderly men are usually put at the beginning. According to metrical calculation, at least half of the breadth is lost as well. The inscription can be considered a *kirtisasana*, in that at least five lines are dedicated to eulogize the king.

Although we have only a few words of a fragment, it is possible to make an hypothesis on the identity of the king on the basis of the half-name Rama..., and infer some peculiari-

ties about the conception of royalty as well. We observe a relationship between the role of the king and the sun whose rays enlighten the world; the king's sword is compared to a lightning, and his feet are described, as is usual, as being lotus-like. The way the latter epithet (lotus-like feet) is documented in Medieval inscriptions known from the north-eastern part of India supports the dating proposed above on palaeographic grounds.

The bright lotus-like-feet of the king quoted in the third line (*<ra> tna chavi churita padasroji laksmi*) appear already in the Chaṅga Narayan inscription<sup>o</sup> of Licchavi Śivadeva I, at the end of the 6th century A.D., and the link between feet and brightness is found as late as the 11th century A.D. in the Deopara inscription of Vijaya-sena<sup>p</sup> and in the contemporary Mahulpara copper plate inscription of Mahasivagupta<sup>q</sup>.

- O. Cf. R. Gnoli, *Nepalese Inscriptions in Gupta Characters*, Roma, 1956, p. 46 and pl. XXXVI; the fifth line runs as follows:... *siromāni mayukha vicchurita caranaravinda dyu'ina*, referring to *Srisamanta Amsuvarmmana*. According to Regmi (*Inscriptions of Ancient Nepal*, 3 vols., Delhi, 1983, vol. I, p. 106), the name of Amsuvarman appears in this inscription for the first time. It is extremely meaningful therefore to consider these epithets as legitimizing the new patronage (the *mahasamanta* or 'great Baron') set in the Licchavi-kula system, as recently pointed out by G. Verardi, who considers Amsuvarman as a key factor for a correct understanding of the basic dichotomy in the power structure of 6th century Nepal (*Excavation at Harigaon Kathmandu*, Rome, 1992, text, p. 32). The dichotomy was rooted in the juxtaposition between the Abhira Guptas and the Licchavi-kula after the reign of Vasantadeva; cf. R.C. Majumdar (ed.), *The Classical Age (The History and Culture of the Indian People, vol. 3)*, Bombay, 1954, p. 85.
- P. Cf. *Epigraphia Indica*, I, p. 308, line 14: *sirratna srenikiraṅ sarani smeracarana*, 'whose feet were brightened by a series of rays of the crest-jewels line'.
- Q. In Puri district. Cf. *Epigraphia Indica*, XXXVII (1968), pp. 225-232, verse 6:... *yat padambuja renāvassamātaya tad rasmilaksmindadhuh*. The relationship of such an inscription with the Simraongarh one is expressed also by the similarity of the *akṣaras*, related to Proto-Bengali script. Cf. P.R. Srinivasan, "The characters are Nagari as prevalent in the eleventh century in Kalinga... several letters of this record... have nail heads. Such letters as *ta*, *pa* and *ya* have forms with further development, cause the alphabet in course of time to be designated Gaudiya or Proto-Bengali" (p. 225).



As to the royal sword, depicted like a gleaming sinuous flash in the shape of a lightning (probably connected to the rains), it already appears in the Aihole inscription of Pulakesin II<sup>R</sup> in the 7th century, and persists later on, as for instance in the inscriptions of Arkesvaradeva (line 7: ...*carusphurat khadga vallimaimdita pracam.tadordanda*, whose long arm wide blazing sword; like a beautiful creeper)<sup>S</sup> and Visvarupasena (lines 10-11: ...*khelat khadga latapamarjana hrta pratyarthidarppa jvaras*, 'shaking sword's blade wiping off the fever of enemies 'pride')<sup>T</sup>, where besides its brightness, the sword is said to be also 'purifier'.

As it can be inferred from the above examples, our inscription shares several commonplaces of the Sanskrit medieval literary tradition. It is an example of the medieval culture flourishing in the northern part of India, and appears as a high standard eulogy serving as an ideological tool in the hands of the king.

Considering the palaeographical data along with the literary ones, the name of king

Rama...can be completed as Rama <simha-  
deva>, i.e. the king to whom the inscription is most probably due. The personality of Ramasimhadeva shines in Maithili history on account of his patronage of sacred literature; he is also known to have relied upon his two far-sighted ministers, Ramaditya and Karmaditya<sup>U</sup>. Actually, the other mutilated name of the inscription, Karmma...may be referred to the latter. If the epithet (*tanaya*) attached to this name refers to a link with Rama..., this should be explained as a precise token of spiritual affiliation between Karmaditya and Ramasimhadeva. It is also possible, however, that *tanaya* refers to some other personage whose name has not been preserved in the text. It is worth remembering however that the name of Karmaditya is also related to the erection of an image of Haihattadevi at a place called Habidiha 'at the request of queen Saubhagya Devi' ('...*Haihattadevi siva Karmaditya sumantrineha vihita Saubhagyadevyajnaya*') in the still unpublished inscription from the Tilakesvara temple<sup>V</sup> dated 212 of the *Laksman*

R. Cf. *Epigraphia Indica*, VI (1900-01), pp. 1-12, line 2, verse 4: ...*nrtiyadbhima kabandha khadga kiranaajvala sahasre (rane)*, 'where thousands of frightful headless trunk and of flashes of rays of swords were leaping to and fro'. According to F. Kielhorn who has noted this, says that (p. 8, fn. no. 1) this expression has been derived from Raghuvamsa, VII, 48: *nrtiyat kabandha samare dadarsa*, 'where a warrior whose head has been cut off with the sword rises into the sky, and from there views his headless trunk dancing on the battle-field'. It is interesting to note that Pulakesin was a Vaishnava.

S. Cf. *Epigraphia Indica*, XXVIII, p. 66.

T. Cf. *Epigraphia Indica*, XXXII, p. 322.

U. Cf. C.P.N. Sinha, *op. cit.*, pp. 69-70.

V. Cf. V.K. Misra, *op. cit.*, p. 173 and footnote 22; C.P.N. Sinha, *op. cit.*, p. 70; U. Thakur, *op. cit.*, p. 270; R.K. Choudhary, *op. cit.*, p. 111; for the text, cf. R.P. Sharma, *op. cit.*, p. 227, and T. Misra, *op. cit.*, p. 37 Footnote 18.

era (corresponding to 1220-32 A.D.)<sup>w</sup>.

The text runs as follow:

Metres—Vasantatilaka 11.1,3; Sardula-  
vikridita 11.2,5; Sragdhara 1.6; Sikharini 1.7;  
line 4 is written in prose;

(line 1) ... MAYAMINIMAMRTAM  
ARPYAYATI<sup>x</sup> PRASANNA/YAV(AT).....

(line 2) ... LANMAUKTIKA SRENI  
TARAKITANVARO NARAPATIH ... ..

(line 3) .. (RA)TNA CHAVI CHURI-  
TAY PADASAROJA LAKSMIH/DHARMA-  
CALA ... ..

(line 4) .. ... .. GRAMABHUMIRD-  
DHAUREYO DHARMIKANAM ANAVA-  
DHI MAHIMA RAMA... ..

(line 5) ... .. RSAGAME SAMBAN-  
DHAT KARAVALA VALLI VILASAD  
VIDYUD DYUTI DYOTINI... ..

(line 6) .. PARAVARAPARAMHARA  
HASITASITAIR YASYA KIRTI PRAKA-  
SAIR ASAH KAS<sup>z</sup>... ..

(line 7) ... .. MUPAGATAS TASYA  
TANAYAH/ABHUT KARMMA (DITYA)<sup>aa</sup>  
H... ..

W. The dates depending on this era are a problem which goes beyond the aim of this script; be it sufficient here to refer to the ideas most commonly accepted by scholars: cf. A. Cunningham, *Book of Indian Eras*, Varanasi, 1970 (reprint), pp. 76-80; D.C. Sircar, *Indian Epigraphy*, New Delhi 1965, pp. 271-78.

X. Read ARPYATI.

Y. Read CHAVICCHURITA, which, because of the pronunciation, makes the verse a Vasantatilaka metre. Cf. *Vajaseneyi Pratisakhya* (IV, 24): *svaras chakare cakarena sarvatra* (= everywhere the vowel <parts> from *ch* through *e*).

Z. It can be restored as KASAYATI.

AA. The reading here is not sure.